



# NORTH HAMPSHIRE ORGANISTS' ASSOCIATION

[www.nhoa.org.uk](http://www.nhoa.org.uk)

Newsletter 208 August 2022



## PROGRAMME

### **Thursday 1st - Wednesday 8 September: East Yorkshire visit**

Outline itinerary given below: final details will be sent as soon as they are available to those who have said they are joining the tour.

**Please let Jeff Lloyd know (01483 570586/ [jeffreyllloyd@talktalk.net](mailto:jeffreyllloyd@talktalk.net)) if you would like to come and have not already told him.** For those who have already signed up - please could you let Jeff know if you would like a **tour brochure**. *For more details of the itinerary see page 2.*

**Saturday 15 October** Crowthorne visit (*fingers crossed for this one, which has already been postponed twice...*).

10.30am: Philip Wharton's residence, 'Tara', Woodside, Windsor Forest, Berks. SL4 2DP.

2pm: Parish Church of St John the Baptist, Waterloo Road, Crowthorne, Berkshire RG45 7NT.

4pm: Crowthorne Methodist Church, 10 Dukes Ride, Crowthorne, Berkshire. RG45 6LT.

*For future plans see page 2.*

## PROGRAMME CONTINUED

### Further activities

**Saturday 12 November** 'Celebrating Franck and Vaughan Williams' at 2.30pm at St. John, Hartley Wintney. This will be a good opportunity for us to explore the music of these two composers during their anniversary years (200th and 150th respectively). Let's get practising! And we'll reward ourselves afterwards with tea and cake.

**Saturday 4 February (please note change of date):** AGM at 12 noon at St. Mark's, Hale, followed by buffet lunch, and talk by Michael Brough (Holy Trinity, Sloane Street) on the organs and organists of that church, and an organ rebuild at Michael's childhood home church in Halifax.

### Outline itinerary for the visit to East Yorkshire

Thursday 1 September: Stowe School  
Friday 2 September: Hessele, Barton-on-Humber  
Saturday 3 September: North Dalton, Bainton, South Dalton  
Sunday 4 September: Free  
Monday 5 September: York, including the Minster (tbc)  
Tuesday 6 September: Howden, Selby Abbey  
Wednesday 7 September: City Hall, Hull  
Thursday 8 September: Mansfield

**Forward notice** it is proposed that our **continental visit in 2023** should be to **Vienna and Graz** and take place in **August**. Please contact Jeff Lloyd (**01483 570586** / [jeffreyllloyd@talktalk.net](mailto:jeffreyllloyd@talktalk.net)) if you would be interested in going.

---

Cover picture: Jennifer Bate with NHOA member Emily Nott at the Jennifer Bate Organ Academy held at St Catherine's School, Bramley in 2018

---

**Copy Date for next Newsletter** Please send any material for Newsletter 209 to the Secretary not later than **1 November**.

---

### North Hampshire Organists' Association

Registered charity, no. 275207

affiliated to the Incorporated Association of Organists

**President:** Malcolm Archer FRCO

**Chairman:** Geoff Willis, 8 Kenmore Close, Church Crookham, Fleet, Hants GU52 6JJ; telephone 01252 815802  
email [geof.willis@btopenworld.com](mailto:geof.willis@btopenworld.com)

**Secretary:** Gillian Lloyd, 104 The Mount, Guildford GU2 4JB; telephone 01483 570586;  
email [nhoa.secretary@gmail.com](mailto:nhoa.secretary@gmail.com)

**Treasurer:** Jeff Lloyd, 104 The Mount, Guildford GU2 4JB; telephone 01483 570586;  
email [nhoa.treasurer2@gmail.com](mailto:nhoa.treasurer2@gmail.com)

## News of members and friends

Since our last Newsletter we have been saddened by the deaths of Mike Clift's sister Mary, who was for a time a regular attender at our events; member Graham Hallett, much valued for his dry humour and his excellent playing, particularly of Bach's trio sonatas; and our long-standing member and friend Geoff Mitchell, who passed away on 2nd July, the day after his 86th birthday. Geoff had been a member since 1981, and he and his wife Elaine continued to attend meetings when they could even after their move to Loughborough. They have been 'regulars' on our continental trips and longer UK visits, and we were delighted that they were able to attend last summer's Canterbury visit. We hope to be able to include a tribute to Geoff in the next Newsletter. James West's appreciation of Graham is included on page 6 below. We send our sympathy to Mike and Elaine, and to Graham's wife Annabel.

