

# ***BIOS REPORTER***

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THE BRITISH INSTITUTE OF ORGAN STUDIES  
1976-2016

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| <b>Council</b>      | Gordon Curtis, Colin Menzies OBE, Christopher Moore, Dr John Rowntree, Dr David Shuker, Mark Venning (co-opted), Dr Jeffrey West. |

## **BRITISH ORGAN ARCHIVE (BOA)**

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### BIOS REPORTER

*Opinions expressed in the BIOS Reporter are those of the respective contributors. The Editor reserves the right to refuse or amend material.*

Editor: Gordon Curtis, [REDACTED]  
[REDACTED] [REDACTED] [REDACTED] [REDACTED]  
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### BIOS SUBSCRIPTIONS

The annual subscription is £37 (concessions £32, student £12), Overseas £47 (concessions £42). Full details of membership and subscriptions can be obtained from the Membership Secretary.

Cover photographs: *Items sold at the recent auction of instruments from the Finchcocks collection (see also page 59). Photos © Bloomsbury Auctions.*

Front: *An English chamber organ, c.1680 and later.*

Back: *Longman & Broderip's label on the lid of a barrel organ of c.1790.*

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## MEMORIAL EVENSONG FOR PETER WILLIAMS

A good representation of BIOS Members attended the Evensong in memory of Professor Peter Williams (1937-2016), our President and former Chairman, held in the glorious setting of Gloucester Cathedral on Friday 13 May 2016.

The music of the service, sung by the Cathedral Choir and directed by Adrian Partington, was mostly (appropriately) Bach and Kenneth Leighton, who was a contemporary of Peter's at Edinburgh and apparently a close colleague. Psalm 23 was sung to Ivor Gurney's steady setting and the responses were by Leighton. The canticles were Leighton's 'Collegium Magdalenae Oxoniense'. But the most memorable moments were almost certainly those featuring music composed by Peter's beloved composer, J S Bach - the anthem 'Ruhtwohl' from the St John Passion, and the final organ voluntary, the Prelude and Fugue in E minor (BWV 543). Dr Martin Neary contributed a moving address in which he remarked on Peter's uncanny ability to raise central questions which probed the mystery of Bach's music and influence. Refreshments in the Chapter House provided by Peter's widow Rosemary and their two sons completed a perfect afternoon of celebration and remembrance.

MH/KP



*Angel with portative organ. Part of a stained glass window in the North walk of the cloister of Gloucester cathedral. (Photo: Richard Hird)*

## FROM THE CHAIRMAN

It was only as the last issue of the *Reporter* was going to press that we learned of the death of our Honorary President, Professor Peter Williams. Fortunately, just in time, our Editor Gordon Curtis was able to include a formal announcement alerting our members to this sad news. Since then there have been many obituaries and tributes in newspapers, magazines and publications related to the world of organs and church music. Our own formal tribute to Peter Williams, and recognition of the distinguished contribution he made to BIOS in his capacity first as Chairman and later as Honorary President, will be published in this year's *Journal*, to be issued later this summer. In the meantime, members will be pleased to know that BIOS was well represented at Peter's funeral and also, as described above in the account written for us by Melvin Hughes and Katharine Pardee, at the very fitting Memorial Evensong at Gloucester Cathedral on 13<sup>th</sup> May. If members have any personal reminiscences of Peter that they would like to share with others, the Editor would be pleased to hear from them and to consider these for publication in the October issue of the *Reporter*.

At the meeting of the new BIOS Council in May, following our April AGM, final approval was given to the implementation of the new Historic Organs at Risk Register. It is intended that the scheme will be up and running in time for formal announcement at the 'BIOS at 40' Conference in Cambridge at the beginning of September. The Register will operate through the National Pipe Organ Register in a similar way to the Historic Organ Certificate and Listed organs schemes. Incoming nominations will be assessed by a panel who, as appropriate, will make recommendations to Council. As with the Historic Organ Certificates and Listings, the At Risk list will be updated three times a year, following on from the Council meeting at which the decisions have been made. Details of new additions to the list will be included, as currently with new Listings, in the subsequent edition of the BIOS *Reporter*. Inclusion of an At Risk entry on the NPOR will be indicated by a red symbol, along with a red box in which will be typed a short description of the reason why the organ is considered to be at risk (for example 'Building closed and subject to vandalism'). Members are asked to note that, in line with its title 'Historic Organs at Risk', only Listed organs (or those with an ungraded Historic Organ Certificate predating the current listing system) will be eligible for inclusion on the list.

We are delighted that BIOS member Jonathan Goodchild has agreed to serve as the Co-ordinator for the scheme. Jonathan has been a BIOS member for many years: he is an ARCO and serves as Organist at his local church. Though now retired he worked for many years at Church House, Westminster, where he held a senior position in the Council for the Care of Churches (which later became the Church Buildings Council). BIOS is very grateful to Jonathan for taking on this important new role.

Alan Thurlow

## **FROM THE SECRETARY**

### **Annual General Meeting**

The Annual General Meeting was held at St John's Hyde Park, Hyde Park Crescent London W2 2QD at 14.00 h on Saturday 23 April 2016.

#### *Reports*

Reports were presented by Officers and other portfolio holders. The Chairman said that much of 2015 was spent looking forward to the celebration of the 40<sup>th</sup> anniversary of BIOS and three-day Conference at Magdalene College in September 2016. The new restricted NPOR Fund has received generous support. BIOS Conferences remained very important in providing learning, debate and discussion. There had been a number of new initiatives during the year – the Website was now further developed by the active promotion of Facebook and Twitter accounts and the foundation later this year of the new Historic Organs at Risk Register. Publications remain an important area of BIOS's work. The respective steering groups continued to oversee the work of the Organ Archive and the National Pipe Organ Register. The role of BIOS as the amenity society for historic organs was increasingly recognised in the valuable work of the Listing Committee, while our Heritage Adviser continued to monitor what was going on in the wider world of heritage and conservation. Thanks were due to the BIOS Officers and all those who served on Council.

The accounts for the period ended 31 December 2015 were presented by the Treasurer and approved by the meeting. BIOS had taken on a significant responsibility for the NPOR, which in a full year was costing about £8,000. However, the appeal for donations had been successful; members and NPOR users were to be thanked for their generosity and it was to be hoped that continuing donations and a growth in annual standing orders would provide a sufficient future income stream to meet these costs.

