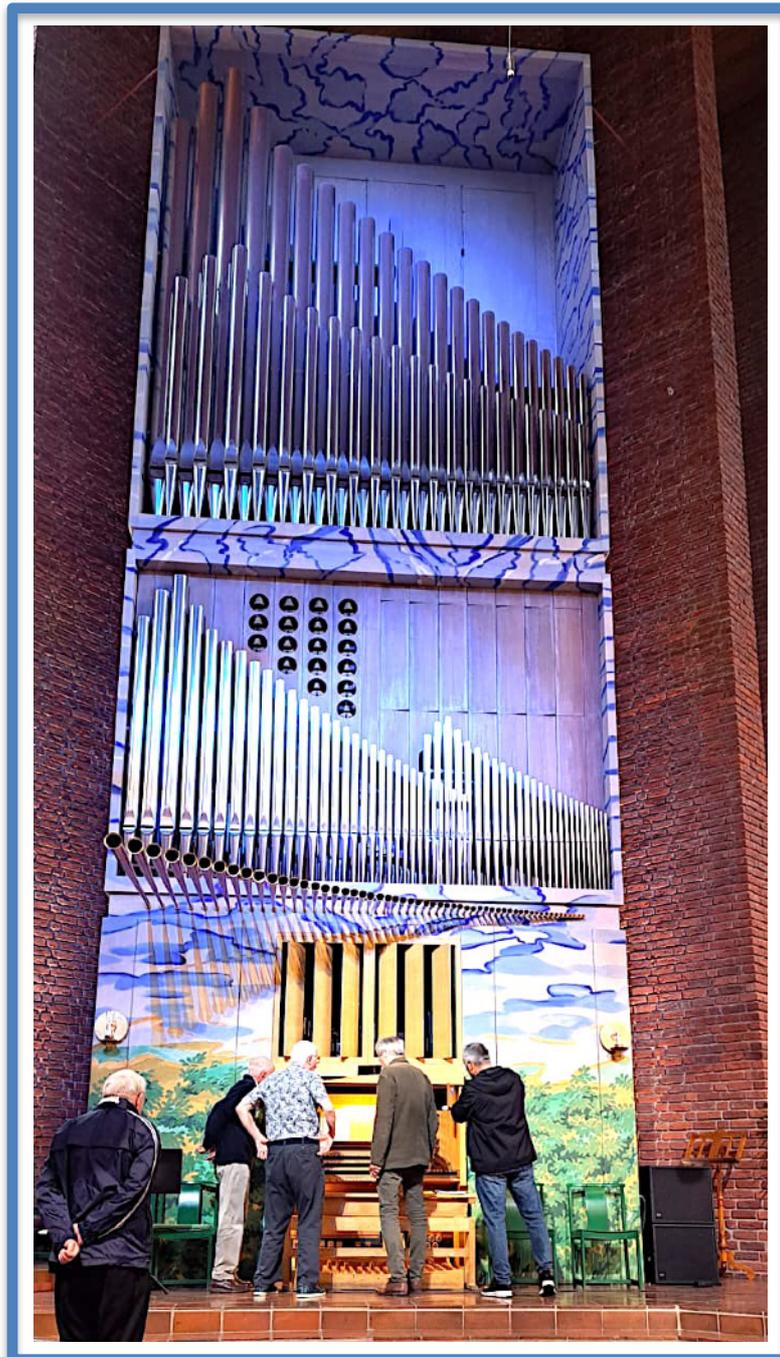




NORTH HAMPSHIRE ORGANISTS' ASSOCIATION

www.nhoa.org.uk

Newsletter 220 September 2025



The Grönlund organ at the Immanuel Church in Stockholm. There will be more about the Swedish tour in next edition of "The North Hampshire Organist" to be published in January 2026.

Programme

Saturday, 22nd November: John Mansfield Composers' Anniversaries Afternoon. 2.30pm at St. John, Fleet Rd, Hartley Wintney, Hook RG27 8ED. See more below...

JOHN MANSFIELD COMPOSERS' ANNIVERSARIES 2025

MEMBERS' RECITAL

SATURDAY 22 NOVEMBER 2025 at 2.30pm

ST JOHN'S CHURCH, HARTLEY WINTNEY RG27 8ED

It's the time of year we look through our pile of music to see if the composers we play have anniversaries this year - or, amongst other things, if we have anniversaries of playing them. Maybe even having a go at something new. The options are infinite, and participation is encouraged! Part of the prize is playing on the recently restored organ at St John's, long anticipated and now sparkling!

