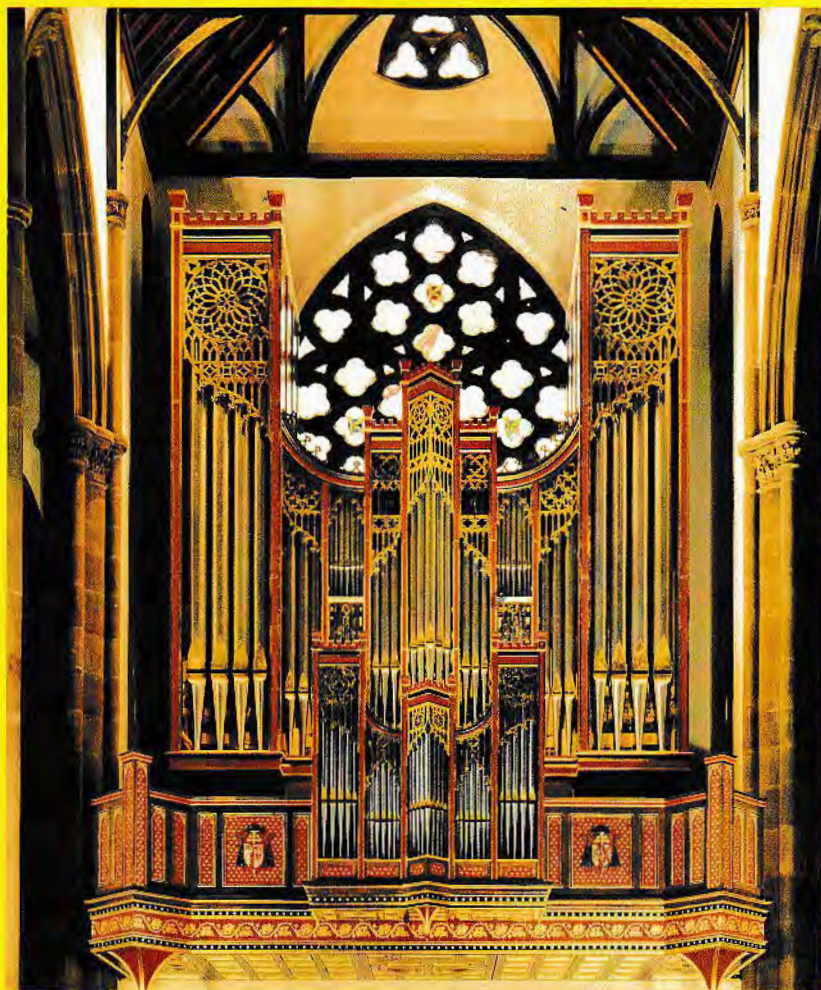


BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES
1976-2016

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BIOS REPORTER

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Editor: Gordon Curtis

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Front cover: *St Chad's Cathedral, Birmingham. Organ by J W Walker & Sons, case designed by David Graebe. See article on page 89. Photo © J W Walker & Sons.*

Back cover: *Magdalene College Chapel, Cambridge. Organ by Goetze & Gwynn. A report of the Cambridge conference can be found on page 82. Photo © Goetze & Gwynn.*

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FROM THE CHAIRMAN

A week ago I was proposing a toast to BIOS in the splendid candlelight setting of the Hall at Magdalene College, at the culmination of the Friday evening dinner celebrating our 40th anniversary.

What a splendid occasion the Cambridge Conference was. May I start by thanking and congratulating our organising team of Melvin Hughes, Richard Hobson and Dr Katharine Pardee for the enormous amount of work, spanning two years, that went into planning the event. Although the overall planning was shared, each of the three took responsibility for a separate area of administration. In addition, Katie Pardee took on the enormous task - specially for our anniversary - of planning the outstanding latest contribution to BIOS's distinguished record of publications: *In Search of Organs: Andrew Freeman, priest, photographer, and scholar*. What a triumph the book is! We congratulate her on the excellence of the finished product, which made a great impact when it was launched on the opening day and sold well throughout the Conference. If you haven't yet obtained or ordered your copy, then treat yourself to one for Christmas. It's a 'must have'!

