

Derby & District Organists'

Registered Charity No. 510567

Association



*Cathy Lamb – Assistant Director of Music &
Assistant Organist, Lichfield Cathedral*

The audiences attending the Derby Cathedral organ recital series last year were treated to several fine recitals, though for me the one given by Cathy Lamb was one of the finest.

It became clear to the audience from the very beginning that there was not only a fizzing personality before them but someone who engaged with the audience and enjoyed playing to them; Cathy's personality showed clearly in her playing, which was assured and well-controlled yet had sufficient passion to create that sense of excitement and communication which is so important to an audience.

Playing is the part of her rôle at Lichfield which Cathy enjoys most though there is certainly a lot of competition from other aspects of her work.

The post I applied for was that of Assistant Organist – a job which entailed playing for services, running the school Girls' Choir, taking responsibility for men's voice services, and directing the musical Outreach Project, 'Music Share',

which involves working with schools in the Lichfield area. After the interviews the cathedral authorities wanted two of us to take up posts; as you can see it was quite a big job they were advertising. It's quite unusual, but there is so much music going on here that all of us are kept very busy.

'Martyn Rawles is the sub-organist and does most of the playing, runs the men's voices services, directs the Lichfield Cathedral Chamber Choir and helps with the Outreach. I play two or three times a week and do some conducting; I also direct and run the Outreach work. We visit three schools in the area and take the cathedral choristers with us, either the boy choristers or the Choir School girls' choir, which I run, and prepare three major concerts a year which take place in the cathedral. The Outreach, which is supported by government funding, takes a lot of time and a lot of organising – risk assessments and Health & Safety etc.

'As part of the Outreach work there is also a Saturday morning choir which I direct. The standard of

Forthcoming Events

Saturday 21st March 10.00am
Organ Study Day with Roger Fisher, St Oswald, Ashbourne. Members will have seen the article in the February issue of the *Newsletter*. **If you have not yet booked a place as an observer, please contact the Secretary, Siann Hurt at:**

Hurt@one-name.org

Saturday 16th May 8.00am
Annual Outing - Liverpool
Visits to St George's Hall and the Metropolitan and Anglican Cathedrals. Members will have the opportunity to play the organs in St George's Hall and in the Metropolitan cathedral. Members of other associations will be invited.

Saturday 13th June 7.30pm
Members' Recital, St James, Riddings

Monday 20th July 7.30pm
Evening Visit to Tibshelf and Somercotes

Saturday 12th September 2.30pm
Chairman's Event – Repton

N.B. The Mendelssohn Event at St Mary, Ilkeston will now be on Monday 12th October.

Tuesday 17th November 7.30pm
Annual General Meeting – St Werburgh, Spondon



Congratulations to Peter Gould, Master of the Music at Derby Cathedral, who was recently awarded an Honorary M.Mus. by Derby University in recognition of his contribution to the musical life of the city over the last 25 years. His daughter, Anna, was awarded her M.Mus the following day at York University.

the singing is really improving.

At lunchtime, Cathy and I walked from the cathedral close into Lichfield, meeting several people along the way, all of whom were delighted to see Cathy; the age of these people ranged from an elderly lady on an electric scooter to teenagers with whom Cathy works. It was quite fascinating to watch the interaction and very clear that Cathy's vibrant personality complements her musical talent – no wonder the Outreach Project is working so well!

I did the usual things when I was young - recorder, violin, piano, and a lot of singing. I also did a lot of Scouting – my family are heavily involved in the Scouting movement and it was that which led me to the organ. The Scouts attended a church service and the scout leader played the organ for the service. My father spoke to him after the service and discovered that he was leaving his regular post to play elsewhere; he thought that they would not find anyone to replace him. My services were volunteered - in the way that parents do – and so I started playing a one manual, five stop Saxon Aldred organ; I suppose I was grade seven or eight on the piano at the time.

'Once a month I played a service for them and started organ lessons with Roger Carter, organist at St John's, Harpenden - an absolutely fabulous bloke and a very thorough teacher. For my first lesson I took along the Böellmann toccata: I played through it and he said, "Very good – now let's do some pedal exercises." I felt a bit deflated but of course he was absolutely right. We did a lot of giggling! I liked the challenge of the different articulation required - lifting on a note to create an accent on the next and so on.

