

NORTH HAMPSHIRE ORGANISTS' ASSOCIATION

www.nhoa.org.uk

Newsletter 201 August 2020



Dr Carol Williams at the console of the Church of St Thomas Aquinas, Charlottesville,
the Parish Church to the University of Virginia, USA (see story on page 2)

PROGRAMME

Saturday 19th September

Subject to government coronavirus instructions

Visit to Froxfield, Froxfield Green and Steep, kindly arranged by Gerald Marlow.

10.30 am: St Peter's, High Cross Lane, Froxfield, GU32 1EQ.

11.45 am/12 noon: St. Peter-on-the-Green, Staple Ash Lane, Froxfield Green, GU32 1DQ.

1 pm: Lunch at Seven Stars, 56 Winchester Rd, Stroud, Petersfield GU32 3PG.

2.30 pm: All Saints', 77 Church Rd, Steep, Petersfield GU32 2DF.

*For more information see page 3; and please **don't forget to check the website (www.nhoa.org.uk) for any late changes to events.***

Organ details and maps are on the website and the back page.

The Newsletter

Welcome to the second lockdown issue of the NHOA Newsletter—and the last, we hope, in the sense that by the time the December edition is published we will have been allowed to resume something like our normal programme.

Meanwhile we hope that in September we shall be able to visit Froxfield, Froxfield Green and Steep (see the front page). We are also trying to organise other activities in October and November but there is nothing to report as yet. However, things change at the last minute, so please keep a watch on **the website** which will carry the latest news of all our activities.

Please remember the next issue of our annual publication, **The North Hampshire Organist**, due out at the turn of the year. Do please consider writing something for this, our second number. Last year we carried articles about our visit to Norway in August 2019, improvisation north of the border, organs in NE Netherlands and other things. But the field is wide open. You don't have to make it too solemn!

We hope you enjoy this issue of the Newsletter.

News of members and friends

We're very sorry to report that David Oldfield fell victim to Covid-19 in April, and had to go to hospital. He is, thank goodness, now recovering with medical help, but sadly has some lasting lung damage. We send you our very best wishes, David, and hope that you make the fullest possible recovery. Incidentally, David's email address is now davidoldfield678@hotmail.co.uk. Please update your copy of the members' list.

There is excellent news from Across the Pond: Dr Carol Williams has been appointed Organist in Residence and Choir Director at St Thomas Aquinas,

Charlottesville, the Parish Church to the University of Virginia. A new large hybrid Viscount organ has just been installed in their new beautiful sanctuary, which seats 1200. In the future this will become home of the Virginia International Organ Festival and many other musical and liturgical events (see picture on the front cover of this issue).

Congratulations to Phil and Evelyn Beastall on becoming grandparents for the first time!

John and Diana Porter send their best wishes. Diana, who reached a Significant Birthday towards the end of last year, unfortunately had to spend

Copy Date for next Newsletter Please send any material for Newsletter 202 to the Secretary not later than **1 November**.

North Hampshire Organists' Association

Registered charity, no. 275207

affiliated to the Incorporated Association of Organists

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time in hospital with a heart problem, but has made a good recovery, and remembers far more about NHOA visits that she has attended than your Secretary does!

There's better news of Pete Currie, Mike Clift and Bill Cartwright, all of whom are keeping well. Bob and Mary Batchelor were recently able to host their latest grandchild's socially-distanced first birthday party in their large garden. Bob doesn't yet know when services will be restarting at St. Chad's, or if they will involve organ music (!), but he hopes to have the opportunity to begin practising again soon. Geoff and Rikki Willis are also keeping well, although disappointed that they can't yet visit their daughter and family in Scotland. However, they have been kept busy home-schooling their grandchildren each day via Zoom.

Also, Geoff and Elaine Mitchell have been in touch to say that they are virus-free and now allowed to visit their flat in Morecombe.

Young members: Jozef Gaszka has been continuing his studies at the RAM via Facetime, and is preparing for a recital at Guildford URC on Friday, 9th October. We hope to be able to field a 'real' audience by that stage, but Jozef has agreed to video the concert for YouTube, so even if you can't be there in person, you can still enjoy his performance via the ether. Tim Stewart has guest edited our website feature 'The Organ at Home in July', so do go to the website (www.nhoa.org.uk) to see what he has found for us. Emily Nott, along with dad Chris, have finally been able to restart their practice sessions at Guildford URC. After the first one Chris said: 'What a relief to play Kyrie, Gott heiliger Geist BWV 671 on organ rather than piano and with pedals. Magic.'