Richard also produced the Conference Programme Book, and what an enjoyable and stimulating programme it was, too. There were eighty attendees (though some were there on day tickets rather than throughout). All in all it was a really worthwhile attendance with a distinct sense of buzz about it. It was observed that earnest debates were taking place on a variety of organ topics during meal times and between sessions. It was rewarding to see so many organ builders there, most for the whole duration, and I thank them especially for taking time off work to be with us. It was also pleasing to have so many overseas delegates taking part, whether as attendees or speakers. Present were Didier Grassin (Georgetown, MA), Jessica Freeman and Christopher Marks (Lincoln, Nebraska), Laurence Libin (New Jersey), Barbara Owen (Massachusetts) and Girenas Povilionis (Lithuania). Christopher Marks is Chairman of the Board of Directors of the Organ Historical Society of America, one of our Institutional Members, and he brought greetings to us from his Society. As was pointed out during the Conference, the current Membership List of BIOS records that we have supporters in seventeen different countries: may I take this opportunity of thanking them all for their support, which is greatly valued. A full account of the Conference will be found in this edition, but I would like here to express the appreciation of BIOS to all who contributed papers, recitals, or took part in the forum. I would particularly like to thank founder member Nicholas Thistlethwaite for his keynote speech 'Cambridge, BIOS, and the making of History', and William McVicker for being the guest speaker at the 40th Anniversary Dinner. William, in true Gerard Hoffnung style, entertained us well while interspersing amusement with pearls of wisdom on many aspects relevant to the organ world.

Our thanks are also due to Maggie Hamilton, Editor of *Choir & Organ*, who kindly

attended on the final day and expertly chaired the closing panel discussion. This gave us the opportunity, among other things, to thank her for the contribution made to the organ world by that important publication as well, in particular, as for the prominent coverage given to BIOS's 40th anniversary in the September/October edition.

In my welcome, printed inside the Conference programme, I concluded with the following paragraph:

We must always remember that the Institute is not a building, but is constituted of its members. From the handful of people who founded BIOS we have grown into a body of members reflecting a world-wide support for our cause. We thank you for your continuing support. However, had BIOS not been founded then, where are the young enthusiasts of the present generation who share those original concerns and would be similarly motivated to do something to address them today? As we gather here in Cambridge, and in our home locations wherever they may be, these are the people we need to engage with in order to ensure that we preserve and maintain the original enthusiasm of our founder members.

In the course of the Conference, and in considering the challenges of the future, this theme emerged on several occasions, not least when Christopher Marks - Chairman of the OHS in America - commented on the lack of young faces among the delegates. The task is not easy, but I do have some faith that there is interest among younger people. There are many of my generation who, like me, are unlikely to become users of modern social media. However, we must and do fully recognise that this is the way in which the younger generation works and communicates, and it is therefore important that BIOS as a body embraces this new technology. It is interesting that, thanks to the work of our young moderator Jamie Singleton, BIOS now has more than twice as many followers on Facebook and Twitter as it has members. Something is definitely happening out there. What we must increasingly seek to do is work at harnessing that interest and turning 'followers' into 'members'.

Alan Thurlow

FROM THE SECRETARY

BIOS Council (September 2016)

BIOS Council met at the Grosvenor Chapel, London W1 on 24 September 2016. Nine members of Council were present. John Norman (BIOS Webmaster) was also in attendance.

The Chairman thanked the organisers for the large amount of time and commitment over the last two years which went into planning the BIOS 40th Anniversary Conference at Magdalene College, Cambridge. Special thanks also to the Publications

Officer for editing and overseeing the production of the splendid publication on the life and work of Andrew Freeman and to Mark Venning for facilitating the visit to King's College, enabling the Conference to be the first group to hear the restored organ.

The Chairman noted that the Historic Organs at Risk Register (HOARR) went live to the public from 1 September 2016 and the formal announcement of the scheme was made at the Cambridge Conference.

Under Treasurer's business, a continuing need was noted to encourage donors to set up Standing Orders to secure income streams for the NPOR in the longer-term.

The Membership Secretary noted that 56 Members were yet to pay their Membership Subscription for 2016.

The Webmaster reported that new pages had been set up on the Website explaining the purpose of the HOARR and giving access to criteria for inclusion. Both *BIOS Journal* 40 (2016) and the Freeman publication were now available to order from the Webstore.

BIOS was in the lead this year for the OrganFest 2016 (working with the RCO and IAO) to be held in Edinburgh between 28 and 30 October. A BIOS lunch was planned for Saturday 26 November at the Grosvenor Chapel and, apart from the Bernard Edmonds Research Conference in Birmingham on 18 February 2017, other possible meetings for 2017 were also discussed.

JBios 40 (Editor: Nicholas Thistlethwaite) had been published to coincide with the Cambridge Conference and the Editors for JBios 41 (2017) JBios 42 (2018) were confirmed.

On the recommendations of the Listing Committee, Council approved the listing of three historic organs and the refusal of three applications. Two recommendations were deferred to the next meeting of Council pending reconsideration by the Committee. One instrument was approved for reassessment.

It was agreed that the organ by Willis, 1888 in the Chapel of the Royal Sea Bathing Hospital, Margate (NPOR N14623), which Council had agreed earlier in the meeting should be listed should also be added to the HOARR.

The Casework Officer continued to deal with enquiries regarding funding and disposal of organs.

The transfer of the NPOR website from Emmanuel College Cambridge to the new host at the RCO had now been completed. The future cost of hosting was a further call on BIOS resources which had not been present in the past. After significant reductions recently, the NPOR backlog was currently stationary.