Here is a list of composers having some sort of anniversary this year – remember that arrangements are quite the vogue these days:

Alessandro Scarlatti - the opera one and father of Domenico, of 600 sonatas for harpsichord fame, although Domenico was, like Bach and Handel, born in 1685, so all are options.

Palestrina and Gibbons might offer pieces based on their melodies; not sure about Sterndale Bennett on organ music. Fritz Kreisler's songs get arranged variously, so an enterprising NHOA member could come up with one on the organ. Samuel Coleridge Taylor produced some organ pieces but I'm not sure about Moszkowski. Alan Bush died in 1995, but I don't think he wrote anything for organ, but Chris Tambling did, as did Eugene Gigout, Eric Thiman (Temple Church), and Enrico Bossi who wrote lots for the organ. Leroy Anderson came up with three pieces for organ, though I don't think Shostakovich or Ravel did. This list is not, of course, exhaustive but there are a number of 'organ' composers amongst them, so we do hope you'll enjoy looking for and preparing something to play at the November meeting.

Please let Chris Dew know of your decisions/intentions at cjdew50@hotmail.com

In the last Newsletter your committee asked for ideas about visiting high-profile organ venues. We have received some interesting ones which include Kings College, Cambridge; Royal Albert Hall; Westminster Cathedral; Kelvingrove (Glasgow) and Paisley Abbey. Do you have a fabulous organ on your bucket list? What organ venue is magical for you? Do let us know your ideas so we can investigate the possibilities.

COPY DATE FOR NEXT NEWSLETTER:

Please send any material for Newsletter 221 to the Editorial team at nhoa.chairman@gmail.com no later than 15th November 2025.

News of Members and Friends

Our Treasurer and Visit Arranger, Jeff Lloyd, has had a too close encounter with his son Michael's dog which resulted in a broken hip. It was only a couple of weeks before the visit to Sweden which he and Gillian had spent a lot of time and effort arranging. So it was with great disappointment to all that they had to remain in the UK so that Jeff could recuperate. We are pleased to report that he is making steady progress with his recovery.

We are very pleased to welcome into membership Louise Douglas, formerly Head of Music at Alton School, a member of the Renaissance Choir and a keen bassoonist and organist. We hope you'll be very happy in NHOA, Louise, and look forward to meeting you soon. Contact details: Louise Douglas, 143, Borough Road, Petersfield, Hants. GU32 3LP: mob: 07596 324989: e-mail; louise.douglas2@ntlworld.com.

We are delighted to congratulate two of our younger members on their recent achievements:

Monty Nelson, who joined us in May this year, has been awarded the Organ Scholarship at Cirencester Parish Church. There is a fine Harrison & Harrison four manual organ rebuilt in 2007 which NHOA members played during their summer visit in 2018. The church also has a well established choral tradition performing cathedral style repertoire. We look forward to hearing about Monty's exciting time!

Congratulations to Boqing Wen, who has just achieved a Distinction for Grade 8 Organ. She recently attended the RCO's 'The Organ Scholar Experience' in preparation for applying for an organ scholarship at Oxford, is playing quite regularly at St. Martin's, Blackheath and covered for Gillian Lloyd at Guildford URC on 31st August.

Richard Martin's e-mail address is now rmartin451@icloud.com

News Roundup

When available, we put additional photos and videos of our visits and events on the website. You will find these on the Recent Events page by double clicking this icon:



Visit to Goring, Sulham and Whitchurch-on-Thames

An interesting feature of Goring-on-Thames, first stop in our visit on 26th April, is that for a village of 3,500 people it seems to have a lot of churches. Some of our party tried two of them before alighting on St. Thomas of Canterbury, where, in the absence of the (evidently very dynamic) Director of Music, we were expertly entertained by the organ scholar, Toby Best. Toby introduced us to the three-manual instrument built in the 1870s by Alfred Monk of London and rebuilt by Bishop and Son in 1930, which had recently undergone a major rebuild by Clevedon Organs, funded by, amongst numerous others, money from The George Michael Legacy Trust. Sadly, it seems that there was considerable opposition to the project from certain members of the congregation, who have actually left the church as a result. This is in spite of the fact that the church has a thriving choir and music clearly plays an important part in its outreach: the organ scholar scheme is a good example. We enjoyed the opportunity to hear Toby play, and to have a go ourselves: Paul Whewell was brave enough to try out his piano piece.