Future Programme

Due to the pandemic we have not been able to arrange any NHOA activities other than the tentatively arranged visit to the churches mentioned on the front cover of this issue of the newsletter. But the churches there are looking forward to welcoming us, and here are some notes about them. As usual, organ and travel details are printed on the back page.

St. Peter's Church, High Cross, Froxfield is the listed parish church and was built in 1862 after the original Norman parish church at Froxfield Green was demolished in 1860. It contains the Norman pillars from the previous church and is surrounded by its churchyard. Like St. Peter's Froxfield Green the church has a full set of embroidered kneelers which commemorate many village scenes and personalities. The church is kept unlocked during daylight hours.



St. Peter's on the Green, Froxfield. Built in 1884 on the site of the original 12th century church. It is probably the smallest church for which Bloomfield was responsible. Listed, it is situated in an attractive conservation area and surrounded by an ancient churchyard grazed by sheep. Light and airy, it has some fine 20th century glass and con-



tains the memorials from the earlier church. The church is kept open during daylight hours.

Steep was originally part of the ecclesiastical parish of East Meon. The church was built as a chapel of ease for All Saints' Church, East Meon. A chapel of ease was a small chapel built within the parish of another church, designed to meet the needs of those who lived a long distance from the main church, but who could not easily travel to it. At that time, East



Meon church would have employed a curate whose job was to celebrate the services at Steep. There was thus no vicarage in the parish of

Steep. We know that in the mid C19 the curate who took the Steep services lodged in Petersfield. Steep did not become an independent parish in its own right until 1868. It was originally in the diocese of Winchester but in 1927 became part of the newly formed Anglican diocese of Portsmouth.

Obituary

Colin Fuller: Lawyer, people person, and passionate steam enthusiast

Colin Fuller passed away on Friday 13th March 2020 after post-operative complications to a routine medical procedure in Basingstoke hospital, after severe pancreatitis last year.

A man with diverse interests, Colin invested his time and energy liberally in people and things he loved, pursuing them rigorously until his very last days. He was always positive, surprising many with his modesty, happily emphasizing his own lack of ability. He was always ready to listen and would take people 'under his wing'. He was also known as a good matchmaker on occasion.

Born in Twickenham, South-West London, he was an only child until his sister arrived 15 years later. A keen cine camera enthusiast, he would film her and others, depicting his local area during the 1950s.

At Grammar School he showed early promise, and took a route into the legal profession without need for university. He was taken on by an ageing Solicitors' in Putney, introducing innovations such as an office telephone.

In 1980, he was called to the Judiciary, serving as a District Judge on the South-Western Circuit until his retire-

ment. Always interested in people, he would take the time to offer advice to those he met, including the court staff, some of whom became good friends. He also worked as a part-time lecturer Basingstoke College of Technology where he nurtured new generations of Legal Executives.

His kindness and generosity is perhaps best exemplified in his tireless engagement for the Mid-Hants Railway: with indefatigable passion for train travel past and future, this was his element. As "Life Member number 001" he was a founding member of the Preservation Society and leaves us a legacy of ongoing 1940s events.

A devoted husband, father and grandfather, Colin was enormously proud of his family, tirelessly supporting school events, concerts and performances.

Colin is survived by his wife of 48 years, Carol Fuller of Soldridge, Medstead, his son Johnathan Fuller, daughter Rosalind O'Dowd, grandson Ralph and his sister Heather Bacon-Campbell.

Johnathan Fuller

Colin Fuller, District Judge, born 5th January 1942, died 13th March 2020.

Angus Smart, Honorary Member of NHOA

Angus joined NHOA in September 1973 living in Broomleaf Road, Farnham. He was born into a musical family and educated in Middlesex. His mother played the piano and brother Basil became a professional violinist. Broomleaf Road was within 10 minutes' walk of Farnham Station where Angus travelled to London each day, spending his whole working life at the National Bank of New Zealand.

Angus had a fine tenor voice which he put to good use, firstly joining St James' Church choir, Farnham then, when this closed (to become flats) at St Andrew's Parish Church Farnham. It was Angus who encouraged me to apply for the post of Organist and Choirmaster at St Andrew's in the mid 1980s. Angus would always be there for Evensong and possibly Mattins plus Friday choir practice and of course drinks in the pub after choir practice. One of Angus's joy was when asked occasionally to play the harmonium at St Mary's (daughter church), Compton near Farnham.