I didn't really have a lot of experience of cathedral music until I went to Salisbury for my gap year. In preparation for that I went to Uppingham for my sixth form; that was marvellous. At one point there were something like 55 school musicians who were ex-cathedral so the music was fabulous. There were a lot of organists there: Ashley Grote (now Assistant at Gloucester) was a year above me; Libby Burgess went to Christchurch, Oxford, as Organ Scholar; Ed Taylor is at Carlisle Cathedral as

Assistant - it was an exciting place to be.

'Cambridge was a bit scary when you realised just how good some of the other people were: the King's and John's organ scholars are playing at cathedral standard on a daily basis at the age of eighteen, studying and getting double firsts! That was never going to be me - though they were always nice people to be around. I had lessons with David Sanger and Douglas Hollick.

'I was lucky to be at Sidney Sussex because basically I was running the show; there were no choral scholars and no Director of Music, though they have now appointed someone and the choir is becoming quite well known. One gains a lot of valuable experience like that. The organ wasn't very good, though I think that they are doing something about that now. I gave recitals at King's, John's, Emmanuel and Magdalen colleges and it was nice to perform on the organs there after the two manual at Sidney Sussex.' (Cathy has also given recitals in the cathedrals of Gloucester, Portsmouth, Salisbury, Winchester and Westminster as well as a host of other prestigious venues.)

'How do I practise? Very methodically, when I behave. What I like to do with a new piece is to play the right hand, then left hand, then pedals, ten times each then put them together in different combinations; I can usually feel that by the time I've done that I've got it. I used to finger every note but now I don't, though I still finger thoroughly. You have to feel secure first – then the passion can begin to flow.

'Nerves can be a problem – sometimes I feel them, sometimes not. How do I overcome them? I giggle. I was very relaxed when I was at Derby because everyone was so nice and I was well-prepared; the Precentor's introduction helped a lot. Accompanying makes me nervous because I don't do it every day.

'I'd like to be a cathedral organist because I enjoy the playing and the conducting, though I would want to play for at least one service a week. The ideal would be a job-share with my husband, Ben; he teaches singing and piano and is one of the cathedral lay clerks, and also is the founder and conductor of *Sarum Voices* who have earned a fine

reputation for themselves.

'I met Ben at Salisbury and went back to live there after Cambridge. At that time I was Assistant at Christchurch Priory and founded the girls' choir there as well as working with the Bournemouth Symphony Orchestra Youth Chorus. At the same time I was travelling to Wells cathedral three days a week. One of the organists had left so I helped with the rehearsals and playing so that the remaining staff there could have a day off; I used to leave Salisbury at 5.00a.m. so that I could take the early boys' rehearsal at Wells! It was very tiring though great experience - the choirs there are really very good - then the post at Lichfield came up.

'Advice to pianists taking up the organ? Find somewhere good to practise, somewhere that inspires you; buy a good manual and accept that you're starting a new instrument. Find a good teacher too - and don't give up. I think that sometimes pianists expect that a good keyboard technique is all they need but it's not. Learning to use the pedals with the right technique is important; if Roger Carter hadn't been so strict with me I'd probably have played the Böellmann badly for the rest of my life! Accept that you need advice on a new instrument – it's worth it.

'The Lichfield organ is very good though it took some time to get used to it. I had been spoiled by the organ at Salisbury where you hear everything you play just as it sounds: here, you can stand in different parts of the building and it can sound too loud or not loud enough.

Accompanying is particularly difficult if you don't know the organ – Cantoris can hardly hear the organ when they're singing because they are right underneath it whereas Decani hear everything.

'The nave division is marvellous; it blends perfectly with the main organ and lends the support that you need in the nave. There doesn't appear to be a delay on the nave division, and in any case, you can't hear it unless you have very quiet stops on the main organ, so the distance isn't a problem. When you hear the organ from downstairs, you realise what a fine instrument it is and how powerful it is.' (A specification is given on page 4.)

There is also a Phoenix digital organ that is used for services in different parts of the cathedral,

particularly for the Lichfield Festival when a large stage is erected at the west end of the cathedral. I had the opportunity to play it briefly and was impressed by the quality of sound heard through the headphones as Philip Scriven, the Director of Music at the cathedral, was rehearsing all afternoon with a newly-formed orchestra that was giving its first performance in the cathedral that evening under his direction.

The Phoenix is not quite finished yet as there is some voicing of the three speaker systems to be done. When it is completed there will be three voicings - English, French and Baroque.

I asked Cathy for her thoughts on women making a career in a culture which has been the preserve of men for centuries.

