



Founded in 1932

Sequencer

The Newsletter of the Nottingham & District Society of Organists

Promoting Classical Organ Music in Nottinghamshire

May 2012

Visit to Three Organs in Mansfield



23 members and friends visited three fine instruments on Saturday 10th March. At *St Peter's* we heard and played the organ from Clare College, Cambridge, a Gray & Davison, rebuilt by Harrison and transferred by Manders, which proved to be a bright and powerful instrument, in an impressive and partly original case (*photo left*). We could not help thinking that the glass



frame in front of it, though stylish, was impeding the egress of sound, plus any visual contact between choir and organist. Nevertheless we found the instrument lively and responsive, and were also grateful for the Organist's demonstration.

After lunch in Mansfield, we moved to *St. Philip Neri* (*photo right*) a quite beautiful and spacious RC church. The west-end gallery organ was a delight to hear, with an introduction of Gade's music by David Butterworth, and the sound was heard to move easily along the nave. This was a Steele & Keay, the little-known Staffordshire builder, with its fine flute stops, and a convincing blend at full organ

Our last stop was *St Mark's*. The old-fashioned console was deceptive, and we found that music was easily drawn



from it, with a good variety of tone, and some of the hallmarks of Willis, who completed the rebuild in 1955 (*photo left*).

And just one more move, for tea and scones at the Ravenshead home of the President. We received warm hospitality at all the venues, and returned home with a very favourable impression of the of the organs of Mansfield.



Editor

OUR NEXT EVENTS

Saturday 19th May — Outing to Lincoln Organs; All Saints, St Giles, and Lincoln Cathedral

Saturday 9th June — Outing to Shrewsbury; St. Chad, St Mary and St Alkmunds

Monday 30th July — AGM at St. Jude's Church, Mapperley, 7.00 pm

News in Brief

* London is to have its second American-built organ. St. Bartholomew the Great Priory, Smithfield, has selected the Schoenstein Organ Company to replace the existing organ.

* *The Doncaster Schulze organ is now 150 years old.*

* The RCO has issued a new 'Medal of the Royal College of Organists' a silver-oxidised medallion with collarette, to replace existing awards. In March, the first recipients were Dr. Francis Jackson, Dr. James MacMillan and Sir David Willcocks.

* *Members who visited the Loughborough Carillon in 2009 may be interested to know that Elgar's original score for the 'Memorial Chimes' commemorating the Carillon's opening, has been found by the Council. They hope to put it on display in the near future.*

* The C of E's 2nd report on the Bradford, Ripon & Wakefield dioceses favours Leeds to become its new centre. This would probably involve making Leeds Parish Church the diocesan Pro-Cathedral.

* *The Friends of Cathedral Music now have over 3,850 members. They consider that the website continues to be the top source for recruiting new members.*

* Jürgen Zachariassen, Director of Marcussen, died in February, and the firm will now be directed by his daughter Claudia. A large number of contracts are in hand including the 72 stop concert organ for Ålborg.

* *Harrisons are working a 24-hour day on restoring the Royal Festival Hall organ, aiming at March 2014 as the completion date. Only £873,500 is still to be raised towards the total of £2.3m.*

* Lindsay Gray is to leave the RSCM as Director. He is moving later this year to other professional interests. (Lindsay Gray was educated at the Nottingham Boys High School.)

* *A new organ is being installed at St. Wilfrid's Calverton, by Jonathan Wallace, and it should be ready by June of this year. Details will appear in the next Sequencer.*

* The death of our member Gordon Smith was announced with regret on 11th April.



Timbre, Time and Tone

David Butterworth's Masterclass evening on 21st February at St Andrew's with Castlegate had two main sections — the first was on hymn accompaniment, and the second was music from the Orgelbüchlein of J. S. Bach. To begin, he summarised many weaknesses which organists have when playing hymns. It has to be remembered that hymns are that part of the service in which everybody is entitled to join — those from the musically gifted to the ungifted, and there are aspects of organ accompaniment which can help everyone to pull together for best effect. They covered playing the right notes exactly as written, in time, and being sure to play the pedal in the right octave (not an octave lower).

In his years of visiting other churches David said he had, as expected, heard hymn playing ranging from very good to poor, but his medal for quality would go to Frances Phoenix for her excellence in this field.

Three stalwarts who had volunteered to play in our presence — David Rooke, Donald Henry and Timothy Trussell (a recently qualified pharmacist and going on to study medicine) provided musical examples for suitable explanation.

Rhythm is another problem; it is so easy to add a crochet to the first line of verse 1 to "help" the singers, turning the minim last note of a verse into a dotted value, making the space between verses non-musical; here, David suggested adopting the 2 + 2 principle. Singing in time is helped by the organist where, for example, a non-musical incumbent with a microphone will cause problems, as can women with loud solo voices and strong minds! Staccato playing helps here, as may adopting the melody in the left hand as well as the right — works with a little practice. Another factor included was giving commas in the text appropriate recognition but, as we all know, you cannot do this to them all without making the singers huff and puff, creating a nonsense rhythm. Changing tempo and accompaniment, playing verses on solo stops to — er — keep the troops together, and several other ideas received explanation, with the players having their input to provoke comment.

A short "comfort break" came between the hymns and the next topic, one or two of the 46 short Preludes in the Orgelbüchlein. As David explained, this is an invaluable collection of short Preludes, possibly unfinished as JSB became a busier chap, and never achieving his wish to compose 164 to cover the whole church year. Our three brave colleagues each gave a rendering of one of their choice, followed by advice from DB. The drinks and biscuits were welcome after nearly two and a half hours of shared learning. Our thanks go to David and his three volunteers for a well put together evening.