Paul Whewell plays

Our next venue was St. Nicholas, Sulham. The church is not in constant use, but it does boast a small but rather nice Hill instrument, which, as our very welcoming and enthusiastic host Mark Littledale was keen to tell us, originally came from the local Big House. Further research shows that it was rebuilt by Hill in around 1875 from a Gray and Davison barrel organ: the Swell sports a Pierced Gamba.

The day finished at St. Mary, Whitchurch-on-Thames, whose 1901 Walker instrument contains pipework from the previous instrument, which was sited at the back of the church: it was itself successor to the 'church orchestra', which operated from the galleries formerly adorning the back and north walls. Interestingly, the church bells,

which we didn't have chance to hear, were manufactured by the workshops of the Great Western Railway.



'The Gang' at Sulham

Visit to Lavant, Donnington and Chichester

Our visit to Sussex on 17th May was largely arranged for us by Dr. Alan Thurlow, to whom we were very grateful for the time and trouble he took over it. We began at East Lavant, not far from Goodwood (or 'Goodwoof', as it was that weekend, during its annual dogfest), where our host was Luke Haydn. The organ is an 1895 Hill with a Blomfield case, rebuilt by Osmond in 1977 and more substantially by Griffiths in about 2012.

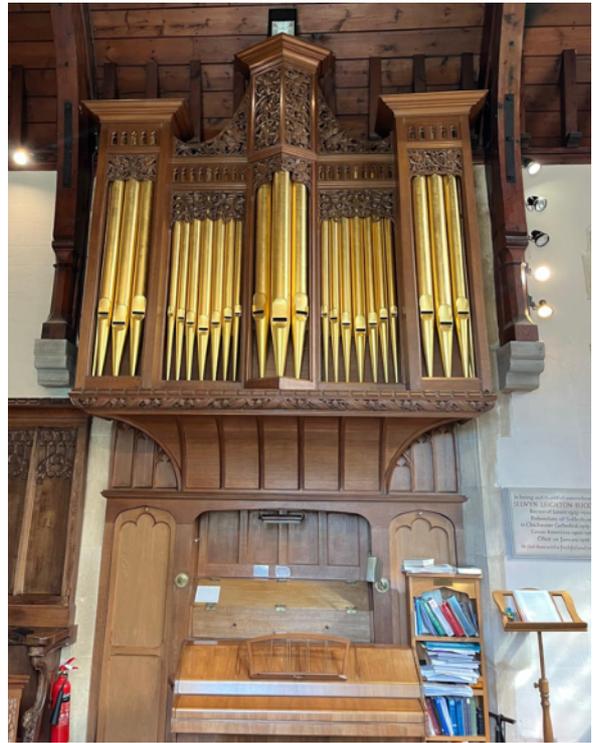
We were met by Dr. Thurlow at St. George, Donnington, where he now plays regularly, and where he has been able, at the request of the parishioners, to reinstate an occasional Choral Evensong. The church was built in the 13th century, but there would have been an earlier building, since St. Wilfrid, who converted Sussex to Christianity, established his cathedral there from 709! It is thought that Donnington may well have been a plague village, since its parish is actually the village of Stockbridge, where a monthly service is held in the village hall. However, St. George's future is safe, because if it is closed the local farming community will withdraw access rights across its land. The organ is a modest but delightful 2 man./ped. Vincent Woodstock of 2015 with a very responsive touch and a beautifully clear sound.

For this visit it was lovely to be able to welcome a number of members from the Surrey, East Surrey and Crawley and Horsham Associations, as well as a good number from NHOA. Alan had arranged for us to eat our picnic lunches in the church whilst taking turns to play, and it was especially good to hear one of our young members, Monty Nelson, and Stephanie Gaunt from SOA, the current Organ Scholar at Chichester Cathedral, playing with such skill skill and assurance.