We're very sorry to report that Bill Cartwright suffered a serious fall three months ago and had to spend two months in hospital. David tells us that Bill is now back at home, with good support from David and a care team, and is able to move around. We send our best wishes to Bill and David, and hope that Bill continues to make a steady recovery.

On a happier note, we're very pleased to welcome into student membership Alfred and Charlotte Hong. Alfred, who, at 15, is a diploma-standard pianist as well as an accomplished violinist and 'cellist, recently passed Grade 7 organ with distinction, having been learning for about a year.

Charlotte, aged 11, is also a pianist and violinist, and is now preparing for Grade 5 organ. We hope you'll both enjoy being with us, and that we might see you at some of our events. Contact details: 12, High View Road, Guildford, GU2 7RS, mob. 07775 933133, e-mail joey\_zy10@yahoo.co.uk).

John Riley, our friend from north of the border, who is hoping to join the group for part of the Yorkshire visit, writes to say that he is as busy as ever, playing at a number of churches including both the Metropolitan Cathedral and St. Mary's Cathedral in Edinburgh. He sends a couple of video clips which we're sure you'll find interesting:



<https://youtube.com/watch?v=8BYfvi8cFjl>

[https://youtube.com/watch?v=3xPOXe\\_B-tw](https://youtube.com/watch?v=3xPOXe_B-tw)

*As to the second clip, John writes that it was for 'Sea Sunday', based on 'Melita' and played by John Kitchen (Yes, he said, I actually do write things down occasionally!) - J.R.*

If you have any news, of yourself or others, that you would like to share, please let Gillian know ([nhoa.secretary@gmail.com](mailto:nhoa.secretary@gmail.com))

## The North Hampshire Organist

Talk of news from members and friends leads naturally to thoughts of the next issue of our annual publication, The North Hampshire Organist.

Thoughts, articles, photos or anything of that sort will be received gratefully by any of us :

Geoff Willis: [geof.willis@btopenworld.com](mailto:geof.willis@btopenworld.com)

Gillian Lloyd: [nhoa.secretary@gmail.com](mailto:nhoa.secretary@gmail.com)

John Mansfield: [j.mansfield@alumni.manchester.ac.uk](mailto:j.mansfield@alumni.manchester.ac.uk)

## News round-up

On 21 May we visited the church of St Mary the Virgin, Frensham. For some reason many of our members found that date inconvenient but four of us managed to get there, Geoff and Rikki Willis, Christina Veasey and John Mansfield. It was a particular pleasure to see Christina, who is not able to get to many of our events, so that made her presence all the more welcome.



We were welcomed by Mike Smith, the organist of the church, who told us a little about the church organ. The first organ was built by Forster and Andrews and installed in St Mary's in 1871. It was entirely reconstructed by Hill, Norman and Beard in the spring of 1922 and a new radiating and concave pedal board was installed. The rebuilt organ had tubular pneumatic action and was blown by a new hydraulic engine although the existing hand-blowing was retained.

In 1929 the church was electrified and an electric motor to blow the organ was installed at the same time - the cost of running the electric motor was very small in comparison to the cost of water blowing!

The organ was cleaned and overhauled by J W Walker and Sons in 1947 and by Hill, Norman and Beard in 1974. Then in 1984 the pneumatic action was replaced with elec-



tric action by F H Browne and Sons of Canterbury. In 2002 further enlargement and improvement, including the installation of a new capture system and the addition of Stopped Diapason, Trumpet & Trombone stops, was carried out by F H Browne and Sons.

In 2020 the organ was cleaned and overhauled by Andrew Cooper. An integrated Musicom control system was installed, the Great Mixture was re-scaled and an 8' Trumpet stop was added to the pedal division. Mike explained that the Trumpet/Trombone and Stopped Diapason pipes are on separate chests behind the Dulciana pipes facing into the north aisle. So the Solo Trumpet stops are not transferred by couplers, so that, for example, you can play a solo trumpet part on the Swell and still have the remaining Swell stops connected to the Great manual.