David Orton

(Photo left — the President introduces David Butterworth)

WAGNERMANIA IN NOTTINGHAM

NOTTINGHAM
CENTRAL MISSION, HALIFAX PLACE.

On **MONDAY, APRIL 14th, 1913,**
REV. JAMES NINNIS
(President of the Notts. Brotherhood Federation),
WILL GIVE HIS
POPULAR LECTURE
— In the **SCHOOLROOM** on —
**“Spiritual Lessons
from ‘Tannhäuser’”**
Illustrated with Vocal and Instrumental Selections
— BY THE —
Members of Halifax Place Choir
FROM WAGNER'S IMMORTAL WORK.

Soloists - Miss **EMMIE WARNER,**
Mr. JOSEPH ASHER.

Accompanist - **Mr. C. E. BLYTON DOBSON,**
F.R.C.O., L.R.A.M.

Conductor - **Mr. E. M. BARBER, L.R.A.M.**

Chair to be taken at 7.45 prompt by ALDERMAN MANNING.

COLLECTION FOR CHOIR EXPENSES.

JOHN ELLIS, PRINTER, NOTTINGHAM.

Described as a ‘Popular Lecture’ an interesting event was planned for members of the Nottingham Central Methodist Mission, Halifax Place in April 1913, with ‘Spiritual Lessons from Tannhäuser’, soloists and the Church Choir.

The High Pavement Chapel,
Nottingham.

A SERIES OF
SPECIAL SERMONS
WILL BE GIVEN BY THE
Rev. Simon Jones, B.A.
ON
“The Religion of Wagner’s Operas.”

February 3rd. “Tannhäuser.”
10th. “Lohengrin.”
17th. “Parsifal.”

Musical illustrations from Wagner’s Operas will be given at each Service by an Augmented Choir of 80 voices,
THE HIGH PAVEMENT CHAPEL CHOIR
and
THE LADY BAY MALE VOICE CHOIR.
Organist: **Mr. C. E. Blyton Dobson, F.R.C.O., L.R.A.M.**

Services commence at 6.30 p.m. and the Congregation are requested to be in their places before the Opening Voluntary.

Wagner had clearly caused a stir at the time, and this was still evident in February 1924 when High Pavement Chapel, Nottingham held Special Sermons on ‘The Religion of Wagner’s Operas.’ Musical illustrations were by the Chapel Choir and Lady Bay Male Voice Choir. Miss Kitty Rasin sang *Elizabeth’s Prayer*, the sermon was on ‘Tannhäuser the Earth Bound’ and during the offertory there was a rendering of *Song to the Evening Star*, probably by the Augmented Choir of 80 voices.

(I am grateful to Mr C.E.B.Dobson for teaching me the organ in 1955-57.)

NOTTINGHAM
Sacred Harmonic Society.
PRESIDENT - SIR S. G. JOHNSON, Kt.

MECHANICS’ HALL,
THURSDAY, JANUARY 27th, 1898.

Second Subscription Concert
MENDELSSOHN’S
“The First Walpurgis Night.”
MISCELLANEOUS SELECTION,
AND THE THIRD ACT OF WAGNER’S
“Tannhäuser.”

ARTISTES:
MADAME ALICE ESTY.
MISS GERTRUDE IZARD.
MR. BARTON MCGUCKIN.
MR. ALEC MARSH.

BAND AND CHORUS OF 300 PERFORMERS.
Principal First Violin - **Mr. FRED WARD.**
Conductor—**MR. HENRY J. WOOD.**


Reserved Seats—Centre Blocks, 10/6; Side Blocks, 7/6;
Balcony, 4/-; Second Seats, 2/-.
Tickets at all Music Sellers, Pianos at Messrs. Forster & Co., High St.
For Railway Arrangements see Companies’ announcements.
Concert to commence at 7.30.

Perhaps the performance of a part of the great master’s ‘Tannhäuser’ by Nottingham Sacred Harmonic Society at the Mechanics’ Hall in 1898 (just 15 years after the composer’s death) had set something in motion: 300 performers under the baton of no less than Mr Henry Wood (then aged 29, later knighted in 1911). Nottingham Sacred Harmonic Society performed again on 22nd November 1900 in the Mechanics’ Hall, again with Henry Wood, this time with, yes, Tannhäuser “Acts I and II (without the cuts) and the Paris Version of the Venusberg Scene”.

THE ALBERT HALL.

RECITAL
ON THE
CITY ORGAN
BY
BERNARD JOHNSON.

Sunday Afternoon,
December 16th, 1923.



**WAGNER
PROGRAMME.**

The Wagner theme had truly taken hold, for when Bernard Johnson, founder member of the NDSO, gave an Albert Hall Binns recital on Sunday afternoon, 16th December 1923, it was a Wagner programme, with *Prelude to Lohengrin*, *O Star of Eve*, *March from Tannhäuser*, *Prelude to Parsifal*, *Prize Song from Mastersinger*, and finally *The Ride of the Valkyries*.

Alan Owen

GEORGE TOWERS — LOUGHBOROUGH ORGANIST AND COMPOSER

George Towers was born in Leicester in 1914, son of an Anglican organist whose ambition was for his son to follow his example. George learnt to play the piano and in his teens became an organ pupil and assistant to Dr Ben Burrows, an internationally known correspondence coach and organist in Leicester who was famous for his adverts in *Musical Times*, eventually obtaining his LRAM, LMusTCL and ARCO diplomas. Professionally he trained by apprenticeship as a graphic artist and designer for the printing trade. During WWII he ran a dance band at regimental headquarters in Wrexham where he developed his empathy with Welsh music and was blocked from service overseas by his CO on the grounds he was more valuable at HQ!

