

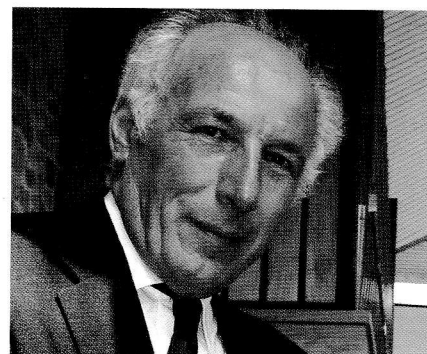
Welcome to new Deputy Editor

This has been referred to elsewhere in the issue, but Richard Popple has stepped down from being Managing Editor of *Organists' Review*, and Fiona Chryssides has jumped into the Managing Editor's position. Therefore Ian Carson has been appointed as the new Deputy Editor: he will be the first point of contact for all Associations. As an introduction, Ian writes a little about his background.

"I count myself fortunate to have grown up in Oxford, entering church music through the village church, where the schoolmaster organist encouraged my enthusiasm for the organ. Magdalen College commenced day-boy chorister entry at just the right time for me to join the chapel choir. Organ tuition followed with organ scholar Dudley Moore, the first of three inspiring teachers.

In my teens, I and my school friends hired the Holywell Music Room for early music concerts. I talked my way into the Bodleian library to research music, and examined harpsichords in the Ashmolean Museum before building one myself. I gained an organ scholarship to Selwyn College, Cambridge, and directed the chapel choir plus choral concerts.

After University I entered the world of broadcasting, and was involved in radio and television production till retirement, thereby sacrificing the possibility of being a regular organist. I was screen credited on BBC television music programmes, gained a Sony Radio Award nomination in the Classical Music category, and enjoyed sometime responsibility for Radio 3's organ and choral strands. I have sat regularly on the elimination round jury of the St Alban's International Festival,



Ian Carson

lectured and led seminars on organ recording plus worship, produced several Choral Evensongs, and played the organ for broadcast services on Radio and TV.

My organ playing increased until in 1999 I was invited to become organist of the civic church in Taunton, St Mary Magdalene, which I supplement with Crematorium organist work and teaching".

2008 London Organ Day

An early morning phone call from Daniel Moulton, London Organ Day's new Artistic Director, brought the alarming news that a blowing equipment fault had rendered the Walker organ at the City of London School unusable. Four days' notice and our venue was organ-less. 'Don't panic, Mr Mainwaring!'

Much phoning between this year's administrator, David Knight, Daniel Moulton, plus all the Artists involved, and the programme of events was completely rescheduled. On the day, all the 'non-organ' sessions still used the school's excellent facilities. Then, after lunch, delegates walked to St Lawrence Jewry for the 'organ' events. Many thanks to all concerned in re-scheduling, especially to the church authorities for their quick response.

John Mander opened the morning session with an illustrated presentation about the restoration of St Ignatius in New York. This was followed by a very topical forum with Robert Leach and Barry Williams discussing their book *Everything Else an Organist ought to know*. A further title for Choirmasters is imminent. The Q&A session brought forth a number of interesting topics. The final event of the morning was an



Daniel Moulton, Artistic Director of the London Organ Day, with David Knight

immaculately sung concert of 19th-century German choral music from Pegasus directed by their conductor, Matthew Altham.

Our regular caterers Chanticleer provided a mouth-watering buffet.

The afternoon at St Lawrence Jewry began with a masterclass conducted by Daniel Moulton. Students James Norrey, James Gough, and Will Fraser, playing the fine Klais organ, were given expert guidance on performance matters by Daniel in his infectious enthusiastic style. Although they were up in the west gallery, his comments carried down to us clearly. David Knight's presentation about 19th-century German organ music that you can play,

explored church organist repertoire at various levels of difficulty. Simon Thomas Jacobs played the examples. The day closed with a Celebrity Recital given by Daniel Moulton. His choice reflected the German Romantic theme, with music by Bach/Liszt, Schumann, Mendelssohn and Brahms, and the Liszt *B.A.C.H.* providing a stunning close.

We welcomed Professor Johannes Geffert, and his colleagues, who had lunch with us. He will be the principal guest soloist at the next London Organ Day on 14 March 2009. We were very pleased to see Sue Heath-Downey who made two brief appearances during the day. On behalf of the IAO and all the delegates, I thank the artists and students who took part in the event, administrator David Knight and his able assistant Malcolm Hawke, his band of helpers, and especially the event's new Artistic Director, Daniel Moulton. Under his direction, the future of London Organ Day is well assured.

John Stormont