The next meeting of the British Organ Archive JMC would be in November 2016.

Council discussed an email from Martin Renshaw, received the previous evening, raising some points of concern. These were discussed and a response would be sent outlining the actions that were agreed.

Council meets next on Saturday 21 January 2017.

Melvin Hughes

MEMBERSHIP MATTERS

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

Mr Anthony Cairns: [REDACTED]

Mr Ian E Watson: [REDACTED]

Mr Richard Foreman: [REDACTED]

Dr J David Hart FAGO: [REDACTED]

Mr Maximilian Elliott: [REDACTED]

The Revd Canon D Quentin Bellamy MA BMus: [REDACTED]

I very much regret advising the death of two valued members. Mr Anthony Maddren of Stevenage, a BIOS member since 2011, and Mr David Gedge, MBE, GRSM, FRCO etc., for many years Organist of Brecon Cathedral, who died on July 2nd, and had been a BIOS member since 1990.

Finally, my usual plea to those of you who still owe subscription money. Time is running out, and the next subscription year begins on January 1st 2017. I'm afraid that for those of you who are still in arrears then, this will be your last BIOS publication! You've had a number of reminders and we cannot afford to keep sending publications to non-payers. If you're in any doubt about the status of your subscription, then please do contact me at membership@bios.org.uk or write to me at the address inside the front cover with your cheque, pay by direct bank transfer to the BIOS NatWest bank account, sort code 52-30-44, account number 05097169, or by PayPal through the BIOS website. Ordinary membership is £37, concessionary membership for those of a certain age is £30 (overseas £47 and £40 respectively) and student membership is £12.

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 24 September 2016.

Location	Builder(s) and Date	Comment	Grade
Church of the Epiphany, Peplow Shrops. TF9 3JR	Wadsworth 1879 IIP/12	Contemporary with church A rare surviving example of Wadsworth's work in the region	II
Witney Methodist Church Oxon. OX28 1PF	Hill, Norman & Beard 1919 IIP/23	Replaced earlier Foster & Andrews organ of 1868	II
Margate, Chapel of the Royal Sea Bathing Hospital Kent CT9 1XL	Willis 1888 IIP/15	Highly unusual design specifically related to its architectural surrounding and little altered. Now in a deplorable state and identified as 'at risk'	I
Romsey Abbey, Hants SO51 8EP	J W Walker 1858 III/P in North transept J W Walker 1888 III/P moved to North Chancel J W Walker 1995 III/P some action alterations	Re-assessment of 1997 HOC award. A very significant and distinguished organ of the period retaining 1858/88 tonal scheme, original Great Barker Lever and Choir mechanical actions	II*

Future Submission Dates:

- Tuesday 29 November for Meeting of Listing Committee to be held on 10 January 2017
- Tuesday 4 April for Meeting of Listing Committee to be held on 16 May 2017
- Tuesday 8h August for Meeting of Listing Committee to be held on 19 September 2017

HISTORIC ORGANS AT RISK REGISTER (HOARR)

Applications to have an organ placed on the Register may be made by any party with an interest in the perceived threat to the instrument in question. Eligibility is restricted to instruments that have already been listed under the Historic Organs Listing Scheme or are potentially listable. The listing panel consists of the Chairman of the Historic Organs Listing Scheme (currently Dr John Rowntree), the Casework Officer (Andrew Hayden) and the HOARR Co-ordinator (Jonathan Goodchild). Further information and a downloadable Application Form can be found at <http://www.bios.org.uk/resources/oarr2.php>

The placing of the following organ on the Register was approved by Council on 24 September 2016:

Location Post code	Building	NPOR Grade	Comment
Kent, Margate CT9 5AX	Royal Sea Bathing Hospital Chapel	N14623 I	In a parlous state. Building sold to a developer.

NEWS FROM MEMBERS

Congratulations to **Dr John Kitchen**, University Organist and Director of the Edinburgh University Singers, who was awarded an MBE for services to music in the Queen's birthday honours.

The **Victoria College of Music** (<http://www.vcmexams.co.uk>) has recently joined BIOS as a corporate member and is seeking help/advice/opinions in the preparation/revision of its syllabus for organ examinations. Members willing to help should contact Stewart Thompson, Qualifications Manager, Victoria College of Music, 71 Queen Victoria Street, London EC4V 4AY s.thompson@vcmexams.com

David Shepherd writes: A landmark event is taking place in London next January. For those BIOS members who sometimes feel like swopping Temperament, Trackers and Tuning for Tibias, Tremulants and Traps, I would commend to you the week-end of 7-8 January 2017.

