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BIOS REPORTER

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Cover photos (*see article on page 12*)

Front: *The 1876 A T Miller organ at Great Bardfield (Photo © Andrew Hayden).*

Back: *A drawing from the Freeman collection of the organ in St Andrew the Less, Cambridge (Cadbury Research Library Special Collections © BIOS).*

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A MESSAGE FROM THE HONORARY PRESIDENT

Although Leviticus charges us with celebrating 50-year Jubilees, and there was once a German tradition for celebrating 35 years (Handel, Bach, Goethe), the 40th anniversary of BIOS is not to be missed, as we look back to the original need for it, its inspiration, personnel, achievements and future.

Since this year's anniversary number of the *Journal* and the September conference in Cambridge will surely focus on many aspects of BIOS's history, while no doubt involving a lot of reminiscence (good and bad?), I don't feel this is the place to review our Institute and its impossibly optimistic Aims. But I do know that it is this impossible optimism that lies behind all our different endeavours in the cause of organs and their continued use, whether we are stimulated by the drive to document and sustain our British heritage, or to research the history of what is the most influential of all instruments, or to use our experience in planning new or restored organs. As one thinks along these lines, our founders' creativity becomes all the more impressive. The 1960s and 1970s were a period with many new projects – an increasing respect for history, an interest in (and money for) new organs, various new books and journals, a crucial but at that time still sensible expansion of tertiary education – and we must remain convinced that the forward-looking and positive mood behind BIOS's original activity can be maintained in a more problematic world.

'It all depends on the money' is a useful generalisation until you realise that money is only an emblem or token of the priority that has been given by someone to something. There is always a something for which there is money. If there is a government or a whole society channelling resources wittingly or unwittingly into this or that popular cause, with barely time for cultural projects beyond a few high-appeal examples, then there is a problem. A project like BIOS's will suffer unless we can solicit, pressure, publicise, agitate in the way familiar to managers of popular sports, arts festivals, demotic television, theatre, opera and so forth. That is not easy for any such minority interest as ours, nor for a society whose officers and members are in no way 'pushy PR managers'.

But discreet and discrete networking can also succeed, as is clear from the success of individual members in getting, for example, the BOA and NPOR re-located. Experience suggests that this is a good approach: agitate not in general but for single and clearly defined projects. Few of us have practice in costing or what PR calls cost-benefit analysis, but nothing is lost by asking, flattering and cheerfully soliciting sources of support. Counsel of perfection, of course. My own period as Chairman was not as productive as that of predecessors and successors, though it might have matched theirs if the dual-project with the RCO had succeeded. As it is, we can all recognise BIOS's successes – frankly surprising for an 'arts charity' in Britain! – and resolve to press forward enthusiastically with publicity, recruitment, solicitation, appropriate agit-prop and not least (to keep things in perspective) a lively series of

annual events for members.

Peter Williams

BIOS ANNUAL GENERAL MEETING

Notice is hereby given that the Annual General Meeting (AGM) of the British Institute of Organ Studies will take place on Saturday 23 April 2016 at St John's Hyde Park, Hyde Park Crescent, London W2 2OD at 14.00 hours.

The following election of officers and ordinary members of Council will be held:

Publications Officer

Notes

Nomination forms for officers and ordinary members of Council are obtainable from the Secretary (address as below).

e-mail: Secretary@bios.org.uk

MEMBERSHIP MATTERS

I am delighted to welcome to BIOS another eight new members, who have joined since the publication of the October *Reporter*:

Mr Michael Toplis:

Mr Philip G. Bell:

Mr Edward Dove:

Mr Stephen Carey:

Mr Andrew Briggs BSc MIFSM MIIRSM, Dip EM:

Mr Jake Holmes (Harrison & Harrison)

Mrs Joyce Jones:

Mr Martin Cooper BA ACA ATIL:

I regret having to advise the deaths of three valued members during the last quarter: Mr Norman Marr of Aberdeen, a member since 1996, Mr Geoffrey Donald of York, who joined in 1989, and the organ builder Mr Peter Collins of Melton Mowbray, a member since 1985.

I thank those members who have paid their 2015 subscriptions; some are even now being paid into the BIOS account, even as I up-date the database and write these notes! Unfortunately, we still have (at the time of writing, 8.12.15) 68 members who owe us their 2015 subscriptions, yet have benefited from our publications and meetings throughout the year. So many of these were last in touch in 2014 with payments, and I'm sure would be horrified to realise that they owed us money ... January always sees the majority of members pay their current year (2016) subs; please check that you are up-to-date with everything, and enter the 40th Anniversary (New) Year with a clear BIOS conscience! Please contact me if I can help or clarify matters in any way, and accept my thanks, in advance, for your help in this matter.

David Shepherd.

NEWS FROM THE BRITISH ORGAN ARCHIVE

The Steering Group of the British Organ Archive (BOA) met on Wednesday 4th November at the Cadbury Research Library, University of Birmingham for its second meeting of the year. Amongst other business several potential acquisitions and offers of new material were considered. A very interesting group of photographs of Gray and Davison organs dating from the early 20th century, possibly used by a representative of the firm, has been offered to BOA and it was decided to investigate the possibility of purchasing the collection. A set of notebooks dating from the early 20th century has been offered to BOA by a BIOS member and it was felt that the organ specifications and other details will be a useful addition to the archive.



St Paul's cathedral dome organ (BOA Sydney Harvey collection © BIOS)

Digitisation of glass plate negatives from several collections has now been completed and the images will be available to view in the Cadbury Research Library. An example from the Sydney Harvey collection is a photograph of the Dome section of the organ at St Paul's Cathedral dating from the early decades of the 20th century (see photo on previous page).

The BOA has been offered additional material for the Griffen and Stroud collection including details of the apprenticeships of two members of the Griffen family. Part of the indenture dating from 1925 for Leslie George Griffen (1909-1990) is shown below.