After an excellent lunch at the village pub, the Hollybush, we repaired to the Rural Life Living Museum, Tilford, a countryside museum featuring exhibits from 1750 to 1960. The ten acre museum is a former farm with more than 30 buildings and approximately 40,000 objects to view, and, yes, there is a light railway which will take you around three sides of the rec-

tangular site – and back again. There is even an organ there, leastways a harmonium in the preserved Methodist Chapel, a tin-tabernacle, but none of us tried it.

We finished our visit with a Nice Cup Of Tea and declared the day a success.

*John Mansfield*

Our visit to Culham Chapel and Maidenhead on 10th June was, for various reasons, sadly under-attended, but the three of us who made it to Culham entered a world that most of us could only dream of.

Everything, from the marble staircase to the wood panelling to the taps in the priest's toilet, is of the highest possible quality, and there are many exquisite details which are hidden from view. This breathtaking building was the brain-child of Swiss billionaire Urs Schwarzenbach, who acquired the 650-acre Culham Court estate in 2007. There's not space here to describe it in detail, but it's certainly



worth finding out more about it. You can see pictures of the interior on the architect's website (<https://www.craighamiltonarchitects.com/projects/the-chapel-of-christ-the-redeemer-at-culham/>) and read about the chapel at <https://catholicherald.co.uk/one-of-the-wonders-of-the-modern-world/>. The organ is equally magnificent, despite having only one manual and pedals. You can do no better than to read all about it on Manders' website at <https://mander-organs.com/the-chapel-of-christ-the-redeemer-culham/>, from which this photo is taken. Do note the bear stop (a reference to Mr. Schwarzenbach's Christian name), which enthralled us!



After an enjoyable pub lunch, we headed (or 'maid' our way) to Maidenhead, where we were given a warm welcome at the church of St. Andrew and St. Mary Magdalene by Matthew O'Donovan, a professional bass singer who is also Head of Academic Music at Eton. The church is a 1960s building which

replaced a Victorian church which collapsed. The organ, put together in 2018 by Jonathan Wallace of Henry Groves, consists of a 1932 Walker Great and Swell from Wyggeston Boys' Grammar School, Leicester, combined with four ranks from the Rushworth and Dreaper extension organ from St. Margaret's, Aspley, Nottingham. Add to this two mixtures from the previous instrument, a Peter Collins Clarinet and three digital pedal stops, and the result is an instrument which can be far too loud in the empty church, but is drastically quietened by a congregation of 100 - 250. Whatever its history and constituent parts, we enjoyed the opportunity to play it, and were intrigued by the acoustic panels installed in the church to regulate the sound.

By the time we reached St. Joseph's, Maidenhead, we were down to two, but administrator Shauna Hamilton gave us a warm welcome and let us loose on the single-manual-and-pedal Church and Co. organ of 1981. This proved something of a challenge, not least because the pedal stop was right alongside one's left ear, but it was worth a visit, and provided an interesting contrast to each of the previous instruments.



NB: from the Lloyds' experience of getting out of Maidenhead in the Friday rush hour, our advice would be - if you want to visit the town, go by train!

## *Graham Hallett*

I came across Organ Associations 13 years ago. My first trip kicked off at The Queen's College, Oxford where the 1965 Frobenius started a trend for classical organs. My attention was drawn to a flawless performance of Bach's C minor fugue from BWV 537, a piece I found 'tricky'. The performer was Graham Hallett. He was one of a select band of organists who had all the trio sonatas in his repertoire. He would also play effortlessly Mendelssohn's sonatas, Saint Saëns's Fantaisie and Preludes and Fugues. Although he didn't stray too far into modern organ music I heard Graham play 2 of Dupré's fiendishly difficult three Preludes & Fugues.

Some OA members don't like travelling too far but Graham and I were attracted to special instruments. We would sometimes 'piggy-back' other OA trips such as paying a second visit to Merton College's wonderful Dobson (courtesy of Somerset OA!).

Graham would enjoy a pint between AM and PM organ visits. His afternoon playing was still better than some us abstemious types!

Graham wasn't just a very good organist. He held a law degree: worked in IT most of his professional life; had his own business stripping old (sorry, vintage!) Jaguars and re-selling parts.

