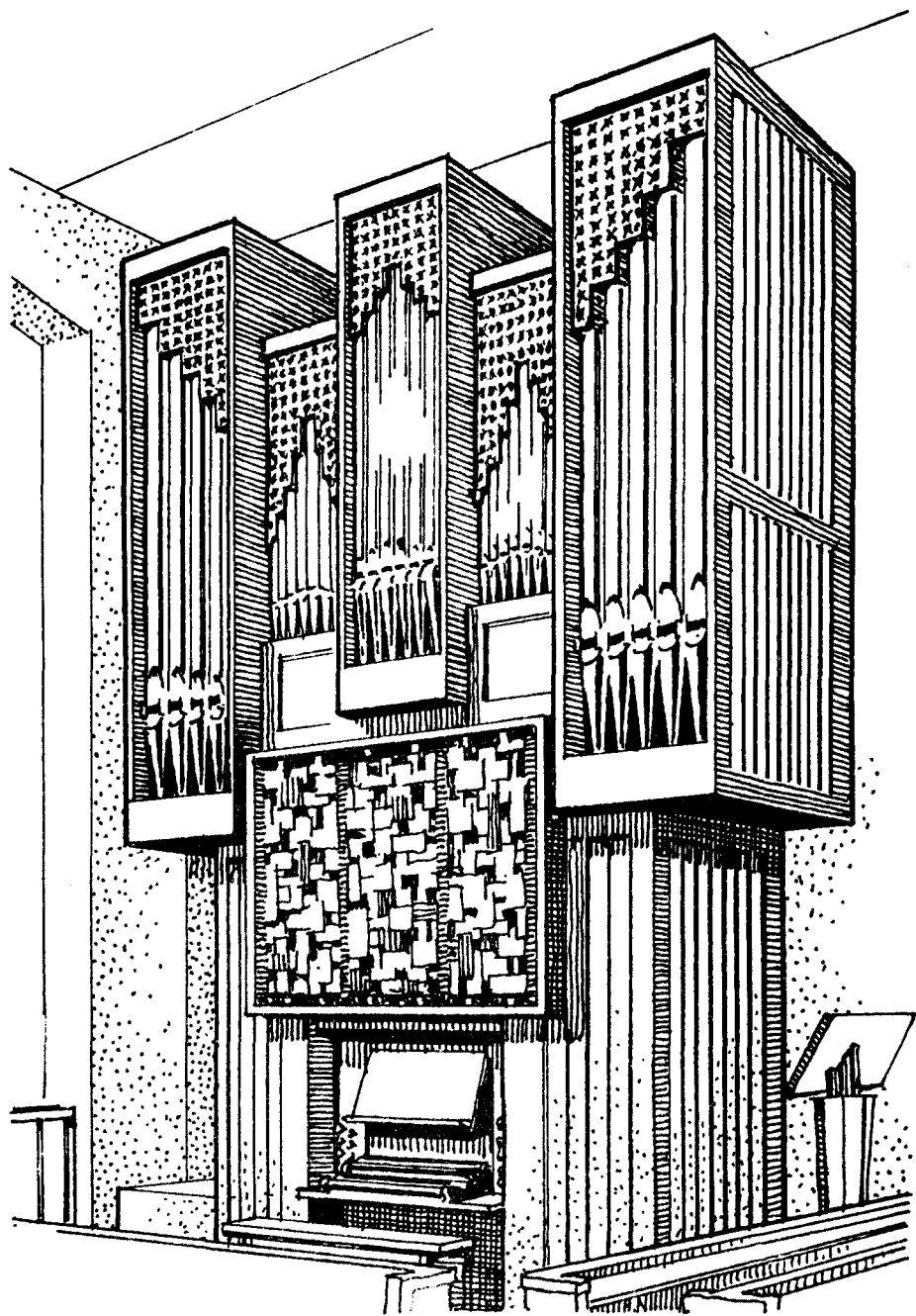


CHURCH & PARISH OF ST. MARY - NORTH TADLEY



DEDICATION OF THE NEW ORGAN - 1979

CHURCH & PARISH  
of  
ST. MARY - NORTH TADLEY

DEDICATION OF THE NEW ORGAN

by

BISHOP OF BASINGSTOKE  
(Rt. Revd. Michael Manktelow, M.A.)

