

## *Carrington — A Major Instrument in the City*

Those who braved Arctic weather on 8th December were rewarded by **Jonathan Wallace**'s presentation on the St. John's, Carrington organ. First, an outline of his firm's history (Henry Groves). His grandfather, Henry, outquoted Willis for an organ at Brinsley, and from then on the orders followed. In 1969, the firm of Wraggs was taken over, but with the widening of Porchester Road, a move into Sneinton was necessary. In 2000 the new factory near Ilkeston was ready, and this has proved very suitable. Since 1990, Jonathan has completed the 90th contract, and orders to keep him busy include Ashbourne and Calverton.

All was clearly not a bed of roses at Carrington, where he learned that sub-contracting on a site can be weighted against the organ builder, due to dust and damage from other contractors, or electricians' cables suddenly appearing across the organ case! Winching up the large upper timbers of the case also caused a headache, but a friendly scaffolder eventually solved that. The original Roger Yates is now enlarged with, for example, a soundboard from the Arnold Methodist Yates, and an oboe from Holy Trinity, Southwell.

We were plied with refreshments, then David Butterworth gave the organ some brisk exercise with pieces by Bach, showing the magnificent qualities this instrument now has. In the photo on the right, Jonathan Wallace (left) talks to another organ builder, Graham Cantrill, at Carrington.



## *John Keys as Castaway — Desert Island Discs, 12th January*

**John Keys**' outline of his career began with his pianist (and Norwegian) mother, his grandfather who was a violinist in the Bergen Philharmonic Orchestra, and Mozart's 'Linz' symphony recalled from the family radiogram. Progress came when he was spotted by Roger Fisher and invited to Chester Cathedral as Assistant Organist. The Organ Scholarship of New College, Oxford followed, where the great inspiration was Edward Higginbottom. Puccini's music cast a spell over John at the time, so we heard an extract from 'Tosca'. Then harpsichord lessons at Haarlem, followed by an invitation to Geneva and another great inspiration, Lionel Rogg. We heard Rogg playing his stirring realisation of Contrapunctus XVIII from 'The Art of Fugue'. Having married in Geneva, John then moved to Nottingham where he was to spend 27 fruitful years. His choir's recording of 'Bring us, O Lord God' by William Harris made clear the high standards he has achieved. Such an



active musician was not surprisingly apprehensive of a desert island routine. Some consolation was therefore offered in the form of Peter Ackroyd's Chaucer paraphrase (photo on left), and a comforting tube of Smarties! President Shaun Hooper thanked John for such an interesting and entertaining account of his career, and Joan Orton as interviewer. We also thank Mr Hooper Snr. for his catering.

# News in Brief

\* Thanks to David Gabe for his original articles on 'Stamps for Organists'. The final article will be in the next Sequencer, and devoted to Albert Schweitzer.

\* *The November Sequencer asked for a collective name for a group of Organists. Some wondered about a 'Mixture' or 'Bench' and a 'Combination' was suggested. Peter Palmer of Nottingham Evening Post suggested a 'Swell' — and as this gives an aura of dignity, could it be the winner?*

\* George Sixsmith, Organ builder, died in October 2010.

\* *Taylors of Loughborough are casting new bells for Truro Cathedral. A staff buy-out has saved this 200 year old firm from closure, and orders from around the world flow in. Traditional methods will still be used.*

\* Two thirds of the Royal Festival Hall organ still lacks restoration. £1.35m needs to be raised, and a Saatchi & Saatchi inspired scheme asks the public to sponsor a pipe from £30 to £10,000. Details are at [www.pulloutallthestops.org](http://www.pulloutallthestops.org)

\* *St. Peter's, Wolverhampton held a concert to help restore the 1860 Willis organ. The programme included the first performance of Elgar's football chant 'He banged the leather for goal' dedicated to Billy Malpas of Wolves, the team which Elgar supported.*

\* We say farewell to Revd. Stephen Dye who is now living at Stamford, and to Mr and Mrs Betts.