The Membership Secretary recorded that a number of Members had not increased their Standing Orders in line with the new Membership Rates introduced at the beginning of 2015.

The Publications Officer reported that the Andrew Freeman book, scheduled to be published in conjunction with the 40<sup>th</sup> Anniversary Conference was on schedule.

The Meetings Officer explained that BIOS was in the lead for the third Organfest (an annual event jointly promoted by BIOS, the IAO and RCO), which it was planned to hold in Edinburgh on the last weekend of October. Given the major Residential Conference in Cambridge in September, it was not proposed to hold a summer Day Conference this year. Proposals for papers for the next Barber Conference were



invited as soon as possible.

On the British Organ Archive, the Chairman said that the Collection was being excellently curated by the Library and it continued to receive good use by BIOS members and the public alike. The NPOR was being effectively managed and the backlog reduced. On HOSA, the Chairman noted the desirability of extending coverage beyond the Eastern Region project. With regard to the Website the report noted that it was four years since the revised BIOS Website was developed and the facilities continued to be enhanced.

The Chairman observed that a number of Casework referrals had been received from the Victorian Society. They were now asking BIOS to comment on organs and in their statutory reports deferring to us and reproducing our comments as part of their report. Jeffrey Williams had now been appointed as Coordinator of the Historic Organ Certificate Scheme in succession to Paul Joslin.

The Chairman remarked how fortunate BIOS was to have Jeffrey West fulfilling the role of Heritage Adviser, given his vast experience in the procedures for altering and closing churches.

### *Elections*

In accordance with the Constitution, the following elections were made:

- Chairman: Alan Thurlow
- Publications Officer: Katharine Pardee
- Ordinary Members of Council: Colin Menzies, Christopher Moore and David Shuker.

Under any other business, Jim Berrow asked when and how was the membership of the Listing Committee decided. The Chairman said that, in common with the other similar groups of BIOS (such as the NPOR and Organ Archive steering groups) the Listing Committee was constituted as a sub-Committee of Council and fell within the arrangements set out in the Constitution. Vacancies are filled as they occur. A further question arose as to whether reports of the Committee might be published or deposited in the BOA and the Committee would consider whether for individual cases a summary of its deliberations could be published in future.

### **BIOS Council (May 2016)**

BIOS Council met at the Diocesan Office, the Diocese in Europe on 7 May 2016. Ten members of Council were present. John Norman (BIOS Webmaster) was also in attendance.

Council unanimously agreed the co-option of Mark Venning who was Council's NPOR link.

Three documents relating to the proposed Historic Organs at Risk Register (HOARR) were discussed and approved by Council with some amendments: a paper describing the structural working of the scheme; a definition document, and an application form. The HOARR would be announced at the Cambridge Conference.

The Treasurer noted that membership subscriptions were arriving at the normal rate and there were no financial transactions outside the normal range. However, the Membership Secretary noted that a number of members were still to pay for 2016, and some still owed both their 2015 and 2016 subscriptions.

The Webmaster had provided material for the introductory 'Fittings and Features of a Church' page on the ChurchDays' Website and also photographs and texts for the introduction to the organ found in the 'Featured Churches' section. This included an introduction to BIOS and the NPOR and a link to the BIOS Website, together with details of ten notable organs.

The latest outline draft Programme for the 40<sup>th</sup> Anniversary Conference in Cambridge (8 to 10 September 2016) was noted by Council. BIOS was in the lead this year for the OrganFest 2016 (working with the RCO and IAO) to be held in Edinburgh at the end of October. It was hoped to get details of both Conferences on the Website shortly. Given the Cambridge Conference, it was not proposed to hold a further summer meeting this year.

Council was shown proofs for the forthcoming Freeman publication, which was to be published to coincide with the Cambridge Conference. Council was very impressed with the format and the quality of the photographic reproductions and congratulated Katie Pardee for her work on this.

On the recommendations of the Listing Committee, Council approved the listing of three historic organs and the refusal of two applications. Two instruments were approved for reassessment.

It was noted that BIOS's involvement in two recent items of casework had come about following requests from the Victorian Society.

Council noted an encouraging reduction in the NPOR backlog.

The Heritage Adviser noted that concern raised in the public consultation exercise for the 'Report of the Church Buildings Review Group' (2015), made tracking the further development and implementation of proposals for public consultations and



for the general approval of 'mission-led' proposals for change particularly necessary.

The six monthly British Organ Archive (BOA) JMC meeting, fixed for 5 May, had been cancelled because unavoidable clashes meant that a majority of the members could not attend.

Council meets next on 24 September 2016.

Melvin Hughes

## MEMBERSHIP MATTERS

I am delighted to welcome to BIOS two new members who have joined us since the publication of the *April Reporter*:

Mr Daniel Wilkinson:

Mr Stewart Thompson, representing the Victoria College of Music and Drama,

London:

email admin@vcmeams.com

I very much regret advising the death of two valued members. Mr David Chapman, an organ builder and tuner with Harrison & Harrison for many years died towards the end of last year. He had been a BIOS member since 1999. Mr David Hird BMus, FRCO died on April 20<sup>th</sup>, aged 100½. He had been a member of BIOS since 1991, and was the father of our member Richard Hird.

I am very grateful to our Chairman for help in writing to some of the members who still owed their 2015 subscriptions, to ask whether or not they wished to continue with their membership. I sincerely thank those members who responded to this appeal. We now have a much lower figure of 26 owing their 2015 (and consequently their 2016) subscriptions, with a further 62 still to settle for 2016. Our Constitution says that subscriptions not paid by 1st August in any year can result in membership being cancelled.

Finally, a reminder that subscriptions can be settled by cheque to me; by a bank transfer to the BIOS NatWest bank account, sort code 52-30-44, account number 05097169; or by PayPal through the BIOS website. Don't be put off if the website only appears to allow payment of a 2015 subscription – I'll know from the database that you're paying your current year's sub, and will register it accordingly!