RECITAL

by

TIMOTHY RISHTON

Saturday, 16th June, 1979 at 7.30 pm

D E D I C A T I O N

The Bishop with the Churchwardens standing near to the organ, the Vicar shall say to the Bishop:

Bishop Michael, in the name of the members of this Church of St. Mary, North Tadley, I ask that this organ may now be offered to Almighty God, and by your office may be dedicated for use in Divine Service.

The Bishop shall then answer:

We are ready to do what you ask. Let us pray,

Bishop: Lord, have mercy upon us.

Answer: Christ, have mercy upon us.

Bishop: Lord, have mercy upon us.

Our Father, who art in heaven, hallowed be thy Name;  
thy kingdom come; thy will be done; on earth as it is  
in heaven. Give us this day our daily bread.  
And forgive us our trespasses, as we forgive those who  
trespass against us. And lead us not into temptation;  
but deliver us from evil. Amen.

O Holy, Blessed and Glorious Trinity, whom the angels and archangels and all the company of heaven worship and adore: Be pleased to receive at our hands this Organ which we dedicate to thy holy worship; and so bless us as we sing thy praises upon earth, that hereafter we may sing a new song in the heavenly city; where thou reignest, one God, world without end. Amen.

IN THE FAITH OF JESUS CHRIST WE OFFER AND DEDICATE THIS ORGAN TO ALMIGHTY  
GOD, TO HIS PRAISE AND GLORY: IN THE NAME OF THE FATHER AND OF THE SON  
AND OF THE HOLY SPIRIT. AMEN.

Then the Bishop shall say:

Praise God in his sanctuary;

Answer: Praise him in his mighty firmament!

Bishop: Praise him for his mighty deeds;

Answer: Praise him according to his exceeding greatness!

Bishop: Praise him with trumpet sound;

Answer: Praise him with lute and harp!

Bishop: Praise him with timbrel and dance;

Answer: Praise him with strings and pipe!

Bishop: Praise him with sounding cymbals;

Answer: Praise him with loud clashing cymbals!

Bishop: Let everything that breathes praise the Lord!

Answer: Praise the Lord!

The following prayers shall then be said.

Holy and eternal God, whose glory cherubim and seraphim and all the hosts of heaven proclaim: Sanctify and bless, we pray thee, the music of our worship in this house and all who make it; and grant that the service that we can only offer unworthily here we may enjoy perfectly in thy heavenly kingdom; through Jesus Christ our Lord. Amen.

Almighty God, who hast given unto men power to invent for themselves instruments of music, and skill to use them in sounding forth thy praise: Grant that the music heard in this thy house may kindle a spirit of devotion in all thy servants; that we, taking our part in prayer and praise to thee here on earth, may hereafter be admitted to thy heavenly temple, and join in the everlasting songs of the redeemed around thy throne; through Jesus Christ our Lord. Amen.

O God, who in the gift of music has given to us a revelation of thy divine beauty: Teach us to love thee in all thy gifts, and so to devote ourselves in all our work to thy glory, that through music we may raise men from the sorrows of this world to the enjoyment of thy divine loveliness; through thy Son our Saviour Jesus Christ. Amen.

The grace of our Lord Jesus Christ and the love of God and the fellowship of the Holy Spirit be with us always. Amen.

At the conclusion of the prayers, the Bishop of Basingstoke will make a presentation to Mr. Philip Wells on behalf of the Parish.

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1. Angel-voices ever singing  
Round thy throne of light,  
Angel-harps for ever ringing,  
Rest not day nor night;  
Thousands only live to bless thee  
And confess thee  
Lord of might.
  2. Thou who art beyond the farthest  
Mortal eye can scan,  
Can it be that thou regarded  
Songs of sinful man?  
Can we know that thou art near us,  
And wilt hear us?  
Yea, we can.
  3. Yea, we know that thou rejoicest  
O'er each work of thine;  
Thou didst ears and hands and voices  
For thy praise design;  
Craftsman's art and music's measure  
For thy pleasure  
All combine.
  4. In thy house, great God, we offer  
Of thine own to thee;  
And for thine acceptance proffer  
All unworthily  
Hearts and minds and hands and voices  
In our choicest  
Psalmody.
  5. Honour, glory, might, and merit  
Thine shall ever be,  
Father, Son, and Holy Spirit,  
Blessed Trinity!  
Of the best that thou hast given  
Earth and heaven  
Render thee.