\* *Following the NDSO visit to the Hucknall Methodist Binns, an annual Saturday afternoon recital has been set up, with a couple of Eric Coates items in the programmes. The three organists in the first recital included Michael Anthony and Alan Owen.*

\* The Church of England now has a website intended to make church weddings more popular. It includes advice on consulting organists about music and choirs. The address is [www.yourchurchwedding.org](http://www.yourchurchwedding.org)

\* *The Free Church of Scotland has decided to allow hymn singing and instruments into its churches. Hitherto only psalms have been allowed. The majority in favour was 98 against 84.*

\* Sir Elton John performed on 28th January to raise money for the new Royal Academy of Music organ. He said 'I am so proud to be able to support the Academy in any way I can and will always be grateful to them for opening the doors to me'. An exclusive £1,000 dinner followed.

\* *Strathclyde University has commissioned an organ in the style of Arp Schnitger, which may be the most appropriate in the UK for the music of the north German Baroque. The 3 wedge-shaped bellows can be operated manually, with the intention that students may appreciate that organ playing in historical times was a team activity.*

\* Peter Esswood will conduct the Royal Welsh College of Music String Ensemble at the Birmingham Town Hall lunchtime recital, 1.00 pm 7th March. The programme includes Poulenc's Organ Concerto, with soloist Thomas Trotter.

## The BBC Mozarthon

*It is unlikely to have escaped your attention that every note of Mozart's music was recently played on BBC Radio 3. Send in comments about it, or what you think Mozart would have said.*

Eine Kleine Mozartfest!

Twelve days of music at its best;  
Symphonies, operas, nothing missed,  
Exactly as in Köchel's list.

Two weeks to skillfully contrive

All music since the age of five;

Scope for hearing every note

The Star of Salzburg ever wrote.

Well done, to all those with the powers

To organise three hundred hours;

We thank you for the thought to play us

The whole of Wolfgang Amadeus.

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## Cleri-who?

J. S. Bach said "Cheerio,

I'm off to Lübeck to hear my hero:

I can't afford to go by horse;

Tell my employer I'll be back in due course".

Olivier Messiaen heard

A remarkable singing bird:

At once he said "I know!

I'll add it to my *Catalogue des Oiseaux*".

*[The Sheffield Society (SADOCA) printed two of our Clerihews in their newsletter, with permission, adding "Whether you have a literary bent or no, they are not that difficult to write and are good fun. Go on, have a go!"*

*Good advice, why not! — please send to the Editor]*

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## RCO London Organ Forum Couperin — November 2010

*How French was Couperin?* He appears to be essentially French, but he also tried to adopt something of the Italian style of Corelli, to broaden French music. Couperin's organ music, his harpsichord music where every note seems in place, and the new era for organ music in the reign of Louis XIV, received illumination. Another excellent Forum day — in Oxford on this occasion - with the St. John's Aubertin.

Ed.



## *My Very Best Friend*

Waiting again at the organ,  
Not weary, not ill at ease,  
Just hoping he would be on time  
This new pupil, before I'd freeze.

The Church was looking untidy,  
Flowers and leaves on the floor;  
Groceries and veg. in boxes  
To be taken out to the poor.

Then in he came and said 'How kind  
To prepare all this for me;  
I only want to learn to play  
The organ by half past three'.

He sat on the stool beside me,  
And told of his Hammond M,  
With thirteen pedals and drawbars  
And Leslie and tabs, just ten.

My heart sank lower and lower  
As he showed me his music book;  
And then I noticed his fingers  
As fat as legs on a duck.

He put his foot on a pedal,  
Three sounded loud and strong;  
'You can't do that on the Hammond'  
He laughed, 'What am I doing wrong'.

Week after week I met him,  
Month after month went by;  
I went to play his Hammond,  
Which made us both want to cry.

I learnt more about living,  
How to cope with everyday things,  
Than he did at playing the organ,  
About Diapasons and Strings.

Yet still we are together,  
He lives next door to me;  
I have a Hammond A 100  
He has a Hammond C 3.

So we make beautiful music,  
From break of day to its end;  
And we live in love together,  
This pupil, My Very Best Friend.