David Shepherd

## COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

Grade I organs are of exceptional interest

Grade II\* organs are particularly important and of more than special interest

Grade II organs are of special interest, warranting every effort to preserve them

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on 7 May 2016.

| Location                                            | Builder(s) and Date                                                                              | Comment                                                                                                  | Grade |
|-----------------------------------------------------|--------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|-------|
| Ebenezer Baptist Church, Swansea<br>SA1 5BJ         | Harrison & Harrison 1904<br>IIP/35 charge-pneumatic<br>playing action, mechanical<br>stop action | A rare and rather special<br>survivor from Arthur<br>Harrison's early years                              | I     |
| Riverside Church,<br>Sleaford<br>NG43 7RY           | Holdich 1871 IIP/19                                                                              | A fascinating instrument,<br>unfortunately missing two<br>reed ranks, but unaltered<br>otherwise         | II*   |
| Abbey Lane URC,<br>Saffron Walden<br>CB10 1AG       | Hedgeland 1858/1866 IIP/18<br>mechanical throughout                                              | An historical instrument with<br>clearly documented changes,<br>but worthy of listing                    | II    |
| St Michael & All<br>Angels, Dulas,<br>Hertfordshire | John Fincham 1866 I/8<br>mechanical                                                              | A re-assessment in view of<br>additional information<br>received                                         | II*   |
| St Andrew's Hall,<br>Norwich                        | Originally Bryceson in 1827<br>Gray case                                                         | Clarification of listing for<br>Historic England in respect of<br>previous Certificate of<br>Recognition | II    |

### ***Future Submission Date:***

Tuesday 2 August for Meeting of Listing Committee on 13 September 2016

## FROM THE CASEWORK OFFICER

### **St Mary's, Bampton, Oxon.**

BIOS Members may have heard of a recent case brought to our attention by Paul Tindall which, very sadly, highlights just how important it is for us to continue working for the protection of historic organs in Britain. This is the historic William Gray organ originally built in 1812 and subsequently rebuilt in 1870 by Gray & Davison. This retained the pipework but brought the organ mechanically in line with

then current thinking as to compass and the provision of a Pedal organ with an Open Wood and, later, a Bourdon.

The organ survived as such until 1990 when it was damaged by a stone statue which had fallen through the roof from the tower. A committee was established under the chairmanship of Dr Bernard Rose – the distinguished former Informator Choristarum of Magdalen College, Oxford – to raise funds for the organ's repair and restoration. The appeal leaflet noted that minor modifications had been made to the organ since 1870 and that,

nothing can damage its reputation as an original Gray & Davison organ with its pipework and casing dating from the old organ, made 50 years earlier, by the same company. Among church organs it is a treasure and one that fully deserves to be restored for posterity.

Earlier this year we were informed that, in effect, these sentiments had been kicked into the long grass and the organ was to undergo a sixties style rebuild, scrapping the Gray & Davison chests, bellows and mechanism and putting it on electric action. Pipework was to be modified and rescaled with some revoicing, new ranks, and electronic Pedal stops added; this, according to the Parish website, in order 'to produce an instrument for the 21st century'. An example of the thinking which pervades the scheme is as follows, again quoted from the Parish website,

The proposed scheme now is to maintain the quality of the sound but increase the volume so that the organ is more effective in the nave and north aisle. The pitch is sharp at A=448 Hz at 20° C and so in general the pitch will be lowered to the modern standard of A=440 Hz at 18° C by simply moving the pipes up one note and inserting a new pipe at a low point in the compass. Such action will reduce the irregularity of the amount of tuning slide being used which currently affects the tone, and many pipes are very short. Overall the tone will remain as it is now due to the small increase [in] scale being compensated by opening the foot of the pipe - and not even an expert would be able to detect a change!

Readers can view the full specification of works at:

<http://www.bamptonchurch.org.uk/organ/index.html>

In April, BIOS wrote to the organbuilders, the Parish and the Diocesan Advisory Committee (copied to the Diocesan Registry) expressing our strong disapproval. We have yet to receive any reply. The work, costing £150,000, is being undertaken by Peter Collins and has the legal sanction of a faculty so, in that respect at least, it cannot be criticised.

Andrew Hayden

## THE 40<sup>TH</sup> ANNIVERSARY CONFERENCE

BIOS was founded at a meeting in Queen's College, Cambridge in the summer of 1976. We return to Cambridge early in September for a gathering over three days to mark the anniversary of this historic occasion. The programme will celebrate the successes, mourn the losses and failures, highlight some current research and examine the challenges of the future as we look to the next ten years. We return to Trinity College for a recital on the Metzler organ which was featured at the first conference, and visit King's College Chapel where the most recent restoration of the Harrison and Harrison organ will be described. The historic surroundings of Magdalene College Hall will be the venue for our celebratory dinner, and on the Saturday afternoon we have an opportunity to visit College Chapels where organs have recently been replaced or restored.

BIOS is a modest organisation which has achieved much, and we invite members to come and celebrate our society, honour the pioneers and look to the future.

The outline programme is set out below and the booking form can be found at pp. 70-71. A detailed timetable will be published on the website in the near future along with a printable version of the booking form. Please contact Richard Hobson, Meetings Officer, if you have any queries.

### THURSDAY 8 September

Registration 1-2 pm

Welcome

The Revd Canon Dr Nicholas Thistlethwaite will give the Keynote Address followed by presentations on the specific activities, achievements, challenges, and the changing role of BIOS over the past 40 years. The launch of a new book about the 'Grandfather' of BIOS, Andrew Freeman, and his remarkable photographic archive will close the afternoon.

CONFERENCE ORGAN RECITAL—Anne Page on the Metzler organ of Trinity College Chapel.

### FRIDAY 9 September

Presentations on British organs and their influence abroad; the organ reform movement in England; early English organs and their role in both domestic and liturgical settings. The afternoon ends with a visit to King's College Chapel following Alex Shinn's paper on the early history of the chapel's liturgical music, where we will also see and hear the newly-restored organ demonstrated by Dr Stephen Cleobury (tbc), and described by Harrison and Harrison. Speakers include Barbara Owen, Dominic Gwynn, John Harper, Laurence Libin, Alex Shinn, Nicholas Prozzillo, Richard Hobson, Catherine Ennis and José Manuel Izquierdo.

Anniversary Conference Dinner in Magdalene College Hall preceded by drinks in the Pepys Library loggia. Speaker: Dr William McVicker.

#### SATURDAY 10 September

Organ builders, organ case design, historic organ preservation, and future challenges and opportunities for BIOS. Speakers include John Norman, Didier Grassin, Christopher Marks, Alan Thurlow and John Mander.

