

♩ = 50

Trumpet in Bb

Musical score for Organ, first system. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The organ part consists of a treble and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill. The bass staff contains a harmonic accompaniment with chords and moving lines.

THE NORTH HAMPSHIRE ORGANIST

Tpt. in Bb

Musical score for Organ and Tpt. in Bb, second system. The organ part continues with the same melodic and harmonic material. The trumpet part enters with a melodic line in the treble staff, mirroring the organ's melody.

Issue No. 7

Tpt. in Bb

Musical score for Organ and Tpt. in Bb, third system. The organ part continues with the same melodic and harmonic material. The trumpet part continues with its melodic line. A small illustration of an organ console is visible on the left side of the organ staff.

January 2026

Musical score for Organ, fourth system. The organ part continues with the same melodic and harmonic material, concluding the piece.

CONTENTS

- 1. Welcome and Introduction** **Geoff and the Team**
- 2. NHOA's visit to Sweden - summer 2026**
Jane Jacobs, Rikki Willis
- 3. For the Record** **Malcolm Archer**
- 4. Arranging for the Organ** **Geoff Willis**
- 5. The Popularity of Online Organists** **Martin Barnes**
- 6. A Glimpse of a Diamond** **Your Committee**



Welcome to the seventh issue of our annual magazine.

It's been another good year for NHOA and the organ world in general. We start with an article about NHOA's summer tour of Sweden. You can read about highlights - the organs, venues and cultural activities and adventures in Stockholm and Gothenburg.

Recording musical performances requires great knowledge and skill. Our President writes about his experiences in his own studio, where he lives, as well as in other magnificent venues.

As you know, there is a vast amount of organ music written for organ and the fantastic flexibility of the instrument means it can perform all kinds of repertoire written for other instruments and genres. Read about how Geoff Willis arranged a piece specifically for lunchtime concerts.

In the last few years there are excellent young players using social media as well as live performances to attract new audiences. They play from the classical organ repertoire as well transcriptions and arrangements of other popular works. Martin Barnes reviews some who have caught his ear.

NHOA will be sixty years old in May this year. To complete this issue there are a few snippets about the kind of things the Association has been doing since 1966. There will be a special publication about how NHOA has developed around this time next year.

We hope you enjoy a good read!

Geoff Willis and the team of authors

VISIT TO SWEDEN

NHOA's overseas tours are always full of fun, great camaraderie and incredible musical experiences. Our visit to Stockholm, Uppsala and Gothenburg was no exception. In fact, it was exceptional.

It was a great sadness that the two people who organised this entire trip were unable to come. Jeff Lloyd had a serious accident which put him in hospital for about a month so neither he nor Gillian could enjoy the fruits of all their hard work.

Half of this group are not organists, (Jane, Richard and Rikki) but all will confirm that NHOA's expeditions, whether in the UK or overseas, are pretty well unmissable once you know what a brilliant experience they are.

All our hosts in every venue on this trip were very welcoming and enthusiastic and we simply cannot thank them enough for their hospitality.

Read on and find out about this trip!

Day 1:

Stockholm, founded in the mid 1200's, deserves its title "Venice of the North" as it's built across 14 islands with some 57 bridges and is sited where the Malären Lake meets the Baltic Sea. The city is where the cult video game 'Minecraft' was created and home to Ericsson, Spotify and our home too for the next 5 days as we settled into the Radisson Blu Waterfront hotel.

We soon had to set off to meet our first host, Dorothea in the old town, Gamla Stan. It dates back to the 13th century

and is famous for its mediaeval alleyways, cobbled streets and some iconic architecture.

The church of St Gertrude was founded in the 14th century. The brick steeple and copper covered spire were completed in the late 1800s and are just under 100 metres tall - easily distinguished from our hotel windows.



Steven Geoff, Dorothea and Rob. The baroque organ in the gallery behind



Geoff and Rikki in sightseeing mode

Day 2:

Hedvig Eleonara church was consecrated in 1737 and is in central Stockholm. Our host, Ulf Norberg, was greatly involved in fund raising for the impressive movable console (see photo) which incorporates digital stops with the pipe organ in the gallery. He gave us a demonstration which included a challenge to us to distinguish between the digital and pipe organ stops. We failed!

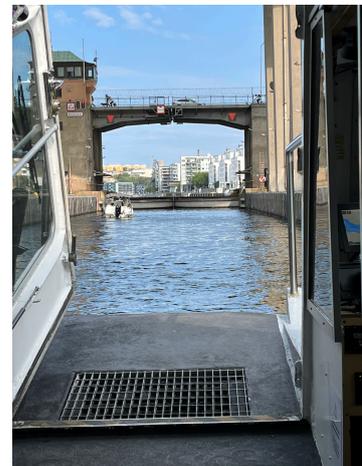
In the afternoon there a mix-up in timings for a visit to the Konserthuset so instead some of us decided to take a two hour boat trip cruising around the archipelago so as not to waste such a glorious, sunny day and thus enjoyed some serious sightseeing.