The RCO, in conjunction with the Cinema Organ Society (COS) is holding the next London Organ Forum entitled 'Exploring the world of light organ music' at the Troxy, 490 Commercial Road, London E1 0HX (Stepney/Limehouse). The Troxy Wurlitzer (which was built for the Trocadero, Elephant and Castle, as the largest Wurlitzer in Europe) has been the focus of a thorough COS renovation to the tune of £350,000 over recent years, and is one of the finest theatre pipe-organs in the UK. During the Saturday day-time event, which will be co-ordinated by Richard Hills,

there will be an introduction to the theatre and organ, a rank by rank demonstration, an explanation of the sound-world of the cinema organ, including blending of ranks and the use of tremulants. It is hoped to have a Masterclass and a demonstration on playing for silent films. On the Saturday evening a concert will be performed by Simon Gledhill, whilst on the Sunday afternoon, 8th, a full film performance with organ accompaniment is planned. Further information from www.cinema-organs.org.uk

LETTERS TO THE EDITOR

Cambridge; thanks and a plea

I would like to congratulate the organising committee of the conference recently held in Cambridge for their efforts in putting on such an excellent event to mark the 40th anniversary of the founding of BIOS in that city.

May I add a final note from Cambridge that in a way sums up several aspects of discussions and presentations during the conference? In Cambridge, a city of organs like Oxford, the civic organ in Cambridge Guildhall, unlike that in Oxford remains unplayable and awaiting restoration with little likelihood of this taking place in the foreseeable future. The organ (Hill 1882, Hill, Norman & Beard 1925) was last played just over a century later in 1992. The organ has a Historic Organ Certificate, and can be added to the new Organs at Risk register. A print of it also appears in the new BIOS Freeman publication, *In search of organs*. None of these will have the slightest influence however with Cambridge City Council who have stewardship of the organ. Anne Page who was one of the last people to play it, has however retrieved a short recording of that occasion and has put it on YouTube, where it is available for all to hear. A recording is therefore the most potent of BIOS weapons for drawing attention to a neglected instrument.

José Hopkins

Peter (Fredric) Williams – a personal memoir

‘We midlands boys should stick together’, Peter once observed. Perhaps that’s why in 1990 he asked me to help produce *The Organ Yearbook*. I’d subscribed to and read ‘OY’ since it started, always admiring its intellectual breadth and uniquely international organological scope. Peter wrote nearly all the book reviews for every edition, an enormous undertaking, in addition to his academic work (then in North Carolina) and writing books on Bach and the early medieval organ among others. He also edited music, for Hinrichsen first, and then OUP and CUP. It was Cecil Clutton who on being asked to match his book on the British organ with one on continental organs suggested Peter instead, and *The European Organ* was his first major book,

published in 1966. He had previously written a few articles in *The Organ*, including one on the organ at St John, Wolverhampton, whose romantic history had sparked off his interest in the Georgian Organ. But his knowledge of German and visits to Eastern Germany, the lands of the Bachs, opened up the far wider world of organology.

Somehow he had persuaded Frits Knuf (and Cox, his wife), already well-known as tasteful and careful antiquarian booksellers, into publishing OY and *Bibliotheca Organologica* (80 volumes, finally) as well. He enjoyed an excellent working and personal relationship with them and loved visiting their quintessentially Dutch home at Buren. This overlooked the next village across a field or two, whose inhabitants' accent and dialect, Frits assured me, were different from theirs. Tiny Calvinist rural Holland and Methodist Wolverhampton may not seem to be obvious cradles of international standing and influence, but their ideals of single-minded hard work made this an almost inevitable result. Peter said he did not find writing easy, and his spare and sometimes syntactically inimitable style resulted from a hard-fought process of distillation in which every word counted. This unfortunately occasionally seemed to obscure (or was it modestly to conceal?) unexpected insights.

Peter sometimes came across as aloof, even forbidding, simply because he was so busy and had no time for small talk and glad-handing. For most of the time he left me alone too, with brief encouragements and hints, and handing on jobs such as setting the first Index to OY, compiling a descriptive catalogue of the whole of the 80-volume *Bibliotheca Organologica* (and editing two editions of these, Hamilton and Hinton) and then writing and revising for Grove 2000.

In 1996 Frits decided to retire from the strain of running the business and OY was sold to a German publisher; the atmosphere of a family enterprise dissolved. Meanwhile, Peter moved back to England to take up a post at Cardiff and was invited to become chairman of BIOS and later its president.

In February 2008 Peter altered the course of my intellectual life again with a simple question: how many organs were there in England in 1500? (No doubt many others' lives have been so influenced; it is a crucial academic skill to ask the right questions, one Peter possessed in huge measure). With his encouragement Vicki and I have been trying to answer that question 'progenitively' (as he put it) ever since, and it is with a lot of sadness that we now know that Peter will not have seen more than some of our early results. But last autumn we had already received Peter's final words of advice: 'memento mori: get done what you can while you can'.