OPTIONAL afternoon walking tour of selected Cambridge college chapels and organs with Anne Page and Paul Binski.

KP

### FINCHCOCKS SALE

The sale of the Richard Burnett collection of keyboard instruments took place on 11 May. It achieved well over double the pre-sale estimates and yielded a total of £835,462. The funds raised will go towards the Finchcocks Charity for Musical Education which supports the training of technicians and tuners in order to preserve and promote the playing of historic keyboard instruments. The Sale included four chamber organs and two barrel organs:

**Lot 38** Chamber organ, English, possibly by Samuel Green c.1790. (N14780) est.

£8-12,000 hammer price £9,000 sold for £11,160 to a UK museum

**Lot 41** Chamber organ, English, c.1680 and later. est. £8-12,000 hammer price

£9,000 sold for £11,160 to a private UK buyer

**Lot 43** Chamber organ by John Avery 1792 [recte 1793]. (A00756) est. £10-15,000

hammer price £6,000 sold for £7,440 to a Belgian buyer

**Lot 44** Chamber organ by John Byfield Jnr. 1766. (N14781) est. £30-50,000

hammer price £20,000 sold for £24,800 to a UK collector

**Lot 49** Barrel organ by Wm Ayton c.1800. (A00775) est. £3-5,000 hammer price

£2,400 sold for £2,976 to a private UK buyer

**Lot 52** Barrel organ by Longman & Broderip c.1790. (A00754) est. £2-3,000

hammer price £1,200 sold for £1,488 to a private UK buyer

The 'sold for' price includes a buyer's premium of 24%. It is interesting to note that, whilst overall the collection sold for nearly three times its estimate, of the organs only two reached their estimate.

## MEETING REPORT

### **Day Conference and Annual General Meeting, St John's, Hyde Park Crescent, London, 23rd April 2016**

Some thirty or more members of BIOS assembled at the church of St John, Hyde Park Crescent, where the organ has recently undergone a thorough refurbishment at the hands of Nicholsons. The church is an early example of the Gothic Revival, designed by Charles Fowler. Plans were completed by 1829, and the church was ready for consecration by Dr Blomfield, Lord Bishop of London in January 1832. The total seating capacity was 2,200, with galleries on the north, south and west sides. A one-manual organ of six stops was installed in the west gallery by Bevington in 1845.

Twenty years later the parish, seeking something more ambitious, commissioned an organ from William Hill & Son in 1865. It was installed in the middle of the west gallery, and had thirty-one speaking stops (five more than originally planned) on three manuals. The final cost was £850, with £100 allowed for the Bevington organ, which Hill later installed at St Mary's, Ilkeston.

In the 1870s, structural alterations to the church created an enlarged chancel, with seating for the choir, and in 1880, Hill moved the organ to its present position on the north side of the chancel. There were some small changes to the specification, including the addition of a Trombone on the Pedals, the total cost for all this work being £370. In 1925, Rushworth & Dreaper 'pneumaticised' the manual actions, and sometime later minor alterations to the specification were made. The organ remained in this state until the beginning of the twenty-first century, by which time, like a previous organist's pet tortoise, Betty, it was 'old and decrepit'.

The Chairman, Dr Alan Thurlow, outlined the programme for the day, and introduced the first speaker, Dr John Rowntree, who had acted as consultant for the restoration project. He spoke about the desirability of restoring the 1880 specification, and the means of financing such a project. As Dr Rowntree pointed out, when the two are linked, an appeal to the Heritage Lottery Fund is possible, and here a very generous grant was obtained, but a considerable sum remained for the parish to find. They had already funded removal of the galleries, installation of polished stone flooring in the nave and sanctuary, new seating and tasteful re-decoration of the entire building, and it is greatly to the credit of the parish that they organised a wide variety of events to raise further funds for the organ project. Evidence of some of these efforts were still on display in the church.

Richard Hobson, then invited members to gather in the sanctuary while he demonstrated some of the individual stops and the choruses, before we returned to



our seats to hear from Andrew Moyes, of Nicholsons, about the work involved. A new swell box has been made, with a central tuning walkway, as it was previously virtually impossible to tune the Swell without walking on the stop actions! Stops removed in the 1930s have been re-instated (a genuine contemporary Hill Vox Humana was found, to complete the Swell). Rushworth & Dreaper's octave couplers were removed, and a new mechanical action to the manuals has been constructed. Careful cleaning of the case pipes to remove several layers of varnish, and completion of some gaps in the 1880 casework were also necessary. Alexander Pott's excellent recital, which followed, demonstrated the versatility and the fine choruses of the restored instrument in music by Mendelssohn, Franck and Bach.

After lunch, Dr Thurlow chaired the Annual General Meeting with admirable efficiency, giving a brief summary of the year's events. In his report, the Treasurer noted that the appeal for contributions from users of the National Pipe Organ Register had brought in an encouraging sum in the first year, but pointed out that the running costs are in the region of £8500 per annum. The accounts, and other reports were fully detailed in the conference booklet.

Dr Berrow's illustrated talk concerned Andrew Freeman and his associates. Freeman was among the first to persuade architects to provide proper clothing for organs in churches, and we saw in the illustrations the gradual development of organ cases designed to match the surrounding architecture and reflecting the layout of the instrument. In particular, clergy and architects with little or no musical background were persuaded, by Freeman and his friends and supporters, to realise the unattractiveness of a bare 'pipe-rack'. Of course, Arthur Hill had also made a study of historic organ cases, and he was able to provide many of the Hill company's instruments with fine case-work, but other builders seemed to have no interest in good case design, except where concert hall and civic organs were concerned!

At the end of the afternoon, thanks were expressed to Dr Rowntree, Andrew Moyes, Alexander Pott, Richard Hobson (as Meetings Officer), and Dr Jim Berrow for their contributions to a most enjoyable day.