'It's exciting to think that there are several of us out there. Did I ever feel disadvantaged? Yes, I guess disadvantaged in the sense that I'm a woman but not perhaps for the reasons that people might think. I wanted to be judged on merit, character and ability rather than because I'm a woman. I didn't want to get a job because people felt the need to be politically correct, rather than I was 'Up for the Job'.

'That's perhaps the most difficult thing - wondering if you're there because you're a woman. Does that sound silly? You wonder sometimes because it's still quite rare - am I here because someone has to tick a box? Thankfully, I've never felt like that with any of the interviews I've been to.

'I have felt quite strongly that if there are girls choirs involved I have a strong advantage. I'm not a great feminist - though of course one can use one's femininity to advantage.'

Cathy's first rehearsal with the Lichfield choir? 'I hope that the choir here think that I'm O.K. I think that they think that I'm a bit of a nutcase! I'm quite bouncy - hopefully they enjoyed it: I seemed to get on with them all very well though I think it was a bit different! We're very lucky here.'

Cathy's husband, Ben, is not only a fine musician but is in the process of building a three manual practice organ in a most ingenious way. I was very impressed with the technology and the off-the-wall thinking that has produced a good sound with easily available parts and accessible technology (see article on page 6).

Evensong completed the day with

Cathy conducting and Martyn Rawles accompanying: Responses - Piccolo; Sumsion in G; *When to the Temple* - Eccard; Voluntary - *Paraphrase-Carillon*, Tournemire.

My thanks to Cathy and Ben for their hospitality and the time given during what was clearly one of many busy days. TW

If you would like to hear Cathy play she is giving a number of recitals this year:

Walsall Town Hall:

Wednesday 25th March

St Michael's, Croydon:

Saturday 21st November

Lichfield:

Tuesday 12th May 7.30p.m.

Thursday 1st October with Martyn Rawles

Tuesday 10th November with Martyn Rawles and Philip Scriven

Emanuel church, Southport:

IAO Congress, North West 30th July - 4th August

Cathy is also one of the Oundle Tutors this year, working with young people aged 10 - 15 who want to experience playing the organ, perhaps for the first time. Readers will perhaps remember that David Pipe (December issue) commented upon how enjoyable the Oundle courses were. More information can be obtained at:

www.oundlefestival.org.uk

The Lichfield Organ

The Hill, Norman & Beard / Harrison & Harrison organ in Lichfield Cathedral has its tonal roots in the 1884 Hill & Son organ which was then sited at the junction of the north transept and the north choir isle at floor level.

Two organs preceded the 1884 instrument. The first was built in 1789 by Samuel Green, (1740(?) - 1796) who was known for his 'sweet sounding' instruments; it had short compass keyboards and was quite adventurous for its time with a Twelfth and 'Terce' on the Great as well as two mixtures and a Cornet. Green also built instruments for York Minster and The Royal Naval College.

The second, by George Maydwell Holdich (1816-1896) in 1861, was a substantial three manual and pedal instrument - Great 19, Swell 17, Choir 7, Pedal 10 - though it was still trapped in the same small chamber in the north transept.

In 1884 Hill replaced the Holdich organ with a four manual instrument; he retained only four of the Holdich Great stops and three from the Swell. The Great (second?) Diapason was moved to the Choir; the Principal and Fifteenth appear to have been retained. The five stops on the Solo

were entirely new, including a Tuba on 11" wind. Hill retained the Holdich Pedal stops adding only an 8' Flute. The action was pneumatic with the console positioned in the north choir isle.

Communication with the choir must have been limited, and with the nave almost non-existent. The sound of the instrument, powerful though it was, must have struggled to reach the depths of the nave in what is one of our larger cathedrals.

Innovative thinking is not something which one naturally associates with the positioning of organs in the nineteenth and early twentieth centuries. However, in 1907 a new organ chamber was constructed outside the cathedral at the junction of the north transept and the north choir isle allowing the instrument to be placed at triforium level.

There were further additions to the organ when it was rebuilt in the new chamber in 1908: a large scale Diapason and 16' reed were added to the Great; the Swell appears to have remained largely unchanged and there were minor changes to the Choir; a 32' reed was added to the pedal.

1974 saw minor modifications to all divisions though the Choir underwent a radical change with ten new stops changing the character of the division quite markedly.

The most recent rebuild by Harrison & Harrison in 2000 has been the most radical in a century in that there is at last a Nave Organ fully capable of supporting the singing in the nave. The division has 11 stops, including reeds at 16', 8' and 4', the pipes being hidden in the nave triforium and voiced to complement the main organ; indeed, it almost impossible to tell the sound of the nave pipes from those in the main case.