When Angus joined an organisation he really took a full and committed active role. During some of his time with NHOA he was Honorary Secretary and Treasurer at the same time. Angus had a very persuasive way which he used to good effect in asking me to take on the role of Treasurer of NHOA when he and Barbara moved to Tupsley, Herefordshire. I visited them several times in those early days and Angus would arrange for me to play a couple of organs and, of course, a trip to a local pub for lunch. I recall Angus being surprised that Herefordshire didn't have any Organists' Society and he made up his mind to speak to Dr Roy Massey to sound him out. Hereford Organists' Society (HOS) was formed and this is just one of the fitting tributes to Angus. He never wanted to take the lead but very happy in a backstage role. Angus

was financially supportive to NHOA whilst living in Hereford.

Whilst living in Tupsley the post of IAO Hon General Treasurer was vacant, and a lifetime friend Richard Popple was able to persuade Angus to take up this post, as well as serving on the Organists' Review editorial board. His other committees included Hereford Diocesan RSCM and of course HOS. Angus was involved in setting up The Diocese of Hereford Organists' Training Scheme, which continues to thrive. In 2011 at Peterborough Cathedral he received an RSCM Certificate of Special Service and in 2017 was appointed to the Order of St Ethelbert, the presentation made by the Bishop of Hereford 'to mark great contributions to the life of the diocese'.

I last met Angus when HOS visited Alton Parish Church in 2013: he still had that smile and glint in his eye.

His cremation service was held at Hereford Crematorium on 22nd April, conducted by the Dean of Hereford and attended only by Barbara, his wife of 66 years and their daughter Jill, due to the coronavirus restrictions.

An organ recital to commemorate his life will be given by Peter Dyke in Hereford Cathedral when restrictions are lifted.

The world of organists and his many NHOA friends owe Angus a great deal.

Gerald Marlow

I wish to thank Fiona Chryssides for her help and information taken from the Obituary Richard Popple has written for the Organists' Review.

Angus Smart, Honorary Member of NHOA, born 13th December 1928, died 9th April 2020

Can-do Church Worship Online

Early in 2020, when the Covid 19 lockdown caused such devastating disruption of society, churches were ordered to close, and worship might have been seriously curtailed.

Some churches found ingenious ways to carry on their services. The Parish of Badshot Lea with Hale has three churches, led by Canons Lesley and Alan Crawley. They were determined that worship should somehow be relayed into people's homes to give solace and mitigate loneliness.

In March Alan called a video conference with the church musicians, to see how singing together on Zoom would work. It was a disaster! We couldn't hear each other's time lag, and so we were all 'out of synch'.

It was decided that Bob Shatwell (churchwarden) would play the Sunday hymns for St Mark's on his violin, Margaret Emberson would play her piano for St George's, and I would play my home organ for St John's. We then email our recorded efforts to Alan who puts the videos onto the church website, including readings by other parishoners from their homes, and a sermon from Alan or Lesley – the full service apart from communion.

This was fine for a while, but the situation gave scope for ambitious experimentation between the musicians. We wanted the hymns to be sung and played by a *group* of us. Margaret emailed to say she'd been playing with her new software – Accapella – and when we received her email she appeared on the screen in 8 'frames' playing the piano and singing The Doxology to Tallis' Canon as a round with herself!

Bob developed the idea, and uses Accapella to create a musical ensemble. On his own computer Bob plays violin, with his wife Lesley on double bass, in frames, square or triangular, with some frames left empty. The screen will accommodate up to eight. He then sends this to Margaret who contributes by adding herself into an empty frame and sending it back to Bob.

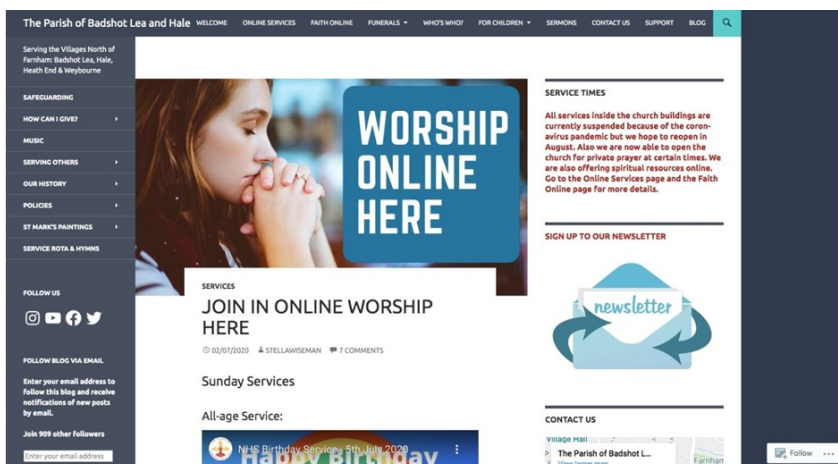
I make a video of myself singing a hymn and playing the organ, Paul records it, and sends it to Bob who imports it into Accapella as the first window. Bob adjusts the balance of sound and different frames – thence to Alan who compiles this unique hymnody into the online service. The words are on the screen to facilitate singing along.