After the war he joined Wills and Hepworth Ltd in Loughborough moving there with his wife Dorothy and two children in 1949. He quickly became organist at Baxter Gate Baptist Church and accompanist to the town's choral society, later playing for ceremonies at Loughborough University. In the 1950s Wills and Hepworth expanded into Ladybird Books and he became Production Director responsible for printing over 30 million books pa; he retired in 1959 but music remained his life.

His composing started as a theory student in the 1930s — his most popular composition is an introit dating from 1936 – and continued until 2006. They are mainly choral and organ works but include a prize-winning song cycle, songs, hymns and choral arrangements. Being a modest man few were submitted for publication but those that were became good sellers notably his Evening Service in C for boys' voices (*Oecumuse*), sung in many cathedrals, and a postlude on 'Westminster Abbey' (Cramer). On founding the Loughborough Male Voice Choir, and later the Ladies Choir with his wife as conductress, he aimed many of his compositions at these two bodies. The Loughborough Baptist Church has over 20 works in their repertoire which are unique to their needs, only a few having been published. Fagus Music was founded a few years ago by Geoffrey Atkinson and took over the portfolio of *Oecumuse*. They asked for permission to re-publish some works and this they are now doing. In 2011 a collection of Preludes and Interludes on Welsh Folk Songs was published and a Caprice also for organ and dating from 1939 will appear soon in 2012. The first item has recently been reviewed in *Organists Review* with encouraging comments. Some of his anthems have been in print with *Oecumuse* (most are unpublished) but with less demand apparently for such works there are no plans at present to publish more. His legacy in Loughborough is still a regular topic of conversation.



A biography and list of compositions was prepared for his thanksgiving service in 2009 when all the music used originated with him. Copies are still available from David Gabe (D.Gabe@ntlworld.com).

David Gabe

[George Towers was organist of Loughborough Baptist Church for 33 years, and was David Gabe's predecessor. Some of our members met him during Loughborough visits. See Organists Review p. 65 for details of his Preludes and Interludes on Welsh Folk Songs'- Fagus Music £8 - "these short largely straightforward pieces are certainly worth exploring." Of his David of the White Rock the Musical Times once commented "In many ways Towers' prelude is more successful than Vaughan Williams"; he reflects the gentle character of the tune with its flowing quaver line." — Ed.]

FAGUS MUSIC About ten years ago Geoffrey Atkinson retired from his post lecturing in music at Aberdeen University and set up Fagus-Music with the policy of publishing Church Music for organ and choirs at a reasonable price using computer setting and internet supply. During this period he bought the rights to *Oecumuse's* catalogue and promoted their composers to join the new publishing house. Consequently, a good range of organ music suitable for service use and choir music for Christmas and Easter is easily accessible.

Music is set by 'Sibelius', composers are expected to check proofs and delivery is by post or email attachment with a differential cost. Fuller details are found on the website: www.fagus-music.com

David Gabe



NDSO Treasurer

Audrey Sheppard has retired as Treasurer, and we are grateful to David Towers for taking over the Treasurer's duties. Please send any future correspondence for the Treasurer to:

Mr D. Towers, 31 Lucknow Drive, Mapperley Park, Nottingham NG3 5EU.

Life as an organ scholar.



I have been an organ scholar for two years. I started my organ scholar career in the academic year of 2010-2011 by working at St John's parish church in Glastonbury. When I first started, I was new to the ropes, I couldn't tell you if the Gloria was before the Sanctus or not! Luckily now though, I can! Hymns. "Always practice your hymns", that is what my choir master, Derek Dorey always said to me, because when I first started I could not play a hymn all the way through without stopping! He told me to do one or two a week and get them really comfortable under the hands and feet. So, for the first couple of months, all I was doing was practising hymns and then playing them in church, while at the same time trying to build up my confidence in playing in front of a packed church. I am very fortunate that the congregation were really pleased to have me, and they didn't mind the many mistakes.

As my hymn playing was starting to improve, I was given the opportunity to accompany some of the mass setting. We would normally do the congregational mass setting by Gregory Murray, which I would normally play the Sanctus/Benedictus and the Angus Dei.

At St John's we are very fortunate to have a mixed choir of about twenty people which consists of men, women and some children. Whenever I was not playing the organ, I would be singing

tenor in the choir, which gave me a great opportunity to listen to how the organ sounds where the choir is, because the choir, console and pipes are scattered around the church, so it helped me to check if the balance was too loud or quiet.

One of the great bits about working as an organ scholar was that over time, my responsibilities increased. I was starting to conduct, which is a very important skill to have when directing a choir. Also, I am now playing a key role in the music scheme that we have going on in the church. I help to decide what hymns, mass setting and anthems that the choir will sing for the month. We also do evensong once a month and also in cathedrals around us, including Hereford, Wells, Exeter and Salisbury. It was quite a struggle when I first started to find time to practise the music for Sunday and also doing my school work, as I am now in my last year at Wells Cathedral School, but now, thanks to a lot of juggling I can normally manage it!

I will be leaving St John's in July, and I will be sad to leave the place that has given me so much encouragement and guidance. Already, we have found my replacement, so we are slowly getting him involved in the service. I hope that I will pass on my knowledge so that his time there will be even greater than mine has been. The main piece of advice, would be to practise your hymns!