Ulf Norberg expertly demonstrates the Grönlands organ at the nave console (built by Allen)

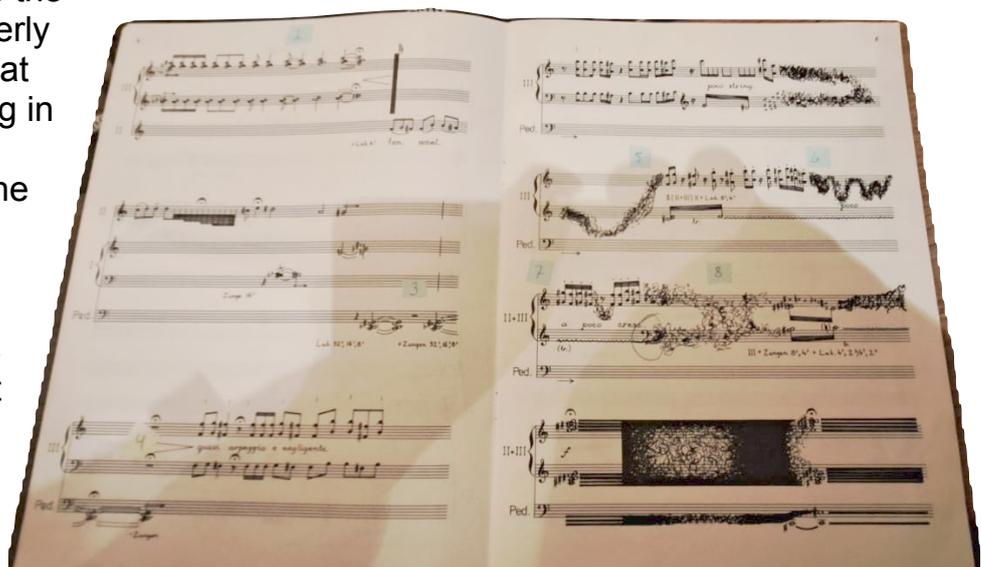


The waterways around the city



Day 3:

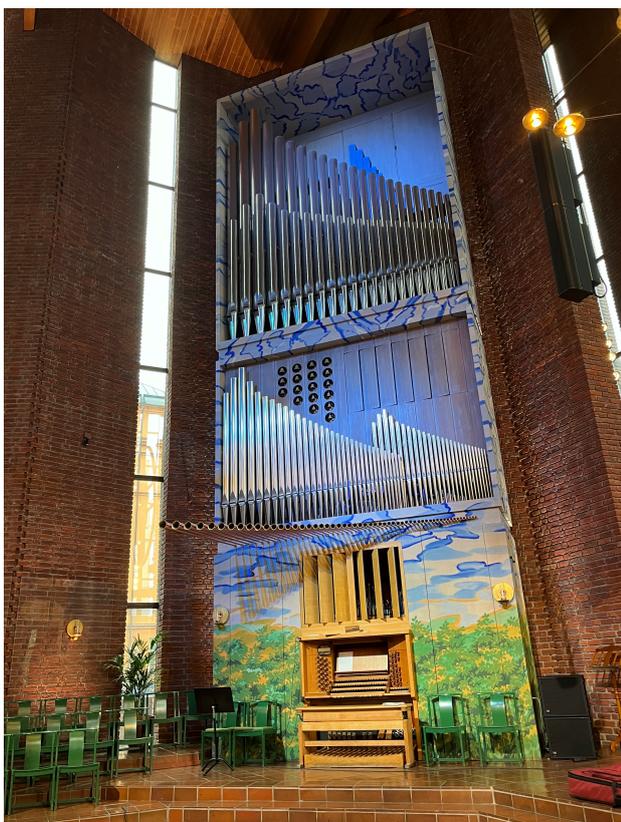
We were able to use the travel cards we cleverly remembered to buy at the airport on arriving in Stockholm and travelled by bus to the Oscarkyrkan where we met our host Oscar Rutberg. (Incidentally, he was not only the organist but also the nominated tuner and maintainer of several of the city organs). He was



very keen to play a Magnificat by Swedish composer Torsten Nilsson in the 1970s. It took three players: Oscar played the “swooping sounds” - seen on the right hand

page in the photo, Rob played the additional melody line, not seen on these particular pages and Geoff pressed the stepper a zillion times. It was bold, blaring and brassy and the three players found it an exhilarating experience.

Our second venue was the Immanuelkyrka. The building is somewhat drab and anonymous when viewed from outside but has a quite spectacular interior filled with brick, glass and above all, colour. In this very modern building dating from 1970s, you can see in the photo, the organ was a work of art. The one octave keyboard on the right hand side of the console is used to play the carillon. Magnus Blix, the organ tuner was our host. He gave those with a head for heights, a brief guided view of the organ innards up a spiral staircase to the top of the organ case.