It was a privilege to conclude our day with a visit to the Chapel of St. John the Evangelist in Chichester. This is no longer in regular use, being in the care of The Churches Conservation Trust, but has a fascinating history. It was built as a



ESOA member Iain Macfarlane at Donnington



Pulpit and organ at St. John the Evangelist, Chichester

'proprietary chapel' within the local parish and run by a trust. The architect was James Elmes, first biographer of Christopher Wren, and one of the main trustees was John

Marsh, a wealthy barrister who effectively retired to Chichester in 1787 and spent his time playing the organ and the viola. Financial support for the chapel came from the sale of seats to the wealthy, who sat upstairs and entered through a different door from those sitting in the 250 free seats downstairs reserved for poorer worshippers. We, of course, were mainly focussed on the organ, built in 1825 by G.P. England and restored to its original specification (G-compass) by Goetze and Gwynn in 2024. It has a most impressive sound, enhanced by its commanding position in the gallery at the east end of the chapel. It forms a unity, one might say, at the 'business end' of the building with the awe-inspiring three-decker pulpit 'unit' (clerk's desk, lectern and pulpit proper) which stands in front of it. We talk of the preacher standing six feet above contradiction: anyone preaching here stands a lot further up than that, and certainly can't afford to suffer from vertigo!



View from the pulpit (gulp!)

All in all, this was a very exciting and satisfying visit, and our thanks are once again due to Alan Thurlow, and to Jeff Lloyd, for their joint efforts in arranging it for us.

Gillian Lloyd

Concerts and Exciting Events

Do check our Local Concerts page on the NHOA website. There have been some delightful concerts across our region in the last few months...

On Saturday 7th June David Markby and John Wood (organists at High Cross, Camberley) gave a concert with the title of '**Chords and Canapes**' on the **1902 Hill organ at St Mary's, Winchfield** in aid of their church roof repair fund. David and John made the organ sing and it was very much appreciated by the audience. Also Rev Sam Chandler has done a great job engaging organists some from our members, including younger ones, for the regular Sunday services.

David Markby invited another exciting rank of organists for this year's **series of six concerts at High Cross church, Camberley** starting with two young students from Wellington College. One only started organ lessons 18 months ago and the other had just taken Grade 8. Andrew Millington and our member James Bryant were among other performers. Rob Goldfinch and Geoff Willis performed a double act with some lighter items in another session.

Some of those lighter items got a **further airing at St Lawrence, Alton in July**. It makes a change to be able to perform pieces more than once after all the work that goes into the preparation! (see review below). Our member Will Nesbit opened that summer series of three concerts in June which also starred Tony Willman on trumpet.

Old St Mary's at Hartley Wintney held a special service on 20th July to mark the feast day of St Mary Magdalene. Martin Barnes and Geoff Willis installed our portable Hauptwerk organ with six speakers up in one of the galleries. It delivered a splendid sound and together with the Winchfield Community Choir and substantial congregation there was some robust music in the service. We had to overcome an unfortunate gremlin which encouraged the pedalboard to play some notes all by itself before going to sleep. With no time to fix the problem, a cunning plan was hatched. Martin played and when the gremlin struck Geoff reached from behind him to knock off the pedal stops and dash round to play an extra bass line on the Great. Afterwards, there were encouraging comments about their dexterity from the congregation! Subsequently Martin and Geoff have conducted tests and it seems some very long cables were the likely cause of the naughtiness. Some technical modifications will be made that will hopefully keep the pedalboard in its conventional role.

Moving up to the Sixth Form

The enthusiastic response we have had and continue to have from Calthorpe Park and Bishop Challoner schools has been very encouraging and rewarding. Calthorpe now has two digital organs which are used in GCSE tuition, practice and concert performance. We are invited back to Calthorpe to give our demonstration and workshop to each year's new GCSE Music students.

There is interest from other state secondary schools which we might pursue in due course. However, our member, David Markby introduced us to Stuart McSweeney, Head of Music at Farnborough Sixth Form College (FSFC). The College for 16-18 year

olds has a great reputation across the board e.g. the highest Ofsted rating and the Music Department is highly regarded nationally. We were very keen for them to experience our fantastic organ and engage with older students and that opportunity was first realised on Friday 20th June.



Stuart McSweeney had organised a concert for the students' music ensembles. He wanted our organ to introduce the instrument to his students and their parents/supporters in the audience and widen the range of music performed. Martin Barnes and I loaded all the parts into our cars on the hottest day of the year and headed over to Farnborough.