The aim has been to fill the screen with as many faces as possible, in a gesture of befriending those isolated at home. Each service opens with the familiar words, 'The Lord be with you', and myriad faces appear around the minister with their recorded reply 'and also with you'. Alan has invited everyone to send him videos or sound recordings of themselves reading the lesson, or leading the prayers, or simply to send a piece of prose which has sustained them spiritually. After the Peace, again, many faces appear offering 'peace be with you'. And the service ends with a virtual coffee morning via Zoom, for real chat and interaction.

On the homepage of the website, underneath 'Online Worship', are listed the different services – 'all age', traditional, Taizé, spoken Book of Common Prayer, and the Friday service led by our two John's, both semi-retired priests. Canon John Evans sings the responses himself, and Revd John Innes preaches from his garden filled with bird song. I've had to learn some beautiful hymns from the old Ancient and Modern for this service. It is transmitted at midday every Friday – the time it would normally be held at St Marks. The Sunday services, likewise, are released for viewing at the accustomed time.

(see next page)



There has been a V E Day service, a Songs of Praise, and even a Flower Festival. Members sent in photos of their gardens, and flower paintings, and this moving montage was accompanied by the musicians playing folk and pastoral music.

Twice as many people log on to these online services than attend an actual service. We think the need will continue when the pandemic is over. It's an excit-

ing project to see how the liturgy can reach people digitally.

Out of a tragic world situation has come creativity in music and the arts to help sustain and comfort many who suffer. When the churches reopen, at first

with no singing allowed, the instrumental music must continue to console. I think there should be an element of rejoicing as well.

Frances and Paul Wherwell

More fun with more than one

There are so many good things about playing duets. First the fullness of the sound - be it the extra "body" (no, the music, not a person!) or more ornamentation and "fancywork" makes for a very satisfying performance of many pieces. Listening to your partner's playing is something solo performers don't need to worry about but critical to keeping things "in sync" in a duet. Then there is the social aspect: on the organ bench there is not much room for social distancing (this short article was written with pre-COVID times in mind) so sorting out your elbow etiquette is important to save embarrassing bumps and thumps. Coupled with this is sharing the management of the console. Who will control the swell pedal; who will change registrations; press the thumb and foot pistons and of course, who will turn the pages? So much to think

about!

Audiences usually look on in admiration of solo performers at the console but that dramatically increases and brings out broad smiles when two organists mount the bench! Sometimes there is the luxury of two instruments for playing duets. That's just as much fun and a lot more elbow room!

"Duetting" is not frequently found in organ repertoire but many a good piece can be adapted and arranged for two players so please do investigate and have a go. It's enormous fun and might even bring a smile to the musical purists!

In the meantime, please take a look at this month's virtual performances on the Programme page of the website.



Schools Project, July 2020

Leading up to March this year, much time had been spent in the organ workshop, aka the back of the garage, making and assembling the many parts of the organ. As the deadline for the first school event loomed closer, the remaining work was prioritised and re-prioritised so that the essential elements would be ready - and they were. But now, one of the benefits of "Stay at Home" is to look again at the temporary work-arounds and things that need finishing. We've been getting on with three of those.

First up is the bench. Martin has a narrow wooden bench that we planned to use but it is quite heavy and the level not easily changed for short and long legs. So, ideally the bench needs to be lightweight and strong and able to be raised or lowered. We found part of the solution in a decorator's 'step-up' bought at Screwfix. It's long and wide enough and made in aluminium but the folding legs are only half a metre and that is too short. Could we make leg extensions? Yes, but tricky to have different lengths and make sufficiently robust. What about a box attached on the seat to raise its height? That would be straightforward to make but ungainly to have separate sections to vary the height. Oh, the leg span isn't quite enough to go across the back of the pedalboard. So, the best solution and the simplest? Shaped boxes attached to the sides of the pedalboard for the 'step-up' legs to stand on. Two inserts could be dropped into the boxes to change the level. Peter, our young team member, helped with the design.