Grönlunds dramatic organ case at Immanuelskyrka



Console with shutters above and carillon keys to the right

Our last visit of the day was to the neo-baroque Gustaf Vasa in Odenplan. This church sits between two tree lined, very busy avenues, was inaugurated in 1906 and is named after a 16th century King. It has a dome that is about 60m high. A really impressive and very beautiful building. Our host, Lars Fredén, immediately popped on the kettle, ushered us into a side room and told us about the organ and music in this very large church.

The main organ was built to the specification of Olsson who was the organist in the first half of 20th century. It has 76 stops over 3 manuals.



We finished this busy day enjoying a drink in a local bar with Lars' excellent company who also made a very fine restaurant recommendation (thank you, Lars) for our evening meal.

Geoff, avoiding all those expression pedals and foot levers!



Geoff, Rikki, Rob and Steven watch Lars demonstrate the new console

Day 4:

An architectural competition resulted in a design by Lars Israel Wahlman being selected as the winner with his "Rose on a stalk" vision for the new Engelbrekt Church. This church, inaugurated in January 1914 is built atop a hill and is named after a 15th century Swedish national hero. The interior is truly heroic with a nave, 32m high, being the highest church vault in Scandinavia.



Up and up to the Engelbrekt Church



Stefan assists Rob with registration



The organ case makes a bold statement

The Grönlund organ dating from the 1960's, is an absolute monster in a fantastic case. The five manuals covered 101 stops including some digital. Two 32' pedal stops - one, a Polyphon-Bass built by Nicholson in 2021. There is also a custom built digital Allen organ in the choir and the two organs are set up to complement one another.



Back in Gamla Stan, we visited Stockholm's mediaeval cathedral. Dating from the 1270's this building houses a quite extraordinary 1489 oak St George and the dragon sculpture. It was



commissioned by Sten Sture the Elder, who had conquered King Christian of Denmark's army and ensured Stockholm remained safe from the Danish.

Our host Johan Hammarström, told us about the history of the organ and the building, being the oldest church in the city. In 2010, this was the venue for the wedding of Victoria, Crown Princess of Sweden and Daniel Westling.

The four manual Marcusson organ built in 1960 almost completely replaced an earlier Olof Schwan instrument.

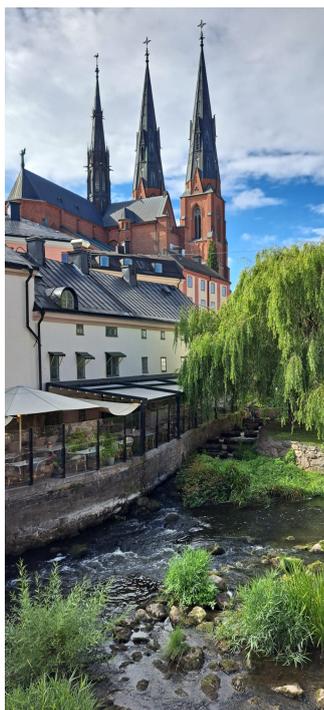
Our journey back to the hotel from Gamla Stan was made more interesting by the Stockholm half marathon which caused many roads to be closed. We made much use of Google maps.



The richly decorated Cathedral

Day 5:

We took the train to Uppsala, a forty minute ride north of Stockholm. The gothic cathedral dates from the late 13th century and is the tallest church in Scandinavia. We were met by Robert Bennesh and Ulric Andersson who told us a brief history of both organs and then let us loose.



Uppsala Cathedral could be seen from nearly every location in the city

The transept organ, a substantial four manual instrument by Riffati, offered the opportunity for Rob to demonstrate how the Star Wars 'Imperial March' would sound in this marvellous acoustic. An attentive audience of passers-by kept asking what time the concert would begin.



Rob at the very well appointed Riffati console

After this brilliant day in gorgeous Uppsala a happy mistake caused us to board the FAST train back to Stockholm instead of the SLOW train that we had paid for. We were made to disembark at the airport station and told to wait for the slow train. A sudden major power failure on the train lines meant that no services could run at all (including the train we had been on which had had to stop further down the line). As we were at the airport, between us we had the great idea to catch the airport to city bus which delivered us to the depot right next to our hotel. Great teamwork!

Day 6:

We travelled to Gothenburg by train which took under 4 hours and thanks to our policy of always staying near a city's main travel hub, it was quick to locate our next hotel which is always good news when pulling heavy luggage.

After settling into the Radisson Blu Scandinavia, we went reconnoitring. To our delight, we found another boat ride, this time along the canals under many very low bridges and into the harbour and discovered a very Harry Potteresque "Stora Nygatan building number 17 1/2".