Perhaps there are the clues: midlands Methodism, Dutch Calvinism and the attempt to defy the inevitable? Thank you, Peter; we now look forward to your last words on JS Bach whose life was also a well-crammed one in the face of *ars longa, vita brevis*.

Martin Renshaw

BIOS 40th ANNIVERSARY CONFERENCE
Magdalene College, Cambridge, September 8th – 10th 2016

ROGER PULHAM and RICHARD THOMAS

*And gentlemen in England now a-bed
Shall think themselves accurs'd they were not here*

BIOS celebrated its 40th anniversary in style by holding a three-day conference in the modern and well-appointed facilities at Cripps Court, Magdalene College. Old acquaintances met and caught up on years of gossip and very warm autumnal weather added to delegates' enjoyment. The conference proceedings were set out in an elegant souvenir programme with Andrew Freeman's photograph of King's College Chapel organ rightly on the front cover.

THURSDAY 8TH SEPTEMBER

Cambridge, BIOS and the making of History

After a brief welcome from our Chairman, Alan Thurlow, keynote speaker Nicholas Thistlethwaite presented an overview of written organ history and the part played by BIOS. As a starting point Sir John Hawkins's *A general history of the science and practice of music* published in 1776 was compared with Charles Burney's *A general history of music* published in the same year. The Henry Leffler manuscript (facsimile published by BIOS), the mislaid Buckingham notes (partly printed in *The Organ*) and the G P England notebooks portrayed instruments up to the first years of the nineteenth century. Hopkins and Rimbault published *The Organ its History and Construction* in 1855 with a later edition in 1877. The story included works probably on our shelves now: W L Sumner, Clutton and Niland, Bicknell and many volumes of *The Organ*, *The Rotunda* and of course *BIOS Journals*.

Members of BIOS by now will be familiar with the evolving understanding of organ history but its interpretation by each generation of writers also has its own interest. Nicholas Thistlethwaite considered the motivation of authors who collected details of organs for their own private interest, and those with a wider audience in mind and with opinions to express.

Although reticent about his immense contribution to the history of the organ in articles and publications too numerous to mention here, Nicholas Thistlethwaite responded to a few questions and announced his progress towards publishing a study of Gray and Davison. He suggested that each generation might revisit the 'state of the art' but more niche histories on individual topics might be forthcoming.

Treasures of BIOS

Anne Page reported recordings made for the Historic Organ Sound Archive. Of the 80 instruments long-listed for further investigation 40 were eventually recorded.

Tribute was paid to the Heritage Lottery Fund for resources, but, as this was a regional award, only East Anglia has been surveyed.

Michael Sayers is sadly retiring from the onerous task of managing the National Pipe Organ Register. This has blossomed into a most important national resource visited online by many thousands of enquirers. A new facility is planned for submissions to be made and edited directly on line by members.

John Norman explained the discovery of Hill, Norman & Beard drawings at their Lewes branch office which started the British Organ Archive collection of builders' material, order books, correspondence and drawings. After several moves the collection is now housed at Birmingham University.

Katie Pardee introduced several publications including the facsimile of the Leffler manuscript, the Positif Press issue of the second part of David Wickens's *Further Studies in English Organ Pipe Scaling* and the publication by BIOS of Andrew Freeman's photographs. She also mentioned the Bach biography by Peter Williams, Past President of BIOS, which has recently been published. The long awaited publication of Andrew Freeman's photographs *In Search of Organs: Andrew Freeman, priest, photographer, and scholar* merited a team introduction from the editor Katie Pardee. Jim Berrow, Andrew Hayden, Christopher Kent and Nicholas Thistlethwaite spoke about their involvement in the production of the book. Freeman was fortunate in having two small parishes to care for and a curate for assistance and therefore opportunity for private study, photography and scholarship. As we know from his many articles and his work on Father Smith, he travelled widely, appreciated the architectural settings of organ cases and had an eye for a good atmospheric photograph.

John Rowntree had provided a written report in absentia of the Listing Committee's work which was read by Melvin Hughes. This year five organs had been awarded Historic Organ certificates, one Grade I and two each of Grade II starred and non-starred. The *Reporter* publishes lists as they are compiled.

Historic Organs, Losses and Gains

The remaining afternoon session continued with an illustrated talk by John Brennan on the losses, relocations and gains to historic English organs. He noted 36 instruments which had been saved of which ten were relocated to Holland, one to Germany, two to France and one to Australia. Landmark projects involving BIOS were restorations of instruments in Lulworth Castle, Reading Town Hall, St James's Bermondsey, St Anne's Limehouse, St George's Southall, Thaxted Parish Church and of course the great organ of Christchurch Spitalfields. We have lost organs in Great George Street Chapel Liverpool, Preston Public Hall and the Sheldonian Theatre Oxford amongst others.