THIS INDENTURE WITNESSETH THAT Leslie George Griffen
do by and with the consent of his father Henry James Griffen doth
put himself Apprentice to Duck son & Pinker Ltd trading as
Griffen & Stroud Church Organ Builders and Tuners of Hedgemoor
Park Organ Works Bath to learn their business and with them
to serve from the 14th day of November Nineteen Hundred and
twenty five until the full end and Term of Five Years DURING

During the past six months three visitors had between them worked for nine days in the archive, and 17 boxes of material had been retrieved for them to work on. During the same period 24 different people had between them made 28 enquiries by post or email. A total of eight reprographics orders had been received. Chris Kearl continues his sterling work on indexing on a voluntary basis and has recently completed indexing on several boxes of organ location folders as well as several scrapbooks and notebooks. The Fonds level catalogue and the accompanying handlist were updated in October — both are available at

<http://www.calmview.bham.ac.uk/>

by inserting 'BOA' in the search box.

Future meetings of the BOA Steering group are listed for May and November 2016. It is a pleasure to acknowledge the assistance of Ivana Frlan (archivist at the Cadbury Research Library) in the preparation of this report and for her continuing involvement in the work of the BOA.

David Shuker

MEETING REPORT

21 November 2015 The Magnum Opus of Richard Bridge - Christ Church Spitalfields

This day showed BIOS at its best, gathering together those directly involved in the organ's reconstruction and many others, craftsmen, performers, scholars, to celebrate the rebirth of this exceptional instrument, to share information about the restoration process, about Richard Bridge, about Peter Prelleur the church's first organist and his music, and above all to let us hear the sounds restored and re-created by the late Bill Drake, Joost de Boer, Geert Noppers and David Frostick.

So much ground was covered in the course of the day that this account will need to be selective. Some of the material is to appear at length in the *BIOS Journal*, or is already available in Nicholas Thistlethwaite's superbly illustrated monograph published by the Friends of Christ Church Spitalfields. Here in any case are some of the things that stay vividly in the memory, or set one thinking.

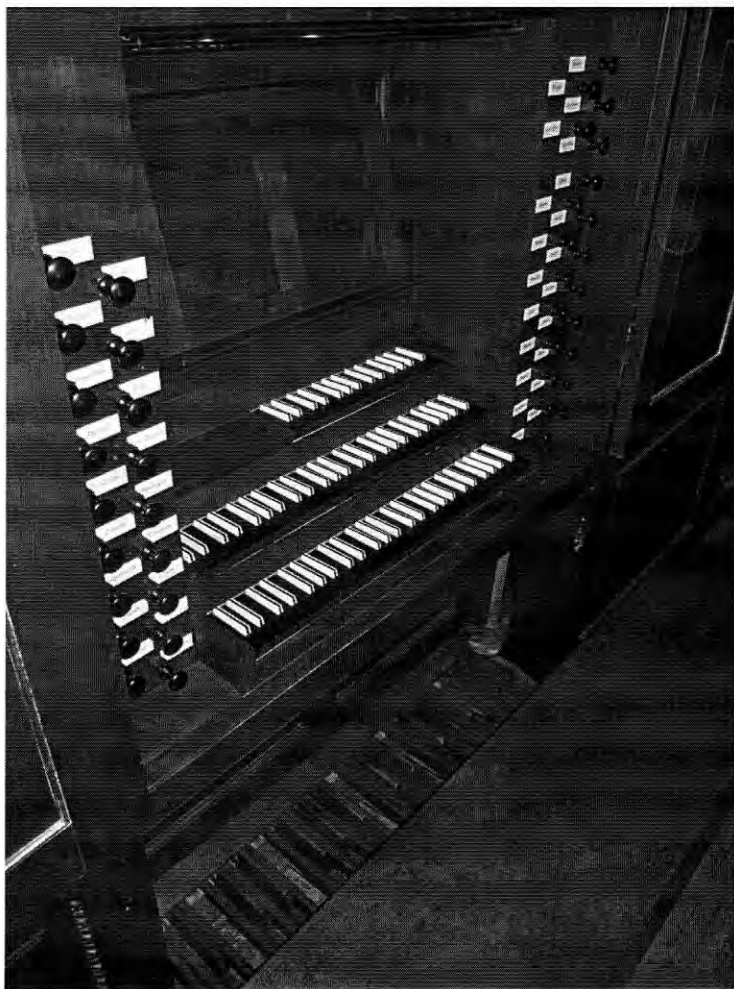
William McVicker's idiomatically improvised demonstrations to Nick Thistlethwaite's commentary were a model of how an overview of tonal resources should be done. These improvisations, his opening voluntary and Gerard Brooks's engagingly played middle voluntary allowed us to hear choruses and solo registers in keys which fitted beautifully the organ's 5th comma meantone tuning.

Given the little that is known about Richard Bridge, Dominic Gwynn was entitled to speculate a little, as a fellow builder, on the reasons why someone with so slender an output in terms of built organs was taken into the Grand Coalition by Jordan, Harris and Byfield. One felt that, as Dominic said, Handel's high estimate of Bridge's work was probably right, and that Jordan in particular may have thought that he was worth bankrolling for the quality of his craftsmanship and ability to direct his team, if not on the basis of his business acumen.

Joost de Boer and David Frostick gave us the craftsman's view of restoration and in particular of using remaining evidence to inform decisions made about reconstruction of pipework and voicing of the reeds. Geert Nopper's ability to demonstrate by hand gestures alone the complexity of Bridge's choir organ action was almost uncanny.

Voluntaries and voluntary movements by Peter Prelleur, presented in a brief recital by Gerard Brooks and John Collins, made interesting hearing. These attractive pieces which one may suppose had been performed on the instrument by the composer, demonstrated the range and quality of Bridge's reed stops. Unlike the pieces heard before lunch, they exploited keys with distinct character in mean tone

temperament. The contrast between the 'colour' of C minor and the limpidity of C major in the first voluntary of the group played by John Collins was striking. In his second voluntary the difference between the very edgy A major full organ introduction and much serener A minor of the cremona movement was even more



Console of the organ at Christ Church, Spitalfields
(Photo: Richard Hird)

striking. Collins played with more marked articulation than the other two performers, and this suited the very resonant acoustic. The organ does sound well in the restored building. One wonders however what the acoustic environment was like in 1735, and indeed how well the organ filled the building, when the galleries were occupied on a Sunday morning, and the floor was packed not just with the best dressed members of the congregation but also the substantial woodwork and cushions of 18th century pewing.