Geoffrey Dowling

## **ARTHUR GEORGE HILL, DLitt., FSA (1857-1923) - A PERSPECTIVE**

JOSÉ HOPKINS

Born in Hampstead in 1857, Arthur George Hill was the last of the Hill family to head the firm of William Hill & Sons before the company merged with Norman & Beard in 1916. Educated at Westminster School, where he knew Charles Kingsley, he went on to take the Natural Science Tripos at Jesus College, Cambridge in 1880.<sup>1</sup>

Although he immediately went into the family business, of which his father was then head, he had wider interests in archaeology and architecture. Whilst at Jesus College he cycled around the county visiting churches, noting architectural details and indulging in brass rubbing.<sup>2</sup> His great pleasure was apparently travel and he was accustomed, even during the period when he was head of the firm to taking two continental tours annually, including Russia, Italy, France, Germany, Scandinavia and especially Spain, where he again used two wheels for getting around. He also visited Egypt and the Holy Land.

As a result of his travels he produced several publications. Firstly from the Cambridge era a volume on the churches of Cambridgeshire in 1880.<sup>3</sup> He acknowledged a debt to the antiquarian William Cole and to other existing Mss. Details of nineteen village churches were included, including histories of the manors and pedigrees of ancient families and churches now long gone. Although he apparently had material for two further volumes these did not see the light of day. Interestingly there are no mentions of organs, although one of the subscribers was Dr E T Chipp, Organist of Ely Cathedral at the time.

The second volume from the Cambridge period is a tourist's guide as part of Stanford's two-shilling county guides.<sup>4</sup> He dealt with the history of the county from the time of the Iceni, geology, families etc., and Route A from London to Cambridge by the Great Eastern Railway. Cambridge and the Colleges comprised the next section with three more routes, followed by Ely and four further routes. The only mention of an organ is of course the 1851 Hill instrument in the Cathedral.

Next in order of publication (1883) is a product of his continental travels, in which his artistic gifts were used in full measure to illustrate 27 organ cases of the Middle Ages and Renaissance.<sup>5</sup> This monumental publication in two volumes, the second dedicated to Hill's wife, was the product of 15 years of travel and research centred on organ case design, which he perceived to be a neglected area. As well as covering the history of the organ and organ building, notes and specifications of the organs accompanied his drawings, many reproduced by the Ackerman photolithography process. The list of subscribers is impressive and includes many well-known organ builders and architects of the day.

Hill had married Amy, daughter of the Rev. T M Williams of Barnby, Yorkshire in 1886 and they had two daughters. Always a music lover, there were weekly concerts at his father's home, he played the cello in quartets with a friend at the organ, and sang in a choral society. He also attended musical evenings at the Oxford and Cambridge Musical Club and was a member of the choir at St. Mary's, Primrose Hill for around 40 years.<sup>6</sup> He was a churchwarden and trustee of the living as his father had been and during his time there must have worked closely with the Rev. Percy Dearmer, Vicar 1901-15, and Martin Shaw, Organist 1909-20. Both Dearmer and

Shaw were involved in the publication of *The English Hymnal* (1906) and later *Songs of Praise* and *The Oxford Book of Carols*. The association with Dearmer was mutually beneficial in that Hill's next publication in 1908 was his *Architectural History of the Christian Church*, which was the third volume in a series edited by Dearmer entitled *The Arts of the Church*.<sup>7</sup> This eminently readable volume covered both western and eastern churches, most of which he had visited, from the primitive churches to later medieval periods in Europe.

Hill's doctoral thesis on Christian Art in Spain was awarded in 1913 at the University of Lille, where a friend was Professor of Physiology. There would have been a long *viva voce* in French (*soutenance de la thèse*) to endure. Discovering medieval art in Spain was an especial interest, although he was disappointed in the number of organ-cases he was able to find, and only four were included in his organs and organ-cases publication.<sup>8</sup>

By nature nervous and highly-strung, the difficulties of the Great War told on him and he died of pneumonia on the eve of his retirement.<sup>9</sup> He was President of the Federation of Master Organ Builders from its formation in 1914 to his death.<sup>10</sup> He had also been an Associate Member of *La Société historique et archéologique du Maine*, France, and was a Fellow of the Society of Antiquaries.<sup>11</sup> Clearly a very cultured man with wide interests beyond organ building, and one wonders how all these were fitted in with the day to day direction of the firm. His influence on organ case design by recording continental medieval designs was considerable, and has been dealt with elsewhere.<sup>12</sup>

### Notes

<sup>1</sup> *Musical Times*, vol 64, no. 965, 1.7.1923, p. 507

<sup>2</sup> *The Organ*, vol. III, 1923-24, p. 118-121

<sup>3</sup> Hill, A. G., *Architectural and historical notices of the churches of Cambridgeshire*, printed for the author, (Wm. Clowes & Son, 1880, 238 pp)

<sup>4</sup> *Tourist's guide to the County of Cambridge with descriptions of the chief objects of interest, topographical, historical and antiquarian*, (London, Edward Stanford, 55 Charing Cross, SW, 1882/92)

<sup>5</sup> Hill, A.G., *The organ-cases and organs of the Middle Ages and Renaissance: a comprehensive essay on the art archaeology of the organ*, first series 1883 and second series, 1891, London

<sup>6</sup> *The Organ*, Op. cit.

<sup>7</sup> Hill, A.G., *The architectural history of the Christian Church*, (London, Mowbray & Co. Ltd., 1908)

<sup>8</sup> Organ-cases and organs, 1883/91 Op. cit.

<sup>9</sup> *The Organ*, Op. cit.

<sup>10</sup> *Musical Times*, Op. cit.

<sup>11</sup> Organ-cases and organs 1883 Op. cit.

<sup>12</sup> Norman, J., *The box of whistles*, (London, SPCK, 2007), 68-70

## WEST TOFTS

PHILIP J. WELLS

The history of this fascinating organ, for St Mary's, West Tofts, Norfolk (N06769) was pieced together by Davidson for his book about Sir John Sutton,<sup>1</sup> where it is given the designation 'Organ II'. With a case from the Bethune workshops in Ghent, pipework by Bishop & Sons, and voicing by Zimmermann of Hooghuys, it was assembled at West Tofts by Dawson under the supervision of the architect E Pugin. Presumably the keyboard, stop and key actions, windchest and bellows were made in Belgium. The iron bar holding the front pipes in place was from Hardman's in Birmingham. It was all completed in May 1857.

A newspaper article from September 1880<sup>2</sup> reported on a concert which had been given in a barn by the Church Choir to 'increase the funds for the erection of a new organ in the parish church.' About 250 people attended and the programme included the Misses Sutton's duet 'I know a Bank' which was 're-demanded'.