During Philip Scriven's splendid Langlais evening last year, I moved through the nave and transepts listening to his recital. Like most organists I like to think that I have a sharp ear though I found it very difficult to discern any difference in tonal quality between the different divisions. (The best place to hear the organ is in the south transept - quite stunning.)

I first played the Lichfield organ in the early 1980s when I took the Queen Elizabeth's choir there to sing Brahms *How lovely are Thy dwellings fair*, Stanford in C and



Pedal

Double Open Diapason
Open Diapason Wood
Open Diapason Metal
Violone
Bourdon
Echo Bourdon
Principal
Bass Flute
Fifteenth
Mixture
Contra Posaune
Trombone
Trumpet
Solo to Pedal
Swell to Pedal
Choir to Pedal
Great to Pedal
Gt & Ped Pistons combined

Swell

Bourdon
Open Diapason
Viole de Gamba
Voix Celeste
Stopped Diapason
Principal
Celestina Flute
Fifteenth
Sesquialtera
Mixture
Contra Fagotto
Trumpet
Cornopean
Oboe
Clarion
Tremulant
Octave
Sub Octave
Swell Unison Off
Solo to Swell
Reeds on Pedal

Solo

Harmonic Flute
Viole D'Orchestre
Violes Celeste
Concert Flute
Cor Anglais
Orchestral Oboe
Orchestral Clarinet
Vox Humana
Tuba Mirabilis
Tremulant
Octave
Unison Off
Sub Octave

Great

Double Open Diapason
Open Diapason Large
Open Diapason Medium
Open Diapason Small
Hohl Flote
Bell Gamba
Stopped Flute
Principal
Octave Gamba
Harmonic Flute
Twelfth
Fifteenth
Full Mixture
Sharpe Mixture
Double Trumpet
Posaune
Clarion
Solo to Great
Swell to Great
Choir to Great
Reeds on Solo
Reeds on Pedal

Nave (Triforium)

Open Diapason Pedal
Bourdon Pedal
Trombone Pedal
Bourdon
Open Diapason
Stopped Diapason
Principal
Open Flute
Fifteenth
Mixture
Trombone
Trumpet
Clarion
Reeds on Solo
Nave on Great
Nave on Choir

Choir

Open Diapason
Lieblich Gedackt
Viole Sourdine
Dulciana
Principal
Wald Flote
Nazard
Fifteenth
Tierce
Larigot
Mixture
Corno di Bassetto
Tremulant
Solo to Choir
Swell to Choir

Parry I was glad. It was then that I discovered that the Lichfield organ was quite sharp - it still is. I took two trumpeters with me to play a Telemann Double Trumpet Concerto; rather than disappoint the pupils I allowed them to play the first movement. It was quite impossible to tune the brass to the organ and so, although they played well, it sounded quite excruciating.

One of the functions of the Phoenix organ is to allow the use of instruments with an organ in that marvellous acoustic.

More information can be found on:
www.lichfield-cathedral.org and
www.cathedralchoir.org.uk/org.htm

News of restoration work to the Hill, Norman & Beard organ in St Oswald's, Ashbourne.

The first organ in St Oswald's church, Ashbourne, was by Henry Valentine of Leicester 1710. I have been unable to discover anything about Valentine or the organ he built for Ashbourne – perhaps there are members who can provide some details? That instrument was replaced in 1858 when William Hill built a new instrument of three manuals and pedals. Initially the organ was sited at ground level under the south choir arch and was quite a large instrument of 34 stops; it is this instrument that forms the basis of the present organ. In 1882 the organ was raised to its present position and 'improved'.

Chris Daly Atkinson, organist at Ashbourne for many years, was Pupil Assistant at Lichfield before taking up the post at Ashbourne and, I believe, was the driving force behind the 1951 rebuild. At that time the action was changed to electro-pneumatic, the detached console installed and several stops added. A top note machine was added to each manual division to increase the compass of the keyboards to 61 notes; similarly, a 32 note pedal board was fitted though the original Hill 30 note Pedal chests were retained. Chris was responsible for the design of the console, which had to be stop tabs to keep the height of the console down. The high pressure Tromba was placed in the south transept with the hoods facing the Swell chamber rather than down into the nave as Chris wanted it to double as a chorus reed.