Matters of performance practice could not be separated from the panel discussion on temperament which was saved for the last slot in the day. Whether by accident or design, this provided an excellent demonstration of the depth of knowledge and breadth of experience within the BIOS membership. Joost de Boer and John Mander's views on the possibility of determining temperament from examination of pipework survivals were similarly cautious, but nicely differentiated, and led on to Gerard Brooks's and Terence Charlston's thoughts on temperament from the performer's perspective. Sitting at an instrument for the first time, the organist would have preluded, not only to explore the sonorities of the instrument, but also to judge when transposition would be necessary to make a programmed movement sound tolerable, or to what extent wolves might be tamed by a shake or pronounced articulation. And as Terence Charlston wondered, just how did the ears of performers and hearers in 1735 perceive the colouring of different intervals in mean tone organ tunings? Keyboard players, including Preluier, moved from making music on weekdays with theatre and pleasure garden bands, into church on Sundays, where they would cope with a differently tempered instrument. Some of the congregation too would have been at Spring Gardens or the Goodman's Fields theatre on Saturday night, where, if the idiom of the music played was similar to that coming from the organ loft on Sunday morning, the tuning of the instruments would have been subtly different. Perhaps, rather like the characteristic stony, faintly mouldy smell encountered on entering the building, the particular flavour of organ temperament was just part of the church-going experience.

Many people were thanked, quite rightly, for making the conference happen. Memories of other BIOS members interested in this long drawn-out project no longer with us were evoked in the course of the day: Michael Gillingham, involved from the very beginning; Stephen Bicknell choking on the dust of three centuries while trying to get a sound from a Bridge reed pipe; John Scott's opening recital only a month before his death; Bill Drake whose monument this organ is. If you have not already done so, go, see and hear it.

Mike Overend

NEWS FROM MEMBERS

Paul Hale has completed his study of the organs of New College, Oxford, and his book on the subject has been published by Positive Press. It contains much hitherto unpublished material from his research into the music of the college and its fifteen chapters deal with organs acquired by the college from the fifteenth century to the present day.

Format: 270 x 170 mm 144 pp. Illustrated in colour throughout. Paperback ISBN 978-0-906894-54-5 *The Organs of New College Oxford* is available from Positive Press, 130 Southfield Road, Oxford OX4 1PA, £21 incl. UK postage.

A BIOS Member is downsizing his collection of BIOS Journals and has made available single copies of JBIOS 15, 17, 18, 19, 21 and 22 for relocation. He thought that a new Member to BIOS, for example, might appreciate having these back copies. The copies are free although a contribution to postage would be appreciated. Please contact the Secretary.

LETTERS TO THE EDITOR

Who should design organs?

Following the important article by James Dalton, to whom the organ world owes so much, you invited readers to express their views in Letters to the Editor on who should design organs. This has always been of great interest to me but to keep it short I would like to suggest 'One who listens to organs as well as playing them'.

Barrie Clark

It is clear that James Dalton had no faith in the ability of English organ-builders of the sixties to design good instruments (pp.93-4: '... even organ builders', at the end of a list of possibles including administrators and PCCs). Comparing the Queen's College organ with that in All Saints', Clifton, for instance (the visual design of which was roundly - and, for a proud but narrow-horizon'd Walker's, hurtfully - criticised by Peter Hurford for its aesthetic gormlessness), one can very well see why. Mention to him the name Marcussen or Metzler, on the other hand, and Mr Dalton was straightaway content that contractual and sensual satisfaction would be assured. Despite being in Walker's pay in the early seventies, I was on this score far more in his camp than theirs, and still am. Creative vigour and discipline and

integrity were the crucial things, which continental firms were admirably big on, while British ones were then relatively pliable or soft and (dare one say it?) in some respects vacuous and dyed in the wool.

But in a piece that is somewhat loosely written, Mr Dalton uses the word 'design' quite loosely, to slightly confusing effect. I think we can assume that Mr Dalton did not delineate the refined and elegant casework at Queen's, and that he was not responsible for the laying out of the wind-system or of the action-runs or of the scale-progressions of the stops. He may feel that he designed the organ, but I doubt whether Frobenius would more than very faintly and resistantly agree.

Of course it is organ-builders who design organs. Very few indeed have been the specially knowledgeable and experienced persons (such as Ralph Downes was) able to conceive and fully fashion forth an organ, and to see its construction comprehensively through. Organists have liked to credit themselves with having designed an organ, sometimes several of them; but most often they have done little more than put forward a wish-list of stops. Architects have put their stamp on many an organ down the years, by dealing with their siting and imagining their frontages; but only the organ-builder normally sets out - and can put his name to - the physical design and construction of the instrument and its manifold technicalities. PCCs and their consultants can frame some of the terms of a contract; but it is the organ-builder that translates their wishes into something realizable and actual. They are the real designers, as well as the builders.

The Queen's College organ was an alien instrument, and not just in the eyes of blimpish home organ-builders simultaneously complacent and envious. Its case and its character derive from pre-1700 Denmark crossed with Orgelbewegung enthusiasms. It none the less performs a deft balancing act to deserve its spot and gain (and keep) our esteem. It shows both assurance and good manners: it combines finely-worked-out massing and proportioning with enough humility not to try upstaging (which anyway would have been difficult!) the muscular baroque woodwork in front of it or the richness of the plasterwork above and around it. The delicate textures of its carvings make for a refined prettiness that counteracts the wideness of the organ's spread. In short, it manages to coalesce into something distinctive, harmonious and 'right' which radiates craftsmanly dedication - it's indeed a good fit for its context, physically and musically. That there are no plans to change it is entirely understandable. I suppose it can be thought of as quietly 'revolutionary' at that time, because of the way in which it opened English eyes to the combined power of a strict aesthetic and realized beauty, in the service of music and in the arms of architecture. It was an early, balmy gust of the winds of change.