Philip O'Connor

[Philip is a member of the Society, and we met him at the August Albert Hall 'Try the Binns' event. It is good to see that he gives Hymns their due importance. Ed.]

Orton's Oratory

Three or four members were chatting over refreshments at one of our recent meetings, and as I passed, I was asked "Were you ever interested in steam trains?". The chat had apparently been provoked by a number of television programmes over the winter period on the days of steam railways. They had reminded the members who had been keen train spotters standing at the front of platforms with their notebooks drooling over the power and glory of (the then modern) steam engines.

This is not the first time I have heard talk on this subject, and it is a commonly held feeling that this combined interest in organs and steam lasts throughout life. I have not heard any similar sentiments about the tram; after the horse drawn ones, the vast majority moved straight to electricity. I must stress this happened a little before my time!

BBC television has shown plenty of documentary black and white films going back to the early to mid 20th century when holidays were taken at British seaside resorts, made possible by the advent of the rail network; families lounging on deck chairs on the beach, with men dressed in dark suits complete with a tie, and wearing trilby hats. In those days, organists' societies/associations were at their peak, with numbers growing as local transport improved to make membership possible from further afield. It may well have been that if local groups had started life

with just a local town name, it became popular to add 'and District' to their title to widen their appeal.

Ironically, electronic organs began in the 'thirties, a subject Alan Thurlow and I discussed briefly at the Society Dinner in April. He has owned an electronic for thirty years and uses it regularly for practice purposes. Clearly, reality sound has changed over the years, but if you paid for quality in those days, you got a machine which lasted well. I will go into that in the next O's O, but for now let us get back to steam and things.

Our member Denis Littleton tells me that today there is a whole generation just as enthusiastic about diesel and electric trains as earlier ones were about steam which was phased out 44 years ago. In those days, you could stand near to the engine, watching coal being fed into its furnace to get up the steampower necessary to start that incredibly heavy load slowly moving forward — an impressive feeling especially if you knew that it was heading non-stop for, say, Edinburgh. Today, trains glide off and reach 40 mph by the time they come to the end of the platform.

I am sure that you find the commonality of interest in these two topics understandable. Finishing with the organ world, there are some points about size, length of life and cost which will in the end turn out to be all important. But more about this next time.



Annual Dinner 2012

A wonderful evening was thoroughly enjoyed by forty-one members and friends at the Annual Dinner in this, the Society's 80th year. Following President Joan Orton's welcome to all present and particularly the Guest Speaker, Dr Alan Thurlow and his wife, Tina (*photo right*) we had an excellent dinner to the standard we have come to expect at the Albert Hall. Joan then introduced the guest speaker, Dr Alan Thurlow, Organist of Chichester Cathedral for twenty-eight years until his retirement. He spoke of the skills, peculiarities and idiosyncrasies of notable cathedral musicians from his student days and early career in the cathedral world, with innumerable wonderful anecdotes. He began with his undergraduate days at Sheffield University followed by three years at Cambridge researching early music, spending much time on his scooter travelling to London for research facilities. In 1973 he became Assistant Organist at Durham Cathedral, coming under the influence of the formidable legendary Conrad Eden, known amongst other things for his attention to diction. Eight years later he became Organist of Chichester Cathedral. Amongst his many wonderful asides, one concerned presenting the prizes at a prestigious girls' school at which, on handing a prize to a sixth-former, he asked what she was doing after school, which brought forth the response, "Well, I was going home"!



He then moved on to speaking of our own Society, being impressed with the membership numbers and numerous activities. He spoke of once flourishing societies closing due to low numbers or no-one willing to take office. This brought him to his Presidency of the Incorporated Association of Organists, formed at the instigation of local societies to give help in circumstances such as societies struggling with small numbers, churches not wanting organs, help in establishing websites, public liability insurance via the IAO, enabling events by guaranteeing any shortfall — a scheme whose success could be seen in the fact that the guarantee was rarely called upon — forums in various regions, many areas having Organ Days and encouraging the BBC to play more organ music.

He concluded by proposing a toast to the Society. Finally our President thanked him for his informative and entertaining talk. Joan, however, then in bringing the evening to a close, moved into a more sombre mood to announce the sad news which she had received during the dinner but had kept until then that Gordon Smith, who we knew was in hospital, had sadly and unexpectedly passed away.

...and a memorable Civic reception



Approximately one third of the membership was present at the Council House on 26th April for the Civic Reception celebrating the 80th anniversary of the Society. We were welcomed by the Sheriff of Nottingham who acknowledged our contribution to



Nottinghamshire's musical and ecclesiastical life. His address encouraged us to continue in our work, and later during the event he circulated amongst us, showing an interest in individual members. President Joan Orton replied to the Sheriff, thanking him for his remarks and the welcome shown to us (*Photo left*).

Members' attention was then drawn to an excellent buffet. In due course, it was announced that guides were ready to take us in two groups for a tour of the Council House. This covered all levels of this spacious, well-designed and well-maintained building of 1926-29. The tour included the Council Chamber, where members had the privilege of sitting in the VIP seats (*photo right*). Moving along the many corridors we looked around the rooms reserved for the leading Council officials, and at the Sheriff's room, our member Roger Allton became Sheriff-for-one-minute as the guide allowed us to see him draped in the Sheriff's finery. Thanks to President Joan Orton for arranging such a superb event.

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

Alan C. Owen
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Dear Member

10th May 2012

Nottingham & District Society of Organists



The Society's next events are:

Saturday 19th May Outing to Lincoln Details were in the February letter. There are seats available on the coach.