As he aptly stated 'there is a pleasing symmetry about conducting this survey of preservation and restoration, 1976 - 2016 with two projects completed in 2014 and 2015. Ever since the foundation of BIOS 40 years ago, the Council had from time to time worried collectively about the future of the H C Lincoln organ in Thaxted Parish Church (1821) and the Bridge organ in Christ Church Spitalfields (1735).'

The work of the Church Buildings Council

David Knight reported on the work of the Church Buildings Council and its predecessor The Council for the Care of Churches. Lecture notes revealed membership of the Councils from 1971 to 2011 and the themes that dominated committee time. Not surprisingly, these were listed as standards of work by organ builders, training of organ advisers, a code of practice, a national register, foreign competition, hybrid organs and the Heritage Lottery Fund. Still to be resolved were standards of organ builders' reports, accreditation and training of organ advisers. With commendable candour he described the occasional delays affecting Council's actions, conflicts of interest, consultant's fees and need for better publicity.

Recital in Trinity College Chapel by Anne Page

Before the last event of the day, members enjoyed dinner and further opportunities to catch up with colleagues and thence to Trinity and its Metzler. It would be superfluous to comment on the qualities of this instrument; suffice it say, having had long exposure to it, Anne Page was its perfect partner. We heard Sweelinck, Blow, Croft, Handel, Buxtehude, de Grigny, Rutti and Bach. It was good to hear fairly lengthy exposure to the eight foot stops and those members attending the Saturday afternoon walking tour might have been able to compare Trinity's Smith pipework with that of Pembroke, the latter quite flutey.

FRIDAY 9TH SEPTEMBER

British influences on American organ building in the early 20th century

Barbara Owen has been a member of BIOS for all its 40 years. Along with Christopher Marks, current Chairman of the Organ Historical Society, Barbara brought fraternal greetings from the Organ Historical Society in the US which has been celebrating its 60th anniversary this year. She spoke about 18th century imports, such as those of Bridge, Jordan and Snetzler. Imports continued until the turn of the century when builders in Boston, New York and Philadelphia, some British trained, began to take over. Equal temperament was beginning to be used. By the 1850s US organists would go to Germany to be trained and some Scandinavian influences were being felt. Hope Jones's symphonic ideal was exploited by E H Lemare. Ernest Skinner went to England, was disappointed by Hope Jones but much more impressed by St George's Hall, Liverpool, and became a friend of Henry Willis II. Willis's man G Donald Harrison and Vincent Willis both came to America. After World War II organs were imported from Holland, Denmark and Germany and

British tonal concepts were being taken seriously. Barbara gave us a comprehensive snapshot of transatlantic contacts and included an extensive bibliography in her hand-out.

The 1849 Flight & Son organ for Santiago Cathedral, Chile

José Manuel Izquierdo König is interested in raising awareness of the organ heritage of Latin America. He presented us with an intriguing account of this, the first large scale organ in South America: three manuals and pedal, 40 stops. A letter of Flight & Son in the cathedral archives states that it was '... to be of mahogany, protected from insects, in the Grecian or Gothic style as may be most suitable, with gilt diapason pipes in front about 18 ft wide, 23 ft high and 15 ft deep. The tone of the instrument to be full rich and powerful, in which will be developed the varied effects which were so much admired in our grand instrument the Apollonicon. The price of the instrument with packaging and the drive to the docks of London is £2,500, to be paid through the work. The cost was £3,000 in the end.

Until the 1840s the Spanish crown had supported church music which consumed about 60-80% of the budget. After independence with its financial stringency, the orchestra which had supplied instrumental accompaniment to the choir was abandoned saving, it was hoped, enough to pay for the organ. This organ went out of use in the 1960s. It was surveyed by Martin Goetze in 2007 and is, as yet, unrestored although 85% of the pipes remain.

The challenges facing organ preservationists in America

Laurence Libin spoke eloquently about the long term prospects for organ preservation, particularly in New York. The preservationists must ensure thorough documentation and a balance has to be struck between replacing an unhappy organist or the instrument. There is no government protection. With few exceptions, New York concert halls do not have organs. Difficulties include, for example, Roman Catholic churches having to be sold to raise funds, the possession of ivory (keys and stop knobs) may become criminal. The music colleges attract wealthy Russian or Asian students who have no interest in the need for preservation, similarly property developers do not see such a need. On the positive side there is an industrial archaeological aspect which is now seen as relevant. Laurence noted that in the UK HLF grants include education.

Splendid isolation? The quest for reform 1901 – 1918

Dr Nicholas Prozillo posed the question 'how did organists relate to earlier instruments and composers?' In 1954 Vaughan Williams opined that historic organs had no place on the musical scene. There seemed to be a combination of considerable ignorance and also some anti-German sentiment. The watershed was the advent of the Royal Festival Hall organ, championed by a major player in the shape of Ralph Downes. Even there Rochesson did not have an easy relationship with his colleagues at Harrison and Harrison.