One of the many pretty and low bridges along the



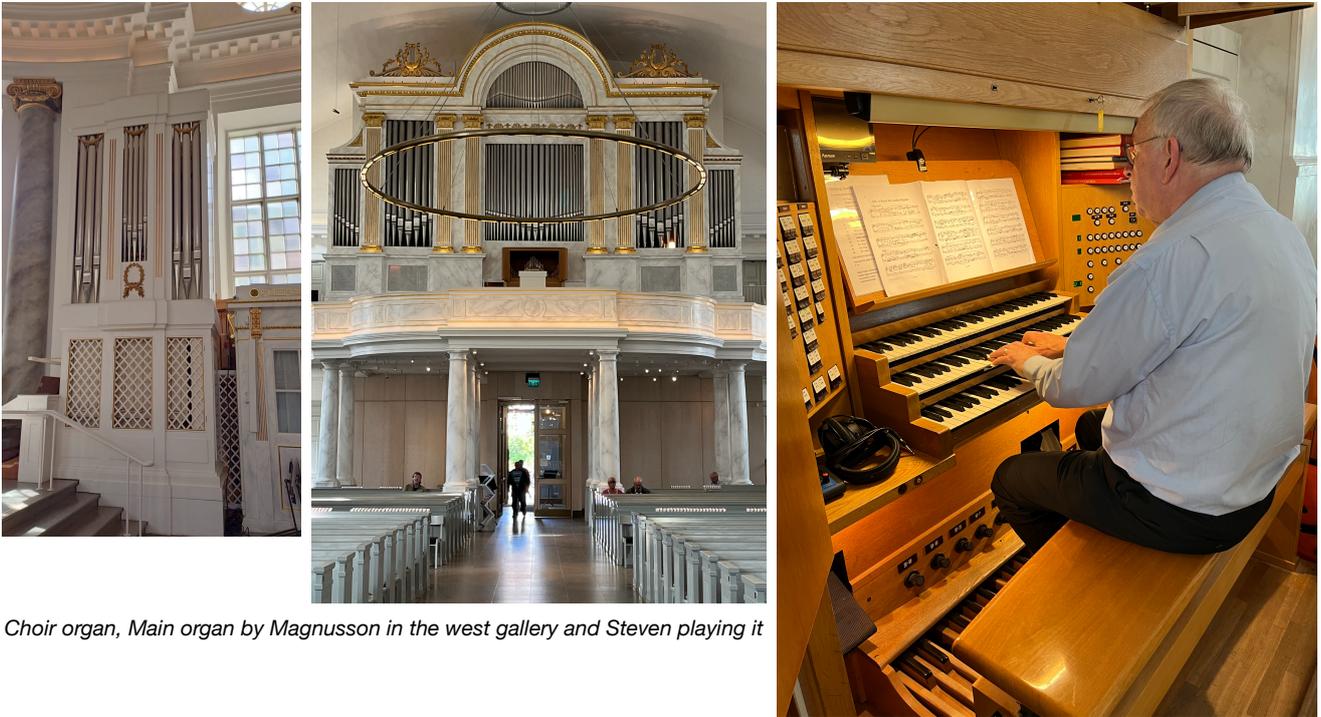
Approaching the Number 17 1/2 building



An impressive sail training ship in the harbour with an "architect's dream" hotel behind

Day 7:

Scandinavian countries have a sad history of losing buildings to fire and Gothenburg cathedral is no exception to this. The current building, dating from the early 1800's is the 3rd on this site, number 1 suffered from a fire dating from 1721



Choir organ, Main organ by Magnusson in the west gallery and Steven playing it

(along with around 200 homes) and number 2 from an 1802 fire (along with some 180 homes).

We were entertained by the organist, Michael Sager.

First, we were introduced to the choir organ built in 2008 on the side of the chancel step. The organ builders were preparing for some days of maintenance and tuning of the main instrument but Michael sweet-talked them into taking a coffee break while we warmed the instrument up.



Imposing location of Vasakyrkan

The Vasakyrkan was built in the neo-romantic style and made of bohus granite from the Swedish west coast.

We met Per Högberg who was very enthusiastic about the Eskil Lundén organ which was renovated by Reiger in 2020. It has some 3284 pipes over three manuals with a fourth for future expansion.

In a choir rehearsal room, we encountered a delightful organ, apparently used for teaching, and a piano. What better opportunity to play a duet. Our host was treated to "Dainty Miss" - a piano novelty piece by Bernard Barnes which Rob and Geoff 'somehow'



Geoff exercising the Reiger with Nigel Ogden's "Saints on a Spree"



Rob and Geoff play a duet, "Dainty Miss", in the choir rehearsal room

managed to arrange on this baroque organ and upright piano. Per was very keen for us to make a return visit.

Day 8:

We were greeted by Bo-Johan walking up a slope to the church with open arms bidding us "Welcome to our visitors from England!"

The Örgryte Nya Kyrka is famous for its two significant organs: an English Willis instrument from the 1870s and a large reconstructed north German baroque organ built by an international team.

The Willis organ was originally from St Stephen's church in Hampstead. When that church closed, it was sold to the Netherlands. In 1990s the Gothenburg Academy of Music bought the instrument but ran out of funds to restore it. It was finally purchased by Örgryte Assembly Organ Foundation who had it installed in a transept gallery. It is the largest Victorian organ by a British builder in Sweden.

Rob and Geoff reprised their duet with Steven playing an additional bass line on the grand piano. Bo-Johan ended the session playing jaunty jazz on the Willis organ.