There was further work to the organ in 1982 when a computerised transmission system was fitted by HN&B which incorporated one of the early systems for recording onto a floppy disc via a socket on the console. The console could be 'plugged in' in two positions via large terminals - quite an improvement as the console could be moved under the tower for concerts. Although it was quite difficult to manoeuvre the console down the chancel steps it allowed the organist to hear the Pedals and Tromba clearly. (The 1982 specification of the organ appeared in the February Newsletter.)

The church authorities are now faced with a major rebuild as there has been a significant deterioration of the action and leather. There are moments when the action and wind fail, notes cipher and the organ chooses its own stops.

Michael Halls has supplied me with much of the above information and will be able to furnish members attending the Roger Fisher day with more detail. My thanks also to Chris Groves of Henry Groves & Son Ltd, who will carry out the work, for clarifying a number of points.

The proposed work is as follows:

- A new four stop nave division is to be sited behind the west façade of the organ case – 8' 4' 2' IV
- New, west-facing Swell shutters are to be created allowing better egress of sound to the nave
- The redundant Choir shutters will be brought into operation again
- A Nazard and Tierce will replace the Open Diapason and Dulciana on the Choir
- The Choir Larigot will become a Flageolet 2'
- Two additional notes will be added to the Pedal chests
- The Open Wood and Bourdon Pedal ranks will be extended by 12 notes
- The Pedal/Great Contra Viola pipes will be re-sited with the Pedal pipes at the rear of the case
- The Great Principal will be replaced by a Posaune
- Complete re-leathering of pallets and bellows
- New magnets throughout
- Refurbishment of the console.

The scheme of work will address many of the weaknesses of the present instrument and, much to the delight of the choir, will allow the organist to direct the sound of the

Swell reeds into the nave.

Space for new stop tabs in the console will be limited and so the extra octave of Pedal pipes will function through a Pedal Octave coupler. The use of the Swell shutters will be controlled by a three position switch – chancel, nave, both. Stop tabs for the Nave Diapason chorus (which will be based on Norman & Beard pipes from Groves' stock) will be placed beneath the Great stop tabs. The Choir Sub to Great coupler will be removed.

If you would like to contribute to the organ restoration project, more information can be obtained from the Parish Office, St Oswald's Church, Church Street, Ashbourne, DE6 1AN Tel: 01335 353052 Forms and photographs will be on view when we visit in March.

Europe's Oldest Organs – A Presentation by Rodney Tomkins

Belper Heritage centre proved to be a good venue for Rodney Tomkins' talk on Europe's oldest organs; it was warm, comfortable and the high ceiling suited the audio equipment kindly provided by David Shooter. The audience were taken on an aural excursion around late Mediaeval and Renaissance Europe - a veritable transport of delights to a group of enthusiasts.

Our journey began in Switzerland with the one manual and pedal organ at Sion, now thought to date from circa 1430. Mounted high on the west wall of the large church the organ speaks clearly to the nave and fills it with a surprisingly strong, vibrant sound. The tone of the 8' Principal supporting the chorus was softer than a modern Diapason with a clear touch of Flute and Gamba – a sound that was pleasing to listen to. There were some additions to the organ in the 17th and 18th centuries.

The 1457 organ at Rysum in north Germany was, in comparison, strident, whilst the much larger instrument at Kiedrich (circa 1489) had a more pleasing sound supported by a delightfully 'breathy' Principal. Mutations and mixtures were very forthright, almost overbalancing the foundation stops. This instrument was restored by Sir John Sutton in the mid nineteenth century, at which time he placed the 17th century Positive, or Chair organ, behind the main case.

Although the organ at Oosthuizen (1521?) had only one manual and seven stops, the sound was again very strong with brilliant upper work.

Lorris, in France, houses the earliest known French organ. The Trompette and Vox Humaine were probably 17th century additions – the Trompette providing everything one would expect from a French reed whilst the two foundations stops, a Montre and Bourdon, had characteristics recognisable in later French instruments.

Virtually nothing of our pre-Commonwealth English organ heritage survives, either due to the depredations of Cromwell's troops or the idiosyncratic pitch of English organs of the period. A stop list which read: 10', 5', 5', 5', 2½', 2½', 1¼' would confuse a modern organist, though to an Elizabethan organist, used to transposing a fourth, it would have been quite familiar. Instruments built after the restoration under the liberal reign of Charles II used stops at pitches used on the continent.