**ROSEMARY GARFOOT 20-8-91**

## *Frank Anniss*

Rosemary arranged a Concert at Plumtree on December 4th in honour of Frank Anniss. NDSO members were there, together with Plumtree parishioners, who all braved the icy weather.



Frank was a well-known member of NDSO for 27 years. On leaving school Frank worked for Stanton Iron Works, then moved to Ericsson's design board, where he designed parts for the telephones. Some of the safety features he designed for aircraft are still in use today. His next job was as a representative for Ductile Steel, then as trouble shooter for the firm. Rosemary met Frank when she was the first lady to be President of the Leicestershire Society. Her photo was in the Leicester Mercury, and Frank contacted her to take lessons. Rosemary said 'the lessons did not last long but our friendship did; Frank was a positive person – he hated talking about any illness he had, and his saying was 'if you are given a lemon, make lemonade'. The concert of organ music which Frank would have appreciated, was given by Rosemary, Madeline Allington, Mike Carpenter and Alan Owen.



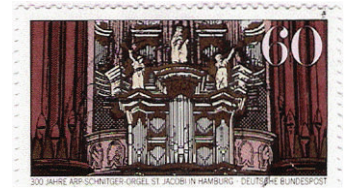
*Rosemary with Frank and his daughter Nadine*

Rosemary's poem printed here on the left,  
which she read to us, says it all.

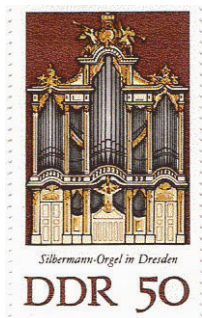
# STAMPS FOR ORGANISTS: 2. THE ORGANS

The British stamp issue in 2009 which created the present interest was one really of Cathedrals. A previous Cathedrals set in 1969 really concerned itself with external architecture and the recent set was with internal architecture and only by chance featured organs – those of Gloucester, St. David's and St Paul's Cathedrals.

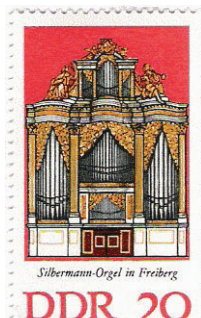
Other countries, however, notably France and Germany have made a feature of organ cases but never consoles. A well-known example is the Schnitger organ in Hamburg (Germany 1989).



East Germany (1976) was the first country to issue a set specifically dedicated to organs. This was in 1976 to commemorate Gottfried Silbermann whose organs are found primarily in the Dresden/Freiburg area of Germany. The four stamps are a classic issue for those interested in music. In the same tradition, France (1991, 1994) has issued stamps with Cavaillé-Coll organ cases although this has not received quite the same publicity. An Austrian (1954) stamp has featured Bruckner's organ at St Florian Church as a mark of national pride.



*Dresden*



*Freiburg*



*Cavaillé-Coll*



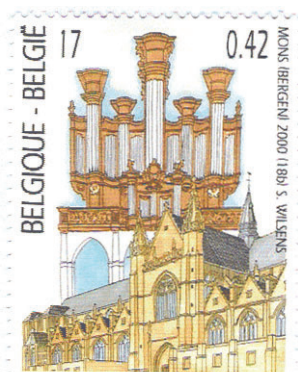
*Cavaillé-Coll*



*St. Florian*

More recently Belgium (2000) has produced a set, and Luxemburg a series of sets (2006, 2007, 2008, 2009) featuring important organs in their countries. These are almost of an advertising nature because the organs are not widely known. It is also a puzzle why Luxemburg should have done this.