Alec Dingwall

CASES FROM CAMBRIDGE

JOSÉ HOPKINS

The organ at St. Mary the Virgin, Great Bardfield, Essex (N08741; front cover) and the organ at St. Andrew the Less, Cambridge (back cover) form part of the Cambridge Gothic Revival story as revealed in organ cases. The Great Bardfield organ, opened in 1878, was built by the Cambridge organ builder Alfred Tubalcain Miller (1834-1891). Miller had submitted two specifications for this in 1866.¹ There had previously been a Russell organ (1841) in a west gallery, but no parts from this appear to have been used by Miller. A peculiarity of the Great Bardfield organ is the case decoration. 'Miller green' paint and stencilling commonly used on their organs is found around the console but there is evidence that this had been over painted around the rest of the case with brick red/brown decoration similar to that at Great Abington, near Cambridge, also by Miller. In both cases this is unlikely to be Miller's work.

The organ at St. Andrew the Less (N05165) has casework designed by the Rev. John Gibson around 1858 and was installed either by George Dawson, a Cambridge organ builder or was very early work by A.T. Miller. Miller's later work on the organ dates from the 1880s and both organs bear the same Miller plate.

The role of the firm of Rattee & Kett at the centre of the Cambridge Gothic Revival was described earlier,² and a folder of organ case designs and sketches in the firm's archives³ contains a sketch of the Barnwell case (St. Andrew the Less) which was referred to by Andrew Freeman in 1939 as 'a case of distinction'.⁴ There is a similarity between it and the case at the Vijkapelle Church, near Bruges dating from some ten years later. The case has hinged doors which have been over painted. There is also a sketch 'organ case no.1' which resembles Great Bardfield but without the side tracery and with no console shown. The console at Great Bardfield is at the side, so as not to obstruct the chancel view, and it may be Rattee & Kett had a 'portfolio' of designs or sketches which organ builders and others had access to and adapted for particular churches, or merely that the sketches showed alternative designs.

The organ case of St. James, Great Saling, Essex is the subject of four sketches in the Rattee & Kett archives. The first, dated July 1882, is the design adopted. It clothes an A shape pipe arrangement typical of the work of A.T. Miller of Cambridge, with a side elevation shown on the sketch. The reverse side of the sketch is postmarked Gt. Bardfield and addressed to 'Messrs. Rattee & Kett, Cambridge'. There seems to be no evidence that Sir John Sutton ever lived at Gt. Bardfield, indeed he left the country in 1854, although he returned at intervals. He seems, however to have donated the clock at Lt. Bardfield in 1865 and is credited with

paying the sum of £55 for the organ from the old All Saints' Church in Cambridge that had been in Jesus College to go to Lt. Bardfield. A local history of Lt. Bardfield speaks of the incumbent there referring to 'his neighbour at Gt. Bardfield' being willing to give £55 for the Cambridge organ.⁵ It is more likely, however, that the mysterious donor was the Rev. Augustus Sutton, younger brother of Sir John, who was both an organist and an expert on tower clocks.⁶

There are other named sketches in the Rattee & Kett organ case folder:

New organ case The Leys Dining Hall no. 7 1890

Ely Cathedral, sketches of details

Proposed organ St. Mary the Great Cambridge 1891

Organ case St. Nicholas Church, Gt. Yarmouth, S.E. Dykes Bower

Organ case Hanbury Church

Organ case Algarkirk Church

Design for organ case St. Saviour's Cardiff, 1895

Design for organ case Jesus College chapel 1889

Organ case for the Hall of the Merchant Taylors' Company, London, S.E. Dykes Bower, 1961

St. Paul's Cathedral, internal alterations proposed by Norman & Beard, 1971

Both of the organs illustrated on the covers of this issue have been recognised by BIOS with a HOC listing, and Great Bardfield forms part of the Historic Organ Sound Archive. The organ on the cover flourishes and is cared for, but the back cover organ is now under threat as the church faces an uncertain future.

Notes

¹ Essex Record Office D/P 67/5/14

² Hopkins, J., 'The Gothic Revival and Cambridge', *JBIOS* 34 (2010), 175-186

³ Now in the care of Cambridgeshire Archives, County Record Office, Cambridge

⁴ Freeman, A., 'Organ cases of the Gothic Renaissance', *The Organ* xviii (1939), 144

⁵ Judson, E.M., *History and environment of Little Bardfield*, 1981

⁶ Davidson, C.H., *Sir John Sutton*, (Oxford: Positif Press, 1992), 13

Further reading

Wells, P., 'Cambridge connections', *BIOS Reporter*, 36;4 (2012), 91-95

'A MOST STRANGE PIECE OF FURNITURE TO GO TO SEA' – THE DUCHESS OF KINGSTON'S FLOATING BARREL ORGAN

DAVID SHUKER

In the summer of 1777 a number of newspapers carried reports of the departure from Deptford for Calais of a sumptuously fitted out yacht. The owner of the yacht was the Duchess of Kingston and a notable feature of the furnishings was an elaborately decorated barrel organ. Whilst the carrying of barrel organs on ships was not particularly unusual (at least one barrel organ was taken on an expedition by Admiral Parry to the South Polar Seas in the early 19th century and is on display at the Scott Polar Institute in Cambridge) both the Duchess and her barrel organ were by any standards exceptional.