11.00 am Coach departs from The Willow Tree car park, Stamford Road, West Bridgford, NG2 6LS. 11.10 am Members picked up at Maid Marian Way / Friar Lane junction, (outside Tesco.) 12.15 am - arrive in Lincoln for Lunch. 1.30 pm - All Saints Church (1906 Willis). 3.15 pm – St Giles Church (Organ - Lincoln rebuilt Cousins) 4.00 pm Tea at St Giles 5.00 pm Cathedral area. 6.20 pm Lincoln Cathedral (Father Willis, rebuilt Harrison.) We may try the organs at all the churches. There is an opportunity at any time for non-organists to explore Lincoln's many historic features, such as Steep Hill, the adjacent Castle area, as well as the Cathedral. Members can also join the coach at Newark at 11.45 am – details from Joan. Depart from Lincoln at approx 8.15 pm. Guests are welcome. Cost - £18.00 including donations to the 3 churches and driver's gratuity; (£15 from Newark): Juniors free. Please support the coach if possible, as parking is not available in the Cathedral area, and the coach conveys us between the churches in an area otherwise difficult to negotiate, also this will make the coach viable. If you have not booked a place yet, there is a tear-off slip on page 2 .

Saturday 9th June Outing to Shrewsbury

The coach departs from Maid Marian Way / Friar Lane junction (outside Tesco) at 8.45 am and from the car park of The Willow Tree, Stamford Road, West Bridgford, NG2 6LS at 9.00 am.

We visit the organs of St Chad's an elegant round church of 1782 with organ by Norman & Beard 1904, renovated Harrisons, and rebuilt 2011; St. Mary's, a medieval church with fine collection of stained glass windows from 14th to 19th centuries, and organ by Gray & Davison with work by Binns; St Alkmunds, built 1790s, with organ by Harrisons of 1931 installed unaltered from the Royal School of Church Music, Cleveland Lodge, Westhumble.

The cost, including a donation to the 3 churches and driver's gratuity is £22.00, Juniors free.

Shrewsbury is a very interesting town for visitors, and any non-organists can feel free to explore the town and visit a number of historic features including the Castle and

Please complete the tear-off slip, below.

Yours sincerely

Alan Owen
(Hon. Secretary)

9th June Outing to Shrewsbury

I / We will join the outing to Shrewsbury

Name(s) Total number attending

I / We will join the coach at Maid Marian Way Willow Tree

I enclose a remittance for £

Please return this slip to the Hon. Secretary by 2nd June

19th May Outing to Lincoln

I / We will join the outing to Lincoln

Name(s) Total number attending

I / We will join the coach at Willow Tree Maid Marian Way Newark

I enclose a remittance for £

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

Alan C. Owen
11 Crossley Street
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Dear Member

10th May 2012

Nottingham & District Society of Organists

Notice is given that the 80th **ANNUAL GENERAL MEETING** of the Society will be held on **Monday 30th July at 7.00 pm** at St. Jude's Church, Woodborough Road, Nottingham NG3 5HE

The office of President Elect is vacant, and 2 Committee members are also required, following the retirement after 2 years' service of John Bellamy and David Rooke.

Nominations for all the vacant positions should be sent to the Hon. Secretary in writing before 29th June. These will be presented for voting by members at the AGM. A copy of the Minutes of the 79th meeting is overleaf.

Refreshments will be served after the meeting. There will then be a recital of organ music given by members. The Society depends on your support so please do your best to attend.

AGENDA

- | | | |
|----------------------------------------|------------------------|--------------------------------------------------------------|
| 1. Apologies for absence | 4. President's Address | 7. Election of President-Elect and Committee for 2012 / 2013 |
| 2. Minutes of the 79 th AGM | 5. Secretary's Report | |
| 3. Matters arising | 6. Treasurer's Report | 8. Any other business |

MEMBERS' RECITAL at 8.30 pm approx; there is an opportunity to reflect the President's theme of Female Organ Composers.

Would members wishing to take part please let me know by 20th July, quoting the title of the music, composer, and duration (the maximum is 7 minutes.) A brief practice can be arranged to give familiarity with the console layout.

Yours sincerely

Alan Owen
(Hon. Secretary)

Fanfare for Nottingham

*John Keys plays the Binns Organ
of the Albert Hall, Nottingham
- New CD*

- | | | | |
|------|------------------------------------|-------|--------------------------------------------------------------------------------------------|
| 1. | Fanfare for Nottingham | ----- | Naji Hakim (b 1955) |
| 2-5. | Four Sketches op 58 | ----- | Robert Schumann (1810-1856) |
| 6. | Grand March from <i>Tannhauser</i> | ----- | Richard Wagner (1813-1883) arr E H Lemare |
| 7. | Salut d'Amour | ----- | Edward Elgar (1857-1934 <i>with Anna Curzon (violin)</i>) |
| 8. | In A Monastery Garden | ----- | Albert W Ketèlbey (1875-1959)
arr Hugh War (with <i>Men of St Mary's Choir, Nottm</i>) |
| 9. | Chorale Fantasia 'Wachet auf' | ----- | Max Reger (Op. 52 nr. 2) (1873-1916) |
| 10. | In A Persian Market | ----- | Albert W Ketèlbey arr Frank Matthews |
| 11. | The Ride Of The Valkyries | ----- | Richard Wagner arr E H Lemare |
| 12. | Canzonet | ----- | Bernard Johnson (1867-1935) |
| 13. | Symphonic Canzona op 85 nr 3 | ----- | Sigfrid Karg-Elert (1877-1933) |