High position... Mid level... Lowest



The dimensions were checked with a template (newspaper rather than cardboard this time) to be sure the 'step-up' legs would locate securely. Plywood and pinewood battens were cut, glued and cramped and the box tested on the right hand side of the pedalboard. Success! The legs

fit and the level easily changed. Next, the box for left hand side - but we ran out of plywood! Recently, a cautiously distanced visit to Wickes solved that so a bit more cutting, gluing and cramping will see the job finished.



The seat itself has a polished plywood top to aid the 'organist's shuffle'!

The second task was to make it easier to move the pedalboard. Our ultimate ambition is to split the board to make it easier to lift but we realise that is a project in its own right. So, what, in the meantime, will save the team from getting hernias?

We thought about attaching handles underneath the board but that still would mean a lot grunting to carry it into school! How about something like a piano trolley? The pedalboard is quite a similar shape and weight. An on-line search found a wide range of prices but it looked straightforward to make so we could limit the expense. We established some rough dimensions and then discovered the vast variety of wheels available. We chose a set of 10cm ones, each with a brake and tyre material that will not mark floors.



Thick plywood was still available in the organ workshop, so with that, pine battens and a carpet offcut, the trolley was made in a few days.

Testing has been limited as there isn't enough muscle available in the house to lift the pedalboard during the 'Stay at Home' constraints. However, a team member was very keen to do a quick stress test – with all the brakes on!



ready been fitted and wired up but they aren't marked (that job didn't hit the 'essential' level on the priority list). Thirty-six white buttons with concave fronts have now been made on the lathe. Labels with very sticky backs have been printed, cutout and stuck on.



The third thing has been a fiddly job. Registration on this organ is done on a touchscreen where all the stops and couplers are displayed and like any organ. It's easy to use when you are familiar with the layout. However, demonstrations often need rapid changes so thumb pistons are essential. The push switches had al-

There are a few more things to tidy up and, of course, plenty of playing to be done to make sure the instrument is 'run in' so look out for more news!

Geoff Willis

PPE



Many thanks to those who responded to my PPE photo:

The headdress was, of course (to paraphrase James West) one of those things that you put round a dog's neck to stop it licking a wound. However, I was very taken with Christina Veasey's organza lampshade

frame, John Morris' David Shilling's latest creation for Royal Ascot and Phil Beastall's a repurposing of the outfit used for that doomsday cult of last year. You all deserve a virtual Mars Bar! Whatever it is, it is (like the official version, one imagines) more-or-less fit for purpose and very hot to wear.

Gillian Lloyd

The NHOA Website

In spite of the social distancing the Programme page on the website is still very much active. Do visit it at

www.nhoa.org.uk/

These days, while we are unable to visit organs, every month the page will include a new virtual event with performances involving the organ. You may have seen July's virtual recitals of the Fabulous Famous French! Keep watching the page for new virtual events, August's virtual recitals for four hands and more. All previous month's virtual recitals can still be viewed on the Events page. We can't yet tell whether future planned visits can take place so please keep an eye on the Programme page for updates.

The Photo Gallery page has photos of recent visits and there is always room for more photographs of other NHOA events, recent and past. If you have any you would like to share on the site (any format but should be at least 640 pixels on the longest side), please email them to Derek at the address which appears on the foot of every page — just click on Derek's name to bring up an email page.

If they are too big to email please send a message to let him know so that an alternative means of sending can be arranged.

I once met...

Joe Stuckey recalls a memorable encounter:

When I was a young teenager, with a desperate passion for organs, and a tendency to gravitate to any church we passed, especially if strains of organ music could be heard, I remember going into one building (I don't recall which) to trace the source of that joyous sound. There was an organist at the console of an organ on the North side of the choir, and as I approached I saw that it was Nicolas Kynaston whom I recognised from one of my LPs. He was busy registering something furious, Reger I believe, and was noting piston settings for it. He became aware of me looking up at some distance, turned and greeted me in a rather gruff manner, to my ears at least. I

had been gawping up at him, somewhat star-struck, and continued to gawp with words that just would not reveal themselves. He turned back, clearly not amused at my rudeness, but I was too shy and embarrassed to try and recover the situation, and withdrew to a safe listening distance.

Not exactly the best encounter with one of my idols, but one that I remember vividly. I was unable to go to the recital, and sadly never heard him play live. The moral of the story is to always make a special effort to go and hear great players before it's too late...

And Richard Martin responded swiftly and comprehensively. It does seem, Richard, that you have rubbed shoulders with a large number of the great and good over the years! He writes:

I had some fun with this, and the list turned out to be longer than I expected.