The Wetheringset organ, constructed by Goetze and Gwynn around a 16th century fragment, provided a glimpse of what Thomas Dallam and other builders might have heard before their flight to the continent necessitated by Puritan rule. The Regal, rarely found on instruments today, had all the qualities of a chest of cornamusen with the bass register reminiscent of the bass rackets – delightful.

At the request of the president we ended at Fredericksburg, Denmark, to hear the castle organ, after which the President thanked Rodney for his research and the time taken to put the recorded extracts together, and David Shooter for the technical expertise he had brought to the presentation.

TW

Leeds Parish Church Recitals

Saturday 14th March, 2.30pm Gordon Stewart and Friends

Wednesday 1st April, 7.30pm Collegium Regale (Kings College Choral Scholars)

Wednesday 10th June, 7.30pm Battle of the Organs

Southwell Minster Recitals

Monday 13th April 3.30pm Stephen Binnington, Shaftesbury

Monday 4th May 3.30pm James Davy, Blackburn

Monday 25th May 3.30pm Paul Or Eni, Treviglio, Italy

Albert Hall Recitals, Nottingham

Sunday 24th May 2.45pm John Keys, Nottingham

Sunday 21st June 2.45pm Darius Batiwalla

The Practice Organ (pictured right) is a 'work-in-progress' though is already playable. I spent 40 minutes exploring sampled organ sounds whilst Cathy and Ben went to prepare for Evensong. Earlier in the day Ben was busy soldering connections for the piston system which he will install in the key slips. The piston layout will match that of the pipe organ in the cathedral as will the layout and relative positions of the keyboards and pedal board.

Difficulty in finding practice time when the cathedral is free and when no-one else is practising was the motivation behind this original thinking. At the heart of the system is a CD, purchased via the internet, that has sounds sampled from several different organs.

The quality of these sounds is surprisingly good, given the limitations of a small speaker system: choruses build just as one would wish them to; the 'attack' of each pipe is an integral part of the sampling, and it is perfectly possible to play with full flue choruses and reeds, or with balanced stops for Bach trios.

Each of the samples is taken from an individual pipe, hence the ability to reproduce the attack and character of individual sounds. The touch-screen, visible above the music desk, is used to display the stops and pistons and can also display music.

This 'virtual organ' technology has been harnessed via midi connections from the three keyboards - £75 each from Argos! Ben stripped away the drums and bells-over-the-meadow leaving 61-note standard keyboards. The frame upon which it is built is a table stand from IKEA – and a bit of old chopping board. The pedal board and bench are second-hand, the pedals also being connected to the computer via midi.

Notice the two crescendo pedals and the other foot switches above the pedal board. I believe that this type of unit is used by guitarists to control the sound and volume of the instruments; the connection is once more made via midi. Ben clearly knows what he is doing with the technology, as does their friend Daniel Cook, Assistant at Salisbury, who gave them the idea and has developed a similar practice instrument though David has apparently gone one better by having two touch-screens, one at either side of the console to display stops. When Ben has completed the piston and capture system he plans to build a case for the instrument.



Ben Lamb's 'Work-in-Progress'

As someone who has been looking for a practice instrument I was really impressed with what Ben has done - particularly as it has cost less than £1,000.

Arthur Tipper kindly e-mailed the following: 'Information can be obtained at: www.virtualorgan.com from which a download can be made – a computer sound card is necessary. There is also a programme known as *Hauptwerk* available on CD from www.Crumhorn-labs a trial download being available on the same site; costs range from this latter, free item to around £600.'

Some members may feel that the *Newsletter* should not provide information such as this, but when you have practised in freezing churches as often as I have and do not have the space at home for pipes, I believe this to be a matter of some interest.

TW



The Lichfield Phoenix organ is moveable and is of a high standard for a digital instrument; the stop actions and pistons speak of quality as do the keyboards, foot pistons and pedals. Notice the step pistons at either side of the console for the page turner to use. The pitch of the instrument is standard to facilitate its use with orchestral instruments.

It will be interesting to hear the instrument when the final voicing has been done.

News of a new member: Mr Derek Hartwell of Sutton-in-Ashfield has joined the Association and attended the talk given by Rodney Tomkins, which he enjoyed.

Members are urged to let Siann Hurt know if they wish to attend the **Roger Fisher Organ Day** as an observer; there is a waiting list for players!

The April edition will feature an interview with Andrew Moyes, Managing Director of Nicholson Organs; there will also be photographs of the new workshops and the Llandaff Cathedral organ.

Items for the April edition to reach me by **Thursday 12th March** at: twes@fsmail.net