*With Anna Curzon (violin) and members of the Schola Cantorum of
St Barnabas's Cathedral Nottingham directed by Neil Page*

The Binns Organ Trust is delighted to announce the new CD of the Albert Hall Organ played by John Keys

Its title piece is Naji Hakim's Fanfare for Nottingham, written for the centenary of the Hall and its Organ. John Keys gave the centenary recital on this organ in 2010 and the music on the CD partly reflects that recital. The rest of the programme demonstrates the purposes for which the organ was installed and the music current during the lifetime of its builder James Jepson Binns. There are two Wagner transcriptions: the Grand March from Tannhäuser and the Ride of the Valkyries, and two pieces written by Albert W Ketèlbey during the first decade of the Albert Hall organ's existence: In A Monastery Garden (with Gentlemen of St Mary's taking the part of the monks) and the picturesque In A Persian Market.

The Albert Hall's first organist was Bernard Johnson, whose charming Canzonet is heard; it dates from 1911, the year Elgar came to Nottingham as conductor of the London Symphony Orchestra, and his visit is commemorated with a performance of his Salut d'Amour, in which John Keys is joined by violinist Anna Curzon.

J J Binns was greatly influenced by the German organbuilder Edmund Schulze, and appropriately the CD features some major German organ music of the period.

Schumann's Four Sketches come over well on the organ, their moods ranging from the intimate to the magnificent. And one must have Reger, the Bavarian visionary whose great chorale fantasias show astonishing responses to the original Lutheran hymns. John Keys plays his Fantasia on the Advent Hymn "Wachet Auf" which certainly shows all the colours of this organ.

The centenary recital in 2010 concluded unforgettably with Karg-Elert's Symphonic Canzona op 85 nr 3. It concludes this record too, and John is joined by the same performers at the end: members of the Schola Cantorum of St Barnabas's Cathedral and violinist Anna Curzon conclude a piece whose opening is majestic and whose ending is magical. ***This CD is on sale at all Binns Organ recitals. It can also be obtained for £12 post free from Ian Wells, 4A Kelvin Road, Thorneywood, Nottingham NG3 2PR (cheques payable to Binns Organ Trust)***

St. Mary's, Plumtree An Organ Recital will be given by **Paul Hale** on Saturday **12th May** at 7.30 pm.

Tickets £8 at the door, or from Rosemary Garfoot 0115 9847479. Refreshments will be available.

Lenton Methodist Church, Derby Road, Nottingham

An organ recital will be given by **Keith Hearnshaw** 'Popular Music to suit all Tastes' on Saturday **May 19th** at 2.30 pm.

Tickets £6 (including tea and cakes) available from John Wilde Tel. 0115 9285827 wilde1066@btopenworld.com

News from the Cathedrals

Philip White-Jones, Assistant D. of M. at Southwell Minster is leaving to train as a BA pilot. Paul Hayward of St Barnabas Cathedral is leaving to be Assistant D. of M. at Brecon Cathedral. The Southwell choir will sing at St. Paul's Cathedral on 15th May, and their next BBC Radio 3 Choral Evensong will be on 19th September. The St. Barnabas choir will sing in June at the Cathedrals of Ulster, and Down. (The choir of St. Peter's, Nottingham, sings in Canterbury Cathedral in late August.)

A Few Notices from David Butterworth:

1) Sunday, 29th. April, 6.30. Choral Evensong at St Edmund's Holme Pierrepont, BCP. Clifton Choir. Music by V. Williams, Stanford and Patrick Hadley.

2) Forthcoming recitals by David Butterworth: Sunday, 1st. July, 2.45 p.m. St John's Carrington; Thursday, 19th. July, 1.00 p.m. St Peter's Church, Nottingham ; Sunday, 5th. August, 2.45p.m., Albert Hall.

3) Sunday, 17th. June, 2.45 Concert by the Jayne Walker Piano Trio at Halam Court , Halam - including Tchaikovsky's Piano trio, op. 50. Admission £12.50 including programme and refreshments. Limited availability.

4) Friday, 13th. July, 7.30 St Philip Neri, Mansfield. Combined concert by the Cantamus Junior Choir and the Girls' Choir of St Jørgen's Church, Aabenraa (Denmark .)

PARISH CHURCH OF ST MARK, MANSFIELD

ORGANIST AND DIRECTOR OF MUSIC

The PCC of the Parish Church of St. Mark, Mansfield are looking for an Organist and Director of Music with a heart for deepening Worship through Music. We require someone with skills in choir training; someone who has an empathy with the Anglican Choral Tradition but who is also willing to embrace new music and new ideas and to continue the development of choral singing with young people.

Strong SATB choir (RSCM affiliated) with weekly rehearsals. It is planned to fully restore our Brindley and Foster Organ (re-built by Willis in 1995 and said to be one of the finest examples of church organs locally) in 2014.

Sunday Services: Sung Eucharist (CW), Occasional Evensong, Major Festivals.

Salary in accordance with RSCM rates, plus Weddings and Funerals

CRB clearance will be required

Informal enquiries to: Ken Ellis Tel: 01246 237243

e-mail: contact: stmarks@gmail.com

Letters of application and CV marked 'Organist'

to: **The Parish Church of St. Mark, Nottingham Road, Mansfield, Nottinghamshire NG18 1BP**

St Helen's, Burton Joyce NG14 5DN An enthusiast is needed to play the new pipe organ by

Principal Pipe Organs of York, to lead choral music and coordinate occasionally with friendly instrumentalists. RSCM rates apply plus fees. Please contact the Vicar, Revd Roger Harper Tel 931 2109 harperrog@goolemail.com

Third Thursday Organ Concerts at St. Peter's, Nottingham 1.15 pm

17th May - Gedymin Grubba (Poland): **21st June** - Peter Siepmann: **19th July** - David Butterworth:

16th August - Michael Leuty (St. Peter's)

A Free Ticket for the **Halle Orchestra, Royal Concert Hall, Friday 18th May** is available. Please ask the Hon. Sec.