Cecil Clutton – of motorcars, clocks and organs

Richard Hobson spoke knowledgeably and interestingly in his homage to Cecil Clutton. ‘Sam’ Clutton (1909 – 1991) qualified as a chartered surveyor and worked in the family firm of Cluttons. His interests encompassed vintage cars, clocks and watches as well as the organ. He owned a 10 litre Delage and a 1930 Bugatti amongst other historic motor cars, and learnt to fly with the RAF. He owned or certainly flew a Tiger Moth. He wrote more than 80 articles in the quarterly issues of *The Organ*. His 1930 article on Small Organ design is notable in that there is mention of Dom Bedos. He always wanted to know the technical details of ‘what was under the bonnet?’ He understood the concept of *mulum in parvo* organ design. He has several organs to his credit. His influential book *The British Organ* co-authored with Austin Niland was published in 1963. Richard opened a window for us on a notable and significant character in the organ world.

The challenges of commissioning new organs from abroad in the 1980s

Catherine Ennis has been closely involved with the installation of instruments by Tamburini, Rieger and Klais in the UK. Whilst acknowledging that the instruments have been controversial in a number of ways she saw her role very much as that of a musician looking for versatile and beautiful instruments on which to perform great music. Imported organs are nothing new and can enrich our native organ culture.

The pre-Reformation chapels of King’s College and St John’s College Cambridge c1544

Alex Shinn has made a study of three pre-reformation chapels, in particular King’s College, the earlier of the St John’s College chapels, Cambridge, and Eton College as well as St Stephen’s Chapel in the Palace of Westminster. By studying Henry VI’s directions for chapel arrangement and worship left in his will of 1448, as well as college documents and the Sarum rite, a picture emerges of the placing of the altars and the organ and their use in the early years of these iconic buildings.

Outcomes of creative archaeology: the three new Tudor organs

John Harper spoke of the chance discoveries of two preserved fragments of organs at Wingfield and Wetheringsett in Suffolk, as well as that at Old Radnor which present organ historians and organ builders with the most intriguing of puzzles. John, as chairman of the Early English Organ Project, worked with Goetze & Gwynn in reconstructing the Wingfield (2001; 5 stop) and Wetheringsett (2002; 7 stop) instruments as well as making a new one at St Teilo (2011; 6 stop). They have been on display at various places including Durham and Dublin and have been gifted to the Royal College of Organists. More ambitious projects are being explored and research so far has encouraged the idea that we now know enough to make the building of such an instrument a reality if funds can be found.

The aesthetic appeal of imperfect work

Dominic Gwynn, a director of Martin Goetze and Dominic Gwynn Ltd, told us that in 36 years the firm has carried out 116 projects, about one third being new organs. Dominic is writing a book on the English organ in early modern society and culture. He explained how handmade objects would not necessarily show exact uniformity, for example turned balusters would all be slightly different. Holes might be burnt rather than drilled. The master builder would make the pipes. They could look like the devil but sound like an angel. There is the workmanship of certainty or of risk, but pipes, and organ parts in the end are as good as they need to be.

A visit to King's College Chapel

Following the earlier talk on musical arrangements in the chapel we were privileged to be able to visit King's for a further talk from Alex Shinn, some discussion of a recent inspection of the case, and an account, given by Dr Christopher Batchelor, of the work undertaken by Harrison and Harrison and completed the week before our visit. We were welcomed by Dr Stephen Cleobury, Organist and Director of Music since 1982 who also closed the afternoon by playing Bach, Samuel Scheidt, Herbert Howells and Widor.

At the 40th Anniversary Dinner in Magdalene College Hall Dr Peter Williams, past Chairman and Honorary President was remembered with affection, and our guests included Mrs Rosemary Williams and Dr Cleobury. The speaker was Dr William McVicker who spoke amusingly with a fund of tall stories. Dinner was followed by a short recital in the Chapel on the organ built by Goetze & Gwynn in 2000. Alexander Hamilton, Organ Scholar at Trinity College played Bach, Muffat, Stanley and Bruhns.

SATURDAY 10TH SEPTEMBER

Norman & Beard – An Organ Building Story

John Norman was Chairman of BIOS 2006-2011 and worked on seven cathedral organs in his days as a professional organ builder. Since then his work as a consultant has included 15 new organs. He is the author or joint author of four books on organs with another one on the way. John led us through a well-illustrated story of Norman & Beard, his family firm, from their foundation in 1870 by William Norman to Wales Beard joining the firm in 1885, then to 1905 when they were the largest firm in Europe. With a second factory in London, by 1908 they had a staff of 300 and were producing 70 new organs a year. In 1916 they merged with William Hill when their younger work force left the firm to join up. John Christie of Glyndebourne bought the firm and they developed the Christie Theatre organ using Hope Jones's ideas.