The Willis organ at Örgryte Nya Kyrka



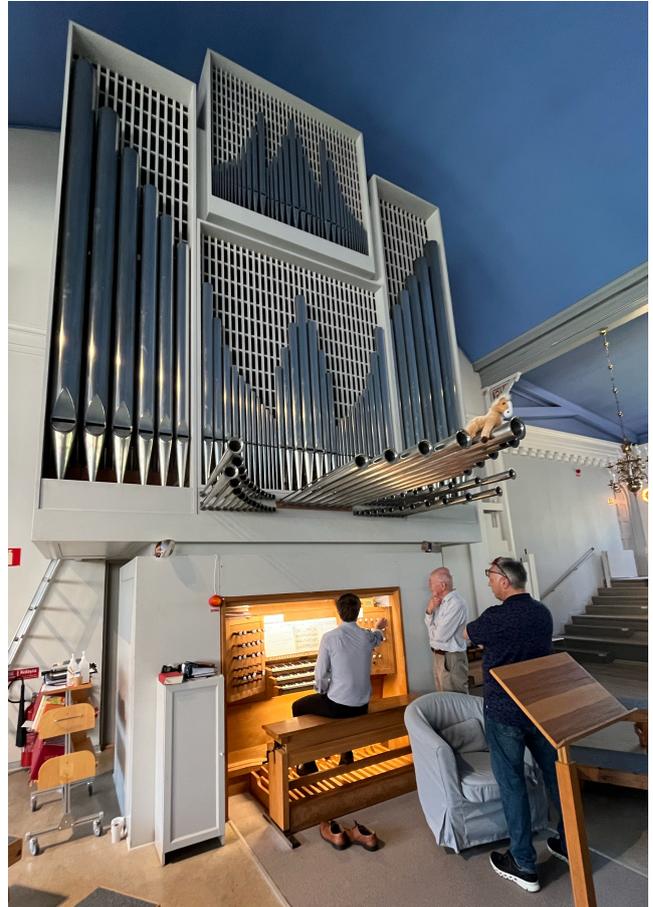
The west end baroque organ by Arvidsson & Van Eeken

In the afternoon, our host Mikael Holmland met us at the door of St Paul's, picking up a tea tray on the way up to the organ loft.

The Marcusson organ of 1970 and again 2008 filled the modern interior with a bright and bold sound. With a vast organ gallery in the west end and ample chancel



Marcusson instrument with "Spansk Trumpet". Richard and Rob watch our host Mikael demonstrate.



area, we were told that the church had seven choirs and choral groups.

Check out the "Dala horse" sitting majestically on the Spanish pipes just above the console.



Beautifully proportioned baroque case

Day 9:

Our last day included a visit to the Haga Kyrka where we met Ulrike Heider, the organist. This church is used for many orchestral and organ recital events with a large chancel performance area.

Again, this church had two organs. The baroque organ was installed by John Brombaugh in 1992 and the main organ by Marcussen originally in 1861 and latterly restored by Åkerman & Lund in 2004.



The claviorgan console and pipe case



At lunchtime, we attended a concert of baroque music at the German church played by an hautbois soloist accompanied by a claviorgan - a clavichord with selectable pipe ranks in a pipe case with mechanical linkage in a floor case.

We had expected to play the main organ in the afternoon. However, we had been advised that it had recently been struck by lightning and therefore unplayable that day.

We concluded our wonderful experience with a celebratory dinner. Huge thanks for our brilliant hosts and our team for their friendship and humour.



Jane Jacobs, Rikki and Geoff Willis

FOR THE RECORD

Living in a recording studio

When I bought St. Paul's Church, Staverton, Wiltshire in 2017, it was on a bit of a wing and a prayer. It did not have any planning consent for conversion, which meant it was cheap to buy, but it was still a huge risk in case planning consent was not granted. However, I thought it was worth taking the risk, since I could not imagine the local council wanting to see a Grade 2 listed building become derelict, and my ideas for the conversion were very conservative and appealed to both the Church Commissioners and the local planners; to convert it into a home which could house my collection of keyboard instruments. All was well, and once parking was sorted out, planning permission was granted.

The conversion began in 2019 and finished in 2020 and once finished I had a building which ideally suited my needs, in addition to having a nice acoustic. It quickly became apparent that it would make an ideal recording venue, and that has been the case. The first recording here was of J.S Bach's Goldberg Variations, which I recorded on my Alan Gotto German harpsichord for Convivium Records. With the addition of a lovely 1985 New York Steinway Model D concert grand piano, it has become a popular venue for recordings, especially solo piano music, songs and small scale chamber music. Recordings have included Schubert's Die Schone Mullerin with Jamie.W. Hall and Paul Plummer, and a disc of Francis Pott's piano music played by Duncan Honeybourne. There have been recordings of Hugh Benham's songs by Amy Carson and Nicola Rose and of his piano music by Natalie Tsaldarakis and Panayotis Archontides. The Oxford Bach Soloists have also visited to record a Bach Cantata.