Specification of the organ

GREAT

Double Open Diapason	16
Large Open Diapason	8
Medium Open Diapason	8
Small Open Diapason	8
Claribel Flute	8
Stop Diapason	8
Octave	4
Wald Flute	4
Dulciana Twelfth	2 2/3
Fifteenth	2
Mixture	IV
Trombone	16
Tromba	8
Claron	4

SWELL

Contra Gamba	16
Quintation	16
Open Diapason	8
Lieblich Gedact	8
Dolce	8
Viol d'Orchestre	8
Vox Angelica (AA)	8
Octave	4
Fifteenth	2
Mixture	III
Double Trumpet	16
Cornopean	8
Oboe	8
Claron	4
Tremulant	

CHOIR

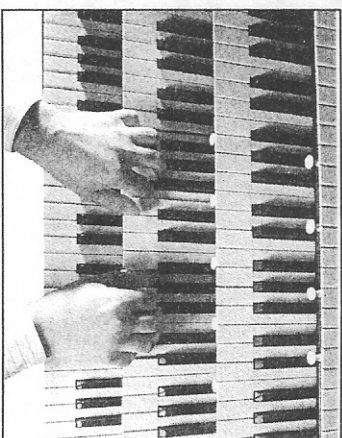
Lieblich Gedact	16
Lieblich Gedact	8
Hohl Flute	8
Dulciana	8
Viol di Gamba	8
Viole Celeste (T.C.)	8
Genshorn	4
Harmonic Flute	4
Flautina	2
Bassoon	16
Vox Humana	8
Tremulant	

SOLO

Harmonic Flute	8
Lieblich Gedact	8
Flauto Traverso	4
Piccolo	2
Bassoon	8
Orchestral Oboe	8
Claronet	8
Tremulant	
Tuba	8
Carillon (32 notes)	
Tremulant	

PEDAL

Double Open Diapason	32
Open Diapason	16
Contra Bass	16
Bourdon	16
Dulciana	16
Octave Diapason	8
Violoncello	8
Bass Flute	8
Dolce	8
Trombone	16
Euphonium	8



The organ was built for the Albert Hall Methodist Mission by J J Binns in 1909. It was a gift to the City of Nottingham by Sir Jesse Bool. The organ was rebuilt by Harrison & Harrison in 1993.

The Centenary CD of the Binns Organ played by John Keys is available at all our concerts or from the Albert Hall.

Further information about the record, and the history of the organ, can be found on our website: www.binns.info

For any further technical information or details of hiring please contact: dsbutlerworth@halam.mynzn.co.uk

For information about concerts or to sponsor a recital or the use of the Big Screen please contact Ian Wells on 0115 950 4464 or: ianwells@thornewood.fsifc.co.uk

If you would like to make a donation to help us continue our concerts and the maintenance of the organ please contact:

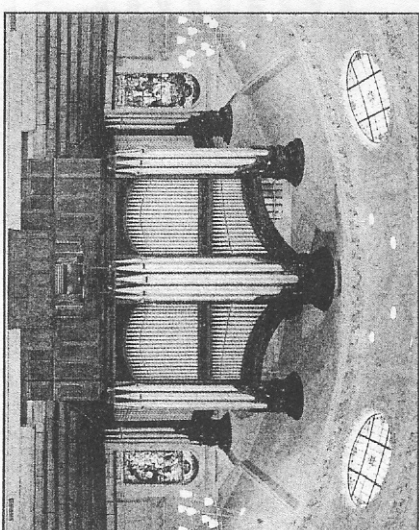
Hilary Silvester, Chairman
Binns Organ Trust
The Albert Hall
Derby Road
Nottingham
NG1 5AA

Registered Charity No 1003912
Programme production supported by Nottingham City Council

SUNDAY LUNCH BEFORE THE CONCERTS

Why not enjoy Sunday lunch at the Albert Hall before the concerts? Only £10.20, served at 1.00pm Prior booking strongly advised. Bar open from 12.30pm. Drinks and confectionery available before concerts and at the interval.

Reservations on 0115 950 0411



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Binns Organ Trust

Five Concerts of Organ Music
on the historic Binns Organ

Sunday Afternoons at 2.45pm

ADMISSION FREE

Donations Welcome: Retiring Collection

**Plus Special Anniversary Recital
(admission by programme)**



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SUNDAY 6 MAY Philip White-Jones (Southwell)

CAELUDIUM IN C BuxWV 147	Dietrich Buxtehude
Versets from VENI CREATOR	Nicholas de Grigny
FREE REFLECTIONS	Percy Whitlock
PLUTARY IN D MINOR nr 1 op 6	John Stanley
RAND CHOEUR IN D	Alexandre Guilmant
ELUDE AND FUGUE IN B MINOR BWV 544	J S Bach
ASTER TALLIS'S TESTAMENT	Herbert Howells
ARIATIONS ON AN ORIGINAL THEME	Flor Peeters
RAND CHOEUR DIALOGUE	Eugène Gigout

e begin our 2012 series with two great influences on J S Bach, the great Dane Buxtehude and the Frenchman de Grigny, en it's the romantics: two fathers of the nineteenth-century ristian scene, Guilmant and Gigout, and two composers from ; twentieth-century : Whitlock's final pieces, compiled at the d of the Second World War, together with Flor Peeters in ractive slightly "modern" mood.