Elizabeth Pierrepont, Duchess of Kingston, (1722-1788) had been the subject of a very public trial for bigamy in 1775. Born Elizabeth Chudleigh into a west country family of the minor nobility she had married Augustus Hervey (1724-1779) in 1744, but in secret, in order to maintain her position as a maid of honour to Augusta, Princess of Wales. In the event the marriage was unhappy and at the beginning of the 1750s Elizabeth was the mistress of Evelyn Pierrepont, Duke of Kingston (1711-1773). The Duke was evidently besotted with Elizabeth and funded her lavish lifestyle. Although much derided as a fortune hunter there is plenty of evidence that she genuinely loved the Duke and they were married in 1769. The earlier 'secret' marriage was widely known in the beau monde but in the curious world of the 18th century aristocracy there was a reluctance to confront this illegality. That is, until the Duke died in 1773. Under the terms of the Duke's will the Duchess inherited all his substantial wealth (there being no children) so long as she remained a widow. With the Duke no longer able to protect her, the rest of his family brought an action for bigamy. As a Duchess, Elizabeth could only be tried by the House of Lords and in the event was found guilty but escaped any punishment, other than public humiliation. It was this latter aspect which effectively led the Duchess to leave the country and eventually to live in France and Russia, where her disgrace in England was of little consequence. Paradoxically, Augustus Hervey unexpectedly became Earl of Bristol in 1775 and Elizabeth Chudleigh was thus a peeress in either of her marriages.¹

The plans of a three-masted yacht which is most likely that belonging to the Duchess of Kingston survive in the archives of the Royal Museum Greenwich.² The plans are signed by J[ames] M[artin] Hilhouse (1749-1822), one of the foremost Admiralty shipbuilders in Bristol. The bulwarks of the quarterdeck, deck and forecastle were richly carved and the stern and figurehead were emblazoned with the Pierrepont coat of arms. As with such ship plans there is little detail of inner fittings but a curved and decorated companionway is shown going from the main

cabin to the quarterdeck. The dimensions of the main cabin (20ft by 30ft) correspond with the various reports. Visitors to the yacht (named *Duchess of Kingston*) before its departure to Calais in July 1777 were struck by the luxury of its interior including the barrel organ:

at the bottom [end?] of the room a most sumptuous organ, with four large barrels to play of itself, and a row of keys for the fingers, it is in a magnificent case of green and gold, with pannells of cut glass silvered, the most elegant thing you ever saw; it looks like a beautiful grotto, for the front goes in like an old fashioned beaufet, which is supported by cut glass columns and lined with looking glass, and from these columns hang festoons of glass, a most strange piece of furniture to go to sea; for undoubtedly the first roll she takes, everything smashes at once. The organ builder was there, and played on it, and it cost **only** a thousand pounds.³

This account of the organ, published as part of a letter in many newspapers, might beggar belief if it were not for the fact that several other accounts of it are known as the yacht made its way to St Petersburg. Despite the scepticism of the anonymous author the organ did survive a crossing of the North and Baltic Seas and appears in an account of a dinner party given on the yacht in St Petersburg:

After dinner there were some concertos on the organ, which was placed in an anti-chamber (sic).⁴

However, within a few weeks of its arrival in St Petersburg disaster struck the yacht. A sudden storm blew up during the night of 21 September 1777 and the level of the River Neva rose by fourteen feet. The *Duchess of Kingston* was blown onto a sandbank and dismantled. Fortunately, being sturdily built, the hull remained intact and all the fitments were offloaded for safe storage by the Russian Admiralty. The Duchess and her entourage were obliged to make a miserable land journey to France over the following winter while the yacht was repaired. Her first husband was pursuing a lawsuit in the ecclesiastical courts to have her secret marriage recognised so that he could obtain a divorce on the grounds of adultery. Thus Elizabeth had even more reason to remain out of England and eventually returned to Russia in the summer of 1778 to be reunited with her yacht and to begin to build up a household. Despite extravagant expenditure on jewellery and other luxuries the Duchess was still very wealthy and eventually purchased an estate in Estonia in 1781. This estate was furnished with items from the Pierrepont seat at Thoresby Hall even to the extent of importing fruit trees and other plants to create a small piece of England in a corner of Estonia. The Duchess once again built up a modest musical establishment in Estonia along the lines that she once had with the Duke, namely a number of servants who could play various instruments to form a small ensemble. Along with the shipload of furniture and plants from Hull came an 'organ with all its pipes and barrels' in April 1781.⁵

The Duchess of Kingston continued to live in a state of exile until her death in 1788. In her detailed but curious will both the beloved yacht and organs figure prominently.⁶ The yacht (called, accurately, a frigate) was left to her confidante and reluctant go-between, Admiral Samuel Barrington (1729-1800). Despite the storm of 1777 the elaborate barrel organ from the *Duchess of Kingston* seems to have survived more or less intact as it is described in the will as 'the fine Organ mounted in Engraved Glass and Precious Stones in Gold Filligree' but the beneficiary is not named. There is also a reference to a bequest of 'all my Organs, except the above mentioned Organ, all my forte pianos, musical instruments of every sort, all my music and 2300L' to Charles Meadows. This bequest is one of many to Charles Meadows who was one of the Pierrepont family who had pursued the Duchess through the courts after the Duke's death. In the event, the requirement to settle debts meant that the will was contested and several auctions were held and many of the musical instruments were dispersed.

The identity of the organ builder who was present on the *Duchess of Kingston* at Deptford in 1777 is unknown but a likely candidate is Benjamin Flight, senior (d 1805) who was well-known for his ability to build complex barrel organs. The description of the organ above playing concertos suggests that it might have had barrels pinned spirally so that lengthy pieces of music could be performed. The organ was quoted as costing between £1000 and £1200 – an astronomical amount when large church organs were being built for £300 to £600. No doubt the extravagant decoration added substantially to the overall cost.

According to her biographer Claire Gervat, the Duchess of Kingston led a life that had not always been strictly virtuous, but it had always been a full one. Elizabeth Pierrepont was perhaps an unlikely patroness of organ builders but her contribution lies arguably alongside that of Queen Elizabeth the First who sent a spectacular barrel organ by sea to the Sultan Mehmet III of Turkey almost two centuries earlier in 1599.⁷

Notes

¹ Gervat, Claire, *Elizabeth: The scandalous life of an 18th century Duchess*, (Random House, 2003)

² Royal Museum Greenwich, HIL0239

³ *Caledonian Mercury*, 29 August 1777

⁴ *The Gentleman's Magazine*, Vol XLVIII (1778), 111-112. From other accounts it appears that the dining room was under the main cabin where the organ was located.