PROGRAMME

DIETRICH BUXTEHUDE

1637-1707

Prelude and Fugue in G Minor

JOHANN SEBASTIAN BACH

1685-1750

Trio Sonata No.6 in G Major (BWV 530)

First Movement: Vivace

FELIX MENDELSSOHN

1809-1847

Organ Sonata No.2 in C Minor (Op.65)

Grave - Adagio

Allegro Maestoso e vivace

Fugue (Allegro Moderato)

SIGFRID KARG-ELERT

1877-1933

Three Chorale Improvisations (Op.65)

'From Heaven above, behold I come'

'Assist us, Jesu, to endure'

'I thank thee, dearest Lord'

JOHANN SEBASTIAN BACH

1685-1750

Toccatà and Fugue in D Minor (BWV 565)

THE ORGANIST

Extemporisation

## NOTES

DIETRICH BUXTEHUDE was one of the most eminent composers in Northern Europe, and was certainly the greatest master of the organ at that time. In addition to many Chorale Preludes, large numbers of Preludes and Fugues survive which show a brilliance and clarity which makes them ideal for performing on this organ. The G minor Prelude and Fugue, in conformity with the general practice of the time is in a number of sections, consisting of a toccata-like prelude, a short imitative section followed by two fugues and ending with a lengthy section constructed around an ostinato bass.

J.S.BACH probably wrote the well known Toccata and Fugue in D minor in the early years of his appointment as court organist to the Duke of Weimar which post he held from 1708 to 1717. The trio Sonata in G, though less dramatic than the above is far more difficult to play. He wrote the sonatas during the period 1723 to 1750 when he was Cantor of St.Thomas' school in Leipzig. They were written for his eldest son, Wilhelm Friedemann, a very accomplished organist.

MENDELSSOHN wrote his six Organ Sonatas opus 65 in response to a request from a firm of English publishers. They were originally intended as separate voluntaries, but appeared in 1845 grouped together as a set of sonatas though they bear little relation to traditional sonata form. This sonata was written in 1844, though the fugue dates from 1839. These sonatas and his opus 37 Preludes and Fugues were all that Mendelssohn wrote for the organ.

SIGFRID KARG-ELERT originally was well known as a pianist, but later in his life he turned to composition. He took the post of accompanist and soloist at St.John's Leipzig to help his organ composition. He is now remembered for a vast output of organ works, including 65 Chorale improvisations Op.65, 20 Chorale Preludes and Postludes and, amongst many other works, the well known 'seven pastels from the lake of Constance.' He had a very strong feeling for colour and sometimes makes great demands in organ registration. I have chosen these three from the Opus 65 to show different aspects of his Chorale treatment.

AN EXTEMPORISATION is an unusual item in a modern recital programme. The art of improvising on a given theme is one which was greatly practised in 18th century Germany, indeed the greatest organist of the time, J.S.Bach, was renowned for his skill in extemporising fugues - an astonishing achievement.

After the Bach item in the programme, themes which have been submitted by members of the audience will be given to the organist, and one chosen and used for the basis of the extemporisation. Anyone who is interested in submitting a theme for this, should obtain one of the sheets available, which describes in greater detail the type of theme required.

Sing praise to God who reigns above,  
The God of all creation,  
The God of power, the God of love,  
The God of our salvation;  
With healing balm my soul he fills,  
And every faithless murmur stills:  
To God all praise and glory.

The Lord is never far away,  
But, through all grief distressing,  
And ever-present help and stay,  
Our peace and joy and blessing;  
As with a mother's tender hand,  
He leads his own, his chosen band:  
To God all praise and glory.

Thus all my gladsome way along  
I sing aloud thy praises,  
That men may hear the grateful song  
My voice unwearied raises.  
Be joyful in the Lord, my heart;  
Both soul and body bear your part:  
To God all praise and glory.

Retiring collection to defray the costs of arranging this service.

ACKNOWLEDGEMENTS

The project in all its stages has been under the overall direction of Philip J.Wells, who has designed and largely built the instrument. Without his effort it could never have been undertaken and we are deeply grateful. From time to time professional help and advice was sought. For that and the practical help of voluntary people, mainly from St.Mary's congregation, we extend our sincere thanks.

The total cost of the installation has been about £3,000 and the organ will be insured for around £34,000. A separate Organ Fund was launched in 1974 and proceeds from jumble sales, whist drives, a Christmas bazaar and summer fairs etc., together with donations have enabled the organ to be paid for before it was finished - an example of parish enthusiasm for the project. To all those (too numerous to mention) who contributed by their gifts of money and time and who have given encouragement in this project we express our deep appreciation.

The console inscription reads:

This organ was designed and built by

Philip J Wells

with voluntary helpers.