## BELGIUM



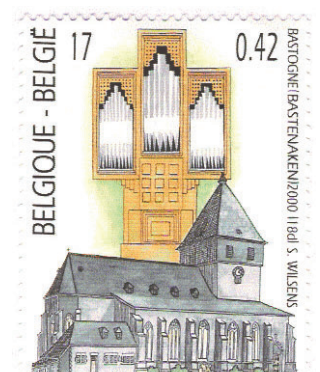
*St. Waudru, Mons*



*The Ascension, Ninove*



*Norberten, Grimbergen*



*St Peter, Bastogne*



## LUXEMBOURG



*Bridel (by Kleuker)*



*Conservatoire (by Westenfelder)*



*Mondercange (by Oberling)*



*The Bamboo Organ*

Individual stamps have featured novel organs including one in Helsinki (Finland 1983) and the bamboo organ from Manilla (Philippines 1964, 1966, 1970) whose pipes are purely hollow bamboos except for two ranks of reeds. This last organ has huge novelty value and has a dedicated CD to publicize it. More interestingly, it has had a major restoration by Johannes Klais of Bonn in the last ten years and is now in superb working order.

Consoles have never been used, the nearest example being that of Cesar Franck sitting at a typical Cavaille-Coll console which was cited in Part 1. Concert Halls have usually been featured from the outside but one or two examples of the organ cases can be found.

Much has been made of 'organ pipe' rock formations: this is of course a *geological* term to describe vertical basalt crystallization. They are found in many parts of the world including the American Rockies. In Europe the Tatra Mountains have a number of these (Czech Republic 1995) and they have been used as 'tourism' stamps. They are not hollow of course and would no doubt make harsh not mellow sounds!

Organ pipe postmarks or cancellations have often been used in other countries as a type of advertising. A number of examples exist and it is something that the British Post Office will take on – but for money! The examples shown are of Belgium and Liechtenstein; the latter is explained by Rheinberger's position as a famous Liechtensteiner and former citizen of Vaduz.



**David Gabe**

# A POSTCARD FROM VIETNAM — From Neil Page

The invitation to visit Vietnam last June/July came as a considerable surprise not least as I had no idea we examined there! In fact I was to be only the 3rd AB examiner to do so. Having met up in Kuala Lumpur for two days of pre-tour meetings with our SE Asian coordinator, Clive Simmonds (former Director of Music at Bedford Modern School) and I set off for KL's magnificent new airport — Clive to Hanoi in the North while my destination was Ho Chi Minh City (Saigon) in the South of the country not far from the Mekong Delta.



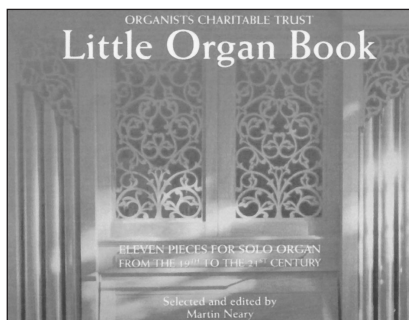
On arrival one is immediately struck by how much of the former French influence has survived — wide tree-lined boulevards, sophisticated shops, street-side cafes and several magnificent public buildings in the grand 19th Century “Rococo” style. Saigon became known as “The Paris of the Orient” and with good reason. The Opera House is suitably flamboyant, the People's Committee Building is modelled on the Hotel de Ville in Paris (though now with a large statue of “Uncle Ho” on the front lawns), and the imposing General Post Office looks like a second Opera House. As in so many Asian cities the roads are jam packed with motor-cycles buzzing around like mosquitoes and making street-crossing a scary test of nerve. My delightful small hotel, the Bong Sen, was situated right in the centre on bustling Dong Khoi Street which runs down to the banks of the Saigon River, and is home to stately mansions, fashionable hotels, elegant boutiques, cosy cafes and seriously expensive fashion shops as well as a wide variety of restaurants to suit all budgets — I can recommend the steak and chips at “The Old Opium Den”! This is the area vividly described by Graham Greene in *The Quiet American* and was a convenient place from which to explore nearby sights such as the Jade Emperor Pagoda, The War Remnants Museum and the colourful market areas of Cholon and Ben Thanh. Unfortunately my intense examining schedule prevented me from

going further afield to the Cu Chi and Vinh Moc tunnel complexes (which played a key part in guerilla warfare during the Vietnam War) and the Mekong Delta which will have to wait for a second visit. Sunday mass at the impressive Notre Dame Cathedral was musically memorable in that all the singing was of simple yet robust pentatonic chant, presumably traditional Vietnamese melodies which the vast congregation joined in con brio.