The receptionist couldn't have been more helpful with the all-important registration process and arranging staff to meet us at the theatre on the other side of the campus. We met Stuart and agreed the positioning of the organ. One particular student showed great interest immediately and helped us unload and move the kit into the performance area - he clearly understood the meaning of "keeping music live"! Martin and I set about assembling, bolting, plugging and switching in our well-practiced sequence and soon we were relieved to hear a 'test chord' played quietly, confirming all was well with the instrument.

The afternoon rehearsals involved many student groups including a six piece jazz combo, a big band group of 20 or so, a quintet (piano, clarinet, bassoon, flute and tenor horn), a chamber choir of 30, an a cappella group of about 15. There was no time for a demo or workshop on this occasion but there was a lot of interest in the organ and its sound. We used our own speakers and the German Romantic Eisenbarth sample-set from Friesach, Austria.

Stuart had reserved the VIP seats for Martin, me and my wife, Rikki, who joined us for the concert. You would have been impressed by the students in the rehearsals but the bar was raised even higher at the evening performance.

Stuart opened the programme with Percy Fletcher's Festival Toccata. We were not permitted to video or record any of the student performances so the links will play similar performances from YouTube. https://www.youtube.com/watch?v=FS6M5e2QwVc&list=RDFS6M5e2QwVc&start_radio=1
[Alternatively YouTube search toccata percy fletcher aram]

Geoff Tuson (now a member of the FSFC staff) accompanied the chamber choir on our organ in the Charles Wood anthem 'O thou, the central orb' https://www.youtube.com/watch?v=dsxoiOCgo1c&list=RDdsxoiOCgo1c&start_radio=1
[Alternatively YouTube search o thou the central orb summer school]

Geoff also played the Durufle 'Fugue sur le nom d'Alain'. https://www.youtube.com/watch?v=FJpG1Qyv6e8&list=RDFJpG1Qyv6e8&start_radio=1 Play from 6:35.
[Alternatively YouTube search durufle fugue sur le nom d'Alain]

Other items in the programme showed the breadth and depth of the students' capabilities with many pieces performed from memory. Every item showed sheer enjoyment and enthusiasm on the performers' faces and that flowed over the audience. It was an uplifting and inspirational evening and despite having to take the organ down, load it into cars and unload/store back at home, we were still talking about the event and listening to those YouTubes weeks later.



We were introduced to the College Principal, Zoe Smallman, who was very enthusiastic about the organ and also our work at Calthorpe Park school, which is one of the feeder schools to FSFC, so we hope to return to FSFC for future events.

Here are links to similar performances of some other items in the programme:

A CAPPELLA GROUP: Shall we gather at the river? arr. Blake Morgan

https://www.youtube.com/watch?v=FmM1ATJgQE4&list=RDFmM1ATJgQE4&start_radio=1

[Alternatively YouTube search voces8 & ringmasters shall we]

QUINTET: 1st movement of Quintet for Piano and Winds in B-flat Major - Rimsky-Korsakov

<https://www.youtube.com/watch?v=rdNxFMjhE9c>

[Alternatively YouTube search B-flat major quintet rimsky]

BIG BAND: Absoluticrious - Gordon Goodwin

https://www.youtube.com/watch?v=pPkGLyhqkyk&list=RDpPkGLyhqkyk&start_radio=1

[Alternatively YouTube search absoluticrious gordon goodwin]

and do watch/listen to this for pure technical skill, even if this isn't your first choice of repertoire...

JAZZ GROUP: Some Skunk Funk - Brecker Brothers

<https://www.youtube.com/watch?v=UIGsSLColhM&list=RDUIGsSLColhM>

[Alternatively YouTube search some skunk funk brecker]

Geoff Willis and Martin Barnes

Lively Lunchtime at St Lawrence

On Thursday 31st July Rob Goldfinch and Geoff Willis made a very welcome return as "The Organists Entertain" and made the 50+ members of the audience smile and enjoy a varied concert of organ/piano music.

Geoff opened the concert with "Festive Trumpet Tune" by David German and set the scene for what was to follow. Rob gave a beautiful transcription of Puccini's "Nessun

Dorma" demonstrating wonderfully the contrasting soft and loud organ stops on the St Lawrence Church organ. Rob then played a bit of John Williams' "Star Wars" merging into Joseph Bonnet's "Elves" which must have been a revelation for the late Bonnet! This was also the first example of Rob's nimbleness on the organ keys.