SUNDAY 3 JUNE Andrew Nettsingha (Cambridge)

ARCHE NUPTIALE	Charles Gounod
ANT DE MAY	Joseph Jongen
IO SONATA nr 5 BWV 529	J S Bach
ANTILÈNE from SUITE BRÈVE	Jean Langlais
IBA TUNE	Norman Cocker
ORAL nr 2	César Franck
AVOTTE IN F	William Boyce
ON LA, MI, REE	Anon
HERZETTO from SONATA IN C MINOR	Percy Whitlock
NDANTINO IN D FLAT	Edwin Lemare
ARCH ON A THEME OF HANDEL	Alexandre Guilmant

good four hundred years' range here, from pre-Reformation post-war. Gounod and Franck represent nineteenth-century ris, while their twentieth-century colleague Langlais gives us more modern flavour. The evergreen Scherzetto from hitlock's Sonata reminds us of a performer who was equally home in classical and light organ music, as were Norman ecker and Joseph Jongen.

SUNDAY 24 JUNE Chris Keenan (USA - Oundle)

FANTASIA AND FUGUE IN G MINOR BWV 542	J S Bach
NAIADES	Louis Vierne
CIACONA Bux WV160 IN E MINOR	Dietrich Buxtehude
BRIGHT BEAMS	Joel Martinson
ALLEGRO VIVACE from SYMPHONIE 5	C-M Widor
CANTABILE	César Franck
LITANIES	Jehan Alain
SINFONIA from CANTATA 29	J S Bach arr Marcel Dupré

Bach at his grandest frames this recital, which also features his great precursor Buxtehude. Otherwise it's nearly all French, from the less well-known first movement of Widor's fifth symphony to the jazziness of Alain's Litanies. Appropriately Chris Keenan is bringing one of his American compatriots with him: a new piece to us all, Joel Martinson's Bright Beams. Think William Mathias says the publisher, going on to say that "the composition provides many different atmospheres in its nine-and-a-half minutes".

SUNDAY 5 AUGUST David Butterworth (Nottingham)

TOCCATA & FUGUE IN D MINOR BWV 565	attrib J S Bach
NUON KOMM', DER HEIDEN HEIL AND BWV 659	J S Bach
CORRÈGE ET LITANIE	Marcel Dupré
FEM (5) KORALFANTASIER	Per Gunther
FANTASIA AND FUGUE IN G op 188	C H H Parry
GRAND MARCH from TANNHAÜSER	Richard Wagner
COMMOTTO op 58	Carl Nielsen
ADAGIO IN E	Frank Bridge
PRÉLUDE ET FUGUE SUR LE NOM D'ALAIN	M Durufle

Our Custodian begins with the most famous organ piece of all: even if we aren't at all sure who wrote it! No uncertainty about the rest of it. A Bach chorale prelude is contrasted with chorale settings by a modern Danish composer, then it's romanticism all the way. The noble English sounds of Parry and Bridge are joined by a Wagner transcription of the sort this organ was made for. David gives us another performance of Nielsen's Commotto, which he has played before at the Albert Hall: not a well-known work, but well worth hearing.

**SUNDAY 2 SEPTEMBER Adrian Partington (Gloucester)
The Jim Lodge Recital**

PRELUDE AND FUGUE IN A MINOR BWV 543	J S Bach
FANTASIA FOR DOUBLE ORGAN	Orlando Gibbons
VITRIL & ROSACE	Henri Mulet
SONATA nr 8 in B MINOR	Gustav Merkel
TOCCATA AND FUGUE	Patrick Gowers
JERUSALEM MY HAPPY HOME	Ivor Gurney
CARILLON-SORTIE	Henri Mulet

One certainly crosses the centuries with this recital by Nottingham's own Adrian Partington, now presiding at Gloucester Cathedral. Indeed we encounter the music of both Elizabeths, from Orlando Gibbons (a father of English music) to contemporary Patrick Gowers (who wrote the music for one of the *Sherlock Holmes* series on TV). Bach at his noblest is matched with his nineteenth-century compatriot Merkel, of whom Adrian is a noted exponent. But as is customary with organists we end cheerfully in Paris.

**SUNDAY 21 OCTOBER Charles Harrison (Lincoln)
Anniversary Recital**

LEIPZIGER GIGUE	W A Mozart
FANTASIA K608	W A Mozart
3 movements from FIESTA	Iain Farrington
CAPRICCIO	John Ireland
MELODY from TRIPTYQUE	Jean Langlais
FANTASIA AND FUGUE ON B.A.C.H.	Max Reger

It was Mozart who called the organ the King of Instruments, and he appropriately begins our anniversary recital. Contemporary composer and performer Iain Farrington completes the first half of this programme with three extracts from a suite which he describes as "music about celebrations and merry-making". An absolute blockbuster to finish the 2012 season is Reger's Fantasia and Fugue on B.A.C.H., one of those giant pieces in which he excelled. James Jepson Binns, who built the Albert Hall organ, was greatly influenced by the German organbuilder Edmund Schulze, so it is highly appropriate to hear German sonorities at their greatest on this instrument.

Admission to the Anniversary Recital is by programme, available at the door, £8.00; accompanied children under 16, free admission.

There is usually an introductory talk with the soloist at 2.15pm in the Hall. Programmes will be on sale (£1.00) with full details and notes. Retiring Collection.