Earlier in the year, I recorded my first ever piano cd (having made several organ discs over the years) of music by Mozart, Bach, Mendelssohn, Schumann, Chopin and Debussy. This is due for release in 2026. The church has also been used for a variety of YouTube videos on piano and organs, and for our 'Three in Harmony' series, where Simon Lole and I chat with distinguished luminaries from the world of church music. The church has also been a useful venue for recording digital exams for the ABRSM, including grade and diploma exams.

Apart from having good acoustics, another important ingredient in a recording venue is quietness, and the church is well away from the road and traffic noise. In fact, apart from the occasional military aircraft, it is relatively noise free, and even

Molly, my Cocker Spaniel remains obediently quiet while recording sessions are taking place!



Over the years, I have enjoyed recording a wide variety of music with my various choirs and on the organ. At Wells, we recorded with several different companies, including Lammas and Hyperion in many recordings ranging from Bernstein's Chichester Psalms to Herbert Howells Choral Music. My philosophy in recording has always been to get as close to the feeling of a live performance as possible, since a recording which has been 'overedited' can quickly lose its freshness and spontaneity.

My approach is to do a complete 'take' followed by another complete 'take' and then

to record patches to sort out any uneasy moments along the way. With this process, it is vital to have a producer with a good pair of ears that you trust, since the sound in the control room can be very different from in the building. A good sound engineer is also vital in ensuring, through wise microphone placing, that the choir is sounding balanced, warm and blended. The sound should be as someone sitting in the fourth pew hears it! Not too close, but close enough to hear detail.

When I was at St. Paul's I discovered that recording there was full of challenges. There is always a distant rumble of background sound which is 'London', and with a nine second acoustic, you can do a perfectly good take only to find that as the sound of the last chord dies, a car horn will suddenly want to be on the disc! We also discovered that St. Vedast, Foster Lane have bell ringing practice on a Monday evening, usually sorted out in advance by careful negotiation.

One of my most unusual recording projects was back in the 1980s, where I played the organ for a disc called 'Classic Rock Symphonies'. It was an arrangement of a pop song called 'For your love' originally sung by the Yardbirds, and arranged by Andrew Pryce Jackman for organ solo, symphony orchestra and rock band. The organ part was a Widor Toccata like affair, with continuous semiquaver figurations. On arrival at Abbey Road Studios, I discovered that the organ was a very large Allen, and the London Symphony Orchestra and the rock band had already recorded their parts, so I was on my own in Studio One recording the organ part to a click track and wearing headphones. They wanted a pretty full organ sound, so I pulled out most of the stops. Having done one take, they said; 'Yeah, that was great. We want an even fuller sound, so can you play exactly the same again and we will overlay it on top of your first take.' This is called overdubbing and attracts an extra fee! (it also means you have to match every semiquaver to your first take!) Having done that successfully, they then said; 'Great. At the end, can you give us a 'whoosh?' I quickly discovered that a 'whoosh' was a technical term meaning a glissando! I provided the 'whoosh' which attracted another overdubbing fee! All in

all, it was a very useful day's work! This album became a great success, and I was invited to play the organ for the 'Classic Rock Festival' in the Royal Albert Hall, along with the London Symphony Orchestra.

When I was Director of Chapel Music at Winchester College, we did several recordings with the choir. The one of which I am most proud is Mozart's Requiem, which we recorded at the College with the London Mozart Players and soloists Sarah Fox, Diana Moore, John Mark Ainsley and Ashley Riches. Mozart left the work incomplete, getting as far as the eighth bar of the Lacrymosa and leaving sketches for the other movements. Although various scholars have attempted completions, we recorded the original Sussmayer completion, Sussmayer having been a pupil of Mozart's, and Constanze Mozart's choice to complete the commissioned work.

I suppose, like anyone working in Colleges and Cathedrals with choral foundations, recording has been a frequent and satisfying part of my career. It is a great joy now to have my own space which can be used and I hope that musicians and record companies will continue.

Malcolm Archer

Arranging for the Organ

Have you heard an orchestral or choral piece and thought it could work well on the organ? Is there a published transcription? Although in the last few years more organ transcriptions are available, particularly by younger organists like Jonathan Scott, it's quite likely that lesser known works are 'transcriptionless'.

Such was the case last year when I was putting together a programme for lunchtime concerts. I wanted to use the theme tune from the 1960's TV series "Dr Finlay's Casebook" in a suite of three doctor-themed pieces. Dr F. is the March from a composition called "A Little Suite" by Trevor Duncan. For those of you who are too young to remember that programme, it was a gently humorous drama set in a 1960s Scottish village, following the young and idealistic Dr Finlay and his worldly mentor Dr Cameron as they cared for patients. Alongside medical cases, the series delighted in small-town gossip, social change and domestic predicaments usually rescued by their redoubtable housekeeper, Janet.