Geoff followed that with "Gospel Chorus" - a delightful prize winning competition piece by Sandy Small. Back came Rob with a most stunning technical display on the manuals of "Roller Coaster" by Milton Delugg - from memory. By popular demand, Rob added his own composition "Soft Flute Prelude" which pleasantly reminded some members of the audience hearing this last year who commented how it could have been written as a film soundtrack. Again, wonderfully performed from memory.

Next we had a piano/organ duet when Rob and Geoff played "Dainty Miss" - commonly used to accompanying silent movies in 1924. Geoff next played his own organ arrangement of three well known compositions associated with doctors - the audience was encouraged to identify which doctors! The answers; Dr Finlay's Casebook; Dr Kildare and from the first James Bond film, Dr No., all from the early 1960s.

Rob ended the concert with the famous and well known Widor's "Toccata" from his 5th Organ Symphony. As Rob remarked, it was one of the three organ pieces broadcast on Classic FM & Radio Three and is popular at weddings. The difference was this was a live performance with Rob's skilled manual and pedal work visible on the split screen. This a was a most suitable conclusion in what was a popular, unconventional and skilled organ/piano concert.

Tony Willman

NHOA's Ark

The revitalised NHOA's Ark had its second meeting in June. Chris Dew hosted this get-together of seven members. This evening was led by Geoff Willis who spoke about his experience with the Alexander Technique and how this has helped him with his playing. He started with a short introduction to the Technique and continued with examples and demonstrations. This was all backed up by a very useful handout, which was easy to follow and would serve as a reminder of the key points.

We then discussed the main differences between *practising* and *playing* pieces. For practice, it was suggested that difficult bars should be played in isolation in order better to understand fingering and feet coordination. For example, which hand to play which



Rob on the screen and Geoff at the piano

note for easier (and therefore more comfortable) playing of 'Sheep May Safely Graze'; in the difficult bars of C.S. Lang's 'Tuba Tune', how to play the three note chords in the left hand so that they sound at the same time as the pedals are played. Once the practicing has taken place you can then play the piece for enjoyment.

The evening continued with the topic of performing in front of other people. The suggestions, as always in NHOA's Ark, were objective and thought provoking.

In August Damian (Denny) Hunter (the Ark secretary) hosted the meeting. We had a wide variety of pieces on offer with some of us opting to play the same pieces as we had in June, but with improved confidence and better technique! Chris Dew helped us iron out any technical challenges and we are grateful to him for his continued assistance. Members played 'Old Fashioned Minuet' by Anon; 'Sheep May Safely Graze'; Albinoni 1st movement of a concerto arranged by Johannes Gottfried Walther; a prelude by Brahms from 11 preludes Opus 110; Tuba Tune by C.S. Lang and a selection of hymns.



L-R: Chris Dew, John Maclean, Joe Stuckey, Ian Wickens, Camilla Allison, Paul Whewell,

Our hosts have provided tea and biscuits which are always very much appreciated not least because these are also social gatherings. NHOA's Ark sessions are open to any member to come and enjoy an evening of listening and playing in front of friends. It is a wonderful confidence booster.

From information by Camilla Allison and Geoff Willis



Joe Stuckey explains the ins and outs of the piece he will play

An Oddity of ... Organs I Played

David Pering has been a NHOA member for thirty five years and served as our President between 2011 and 2014. With his wife, Shan, they moved to live and work in Romania for some years before returning to the UK. He tells us about some fascinating organ experiences ...

Over the last few years I have travelled around quite a bit and heard some very fine organs, some not so fine.

Last May I played for my youngest son's wedding in Prestwold, Leicestershire. It was an idyllic setting; the church stands next to beautiful large house that serves as a wedding venue. Well, the organ was something else; it was a converted fairground organ; kept in tip-top condition it sounded very fine indeed, with just a touch of circus about it. It had just one manual of assorted 8 and 4 foot stops. The pedal board, however, was most curious! It had a full pedal board, but only one octave of pipes, so the same pitch repeated. It certainly kept you on your toes!