The Prince of Wales

Michael Hesletine

Sir Peter Maxwell Davies

Chris Grayling

Theresa May (she glanced at me; I hope that counts)

Monty Don (Gardners' World)

Emma Kirkby (I said 'hello', that's all)

Rob Goldfinch (but he's not famous just yet)

Richard Baker (At a Carlo Curley event. I also dangled streamers in front of his box during the Last Night of the Proms).

Famous only within musical circles:

Jeffrey Skidmore

James Weeks

Stephen Kovacevich (pianist)

Hilary Davan Wetton (I dined with him for a whole week)

Carlo Curley (of course)

Herbie Flowers

I have stood next to but not actually met, Eric Clapton, Baroness Trumpington and Alan Titchmarsh; I also passed Dennis Healey in the street near the Houses of Parliament.

I have twice shared an aisle in Waitrose (Godalming) with Julie Walters.

In the 1970s I had a meal in a restaurant in Richmond; Sean Connery was at a nearby table.

A friend of mine lives in the same Oxfordshire village as David Cameron, but I've never managed to meet him; I will keep you informed of any progress.

While waiting to visit the House of Lords at question time I suddenly caught the eye of someone I thought I knew personally and grinned inanely, realising to my embarrassment that it was Paddy Ashdown. I shuffled out of the chamber alongside Nigel Lawson and Geoffrey Howe.

For three years I lived with a Knight

who was probably famous at the time. However, I don't remember that because I was only three years old when we parted. My mother was nanny to his children, one of whom I met by accident again more than sixty years later, at Dartington Summer School; by then he was a knight too.

I am acquainted with several more Sirs, a Lady and a Baroness, but I don't think they are sufficiently well known to qualify for your list.

My favourite is someone I never actually met at all; it's William Mervyn, the actor who played the marvellous old man on the train in the original 1970 Railway Children film; he is the one who turned out to be very important and he restored the children's father to them. (Daddy! My Daddy! Gulp....) He employed my mother as a nanny in the 1940s and I was taken to a children's party at his house; sadly, he wasn't there. What a swizzle.

P.S.— Also Sir Arnold Wesker. I went to view his house near Hay on Wye when he was selling up. He was a fan of big hats and he tried on my Tilley hat.

John Morris remembers meeting Hyacinth Bucket:

One Sunday morning, having played for the Eucharist at Carlisle, I overheard two ladies whispering 'are you sure?' and 'well it certainly looks like her'.

When I went for a drink afterwards there was Patricia Routledge! She had been up north filming Hetty Wainthropp, and - having known Jeremy Suter (Carlisle's then

DOM) since his Chichester days - had dropped by to say hello.

Upon being introduced to her, she told me how much she had enjoyed the music and I asked her if she had had a good sing. She said 'well, I would have loved to but - unfortunately - when I start singing, it sounds just like Hyacinth and everybody else stops singing and turns round to look at me'!

And, of course, one of the players that some may regret never having gone to hear is the late **Jane Parker-Smith** who died on 24th June, aged 70. Described as 'the Martha Argerich of the organ', she was renowned for her musicianship, virtuosity, entertaining programmes and electrifying performances. A full obituary will no doubt

appear in 'Organists' Review' in due course.

(*The Times* carried an obituary in its issue of 23 July under the headline "Glamorous and innovative firebrand of the classical organ with a reputation for enjoying fast music, fast horses and fast cars")

From the archives

Hunting through back numbers of the Newsletter the other day, in search of a piece of information (which stubbornly eluded me), it occurred to me that it might be interesting to look back on some items from yesteryear. The earliest Newsletters, along with other memorabilia from the first 25 years or so of NHOA's life, are stored in the County Records Office in Winchester, so they are off limits, for the moment at least. But you might like to reflect on this account of the 1992 AGM, with its references to departed friends – and the longstanding excellence of our catering branch!

AGMs can be tedious events, but ours for this year, held on 18th January at Crondall, certainly was not. The meeting itself was finished in a brisk 40 minutes (is this a record?), and was followed by a sumptuous buffet, organised by Jane Lacey assisted by other ladies (and gentlemen) of the Association. We then moved to the church for the Members' Recital, co-ordinated by Stephen Lacey. This was introduced by the Vicar of Crondall, The Revd. Paul Rich, who made some pertinent comments on the encouragement and training of young organists [sounds familiar?]. A flying start was given by Peter Hawker with the Toccata from Boëllmann's 'Suite Gothique'. Gerald Marlow followed with a delightful prelude on 'Stuttgart' by Flor Peeters, and then Stephen Lacey gave us Vierne's 'Scherzetto'. A less commonly heard 'Trumpet Tune', by Walter Webber was Harold Willis' contribution, followed by John Dixon playing George Moore's version of 'Noel Nouvelet'. Ken Down gave us Bach's trio on 'Herr Jesu Christ, dich zu uns wend', which contrasted nicely with Hollins' 'Prelude', played by Patrick Hodson. Peter Turner played the jolly 'Prelude in Classic Style' by Gordon Young,

and was then joined by John to close the recital with two duets by the Dutch organist Wim van de Panne. This was altogether a varied and unusual programme, providing some interesting ideas for broadening the repertoire.