A theme tune is like a short overture so it reflects the atmosphere and style of the programme to follow but where to start an organ arrangement? YouTube has several renditions including the one from the actual TV show. It gives very useful clues for an organ arrangement: it's a jaunty orchestral piece with strings and woodwind; a moderate tempo and no dramatic dynamics to handle.

A score-writing app. is essential to get some notes down. There are likely to be many modifications through the process so a manuscript would turn into an untidy mess and I don't have Mozart-like proficiency!

Here is the main theme written with the free app Musescore ...



The next thing was to decide on the structure. As this arrangement needed to fit with two other pieces, I kept the duration to about one and a half minutes. In the orchestral version the theme is repeated and embellished many times so a bit of detective work was required. The full score is available online so that helped to find which instruments are playing what. I am not very familiar with that format so I only used it to check certain parts I heard in the audio track. Here is an outline of the structure:

8 bar intro starting... 8 bar theme starting ... 2 bar joining phrase ... 8 bar theme, change reg.

4 bar interlude starting ... 4 bar development ... 8 bar theme, octave up starting ... 12 bar conclusion starting...

... and ending here

After sorting the melody, the bass line is needed to define the basic harmonic progression of the piece. 'Less is more' here otherwise you will continue to encounter the natural law: "just because you wrote it, that doesn't mean you can play it!"

The theme is played by the orchestral strings and the bass line imitates plucked double basses so a minimal pedal line fitted very well.

Then, to the inner harmony which will be played in the left hand in this piece, adding some richness. Again, a minimal approach meant it was likely to be playable without major surgery of the score later.

Here is the completed first theme. The legato in the left hand helps to give continuity of the sound, particularly in a church with a dry acoustic.

I did most of the work using the score-writing app (which has an audio playing feature) before moving to the organ. Sometimes I checked a chord progression or articulation on the organ if the sound wasn't clear enough from the app. The twelve bar conclusion is very jaunty to reflect the jocular twist in the TV storyline. It is played very detached with a strict tempo right to the end.

All very detached



The image shows a musical score for a twelve-bar conclusion. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bass staff contains a harmonic accompaniment with chords and single notes. The piece concludes with a final cadence in the twelfth bar.

Playing the piece on the organ meant further modifications and simplifications to make the fingering and pedalling more secure. Then, of course, time to experiment with registrations. The arrangement was written to be played at lunchtime concerts on unfamiliar instruments. Modest stop or manual changes made the piece much more relaxing to play than trying for a risky virtuoso style!

I have tried to give some insight into the approach I take to broaden my organ repertoire. I wonder if you have done something similar, have a completely different way of doing it or would rather leave it to the professionals?!

Geoff Willis

The Rise and Rise of the Online Organist

The online world has expanded at an astonishing rate particularly through social media platforms like YouTube, Instagram and TikTok. Anna Lapwood, fresh from directing her acclaimed Pembroke College choir, has realised the power of these ubiquitous services and attracted multi-million views of her organ playing programmes which are sold out events. She chooses programmes that appeal to young people who otherwise would be unlikely to encounter the organ.

Anna is rightly very successful with her ventures but is not alone in finding new audiences for the organ. Some organists started when social media was in its infancy and others reinvented themselves when the Covid restrictions quashed live performances.

In this article we have identified five organists who each have developed a unique approach to attracting new audiences online. The descriptions are intended to whet your appetite to explore further, particularly on the YouTube app which is freely available and has no requirement for an account or payment.

1 BRODY BETT

Brody is a 16 year old American organist and multi-instrumentalist from North Carolina. He is a classically trained musician and his goal is to bring the pipe organ to young people who may have never heard the instrument before. He often calls his concerts “Not Your Typical Organ Concert” where his programmes would include a wide variety of organ music from liturgical, classical organ repertoire to contemporary pop music.

He has performed across the U.S. on some of the largest and most famous instruments including the Wanamaker Grand Court Organ in Philadelphia, Salt Lake City Tabernacle and the Walt Disney Concert Hall.

See Brody Bett’s YouTube videos [here](#)

2 GERT VAN HOEF

Gert is a young Dutch organist, who you will probably recall gave us a presentation about himself and his work on Zoom during the Covid lockdowns. Prior to that he had a busy schedule of performances in churches all over the Netherlands but his career and income was suddenly halted so he re-invented himself by playing hour-long concerts on his home digital organ and engaging his viewers by introducing each piece to camera. He plays classical pieces, chorales, his many improvisations on hymn tunes as well as arrangements of film themes. Subsequently, he has returned to performing on the large range of instruments available in Dutch churches.

His father video'd Gert playing from a very early age so you can pick out his progress from the c.800 videos on his YouTube channel. For example, click [here](#)

He has attracted 132,000 subscribers to his YouTube channel since 2007 with over 78 million views.