⁵ Gervat, p. 209.

⁶ PRO PROB-11-1186-268. The will is detailed because it is long (16 pages) but curious because many of the names of legatees are absent.

⁷ Mole, John, *The Sultan's Organ. The Diary of Thomas Dallam, 1599, London to Constantinople and adventures on the way*. (Fortune Books, 2013)

FINCHCOCKS COLLECTION OF KEYBOARD INSTRUMENTS

Richard Burnett will sell his highly esteemed collection of over 70 historic keyboard instruments on Wednesday 11th May 2016. The sale at Dreweatts & Bloomsbury Auctions aims to raise funds for the Finchcocks Charity, helping to promote and preserve the playing of original instruments for the next generation.



The collection was formed over a period of 50 years and features some of the best playing instruments in the world including barrel and chamber organs from the 18th century. Highlights will include a chamber organ by John Byfield, 1766 (N14781). A small, core collection will be retained as part of the existing Finchcocks Charity. Proceeds from the auction will support the charity in training technicians and tuners, keeping these historical instruments in playing condition and preserving their original sound through performance. The catalogue will be available to view online from early March 2016 at www.dreweatts.com

The photograph (© Dreweatts) is of the 1766 chamber organ by Byfield included in the sale.

JOURNAL WATCH

An occasional listing of articles of interest in the wider musical press.

- Ebata, N., Tomita, Y and Mills, I. (2013) Mendelssohn and the Schübler chorales, BWV 645–650: A new source found in the Riemenschneider Bach Institute Collection. *Bach*, 44 (1).
- Butler, L.B. (2013) Four sources relating to Bach, organ builder Johann Scheibe, and the organs in Zschortau and Stötteritz. *Bach*, 44 (2).
- Smith, Eleanor (2015) The English Claviorgan in the Sixteenth and Seventeenth Centuries. *The Galpin Society Journal*, 68, 21-33.
- Farabegoli, G. and Lötze, A. (2015) Dismay in the Vatican. The cardinal of Milan as patron of the Player Organ. *Mechanical Music*, (May-June), 26-42.
- Bartel, Dietrich (2015) Andreas Werckmeister's final tuning: the path to equal temperament. *Early Music*, 43 (3): 503-512.
- Kitchen, J. (2015) The organ music of William Russell. *Nineteenth Century Music Review*, 12 (1) 9-25.
- McCrea, A. (2015) The foundation of the College of Organists: personalities, proceedings and early actions. *Nineteenth Century Music Review*, 12 (1) 27-51.
- Quinn, I. (2015) The genesis of the Victorian organ sonata. *Nineteenth Century Music Review*, 12 (1) 53-70.
- Thistlethwaite, N. (2015) Remaking the English organ: musical and liturgical contexts, 1830-1870. *Nineteenth Century Music Review*, 12 (1) 71-93.
- Owen, Barbara (2015) The maturation of the secular organ recital in America's gilded age. *Nineteenth Century Music Review*, 12 (1) 95-117.

GC

REVIEWS

Marco Antonio Cavazzoni: *Recherari, Motetti, Canzoni Libro Primo 1523*. Editor: Liuwe Tamminga.

Published by Il Levante Libreria Editrice as TA23 of the series "Tastata", 25 Euros. Available from: www.illevante-libreria.it

This welcome new edition includes all of the known works for keyboard composed by Marco Antonio Cavazzoni (ca. 1485 - after 1569), eight of which were published by Bernardino Vercellese in Venice in 1523, the second published collection for keyboard in Italy (the first, published by Andrea Antico in 1517, contains 26 intabulations of Frottole). Only two copies have survived, one in the British Library, and one in the Newberry Library, Chicago. The other piece included here is a Recercada found in MS2 of the collection of manuscripts of keyboard music covering all genres at Castell'Arquato. This new edition supersedes the previous editions by Benvenuti in

1941 and Jeppesen's comprehensive edition of 1960 of this print plus a good number of pieces from Castell'Arquato and a lengthy essay on the music. Cavazzoni was active in the court of Urbino before becoming established in Venice.

Pages 3 - 36 of the music section of this new edition include the contents of the original print, pages 38 - 40 include the Recercada from Castell'Arquato, and pages 42 - 79 provide a facsimile copy of the two sources; time spent in comparing these pages with Tammenga's careful transcription will be repaid many times over and will provide an illuminating snapshot of the notational practices of the time. The music in this volume comprises two Recercars, two Motet arrangements and four transcriptions of vocal chansons. The imposing Recercars are of great importance, being the first of the genre for the organ printed in Italy that are not related to vocal models, although between 1507 and 1511 Petrucci had published several sets for lute. Of some length at 127 and 150 double bars respectively, they are far removed from the carefully wrought imitative pieces of succeeding generations, including the four by his son Girolamo; these pieces, which included a treble F as the top note, owe far more to the improvisatory style of the toccata exemplified in the lute collections. They are majestic pieces, with thick chords, and some passagework connecting them, including increasingly rapid written out trills with turned endings, one of which concludes the second Recercar. Most arresting indeed is the opening to the first Recercar with its repeated semibreve chords in the treble acting as inverted pedals beneath which minims in thirds descend and ascend in the bass.

The first Recercar is followed by a setting of the Motet *Salve Virgo*, which includes some passages in two-part texture, the second by a setting of *O Stella Maris*, which also includes two-part writing, frequently comprising written-out trills lasting the whole bar, as well as fuller textured passages and a section in triple time after which the piece concludes with a short chordal coda. At 73 and 120 bars respectively they are shorter than the Recercars; all four pieces are in F, which gives weight to the possibility that they were performed as pairs.

The four chanson settings include *Perdone Moi sie folie*, *Madame vous aves mon cuer*, *Plus ne regres* (the only identified setting, being Josquin's *Plusieurs regretz*) and *Lautre yor per un matin*, the longest at 100 double bars. Each contains much written-out passagework in each hand, including trills lasting for a whole bar, scale runs, and also slower moving chordal passages.