The exams were based at the impressive and ever-expanding British International School which, with its fine hall and Yamaha grand piano made it an ideal centre. I heard about 250 candidates on all instruments and at all grade levels - the majority were Vietnamese or Korean with some Chinese and a few European musicians as well. Despite some very full days the time seemed to fly past and I have happy memories of some wonderful playing in all areas, not least on the violin and piano. Although exams in Saigon are still in their infancy they have clearly taken root and could expand dramatically and swiftly over the coming years. All congratulations to the BIS for pioneering the exam-programme in the first instance, for making their facilities available and for taking on the daunting administrative responsibilities.



After only two weeks I flew on to Penang Island (Malaysia) and the opulence of the famous Eastern and Oriental Hotel much loved by Noel Coward and Somerset Maugham. Fascinating and vibrant though multi-cultural Penang is I found myself looking back to those ever-cheerful, friendly and hugely welcoming faces I had encountered in Vietnam and vowing to return.



*The Organists' Charitable Trust* was founded in 1909 as *The Organists' Benevolent League* by Sir Frederick Bridge (Westminster Abbey 1882-1918) its aim being “to relieve by pecuniary assistance or otherwise organists and their dependents who are in distress through poverty”. To mark the Centenary the Trustees decided to produce *The Little Organ Book* under the editorship of their President Dr Martin Neary. This admirable collection of eleven relatively simple pieces in contrasting moods has just been published in a handsome volume by Novello and Company. It is a wide-ranging selection including two pieces available for the first time: Herbert Howell's reflective *Cradle Song* and John Rutter's tranquil Prelude ‘*Te lucis ante terminum*’. The more energetic works include Philip Moore's skittish *Paeon* (lots of buoyant 5/8 & 7/8 interplay), Paul Spicer's suitably bombastic Fanfare for a bride and

David Bednall's grandly flamboyant *Fanfare - Processional* (though NDSO members may be a little confused by the place and date of composition being given as “*Clifton Village April 2010*” - Mr Bednall is Sub-Organist at Bristol Cathedral). Iain Farrington's sultry *Bluesday* has much fun with “blue” notes while James McMillan's *White Note Paraphrase* will go down well with those of us with a love of bag-piping twiddles and a dread of black notes! Peter Hurford's *Dialogue No.2*, a confidently striding march will make a colourful recessional piece in complete contrast the Frederick Bridge's graceful *Meditation* (manuals only.) For me the most surprising in this *pot-pourri* of delights is John Stainer's Andante *Pathetique* (1898), an unexpectedly chromatic piece from this most under-rated of composers, which includes a cheeky modulation from E major to D flat major. All in all an enjoyable, well-produced volume that will add variety, and a few challenges, to any organ loft. Strongly recommended.

Neil Page.



## Orton's Oratory

**T**echnological developments over the decades have enabled succeeding generations to improve on what has gone before and to look back with a different perspective for onward submission for our benefit.

Recording techniques are an example of this; I don't want to get onto the track of digital v analogue qualities, but in the last few years there have been a good number of organ CDs issued which have re-examined and re-interpreted earlier music for the 'benefit' of the listener and archivist using the minimum of stops which perhaps the composers of the day would have done.

Think of the days before electricity when the organist needed the help of bellows pumpers to create the wind for the instrument. I wonder how many times the organist turned up only to find that the pumpers had not, or only one had when three or four were needed. In those days, careful stop choice would have been normal; no pressing green buttons, then drawing clusters of stops - including 16ft double opens etc. if you hadn't got the bellows hands (and feet) to try and meet your demands.

It is therefore quite feasible to assume that careful stop choice would give the listener in those days a lighter and more clear organ sound than we are used to today; there would be no doubling up on stops which only have the effect of muddying up the sound such as for example using two stops of the same pitch. In those days, voicing would have been done with this naturally in mind. Things changed with the advent of electricity, and it is likely that natural clarity of tone began to be lost in the 20th century, and arguably nowhere worse than in Britain's romantic specifications.