It incorporates parts from the 1875 Henry Jones organ  
of St.Mary Abbots Hospital, South Kensington.

Dedicated by the Bishop of Basingstoke

Jack Talbot, Vicar.

16th June 1979

Jack Talbot                    Vicar  
Sammie Armstrong )  
Carol Armstrong    ) Churchwardens



## THE ORGAN IN ST.MARY'S

The Church of St.Mary in North Tadley began with the formation of the Conventional District in 1957 and the licensing of the first priest-in-charge. In 1959/60 the present church was built on the site of a wooden hut which had served in a temporary capacity. Parish Status was granted in 1973. During the early days and until 1978 an American reed organ was used, first in the hut and subsequently in the new church building.

### Short history of the organ.

In August 1973 a pipe organ was acquired from the redundant chapel of St.Mary Abbots Hospital, Kensington. The instrument was built in 1875 by Henry Jones (1822-99) of 136 Fulham Road, London, who had trained with Walker and started on his own around 1848. His son(s) carried on the business until 1920 when it was taken over by another firm. During the reconstruction a number of interesting points have come to light about this original instrument.

1. Internal evidence dating the organ to 1875 was found on the inside of a joint on an original casework corner post.
2. Even more specifically, we found "October 8th 1875 Brompton, London" on the inside face of the bottom board of the great organ windchest.
3. The organ was cleaned during 1890 finishing about December 6th, by three people whose names are difficult to read but could be: C.George, W.Gadsby and G.Nyilsay? This information was found on the back of a wooden pipe belonging to the 16ft pedal rank, on pipe No.13, 8ft C.
4. The keyboards were manufactured by S.W.Browne, a commercial firm of that time.
5. The organ was again cleaned in 1926. Found on the great organ pallet guard rail was "cleaned and tuned by Mrs.? Stevens and E.Littlejohns, January 26."
6. A rank of wooden pipes in the swell organ, the Stopped Diapason 8ft. had the job number 2495 given to it.

An inspection of the instrument in 1973 revealed that it was in need of major attention. Indeed in 1972 the organ tuner at the time, a Mr.F.Anderson, (of Bishop and Sons) commented: 'Sir, I have done all that is possible with the organ in its present state. It is in a deplorable condition and should be rebuilt. FA'

The organ was then 15ft high, 8ft wide and over 6ft deep. The 19 frontal pipes stood in a 'pipe rack' the longest in the middle tailing away on each side to smaller pipes. All the wooden pipes were in need of repair and half were eventually replaced. The two main windchests needed complete reconditioning. However, the metal pipework was of very good quality albeit covered with nearly 50 years of London dirt; something not to be lightly dismissed. In a Henry Jones catalogue c 1885 he stated that in all his instruments (at that date) he used spotted metal 'of great substance.'

Specification of the organ at St.Mary Abbots Hospital.

|             |                           |       |
|-------------|---------------------------|-------|
| GREAT ORGAN | 1 Open Diapason           | 8ft.  |
|             | 2 Clarabella )            | 8ft.  |
|             | 3 Dulcania ) From Tenor C | 8ft.  |
|             | 4 Stopt Bass to Tenor C   | 8ft.  |
|             | 5 Principal               | 4ft.  |
|             | 6 Flute                   | 4ft.  |
|             | 7 Fifteenth               | 2ft.  |
| SWELL ORGAN | 8 Spitz Flute             | 8ft.  |
|             | 9 Stopt Diapason          | 8ft.  |
|             | 10 Gemshorn               | 4ft.  |
|             | 11 Cornopean              | 8ft.  |
| PEDAL ORGAN | 12 Pedal Pipes            | 16ft. |
| COUPLERS    | Swell to Great            |       |
|             | Swell Suboctave           |       |
|             | Great to Pedal            |       |
|             | Swell to Pedal            |       |

With the thought in mind that a pipe organ should be installed in St.Mary's at some future date, various redundant organs were inspected and the above instrument was the most promising seen. With the permission of St.Mary's Parochial Church Council, the organ was purchased. It was carefully dismantled by church members in the last week of August 1973 and transported to Tadley in a large removal van for subsequent storage. Extensive redesigning of the instrument was necessary for St.Mary's such that it is now unrecognisable in sight and sound. Consultations with the then Diocesan Organ Adviser, the late Dr.Alwyn Surplice, enabled a scheme

to be put before the Winchester Diocesan Advisory Committee culminating in the issue of the necessary Faculty in April 1974.