He joined NHOA just 3 years ago attracted by the breadth of the NHOA programme. He particularly enjoyed NHOA trips to London which harbours so many beautiful organs. Because of Covid and his deterioration in health he wasn't able to attend as many meetings as he would have liked.

I will always recall Graham's edgy humour. At one meeting someone was questioning the distance of Eddington Priory, repeatedly asking where it was. Graham piped up 'could be in Eddington'. Just before last Christmas I went to visit him with some chocolates. Before I could say anything he said "you know I don't eat b....y chocolates!" His wife smiled and said "he loves Hotel Chocolat". Phew!

Graham had an abscess on the brain: vascular surgery and then a brain tumour.

He will be missed by all who knew and heard him.

James West

1 May 2022

## *The new NHOA website*

### **"Hot info!"**

That means, "here's the latest news"! Our website has been providing that service for our members and others for many years and there is now "Hot Info" about the website itself.

Our Webmaster, Derek Stebbing, built our current website some fifteen years ago and it has had many accolades since. It has been the thing that attracted some newer members to join NHOA. Derek has also kept the site up-to-date most diligently during all that time but "all good things must come to an end": Derek is going to retire from his Webmaster role.

First, I would like to thank him on behalf of us all, for working away in the background for all that time so we got the most up-to-date information about events and NHOA was visible on the internet.

Internet technology has changed a lot in the last years and the knowledge required to maintain our website is quite rare in the organist community! We decided to take a leap and rewrite the website using more modern tools so it can be updated with minimal technical knowledge. Geoff Willis and Jane Jacobs have led the way in building the new site over the last few months. The style and colour has been refreshed and it will be up and running in the next few weeks.

Jane has bravely volunteered to assist in maintaining the information on the new site (with a bit of encouragement and coaching!).

We hope you will like the new site which also works well on tablets and mobiles.

Please let us know what you think!

Geoff Willis

# The Orgelbüchlein Project

As most of our readers know, Bach never finished composing the chorale preludes which make up his *Orgelbüchlein*. We know he planned some 164 pieces because apart from the 46 pieces he actually did write he left spaces for a further 118 for which he wrote the titles, leaving spaces for inserting the music – one or two pages for each prelude. As the size of the manuscript is some 6 by 7½ inches this does not leave room for extended compositions and in fact most of the extant compositions are melody chorales with no interludes between phrases, or ornamented chorales, or chorale canons. But there is still a gap for 118 pieces.

The gap has now been filled! William Whitehead has commissioned contemporary composers such as John Rutter, Judith Bingham, Sir Stephen Hough, Sally Beamish, Louis Andriessen, Daniel Kidane, Roxanna Panufnik and Nico Muhly to fill in the missing pieces and rise to the project's central challenge: if Bach were alive today, how might he go about writing a short chorale prelude in the *Orgelbüchlein* style?

The Royal College of Organists' celebratory event – *Bach and Friends: The Orgelbüchlein Completed* – will mark the full UK premiere of the resulting works. Taking place at London venues across the weekend of 23-25 September, each of nine concerts will be presented by broadcaster Zeb Soanes and feature a themed collection of contemporary pieces plus a selection of Bach's original compositions.

Here is the list in brief.

**Saturday 24 September:** Temple Church, 10am - 'Laws and Canons', Charles Andrews, organ

**St Brides, Fleet Street 11.30am - 'Symbols and Pictures'**, William Whitehead, organ

**St Andrew's Holborn 1.30pm - 'Trinity'**, Tom Bell, organ, with special guests, the Fred Thomas Trio

**St James Garlickhythe 3pm - Launch of Vol 3**, Kyoko Canaway, organ

**St Paul's Cathedral, Evensong 5pm, with organ music starting at 4.30pm:**

The music sung at Evensong will include Bach. Voluntary after Evensong: Michael Stephens-Jones, BWV 627.

**Sunday 25 September: St George's, Hanover Square 1pm - 'The Dance'**, Tom Bell, organ

**Methodist Central Hall, Westminster 3pm - 'Luther'**, Gerard Brooks, organ

**St James Palace, Chapel Royal 5pm - 'In Homage'**, Martyn Noble, organ, with the Choir of the Chapel Royal, conducted by Joe McHardy

**Westminster Abbey 7pm - Bach: A Celebration**, William Whitehead and Peter Holder, organ

Additionally, the weekend opens at 4pm Friday 23 September with a **Bach Masterclass at City of London School**, given by John Scott Whiteley and concluding at 6pm with an informal recital by the masterclass players.