**G**etting on to this subject reminds me of a funny story experienced by me when I was 9 or 10 years old in the late 'forties. My mum and dad had welcomed a husband and wife as evacuees from London to stay with them during the war. They knew I had joined the local choir, was interested in the organ, and after the war they invited us to stay with them back in Chingford Hatch for holidays over several years. Their local church had a hand-blown organ, and as a special "treat" arrangements were made for me, under the supervision of a male choir member, to blow the organ at a service.

I was shown how to do this, had a little practice to make sure I could do it, and the great day came. The organist told me to keep blowing, keeping an eye on his head through a crack in the organ case. "When I nod my head then you can stop blowing", he explained.

Which worked ok for a couple of verses. What wasn't explained was the fact that organists are prone to look down at their feet whilst playing....! Suddenly, this chap came rushing into the blowing chamber, pushed me out of the way and started pumping like mad. I heard a voice in the church (turned out to be the organist), asking the congregation "can we resume at verse 3?"

**God Bless electricity!**

[An aim of the new Schnitger-style organ by Kögler at Strathclyde University is to show that organ playing has been a team activity; it can be hand-blown! — Ed.]

## A Few Quotations . . .

**The Verb** "to sing" occurs 309 times in the Old Testament, and 36 in the New.

**Modern** so-called "classical" music has manoeuvred itself, with some exceptions, into an elitist ghetto, which only specialists may enter, and even they do so with what may sometimes be mixed feelings.

**Everything** is perfect harmony in Mozart.  
*Pope Benedict XVI, as Cardinal Ratzinger*

**The iron tones** batter the ear, reverberating to such a degree, echoing in every direction, that everyone stops the opening of his ears with his hands, unable to draw near and bear the sound ... the music is heard throughout the town and over the whole landscape.

*St. Wulfstan on the 10th century organ of Winchester Cathedral*

**Britain needs** a go-getter like Valery Gergiev to save our arts... In Britain the arts world is wary of politicians and big business....Gergiev's tireless wheeling and dealing in high places should be emulated, not satirised. [The conductor Gergiev has already transformed the Mariinsky Theatre and the Tchaikovsky Piano Competition.]

*Richard Morrison: The TIMES 19 Nov 2010*

**Nero** was a cruel tyranny who would torture his subjects by playing the fiddle to them.

*GCSE answer (from a Methodist newsletter)*

\* \* \* \* \*

## More Romantic Organ Prose

I dreamed that there was an organ placed in my master's wool-shed : the wool-shed faded away, and the organ seemed to grow and grow amid a blaze of brilliant light, till it became like a golden city upon the side of a mountain, with rows upon rows of pipes set in cliffs and precipices, one above the other, and in mysterious caverns, like that of Fingal, within whose depths I could see the burnished pillars gleaming. In the front there was a flight of lofty terraces, at the top of which I could see a man with his head buried forward towards a key-board, and his body swaying from side to side amid the storm of huge arpeggiated harmonies that came crashing overhead and round. Then there was one who touched me on the shoulder, and said, 'Do you not see? It is Handel':- but I hardly apprehended, and was trying to scale the terraces, and get near him, when I awoke, dazzled with the vividness and distinctness of the dream.

*Samuel Butler 'Erewhon' (1872)*



*Organ Pipe Cactus National Park, Arizona, USA*

**ST PETER'S CHURCH,  
NOTTINGHAM  
ORGAN GALA**

**EVERY SATURDAY DURING FEBRUARY**

**Saturday 5th February — 11.00 am**  
**Dedication and blessing of the New Organ**  
by the Bishop of Southwell & Nottingham,  
followed by  
**GALA RECITAL** by PAUL HALE (Rector  
Chori, Southwell Minster) Please be seated by  
10.50 am

**Sunday 6th February — 10.45 am**  
**Matins** Music by Howells and Elgar

**Saturday 12th February — 11.00 am**  
**The Organists and Choir of St. Peter's**  
Present some Anglican choral highlights

**Saturday 19th February — 11.00 am**  
**Silent Comedy by Charlie Chaplin and  
Buster Keaton** with improvised organ  
accompaniment by Donald MacKenzie of The  
Odeon, Leicester Square, London.