Davidson also notes that in 1881, eight years after Sir John's death, Miller of Cambridge presented a non itemised bill of £88-10-0 for 'building a new organ'. Given the price charged, he postulated five likely areas of work to augment the existing organ.<sup>3</sup>

Another more important discovery is an article from April 1881 reporting the re-opening of the organ and details of its re-building:<sup>4</sup>

THE ORGAN - A special service was held at the parish Church on Tuesday evening, to celebrate the re-opening of the organ, which has been rebuilt by Mr. Miller of Cambridge. The old organ, built about 20 years ago by Mr. Dawson, of Cambridge, was a small one, and of peculiar construction, the lower octave of the bass being as is called "short octaves," some of the large pipes being wanting, because they could not be got into the case. This defect has now been remedied. The interior mechanism is entirely new. All the old pipes have been retained, the number of stops has been increased, and so arranged as to form swell and great organs. The old case has been enlarged and further ornamented, but its old shape has been retained. The wall at the back has been cut away so as to admit of the larger pipes and the octave of pedal pipes, and a new horizontal bellows has been added. The old organ was sufficiently large to conduct the musical portion of the service, but the new instrument has the advantage of giving the organist a better opportunity of displaying his musical abilities. In tone and power the new organ surpasses the old. A large congregation were present, as were several of the neighbouring clergy. The prayers were intoned by the Rector, the Rev. Prebendary Sutton. The Rev. A.F. Sutton, the eldest son of the Rector, read the

first lesson. An excellent appropriate sermon was preached by the Rev. R. White, Rector of Little Bardfield, from the text "Holy, holy, holy, Lord God Almighty, which was, and is to come." The anthem was Sir Gore Ouseley's, "From the rising of the sun until the going down of the same." At the close of the service Mr. H. Morgan, the organist, played a selection of music, and ably showed the capabilities of the instrument.

The provision of a 'short octave' in 1857 surely shows that Sir John Sutton was ahead of his time in reconstructing a medieval organ in Britain as part of the Gothic revival.

#### *Notes*

<sup>1</sup> Davidson, C.H., *Sir John Sutton*, (Oxford: Positif Press, 1992), 59-65.

<sup>2</sup> *Thetford & Watton Times and People's Weekly Journal*, Saturday 18 September 1880, p. 5.

<sup>3</sup> If the 'West Toft' listed in Hopkins, J., *The Gothic Revival and Cambridge*, JBIOS 34 (2010), 175-186, 186 is actually 'West Tofts' then Rattee and Kett, woodcarvers, supplied '1881 additions to organ case'.

<sup>4</sup> *Thetford & Watton Times and People's Weekly Journal*, Saturday 30 April 1881, p. 5.



*Console of the organ from West Tofts, now at South Pickenham, Norfolk. (Photo: Philip Wells)*



## REVIEWS

**Sperindio Bertoldo: Opera per Tastiera,**

**Editor: Luigi Collarile.**

*Published by Andromeda Editrice as N.16 of the series 'Tastature'. 25 Euros*

*Available from La Stanza della Musica [www.lastanzadellamusica.com](http://www.lastanzadellamusica.com)*

This modern edition includes all of the known works for keyboard composed by Sperindio Bertoldo (ca. 1530-70) who took up the position of organist at the Duomo, Padua in 1552. In addition to two collections of madrigals published in 1561 and 1562, two volumes of his keyboard compositions were printed in Venice by Giacomo Vincenti, but only in 1591, some 21 years after the composer's death; the sole instrument mentioned for performance is the organ, although such pieces would undoubtedly have been performed on stringed keyboard instruments. The first volume, of which only the copy in the University Library, Basel, has been preserved, contains four chanson settings, the second volume, of which two copies have been preserved, one in Basel and one in the Civico Museo Bibliografico, Bologna, has a rather broader contents of two Toccate, three Ricercari and just the one Canzon Francese, these two slim volumes totalling just ten works. The two Toccate as well as Ricercari on the first and third Tones were also copied into the voluminous Mss. now preserved in Turin. This edition supersedes the volume edited by Klaus Speer for the American Institute of Musicology in 1969 and 1993, which also contains the book of pieces of 1604 by Padovano, but which reduced note values by a half and included numerous errors.

Pages 1-13 of the music section of this new edition include the contents of the first print, pages 14-28 include the contents of the second print, and pages 30-61 provide a facsimile copy of the two sources; as ever, it is well worth the time taken in comparing the original prints with the editor's transcriptions.

The four chansons from the first book include *Un gai berger*, *Or vien ça vien*, *Petit fleur* and *Frais et gaillard*, which at 60 bars is quite the longest. All open imitatively, and progress with voices dropping out at will, and include some chordal passages and some fast semiquaver divisions and cadential trills, mainly in the treble, with just a few in the tenor and the very occasional instance in the bass. *Un gai berger* includes a triple time section. These pieces bear comparison with Andrea Gabrieli's intabulated chanson settings, particularly the first and last which the Venetian also set.

The first Toccata opens in D minor and finishes in G, and, after an opening in which lengthy trills pass from tenor to bass against held tonic chords, consists of chordal passages, with cadential semiquaver passagework in the form of trills and the occasional quaver scalar links. The second Toccata, in F, opens with held chords and



also proceeds in a stately manner with some written out trills in various voices. They were clearly not influenced by the toccatas of Andrea Gabrieli, and are far removed from the mercurial toccatas by Merulo. The Ricercari, on the sixth, first and third tones move mainly in minims with some crotchet movement, enlivened by the written out cadential trills. The subject of the Ricercar on the sixth tone (among the earliest examples of monothematic ricercars) with a sequence of ascending fourths shows a great similarity to the 'St. Anne' subject. There is a triple time section in the Ricercar on the first tone. The Ricercar on the third tone employs the flattened second, not uncommon in pieces on this tone; there are fewer written out ornaments in this piece. There are also comparisons with several of the less heavily ornamented keyboard ricercars by Andrea Gabrieli published in the 1590s by his nephew Giovanni. The original print of this volume which is now in Basel contains a note by pen that sections were 'stolen' from Ricercars included in a published set of ensemble ricercars by Annibale Padovano, organist in Venice. Bertoldi's use of this material is discussed in the introduction. The vocal model for the Canzon francese has not been identified; almost entirely homophonically chordal with divisions for the rh in quavers and the usual cadential semiquaver extended trills, with just a couple of these divisions in the tenor, there are also passages in crotchet chords which can be happily grouped in threes, phrased across the barlines.