For event details, visit [www.rco.org.uk/bachandfriends](http://www.rco.org.uk/bachandfriends)

For more on The Orgelbüchlein Project, visit [www.orgelbuechlein.co.uk/](http://www.orgelbuechlein.co.uk/)

[Twitter @RCO Updates Facebook page](#)

[RSS Feed](#)

(Information from RCO e-news, August 2022)

## Ralph Vaughan Williams

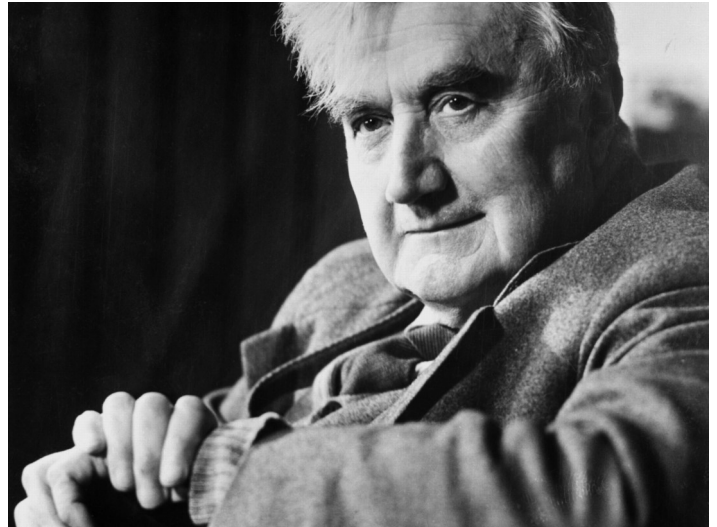
*Some time ago we invited NHOA members to say something about their favourite composers. Unfortunately most of the contributions never got published, but it seems a good idea to publishing this now, in Vaughan Williams' sesquicentenary year. We are most grateful to Philip Wells for writing it.*

### Vaughan Williams, a favourite composer:

I have only a faint recollection of when I first came across the English composer Ralph Vaughan Williams (1872–1958), but I suspect it was through hearing his well known 'Fantasia on a Theme by Thomas Tallis' (1910) broadcast in the latter 1960's on the BBC Radio 3, possibly from one of the London prom concerts. He seems always to have been around with works including operas, ballets, chamber music, secular and religious vocal pieces and orchestral compositions including nine symphonies, all strongly influenced by Tudor music and English folk-song. Later on, as a part of the Winchester Diocesan Choral Association Annual service in 1974 (held in the nave of Winchester Cathedral under the direction of Martin Neary), our Tadley church choir joined in singing 'Let all the World', the last of the 'Five Mystical Songs', (written between 1906 and 1911). 'O Taste and See' was another such service offering, one of the last of his sacred pieces which had been written for the 1953 coronation of Queen Elizabeth II.

Most organists of my generation will be familiar with the wonderful Great Cathedral Organ Series of LP's. Somehow Llandaff was included as number eight and Robert Joyce included Vaughn Williams' 'Three Preludes founded on Welsh Hymn Tunes' of which Rhosymedre and Hyfrydol were often played at Tadley weddings; Bryn Calfaria not so much. They were written in 1920 for his friend Alan Gray, the Director of Music at Trinity College, Cambridge, then no doubt revelling in a wall to wall Harrison and Harrison rebuilt organ (which has now given way to an acclaimed Metzler organ in the original Smith cases). I recall listening spellbound to 'The Lark Ascending' (1914) on the radio one Saturday afternoon whilst building the organ for St Mary's church, North Tadley around the same time as I discovered his Mass in G minor (1921), apparently the first Mass written in a distinctly English manner since the sixteenth century.