St Andrew's Prestwold



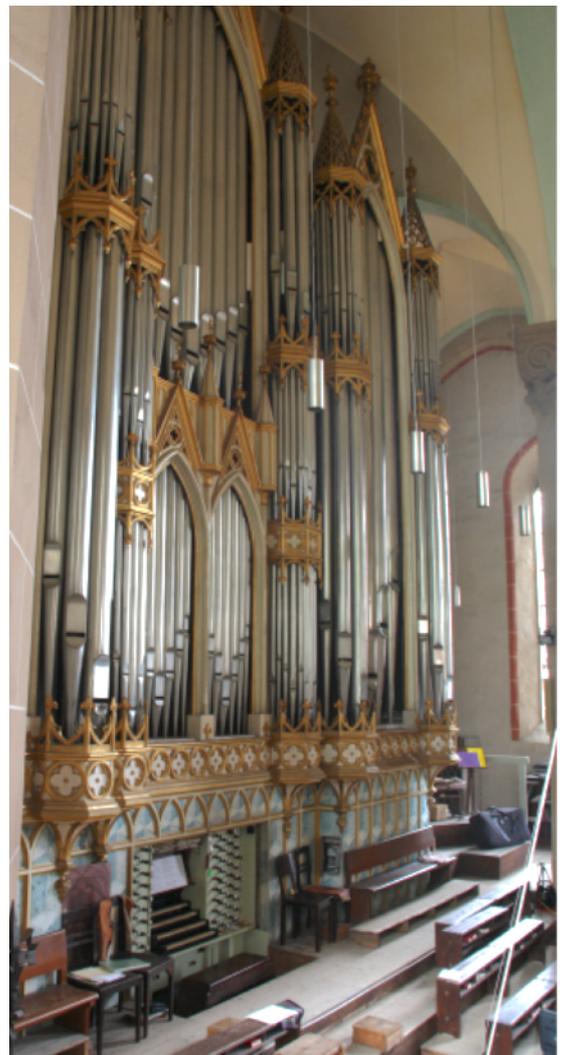
Now I live in Longley, Sheffield with my wife and I work on the trams. I guess what is happening here is a familiar picture in many big cities. Very few organists, organs being replaced by guitar groups, organs in a lamentable state of repair. Sadly two local churches with excellent recital instruments have adopted pop groups instead. I played the local Parish church organ for five years. St Leonard's Norwood has one of only three surviving Keates organs - a Sheffield organ builder now long gone. There is one

in Dore being rebuilt as I write and another functioning one in the Unitarian Church in Sheffield city centre. Sadly, my organ had seen better days; the Choir pipes were mostly fallen over, the Swell made strange noises and several Pedal notes were missing. The Great was mostly intact but cried out for some sort of Mixture. I did manage a couple of Christmas recitals, choosing my music very carefully!

Before moving to Sheffield, we spent four years in Romania. Now this is not a country to visit if you expect to find a lot of pipe organs. In Romanian Orthodox churches they have



The console at the Black Church. Organ built by Carl A Buchholz in 1839



The Black Church,

singing only, no instrumental accompaniment. Some of the choirs are magnificent. There is not the division between classical and popular music that exists here. It is not thought "uncool" to go to classical concerts and these are cheap and well-attended. It is also uplifting to see Christianity alive and kicking! We went to an Easter service at our local church and there must have been over 300 people there! Standing room only - outside the church! I believe Romania is the only European country actively building new churches.

Back to organs: Bucharest Catholic Cathedral had a very fine organ and there were recitals every year before Christmas. Because the organ was in a gallery at the back, they used to rig up a camera and a huge screen at the front of the church so you could see the recitalist play. I do remember, during a particularly treacherous Bach fugue, the rather aged organist fell off the organ bench and disappeared completely! There was a gasp from the audience! Was he ok? Was he alive? Bit by bit his face appeared above the organ bench, with a triumphant smile! I shall always remember these recitals, walking out in the snow after variations on " chestnuts roasting".

Now there is one city definitely worth visiting in Romania: Brasov (Kronstadt). This was a city founded by the Germans in the Middle Ages. The Black Church, so called because it was burnt by the Turks many centuries ago, has no fewer than five pipe organs! Some of them look positively ancient. The main organ boasts of being the

biggest in south-east Europe and sounds very well indeed. There are recitals throughout the Summer season.

So, back to my duties on the trams. Lots of love to all my old friends at NHOA. I shall never forget arriving in Hampshire, knowing no-one and being welcomed so warmly by a smiling John Dixon, sadly no longer with us.

David Pering



Hidden Gems

This month, we spoke to Rob Goldfinch about some pieces that he discovered when he was in his teens. His thoughts ranged from mediaeval melodies to American TV themes and English cathedral music to the golden age of theatre organ.