The printing is clear with six systems to a page in portrait format. Original note values have been retained. The introduction, in Italian and English, includes a detailed account of the sources and the compositions. There is a most thorough critical commentary and a useful bibliography. Some information on potential registration according to contemporary treatises would have been most helpful to the less experienced player. These pieces will require considerable dexterity from the player to shape the divisions without losing the impetus. Possibly of greater interest to specialists in, and students of, the Italian Renaissance keyboard repertoire, these pieces contain considerable merit and add to our knowledge of this field.

John Collins

**Handel: Water Music. Music for the Royal Fireworks.**

**Arranged and edited by Siegbert Rampe**

*Publisher by Bärenreiter BA9254 £29.00*

This volume contains the three Suites known as the Water Musick (HWV 348-50) and the Musick for the Royal Fireworks (HWV 351), which have been among Handel's most popular works, with arrangements for keyboard and also for solo instrument plus basso continuo appearing during the composer's lifetime to enable a recreation in a domestic setting without the extensive forces which performed the original versions. Arrangements of these pieces published in the 18<sup>th</sup> century by Walsh and later by Wright were followed by countless others up to the present day.

The three Suites of pieces known as the Water Musick were composed originally for performance in 1717. The first (HWV 348) contains ten pieces in F, the second (HWV 349) five in D and the third (HWV 350) seven in G. These were almost all set by the eminent violinist Francesco Geminiani, but whose harpsichord skills were clearly subservient, the volume being published by Walsh in 1743. The opening Suite in F is by far the longest with 10 movements, of which the final one is arranged by Siegbert Rampe from the original material and does not feature in Geminiani's arrangement. The opening Overture was also included in volumes of the collected Overtures published over a period by Walsh, followed by an Adagio e Staccato in triple time, after which an Allegro for Corno and Violini is followed by an Adagio in the relative minor and a repeat of the Allegro. Rampe has provided a complete arrangement of the Adagio, which he has retitled Andante. An untitled triple-time movement with an opening in binary form leading into a section in the relative minor which closes in its dominant is marked *Da Capo*. The next movement is the well-known Air in F, here followed by Handel's own arrangement for keyboard HWV464, followed by a Minuet with its trio in the tonic minor. The Suite concludes in Geminiani's arrangement with a Bourree and Hornpipe, to which Siegbert Rampe has added a 67 bar movement in D minor, lacking a tempo indication but probably an Allegro, taken from the MS.

The shorter suite in D opens with an Allegro, with a three-bar transitional Adagio from the Ms. sources, followed by the well-known Hornpipe, untitled in the original, with its markings for Corni and Violins inserted. A binary-form Minuet and ternary-form Lentement are followed by a binary-form Bourree (untitled in original) which closes the Suite.

The Suite in G opens with an untitled movement in triple time, followed by two Rigaudons, the first in the tonic major, the second in the minor, two Minuets, both in the tonic minor, the first in binary, the second in ternary form, and closes with two Gigue, the first in the tonic minor, the second in the major, for which Siegbert Rampe has provided a complete arrangement.

The Musick for the Royal Fireworks comprising six pieces in D major and minor was first performed in 1749 and published later that year by Walsh, arranged anonymously for the German Flute, Violin or Harpsichord. The volume contained 11 transcriptions on 21 pages, of which only the first seven pages belong to this Suite, with the rest of the volume being filled with Marches from various Oratorios on pp. 8-11, the Coronation Anthem (*Zadok the Priest*) on pp. 12-15, and two unidentified Airs filling pp. 16-21. This modern edition contains only the pieces belonging to the Royal Fireworks, opening with the lengthy Overture, followed by pieces in binary form including a Bouree (sic), a Largo alla Siciliana known as *La Paix*, an Allegro known as *La Rejouissance*, and two Menuets, the first in the tonic minor, the second in the major.

The introduction gives comprehensive information about the original performance of both sets of pieces, with much information from contemporary sources, and is well worth reading. The printing is clear, with editorial additions and suggestions, including complete movements, being clearly distinguished through being in a smaller font. This volume offers all of the music associated with these two perennially popular sets within one cover, and should be a welcome alternative to those seeking a closer arrangement of the original than many of the greatly inflated arrangements from the late 19<sup>th</sup> and 20<sup>th</sup> centuries. The inclusion of the separate parts for the Musick for the Royal Fireworks will enable a wider range of performance options within both home and church.

John Collins



*Organ by J J Binns with case by G F Bodley in Queens' College chapel, Cambridge. The college was the venue for the first meeting of BIOS in 1976. Photograph (1906) from the Freeman collection (Cadbury Research Library, Special Collections, Birmingham University. Ref: FREEMAN/29) © BIOS*

## FUTURE EVENTS

### **OrganFest 2016 Friday 28<sup>th</sup> – Sunday 30<sup>th</sup> October**

#### ***BIOS, the RCO and the IAO Celebrate the Organ***

Following the festivals in Birmingham in 2014 and 2015, OrganFest moves to Edinburgh in October 2016. We hope that our Scottish members will join us, and those from further afield will find time for a few days to visit the 'Athens of the North'. The full programme and booking details will appear on the OrganFest website in the near future: [www.organfest.net](http://www.organfest.net)

#### *Friday 28<sup>th</sup> October 7.30*

Opening recital at St Giles' Cathedral by Ullrich Boehme (St Thomas', Leipzig)  
Organ by Rieger 1992. Bach, Mendelssohn, Reger.

#### *Saturday 29<sup>th</sup> October*

Visit to St Stephen's, Stockbridge (Father Willis) and St Mary's Metropolitan Cathedral.

BIOS Lecture, RCO, IAO, music and record stalls, and information. Lunch. Concert at the Reid Hall (organ by Ahrend) with the Kellie Consort, John Kitchen and Tom Wilkinson; music by Handel, Boyce, Stanley, Humfrey, Purcell, Scheidt and Praetorius. Evensong at Old St Paul's Episcopal Church.

#### *Sunday 30<sup>th</sup> October*

An opportunity to explore the riches of Edinburgh's organ and church music, including the Cathedral Eucharist at St Mary's Episcopal Cathedral with choir and organ, followed by a talk on, and demonstration of, the Willis/Harrison organ.