**Saturday 26th February — 11.00 am**  
**Poulenc: Organ Concerto**  
SaraBande with Philip Collin, Organ  
Also Handel Organ concerto Op.4 No. 4 in  
F major.

**Sunday 27th February — 10.45 am**  
**Sung Eucharist** including Messe pour deux  
orgues et deux chœurs by CM Widor.

Programme includes 40-part motet *Tallis*; Blest Pair of  
Sirens *Parry*; The Angel's Farewell *Elgar*, and a new  
setting of Newman's words by resident composer

*Alex Paterson*

\* \* \* \* \*

**PAUL HALE at Bulwell Baptist Church**

*An Organ Recital to dedicate the new  
Content 6900 Organ  
will take place on*

**Saturday 2nd APRIL at 7.00 pm**

The new organ has 54 speaking stops. The casing and  
certain pipes have been retained and there is a new  
console. The organ originated probably as a chamber  
instrument in Windsor Castle. Opportunity to inspect  
the organ, and to make arrangements to try the  
instrument on a future occasion. Cost is £8 (£4 under  
age 16). The church is on Coventry Road, Bulwell  
NG6 8QN.

Paul Hale plays Music by Whitlock, Dandrieu,  
Albinoni, Stanley, Bach, Schumann, Rathbone and  
Parry.

\* \* \* \* \*

**Our Next Two Events**

**Wednesday 23rd March, 7.30 pm**

*At St. John's, Carrington*

*Choral Workshop with a choir from Southwell  
with Philip White-Jones*



**John Keys' Recitals — Diary Dates**

Dronfield Parish Church, 6th April, 8.00 pm.  
St. Mary's, Nottingham, with Omega Brass  
Ensemble, 14th May, 7.30.  
Newark P. Church, 27th July, Lunchtime, 1.00pm.  
St Margaret, Leicester, 29th October, 7.30 pm.

\* \* \* \* \*

**St. Barnabas Cathedral, Nottingham**

*Combined Choirs of St. Mary's & St Barnabas  
Conductors JOHN KEYS and NEIL PAGE*

**Saturday 5th March at 7.45 pm**

**A Concert of Music in Honour of  
Blessed John Henry Cardinal Newman**

**Wednesday 27th April — 7.00 for 7.30pm**

*Annual Dinner at the Albert Hall, Nottingham.*

*The Guest Speaker is Simon Lindley, Organist of  
Leeds Parish Church and Leeds Town Hall.*



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





Dear Member

2 February 2011

*Nottingham & District Society of Organists*

Details of the Society's next activities are:

**Wednesday 9<sup>th</sup> February 2011 Paul Hale at St. John's, Carrington 7.30 pm.** Illustrated talk by Paul Hale about his involvement in the rebuilding of the Roger Yates organ at Carrington, the design of the case, the tonal changes made, and the resulting versatility of the instrument. Paul will also give us an illustrated 'inside story' of the design, specifications and case design of some of the interesting large projects he is involved in at present, at Manchester Cathedral, Merton College Oxford and Newcastle RC Cathedral.

**Wednesday 23<sup>rd</sup> March 7.30 pm St. John's, Carrington - Choral Workshop** with **Philip White-Jones**, Assistant Director of Music at Southwell Minster, and a choir from Southwell. The first hour will consist of advice on some aspects of choir training, rehearsal structure and music planning. The singers will then be taken through a piece by Elgar, and volunteers can then take over the choir for a few minutes. After coffee, there will be advice on hymn playing, psalm playing and improvising.

**Wednesday 27<sup>th</sup> April 7.00 for 7.30 pm Annual Dinner** at the Albert Hall with Guest Speaker Simon Lindley, Organist of Leeds Parish Church and Leeds Town Hall. Details of the menu are overleaf. Please enter this important event in your diary, and complete the tear-off slip.