See Gert van Hoef's YouTube videos [here](#)

3 BEN MATON

Ben calls himself 'The Salisbury Organist' and started his YouTube channel just after the Covid period in 2021. He chooses small village churches usually in rural locations and leads his audience along pathways to ancient and sometimes impressive exteriors. Inside a church, Ben finds a few intriguing features - a stained glass window or maybe monument to some generous historic benefactor - and talks about their significance. The organs are typically small tracker pipe instruments with a handful or so of stops. He plays primarily liturgical, classical or his own compositions labelling his videos with titles like "The Greatest Christmas Carol Ever Written" and "The Saddest Hymn Ever Written". He started his professional organ playing as a funeral organist in his gap year before university. His YouTube channel has attracted 162,000 subscribers (that's a lot for an organist), posted 170 videos that been viewed over 11 million times (not just by subscribers).

See Ben Maton's YouTube videos [here](#)

4 RICHARD MCVEIGH

Richard's YouTube channel is called "Beauty in Sound" and at the start of the Covid period he created a weekly live programme called "Virtual Church" in which he played hymns, requested in realtime by viewers, on his Hauptwerk three manual house organ. (This programme is still running). He rapidly attracted a loyal international audience and from funding through a subscription service used by professional musicians, he commissioned an impressive four manual console modelled on York Minster. He has invited eminent organists to play recitals on it using Hauptwerk samplesets of internationally acclaimed organs. Examples are Wayne Marshall, Robert Quinney, Tom Winpenny, Ben Bloor, Francesca Massey playing organs of St Mary Redcliffe, St Etienne Caen.

More recently, Richard has recorded organs of St Mary Redcliffe, Romsey Abbey and Tewksbury Abbey and sells these as Hauptwerk samplesets.

He has also commissioned two composition competitions, publishing a selection of the winning submissions.

Richard is a professional organist and choral director. He started his musical career as a chorister and after studying music at Hull University, held Assistant Organist

positions at Beverley Minster, Chester, Arundel and Winchester Cathedrals and York Minster. He has conducted chamber choirs and choral societies.

Richard's Beauty in Sound YouTube channel was started in 2017 and now has 144,000 subscribers, 856 videos which have had more than 27 million views

See Richard McVeigh's YouTube channel called "Beauty in Sound" [here](#)

5 CAROL WILLIAMS

Carol has been a NHOA member since her early days as an organist. You might remember she wrote about her experiences of playing some magnificent organs in our Newsletter series "The Organs I Play".

She emigrated to the USA after graduating from the R.A.M. and is celebrated for her eclectic programming to attract new audiences. She adapts classical organ works for virtuoso performance, incorporates showstoppers from well-known musicals, as well as jazz standards and her own compositions. Much of this she has performed at notable U.S. venues including the Walt Disney Concert Hall in Los Angeles and Spreckels Organ Pavillion in San Diego. She is often called "America's Sweetheart Organist".

She hosts a talk show series called "On the Bench with Dr. Carol" where she interviews musicians, composers, organ builders etc. Also, she explores famous and unique organs across the world in a documentary series called "TourBus". She has a loyal following on Facebook.

See Carol Williams' YouTube videos [here](#)

You might like to explore other organists who have YouTube videos...

[Jan Liebermann](#), a 20 year old virtuoso from Frankfurt

[Paul Fey](#), organist and composer from the Leipzig area

[Fraser Gartshore](#), organist plays the full range: classical, improvisation, jazz etc

[Jonathan Scott](#), concert organist from Manchester plays a wide range of classical and acclaimed own transcriptions of orchestral works. Frequently works with his pianist brother Tom as ScottBrothersDuo

[Matt Walters](#) aka Reductio, aiming to bridge the gap between classical and contemporary pop music. He plays on the Downside Abbey Compton and other notable instruments

[Cameron Carpenter](#), American organist uses his full scale digital touring organ for his virtuoso showman-like performances right across Europe and the USA.

[Ben Bloor](#), Organist at Brompton Oratory and sometime 'podcaster'

A Glimpse of a Diamond

Picture the scene:

The gathering: thirty-ish middle-aged gentlemen and some ladies in a club room of an Alton pub.

The date: Saturday 7th May 1966, afternoon

The purpose: to discuss the launch of a new OA: the NHOA.

The atmosphere: curiosity, apprehension, optimism

The discussion: purpose of the new organisation, ideas of events, volunteers for the first committee

The outcome: NHOA was born!

I was at that meeting on 7th May 1966 with my Dad, Harold Willis, as were one or two other current members! A more distinct memory is the arrival of the trolley with sandwiches, cake and tea - the business of the meeting was mind-numbing for a 12 year old boy.

May this year will be NHOA's Diamond Anniversary ...so what has happened in the intervening nearly 60 years?

- Visits to amazing organs and venues and meeting talented organists ... in our region, across the country and abroad
- Talks and workshops with eminent organists and other musicians
- Members recitals and lunchtime concerts
- Visits to organ builders workshops
- Scrumptious buffets, barbecues and dinners
- Public open day "play the organ" events
- Educational events in local schools with our own digital Hauptwerk organ

In the middle of NHOA's diamond anniversary year, we will be telling you more about some of the entertaining and educational events that members have enjoyed during the last 60 years.

Your Committee