And, from the same edition, a thought-provoking post-script contributed by Derek Moore-Heppleston:

'Epilepsy, some Reflex Mechanisms' (extract from an article in The British Medical Journal, Dec. 14th, 1954):

The onset of fits is frequently associated with odd circumstances. Reflex forms of epilepsy such as the acoustomotor and musicogenic varieties are well known. Attacks in susceptible subjects are often triggered off by certain categories of music: and organ music seems to be a particularly potent source. One of my patients has on several occasions had to be carried out of churches and cinemas on this account. Additionally he found that he was upset by hearing organ music played over the radio [bad luck, Organroxx], especially when the TIBIA, TREMOLO and/or VOX HUMANA stops were drawn. A certain seaside organist's signature tune was particularly obnoxious to him, and upon hearing it he would develop a horrible sensation in the stomach, accompanied by a numbness and tingling, which on some occasions preceded an epileptic fit.

Derek added his own comment: *This writer would suggest that these symptoms are not confined to those unfortunate enough to be subject to epilepsy.*

No comment!!!

Gillian Lloyd

Alton Organ Society

Tony Willman writes:

As you know, we had to cancel/postpone the last two concerts due to be given by Anna Lapwood and Peter King. We hope to book them in the future, hopefully during the 2021/2022 Season. 2019/2020 Season Members will have lost out financially so as a form of compensation we are happy to offer a discounted 2020/2021 Season Membership of £45 to those who wish to take advantage of this offer. We will leave it to your discretion and those who are happy to pay the full £60 can do so when they submit their Season Membership application - see attached or on the links/download page on the website www.altonorgansociety.co.uk.

You will see that the first concert to be given by David Hill is scheduled for Tuesday 13 October - a week later than the usual first Tuesday. The reason for this is that David has very kindly agreed to record a CD using the St Lawrence Church organ the following 2 days. Therefore, we have arranged his concert to match his availability for the three days he is in Alton: 13-15 October. We are very excited at this project which will be only the second occasion when a recording has been made on this organ. (The first was an LP record made by the late Cyril Diplock back in the 1970s.)

The 2020/21 programme:

13 October 2020	David Hill, International Choral Director & Organist
3 November 2020	Jane Watts, International Concert Organist
1 December 2020	David Poulter, Former Director of Music Liverpool, Chester & Coventry Cathedrals
5 January 2021	Claudia Grinnell, Winchester Cathedral
2 February 2021	Gordon Stewart, International Concert Organist
2 March 2021	Andrew Millington, Formerly Exeter & Guildford Cathedrals
6 April 2021	Andrew Lumsden, Director of Music Winchester Cathedral
4 May 2021	Martin Baker, Formerly Master of Music, Westminster Abbey & Westminster Cathedral

For Sale

My name is Brian Moore. I am a member of the Portsmouth & District Organists' Association. I am upgrading my personal electronic organ to a Hauptwerk organ and therefore have no need for my **Viscount CM-100 Pipe Organ Module**, which I would like to sell.

The module effectively increases the number of speaking stops on your electronic organ by **twelve**. The stops can be assigned to any manual or pedals. So, if you would like to add a 32' reed to your pedals or maybe a Vox Humana to your manuals (and every organ should have one according to Virgil Fox) you can!

This device has a library of 179 voices and they can be set to any of the 12 rocker tabs on the front of the device. The unit is connected by a single lead to the MIDI output of an electronic organ to make the unit play the appropriate notes and then the output of the unit has connections to the stereo input of the electronic organ's sound system. Leads and User Manuals are inclusive.

I'm asking £800 o.n.o. as new it costs around £2,000. If you are interested, please either email me on: moore-clan1@ntlworld.com or phone me on: 023 92250750.