**Tuesday 10<sup>th</sup> May 7.30 pm The New Organ at St. Peter's, Nottingham.** This is an **EXTRA EVENT** to the programme. Members of the Society and guests are invited by our member Peter Siepmann, Director of Music at St. Mary's, to hear about the construction of the new organ which contains a subtle blend of pipes and electronic sounds. Peter will outline the contribution of the firms which completed the contract, and there will be an opportunity to examine and try the instrument, as well as to hear a demonstration of its sounds. (The church is only a few yards from the Old Market Square tram stop.)

**Saturday 21st May Visit to Melbourne, Staunton Harold, Repton and Newton Solney** The coach leaves Maid Marian Way (at the Friar Lane junction by 'Tales of Robin Hood') at 9.10am, and from the car park of the Willow Tree, Stamford Road, West Bridgford at 9.20 am. On arriving at the historic town of **Repton** (a few miles S.E. of

Derby) we visit the parish church of St. Wystan which has survivals of Late Saxon architecture. The organ was installed in 1998 by Peter Collins.

3 miles further, in the village of **Newton Solney**, the organ is a well-preserved Bevington of 1884.

The coach will then take us to Burton for **lunch**, after which we proceed to **Staunton Harold**, where the house, chapel and lake form an unsurpassed group. Holy Trinity chapel is unique as the survival of a church built during Oliver Cromwell's era, and the interior has many original fittings. The organ is older than the church, originating in the 1630s and ascribed to Christian Smith. It was restored with new keys by N.P. Mander in 1955.

Finally we move a few miles to **Melbourne**, where the church, lake and gardens of Melbourne Hall form a group. The church is one of the most impressive Norman parish churches in England. The organ was built in 1860 by Bevingtons, and rebuilt in 1981 by Nicholsons.

All the organs will be demonstrated, and we have a opportunity to try them all.

The cost of the visit is £19.00 (free to Juniors) which includes a donation to the churches, and driver's gratuity. Please complete and return the tear-off slip to the Hon. Secretary.

Yours sincerely

Alan Owen  
(Hon. Secretary)

## *Annual Dinner 2011*

### *-- Menu --*

1. *Homemade Cream of Mushroom Soup, or*
2. *Fan of Melon with crème fraiche and fruit coulis*

\*\*\*\*\*

1. *Freshly baked Salmon served with a Dill Crust and Butter sauce, or*
2. *Roast Chicken Breast with a mustard and thyme crust, served with a homemade chicken gravy*  
*Selection of fresh Vegetables and Potatoes*

\*\*\*\*\*

1. *White Belgian Chocolate Cheesecake with a wild berry sauce, or*
2. *Homemade Apple Pie served with vanilla cream*

\*\*\*\*\*

*Fresh Ground Coffee with Petit Fours*  
£26.50



# *Music for Candlemas by Candlelight at St Mary's, Plumtree*

In the beautiful setting of St. Mary's Church, Plumtree,

Saturday 5<sup>th</sup> February at 7.30 pm

By SCHOLA CANTORUM of St. BARNABAS CATHEDRAL, Nottingham

NEIL PAGE - Conductor

CHRISTOPHER BURTON - Organ

*Retiring Collection*



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## **21<sup>st</sup> May Visit to Melbourne and Staunton Harold**

I / We will be joining the coach at Maid Marian Way ..... The Willow Tree .....

Name(s) ..... Total number attending .....

I enclose a remittance for £ .....

Please return this slip to the Hon. Secretary by 14<sup>th</sup> May (or phone or e-mail)

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## **27<sup>th</sup> April Annual Dinner**

I / We will be attending the Annual Dinner

Name(s) ..... Total number attending .....

<b>CHOICES:</b>	<i>Starter</i>	- SOUP .....	MELON .....
(Please tick)	<i>Main</i>	- SALMON .....	CHICKEN .....
	<i>Dessert</i>	- CHEESECAKE .....	APPLE PIE .....

I enclose a remittance for £ .....

Please return this slip to the Hon. Secretary by 20<sup>th</sup> April (or phone or e-mail)