### **The BIOS Lunch**

#### **Saturday 26<sup>th</sup> November**

We hope to arrange a lunch on Saturday November 26<sup>th</sup> at Grosvenor Chapel, Mayfair to round off the 40<sup>th</sup> anniversary year. Cost will be about £30 including drinks. Please make a note of the date now, further details in the October *Reporter*.

**IN CELEBRATION OF THE FOUNDING OF THE BRITISH INSTITUTE OF  
ORGAN STUDIES 1976-2016**

**40<sup>th</sup> Anniversary Conference, Magdalene College, Cambridge**

Thursday 8 September to Saturday 10 September 2016

*NB The Residential Conference begins at approx 2 pm on Thursday and finishes after Lunch on Saturday.*

*Please fill in a separate booking form, or photocopy, for each person.*

Name .....

Address .....

.....

.....

Post Code .....

tel: ..... (daytime) ..... (evening)

tel: ..... (mobile)

e-mail .....

Please note any dietary requirements .....

Please note any special requirements .....

NB The Conference will be residential at Magdalene College, but accommodation is limited. Conference sessions will be held at Magdalene College but there may be sessions in other Colleges as well. Parking is not possible for the Conference to arrange – the only parking facilities will be in paid public car parks. The Organ Recital will be in Trinity College and Conference Dinner will be in the Hall at Magdalene College.

If the Options overleaf do not meet your preferences for attending the Conference, please contact the Meetings Officer (details at end).

A limited number of Bursaries to enable Students to attend the Conference are expected to be available - please contact the Meetings Officer (details at end).

**BOOKING OPTION A- ENTIRE CONFERENCE RESIDENTIAL**

(including accommodation, continental breakfast, light refreshments, lunches, dinners, and recital – NB Saturday afternoon Tour not included). Single room en-suite (limited availability)

I wish to reserve a place for the whole Conference, Thursday to Saturday (3 days, 2 nights) to include single room accommodation en-suite ..... @ **£350.00** [ ]

**BOOKING OPTION B- ENTIRE CONFERENCE NON-RESIDENTIAL**

(including light refreshments and lunches NB accommodation, dinners, Recital and Saturday afternoon Tour NOT included)

I wish to reserve a place for the whole Conference, Thursday afternoon, Friday morning and afternoon and Saturday morning non residential ..... @ **£120.00** [ ]

**BOOKING OPTION C - DAY RATES**

(including light refreshments, lunch on Friday and Saturday only, NB accommodation, dinners and Recital NOT included)

Thursday 8 September (including light refreshments – NB dinner and Recital NOT included)

I wish to reserve a place for Thursday afternoon ..... @ **£24.00** [ ]

Friday 9 September (including light refreshments and lunch – NB Conference dinner not included)

I wish to reserve a place for Friday ..... @ **£52.00** [ ]

Saturday 10 September (including light refreshments and lunch - NB Saturday afternoon tour not included)

I wish to reserve a place for Saturday ..... @ **£45.00** [ ]

**BOOKING OPTION D - OPTIONAL EXTRAS**

I wish to reserve a place for the Conference Dinner on Friday evening (limited availability)

..... @ **£57.00** [ ]

(NB This is for Bookings made under Options B or C)

I wish to book a ticket for the Organ Recital on Thursday at the advance booking price of

..... **£10.00** [ ]

(NB This is for Bookings made under Options B or C)

**SATURDAY AFTERNOON** Organs and Chapels tour with Anne Page and Paul Binski (limited availability)

I wish to reserve a place for the tour of selected organs and chapels in Cambridge on the

Saturday afternoon ..... @ **£10.00** [ ]

(NB This is not included in any of the Booking Options A to C)

**TOTAL REMITTANCE**

**£** [ ]



## ***CLOSING DATE FOR BOOKINGS***

Please note that the effective closing dates for bookings for the Conference are as follows:

- Option A Residential - 24 August
- Option B Non-Residential - 24 August
- Option C Day Rates - 24 August
- Option D Conference Dinner - 24 August
- Option D Organ Recital - Tickets will be available on the door at £12.00
- Option D Walking Tour of Cambridge – A limited number of tickets will be available on the day unless all have been pre-booked.

Late bookings for Day attendance may still be accepted after 24 August but it is unlikely that College accommodation can be secured.

## ***PAYMENT DETAILS***

Cheques should be made payable to 'BIOS'. Bank transfer payments should be made to NatWest A/c.No.05097169 Sort code 52-30-44. Because of the number of options available payment via Paypal is not possible for this event.

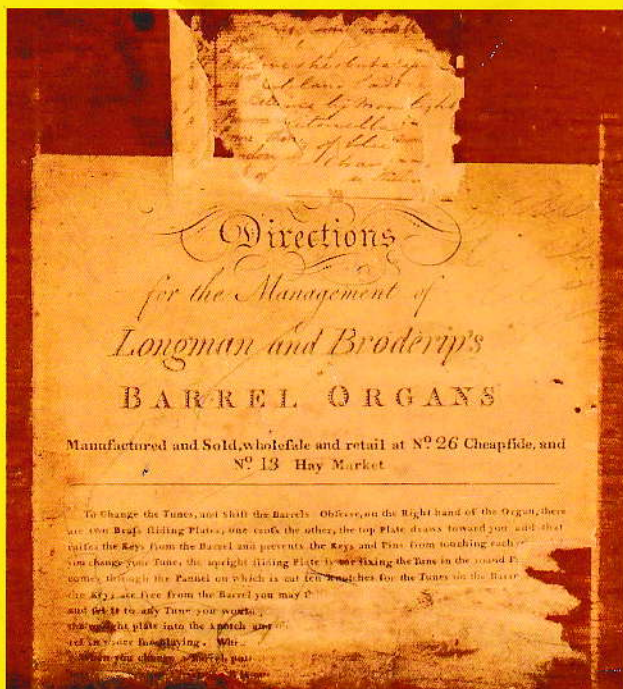
*NB: If you wish to pay by some other form of payment please contact the BIOS Treasurer at [treasurer@bios.org.uk](mailto:treasurer@bios.org.uk)*

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

Richard Hobson,  
BIOS Cambridge Conference 2016,



*Acknowledgements will be sent by e-mail or by SAE if included with your Booking Form.*



## 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.