Allen Digital Organ, C-3 Protégé (2002)

£2,800

2 manual and pedal, mid oak, with matching bench and pedal board

27 speaking stops, compact stopkey console, dual memory "Lumitech" capture system, midi, Great/Pedal unenclosed facility, self-contained speakers

One owner, home use only, excellent condition

Original owner's manual and receipt of purchase

Buyer to collect - Alresford, Hampshire

NB: Used organ music also available for sale

Contact: Olivia Johnson - email:

oicjohnson@gmail.com; Mob 07875 286 535

Width: 130.8 cm

Height: 113.0 cm

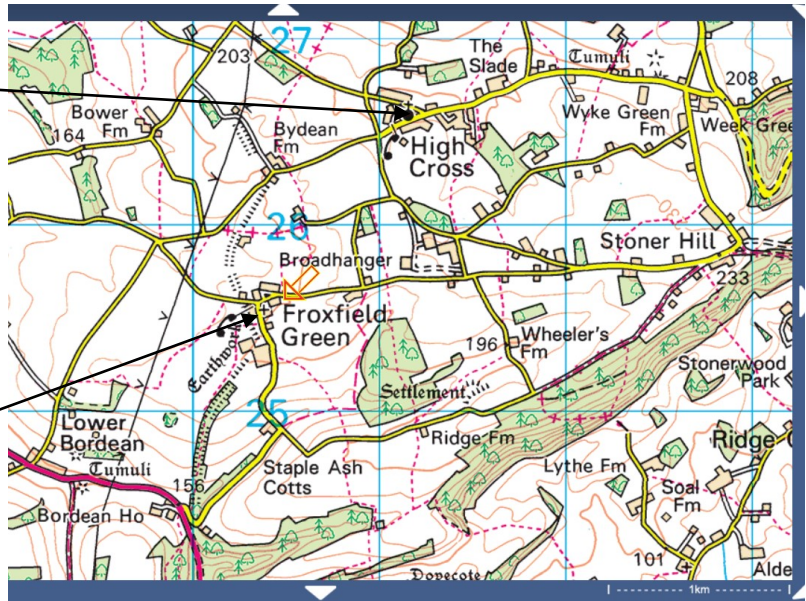
Depth: 74.9 cm

Depth / pedalboard & bench: 127.0 cm



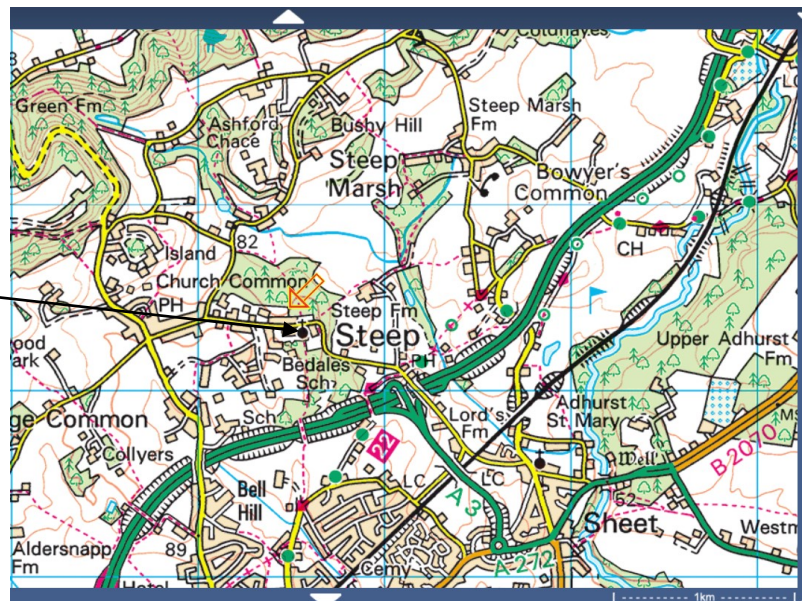
Organ and travel details

10.30 am
High Cross, **Froxfield**
Holdich, undated
Gt: 8, 8, 4, 4,
Sw: 8, 8, 8, 4, 2, 8
Ped: 16.



11.45 am / 12 noon
Froxfield Green:
Osmond, 1960
Man: 8, 8, 8, 4
No Pedal, apparently

2.30 pm:
All Saints', **Steep**
Thomas Jones, 1891,
last rebuild by Griffiths and Cooper, 1994
Gt: 8, 8, 8, 4, 2:
Sw: 8, 8, 4, II, 8:
Ped: 16, 8.



The Last Word

Heaven after Hell

The choirmaster stood at the pearly gates; his face was worn and old.
He stood before the man of fate for admission to the fold.
"What have you done," St Peter said, "to gain admission here?"
"I've been a choirmaster, Sir," he said, "for many and many a year."
The pearly gates flew open wide! St Peter touched the bell.
"Come in and choose your harp," he said, "You've had your share of hell!"