Rob, tell us about your first choice of a Hidden Gem

Rob: When I was having organ lessons in my teens, I found a lot of pieces that I had never heard other people play. That has changed a bit now because of YouTube and other music channels. Then when I was about 20 years old, a friend who was an FRCO, mentioned Bairstow's 'Prelude in C' and gave me the score. Edward Bairstow was Master of Music at York Minister in the early 1900s.

Why did you like it?

Rob: I didn't find any recording at that time but the score looked really exciting and I wanted to learn it.

What is the style of the piece?

Rob: It was written in 1907 so it's from the romantic period. It's like a toccata with the melody appearing in the pedals and other parts.

What sort of registration is needed?

Rob: LOUD! The right hand is nearly constant semiquavers so a bright, clear full Swell, a big chorus on the Great and a big reed in the pedals.

How difficult is it to play?

Rob: Probably Grade 8-ish. You need to get a steady rhythm for the semiquaver pattern in the right hand. There is a bit of double pedalling. With careful, focussed practice, I learnt it quite quickly.

Are there any notable moments in the piece?

Rob: There is a *largamente* section with some interesting harmonies in the middle. It gives the right hand a rest from the semiquavers! There are a couple of fast scales leading into loud sections.



Are there any recordings?

Rob: Yes, now there are several on YouTube. Here is one by Daniel Cook. Double click on the picture and then click on 'YouTube'.



[Alternatively YouTube Search bairstow prelude in c cook]

The sheet music is available on IMSLP here [https://imslp.org/wiki/Prelude_in_C_major_\(Bairstow%2C_Edward_Cuthbert\)](https://imslp.org/wiki/Prelude_in_C_major_(Bairstow%2C_Edward_Cuthbert))

[Alternatively Internet Search IMSLP Bairstow prelude in c]

What is your second Hidden Gem?

Rob: It's "Carillon on Orientis Partibus" by Arthur Wills. He was DoM at Ely Cathedral for 32 years and later at the RAM for 28 years. A friend of mine knew that David Briggs played this piece.

Why did you like it?

Rob: It's another exciting piece in a carillon/tocatta style with quirky harmony. It's based on a mediaeval French processional hymn. I played it at the end of a service in Lichfield Cathedral and the Bishop said he "really liked how exciting it sounded".

How difficult is the piece?

Rob: This one is challenging - probably diploma level because the rhythm needs to be accurate and with good phrasing. The melody has to be heard above the carillon runs which have to be played with a light touch.

Are there any recordings?

Rob: Ben Bloor has his recording on YouTube. Double click on the picture and click on 'YouTube'.
[Alternatively YouTube search Wills Partibus bloor]



Your third choice is from the other end of the organ repertoire. What is this one?

Rob: It's called 'Roller Coaster' by Milton Delugg. He co-wrote it as the closing theme of the American TV show "What's my Line' in the 1950s.

That sounds as if it will be a runaway piece! What is the style?

Rob: It's definitely goes fast. It's light hearted and a bit like a fairground organ sound.

How did you discover it?

Rob: My organ teacher suggested it and I learnt it for fun. I heard George Wright, the American theatre organist, play it. I haven't played it since my late teens but I thought of it as a possibility for a recent lunchtime concert in Alton.

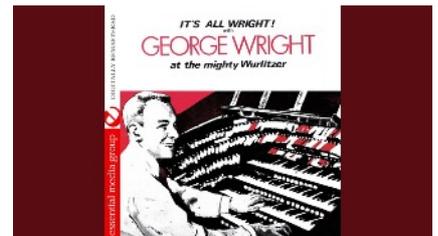
Is it difficult?

Rob: You definitely have to be good at scales and off-beat rhythms but the piece drives itself along. Maybe Grade 6 but it needs stamina - there's no time to read any detail so it has to be well-learnt.

Are there any recordings?

Rob: Again, now there are a few. Here is the George Wright recording. Double click on the picture and click on 'YouTube'.

[Alternatively YouTube Search rollercoaster Delugg wright]



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: nhoa.chairman@gmail.com

Secretary: Gillian Lloyd, 104 The Mount, Guildford GU2 4JB; telephone 01483 570586; email: nhoa.secretary@gmail.com

Treasurer: Jeff Lloyd, 104 The Mount, Guildford GU2 4JB; telephone 01483 570586; email: nhoa.treasurer2@gmail.com