The reconstruction according to this new scheme then commenced (with restoration where necessary) and continued through until August 1976 when following a temporary rearrangement of the chancel furnishings the installation of the lower part of the framework was begun in the church. This was sooner than intended because as the framework was being completed it became obvious that the new wood from which it was made was warping and twisting. This was not helped by the excessive temperature and humidity changes which occurred throughout that summer. Professional advice was obtained on how best to minimise this movement and it was suggested that the building frame be erected as soon as possible together with the reconditioned windchests so that any movement in the timber could be checked and additional bracing added if necessary. (It was also desirable to acclimatise the windchests to the atmospheric conditions prevailing in the building.)

The work of assembly continued in subsequent months until part of the instrument was heard for the first time in an outgoing voluntary when the Reverend Michael Simcock (first priest-in-charge) visited the parish in June 1977. The latter part of the year saw the completion of two new windchests for the pedal organ. The instrument was brought into full use for the midnight service at Christmas 1977. In 1978 the old American organ was sold to Holland and the chancel furnishings returned to their original positions. 1978/9 has seen the construction and finishing of the casework and console surround together with the decorative screen.

#### Description of the organ.

The project necessitated careful selection of both stops and location. It was finally decided that the organ should stand in the chancel on the liturgical south side of the church. This position suits all occasions and provides an excellent distribution of tone throughout the building. An increased awareness of The Organ Reform Movement has produced an instrument of Classical rather than Romantic concepts.

The tonal specification consists of seventeen carefully chosen stops which give a very wide range of tonal resources. The Great Organ with its (most unusual) Trumpet has a conventional 'werkprincip' chorus based on the Principal 4ft. The Swell Organ is built upon a Principal 2ft. and offers a good variety of tonal

colour in contrast to the Great. The intermanual coupler brings these two divisions together to form a thrilling sound.

The Pedal Organ is designed to function independantly of the manuals and is based on the Principal Bass 8ft. It is not necessary to couple to the manuals constantly. The pedal reed adds further to the versitility and clarity of this department. The instrument stands some 18ft. high, a maximum of 12ft. wide and only 3½ft. deep. Each department of the organ is individually encased thus ensuring the tone is blended before final projection into the church. To overcome the unsightly problem of swell shutters a strikingly decorative screen is positioned on the front of the division.

The Great Organ is situated above the Swell which is directly over the console with the elevated Pedal Organ flanking either side. The casework is constructed from Iroko and the appearance harmonises with the architecture of the building. The pipework is metal (mostly spotted) or wooden so that the correct tonal qualities are obtained. The action to the keyboards and couplers is mechanical. Windchests of advanced design, incorporating Direct Electromagnetic action, have been used for the Pedal Organ. There are no aids to registration.

#### SPECIFICATION

|             |                |                        |                |
|-------------|----------------|------------------------|----------------|
|             | Manual Compass | CC-G                   | 56 notes       |
|             | Pedal Compass  | CCC-F                  | 30 notes       |
| GREAT ORGAN | 1.             | Open Diapason          | 8ft.           |
|             | 2.             | Chimney Flute          | 8ft.           |
|             | 3.             | Principal              | 4ft.           |
|             | 4.             | Flageolet              | 2ft.           |
|             | 5.             | Furniture II           | 1½ft.          |
|             | 6.             | Trumpet Treble (mid.C) | 8ft.           |
| SWELL ORGAN | 7.             | Stopped Diapason       | 8ft.           |
|             | 8.             | Flute                  | 4ft.           |
|             | 9.             | Fifteenth              | 2ft.           |
|             | 10.            | Larigot                | 1½ft.          |
|             | 11.            | Ters                   | 4/5 / 1.3/5ft. |
|             | 12.            | Vox Humana             | 8ft.           |
| PEDAL ORGAN | 13.            | Stopped Bass           | 16ft.          |
|             | 14.            | Principal Bass         | 8ft.           |
|             | 15.            | Octave Bass            | 4ft.           |
|             | 16.            | Mixture II             | 2½ft.          |
|             | 17.            | Trumpet Bass           | 8ft.           |

COUPLERS      Great to Pedal  
                 Swell to Pedal  
                 Swell to Great  
                 Tremulant to Swell

Trigger operated Expression Pedal to Swell Organ  
Rockingham Electric Blower  
Mechanical Action to Manuals  
Direct Electro-magnetic Action to Pedal Organ  
17 Speaking stops - 884 pipes  
Straight Concave Pedal Board  
Equal Temperament Tuning

Philip J. Wells

May 1979

Illustration by Herbert J. Norman