The Recercada found at Castell'Arquato is a magnificent stately piece opening with chords of E minor, over which are written scale runs in the rh, with the F natural stressed. The piece continues with some contrasting passages of long held chords in both hands, fast scalar passagework in the rh, and occasional thinner textured passages. It is very much to be regretted that more such pieces by Cavazzoni have not survived.

The printing is clear with mainly six, but up to seven systems to a page in 'Lautre yor per un matin', in portrait format. The quavers are beamed in groups of eight, as is found in the Castell'Arquato MSS, unlike the individually beamed notes in the print. As in Jeppesen's edition, original note values have been retained, an important point, but the beaming has been modernised to groups of eight quavers rather than the individual notes printed by Jeppesen. The introduction, in Italian and English, includes an assessment of the importance of this collection, the notation used, a specification of a contemporary organ (which has a Principale chorus from 16ft up to 26th and 29th and Flutes at 4ft and a later 12th Flute, but lacks reeds; noteworthy is the doubling and even tripling of the 8ft and 4ft ranks in certain octaves and the pitch of A=465), and a discussion of sources. There is a most thorough critical commentary. These little-known pieces will offer much pleasure to the player determined to make every effort to recreate the sonic landscape and to study the performance practice requirements and will also make excellent recital pieces.

Girolamo Frescobaldi: Organ and keyboard works II *Capricci*.

Editor: Christopher Stembidge with the collaboration of Kenneth Gilbert

Published by: Bärenreiter BA8413 £37.00

This volume is the fourth to appear in the new edition by Christopher Stembidge and Kenneth Gilbert that will present the complete keyboard works that Frescobaldi published during his lifetime together with a selection of instrumental Canzonas and MSS., but excluding the Canzonas published by Vicenti in 1645.

The introduction presents full information about the appearance of the term *Capriccio* in previous music prints in Italy from 1561 onwards, and the importance of Frescobaldi's volume is carefully described and the novelty of this collection and its relationship to his earlier publications is discussed, along with a detailed appraisal of each piece. In the section on interpretation there are some helpful comments on notation including the somewhat imprecise triple-time descriptions provided by the composer himself (a table gives the occurrences of triple time with the original time signatures), along with suggestions on instruments and tuning; a chromatic keyboard with the range of E to A2 will suffice, but there are places where the low E would have been played on a short-octave instrument (ie on the G# key), and the player must decide how best to adjust this.

This volume contains the 12 pieces included in the print of 1624, no. 7 sopra l'Aria Or che noi rimena in partite, being omitted in the reprints of 1626, 1628 and 1642. Most are composed as a sequence of between 7-10 sections of variable length and in contrasting metres, but the player is permitted to shorten the piece at will. Frescobaldi in his preface realises the difficulty of the style and laments that reading from score was falling out of style - a complaint he repeated some 11 years later in *Fiori Musicali*. The volume opens with two examples on the hexachord, no. 1 on the ascending, no. 2 on the descending, starting on la, but the final note ut is wittily altered to G#. No. 3 is

based on the call of the cuckoo, the treble part throughout the piece consisting only of the falling third D-B, and may well be the earliest instrumental piece featuring what was to become such a popular motif. No. 4 is based on La, sol, fa, re, mi, a theme from a Josquin mass which was extremely popular with keyboard composers from about 1576 onwards. As with nos. 1 and 2, this figure appears in various rhythmic transformations in combination with a plethora of contrapuntal ideas. Nos. 5 and 6 are based on La bassa Fiamenga and La Spagnoletta respectively, both originally dance tunes. No. 7 sopra l'Aria Or che noi rimena in partite consists of variations, albeit with contrapuntal writing; a change of figuration and also of time signature, from the opening triple time to quadruple time occurs in the middle of each partite. Nos. 8 and 9 stand apart even more and have just the one section, and dealing with theoretical problems, no.8 is entitled Cromatico, di Ligature al contrario, with dissonances being resolved upwards instead of the customarily accepted downwards, and no. 9 di Durezza is an example of the application of dissonance through suspension and its resolution. These two pieces contain some extreme dissonances and easily surpass similar essays in this genre by contemporaries. No. 10 presents a challenge to the performer by being an Obligo di cantare a Quinta parte senza toccarla. The part to be sung is shown in semibreves, and is not subject to rhythmic change, and its appearance - 15 times - is marked in the score. No. 11, sopra un Sogetto, is based on a more lively theme, and no. 12 is based on L'Aria di Ruggiero, which would seem to be a particular favourite of the composer. Each of the four phrases of the bass is used as a soggetto, and over half of the ten sections use more than one soggetto simultaneously.

An appendix includes the setting of La, sol, fa, re, mi by Vincenzo Ruffo and a version in score of the eighth Capriccio. The critical commentary discusses the sources, including the Turin organ tablature, and the editorial policy points out the extent of the editors' intervention as the original contained no beaming of quavers or semiquavers. The editorial conventions applied throughout the series are also in force here regarding accidentals and whether naturals may admit of inflection; more than one solution is frequently possible. There are full listings of readings and places where there have been editorial interventions, those variants in the Turin Tablatures being particularly interesting. Appendix A gives a list of hand-written corrections in each of the first editions consulted, and Appendix B suggests obvious uncorrected printing errors. Four pages of facsimiles make interesting reading as well.

The quality of printing is excellent, and the very careful layout ensures that page turns are manageable by the player him or herself. These intricate pieces will require care where the parts cross, but the quality of the music makes such labours well worthwhile. It is primarily through playing and immersing oneself in this wonderful music that one becomes more adept at solving some of the problems posed in the score and these demanding but inventive pieces deserve to be far more frequently heard in recitals.

BOOKING FORM

BRITISH INSTITUTE OF ORGAN STUDIES DAY CONFERENCE

BERNARD EDMONDS RESEARCH CONFERENCE 2016

Barber Institute, University of Birmingham

Saturday 20th February 2016 10.30 for 11.00

Please reserve a place for the BIOS Day Conference in Birmingham for £25.00 (including lunch), or book online on the BIOS website

Cheques should be payable to 'BIOS'. Please fill out a separate form for each person.