When a change of job took me to London I was fortunate to be able to browse during lunchtimes in Farringdon Records and the Holborn Library which had a record lending service. It



was there I discovered 'An Oxford Elegy', a work for narrator, small mixed chorus and small orchestra, written by Vaughan Williams between 1947 and 1949. The first recording of the work had Sir David Willcocks conducting the Jacques Orchestra and King's College Choir with John Westbrook as speaker. Magical. I thought it was about time I listened to his Nine Symphonies and the Previn set with the LSO was recommended. Number One, 'The Sea Symphony' was immediately a favourite but because Vaughan Williams was not in fashion at the time I had to wait until a move to Gloucestershire before I first heard it live at Gloucester Cathedral in 2008 conducted by Adrian Partington together with the Tallis Fantasia and the well known overture 'The Wasps'.

Vaughan Williams was born at Down Ampney, Gloucestershire, the third child and younger son of the vicar, the Reverend Arthur Vaughan Williams (1834–1875). The hymn 'Come Down, O Love Divine' to Vaughan Williams' tune 'Down Ampney' acts as a reminder of his birthplace. In 2008 I was able to visit the village and church to record the details of the 1874 one manual and pedal Walker organ for the NPOR [N05700]. In the last couple of years YouTube has provided a means to explore yet more of his catalogue, a lot of it so very English and atmospheric. No wonder he apparently had little time for tonalities connected with the Organ Reform Movement, only then beginning to make a mark in the UK at the end of his life.

Philip J Wells



## Organ recital

Chairman Geoff Willis took to the organ bench at St Andrew's, Farnham, on Tuesday 8th March. 'This is not a standard programme', he told us. It featured no member of the Bach family, but refreshingly contained many pieces which were new to us. One of Geoff's hobbies is discovering little known composers, and bringing them to our notice.

Certainly the first piece was unfamiliar – **Tuba Tune** – by 23 year old Paul Fey, the German organ student who is accompanist for the choirs at St Thomas' Church in Leipzig. In the absence of a tuba stop on the St Andrew's organ, Geoff used the Herald Trumpet, (donated by Sir Ray Tindle, who died very recently.) Sir Ray would have enjoyed the magnificent majestic opening to this piece.

Calm followed with **Aria on a Chaconne** by the American organist and composer, Joel Martinson, born in 1960. In the opening you hear muted repeated chords, and then an ethereal tune on a high flute. This is soon joined, in words from Geoff's excellent notes, 'by another flute in a duet – both played in the right hand. In places tunes are 10 notes apart, so it needs hands like an octopus!'

Then came a signature tune of the British Isles, **Rule Britannia**, by Thomas Arne, written for the end of his masque, **Alfred the Great**, but in an interesting arrangement by the Dutch pianist and composer, Jan Mulder. He now lives in Florida, writing both sacred and romantic music. This arrangement has a delicate beginning before the tune comes in. Geoff told us to listen out for the lovely chord sequences.

After that Geoff played two of the four pieces from **Summer Suite** by the Italian organist and conductor, Grimoalda Macchia, born in 1972. **Promenade** makes a grand slow start with the tremolo on, ending with Chaos in the pedals – Geoff likened it to a

summer thunderstorm! The second piece was **A little dream of children** – it's a still, meditative work. Geoff told us to dream away.

Next came a familiar aria from Camille Saint Saëns' opera **Samson and Delilah**, but arranged for organ and given a modern twist by the young Mancunian, Jonathan Scott. Saint Saëns wrote this in 1877. It is emotionally charged, with a lot of stop changes and the tune restlessly moving between the three manuals, suggesting the upheaval of a seduction story!

For a peaceful contrast Geoff played the lyrical **Villanella** from John Ireland's **A Minature Suite for Organ**. This gave Geoff the opportunity to explain and demonstrate the clever technique of 'thumbing down' where the fingers play the keys of one manual, while employing the thumb to play another tune on the keyboard below. This happens in the left and then the right hand, giving a rich orchestral texture.

As you'd expect, Geoff ended his concert with a bang! He warned us that this last piece would start with a terrific chord, but it still made me jump. It was **Toccata in F minor** by William Driffell, 1870-1922. Geoff told us an interesting story about this Bedfordshire composer. His family was so shocked when he died suddenly in 1922, that in their grief they packed away all his music. If it had not been found by his granddaughter in 1998, we would never have known about his parlour songs and church music, and this toccata.

The tune rushes along with a brass band feel to it, and by the end you definitely know the meaning of 'full organ'!

We all enjoyed this Geoff-style organ concert of tremendous variety, and humorous presentation.

Frances Whewell