Name (including title).....

Address.....

..... Post Code.....

Telephone..... (daytime and/or mobile)

Telephone..... (evening)

e-mail.....

Please note any dietary requirements.....

Note: Acknowledgements will be sent by e-mail. If you do not have an e-mail address, and require an acknowledgement, please send a SAE with your booking form.

Please return this booking form (or a photocopy) to:

Richard Hobson,

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Bloomsbury Organ Day - Saturday 30 January 2016

For the last few years BIOS has maintained a presence with a stall at the Bloomsbury Organ Day at Bloomsbury Baptist Church, held on the last Saturday of each January. An afternoon of recitals, presentations, displays, etc will start at 1:00pm. All afternoon events are free. There is a special Buffet available at £5. There will be a Celebrity Recital at 6:00pm, tickets £5: John Scott Whiteley, Organist Emeritus, York Minster. See more at:

http://bloomsbury.org.uk/music/page/organ_concerts/#sthash.tq1IBz1B.dpuf

CALL FOR PAPERS

BIOS 40th ANNIVERSARY CONFERENCE 2016

Cambridge

Papers are invited for BIOS's 40th Anniversary conference, to be held in Cambridge 8-10 September 2016. Reflecting this important anniversary, papers are invited on topics relating to BIOS's aims and its origins, as outlined on the front page of the BIOS website (<http://www.bios.org.uk/>). In addition, topics might include (but are not limited to) British organ history in the 20th-21st century; the importance of preserving old instruments; what older instruments can teach us; what influence familiarity with and the study of historic continental organs have had on English organs; the changing use of the organ over the last 100 or so years; the changing design of the organ in the 20th century; restoring vs. renovating and 'modernising'; influential organists, organ builders and organ historians of the past century; the challenge of historic preservation in the current climate; and whether to replace, restore, or rebuild an old instrument. Proposals (not more than 200-words) should be sent to Dr Katharine Pardee: kfpardee@yahoo.com, by 31 March 2016. Please include a brief biography, and full contact details.

BOOKING FORM

BIOS DAY CONFERENCE & ANNUAL GENERAL MEETING

SATURDAY 23rd April 2015 10.30 for 11.00

St John's Church, Hyde Park Crescent, London W2 2QD

Please reserve a place for the BIOS Day Conference and AGM for £25.00 (including lunch), or book online on the BIOS website.

Cheques should be payable to 'BIOS'. Please fill out a separate form for each person.

Name (including title).....

Address.....

..... Post Code.....

Telephone..... (daytime and/or mobile)

Telephone..... (evening)

e-mail.....

Please note any dietary requirements.....

Note: Acknowledgements will be sent by e-mail. If you do not have an e-mail address, and require an acknowledgement, please send a SAE with your booking form.

Please return this booking form (or a photocopy) to:

Richard Hobson,

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

FORTHCOMING BIOS MEETINGS

Saturday 20 February 2016 10.30 for 11.00

**Bernard Edmonds Research Conference at the Barber Institute of Fine Arts,
University of Birmingham**

A programme for this will be published on the website in January.

Saturday 23 April 2016 10.30 for 11.00

Annual General Meeting and Day Conference

St John's Church, Hyde Park Crescent, London W2

This important organ was built by William Hill & Son in 1865 in the west gallery. Moved east by Hill in 1865, the action was changed to tubular pneumatic in 1925 with some reed re-voicing, but it remains tonally largely original. The recent restoration by Nicholson includes new mechanical key actions. Dr John Rowntree was the consultant. Dr Nicholas Thistlethwaite writes extensively on the instrument in *The Making of the Victorian Organ*.

The programme for the day will be published on the website in January, and will include talks on the history and restoration of the organ, and a closing recital.

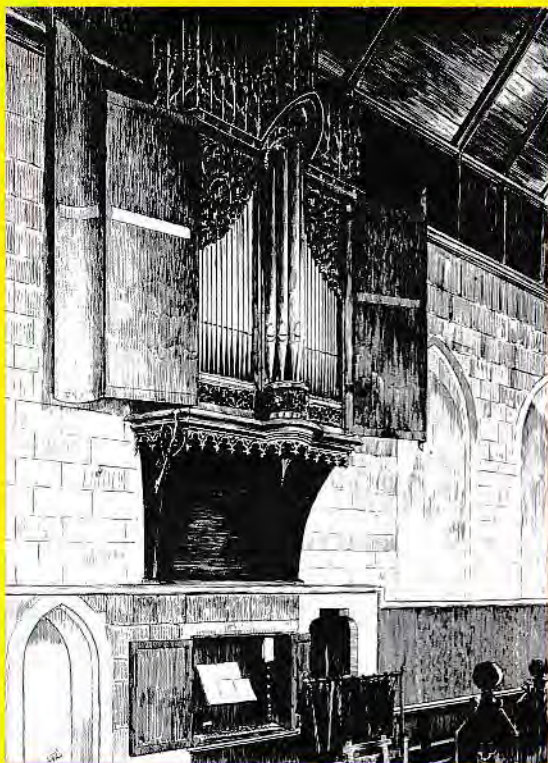
Thursday 8 – Saturday 10 September 2016

BIOS at 40

A residential conference at Magdalene College, Cambridge to mark the 40th anniversary of the founding of BIOS in 1976, our founders, our successes, our failures and our future. We hope to include a recital on the organ of Trinity College, and the conference dinner on Friday 9 September in the candlelit Hall of Magdalene will enable us to celebrate in style.

Programmes and details for all conferences will be posted on the BIOS website as they become available.

The Meetings Officer, Richard Hobson, is always interested to hear from members who would like to arrange, or who have ideas for a day conference.



AIMS OF BIOS

To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

To conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.

To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain.

To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote, in Britain, a greater appreciation of historical overseas schools of organ-building.