The visual language of case design

Didier Grassin traced his inspiration to David Graebe. An organ, Didier said, projects an image, for example the Muller in St Bavo's at Haarlem. Its case needs proportion, detail and texture. There are the tangible attributes: verticality (think a slender and willowy model), a focal point, architecture, fluidity or curves, contrast, depth, something must be left to be discovered. Then there are the intangible attributes: tension and relief eg doors open or doors closed, asymmetry/symmetry, the space around the organ, gender and finally the designer needs to hear the client's story. Didier illustrated his talk most ingeniously and everyone at the end knew exactly how to set about designing the organ of his or her dreams.

The goal posts are always moving – a cautionary tale

John Pike Mander talked interestingly about organ restoration, what the criteria are, and how the requirements have changed over the years. Whereas a doctor should do no harm, an organ restorer should not, ideally, do anything that cannot be undone in future when we might know better. A case should be pegged and not glued. An organ restored by John now will have been in safe hands and can face the future with confidence. He finished with a plea to respect the dwindling number of pneumatic instruments which have not been electrocuted.

The conference ended with a talk by our Chairman, Dr Alan Thurlow on BIOS as an Amenity Society and the launch of the Historic Organs at Risk Register. In looking to the future – the next 40 years – he was able to illustrate the increasing significance of BIOS in the heritage field, and the importance of BIOS's standing with other national heritage and grant awarding bodies. As statutory protection for significant historic organs remains elusive a Historic Organs at Risk Register has been set up with criteria which reflect similar work in related fields of historic buildings and artefacts to draw attention to important instruments under threat.

Panel discussion

A panel discussion followed, chaired by Maggie Hamilton with contributions from Laurence Libin, Christopher Marks, Jim Berrow, John Rowntree, Alan Thurlow and John Mander and questions from the floor. The session aimed to look at the position of historic organs, and the place of the organ in general in a culture which seems no longer to value or take for granted the matters of faith, musical and artistic culture which brought the instruments into existence, and which tried to discern how attitudes might develop in the future.

After the close of the final conference session, lunch was followed by a walking tour of selected College Chapels with Dr Paul Binski and Anne Page. Organs visited were those at Pembroke College (N.P.Mander 1980 Advisor Cecil Clutton), Peterhouse (Snetzler/Hill/N.P.Mander 1964) and Downing College (Kenneth Tickell & Co. 2014).

DAVID GRAEBE (1937-2016)

It is a rare occurrence to turn the page in a daily newspaper and find yourself looking at colour photographs of two distinguished organ cases (those of Adelaide Town Hall and St Martin-in-the-Fields). Rarer still to find such photographs on an obituary page, but such an occasion occurred on 10th July when the *Sunday Telegraph* printed a full and detailed obituary of David Graebe, 'organ case designer'.

David was born in 1937 at Bexhill in the Diocese of Chichester and at a young age was sent to be a chorister in the Cathedral choir, boarding at the Prebendal School. The Organist at that time was the colourful personality of Horace Hawkins who, earlier in his career, had served as Organist of St George's Anglican Church in Paris. There Hawkins became friendly with the French titulaires of the day, and with Widor in particular, to the extent that the great man (from whom he had had lessons in 1913) became a lifelong friend and godfather to Hawkins' daughter, Ann (her other godparents being Siegfried and Winifred Wagner!). He also dedicated an anthem (a setting of Ave Verum Corpus) 'à Monsieur Hawkins'. At Widor's funeral in 1937, apart from relatives only Hawkins was invited to sprinkle holy water on the coffin. The following year, when he was 58 and nearing retirement from his post of Director of Music at Hurstpierpoint College, Hawkins was appointed Organist at Chichester. He remained there throughout the war years and until the arrival of John Birch in 1958. Once in post, Hawkins introduced into the choir's repertoire many works from the French tradition, something which at that time was virtually unheard of in English choral foundations. One of these was the Widor Mass for two choirs and organs in which, in accordance with Widor's original concept, he used ordinands from Chichester Theological College to make up the unison choir of men's voices. How many cathedrals at that time would have permitted their choir to sing a setting of the Mass using the Latin text? 'Hawkey', as he became affectionately known, was also noted for having arranged in the Cathedral (in 1944, during the war years) the première British performance of Poulenc's Organ Concerto, a concert reported in the national press by Felix Aprahamian.

I hope I may be forgiven, in an article on David Graebe, for beginning by paying such attention to Horace Hawkins, but the truth is that from day one in the choir the young David became totally hooked on the organ and the choral tradition. He was entranced by the personality of Hawkins, a figure he came to revere, and enthralled by the music he found himself performing as well as by Hawkey's renowned gifts as a liturgical organist and improviser in the French style. In David's own words, 'I immediately took to it like a duck to water' [such that] 'I wrote to my parents to say that I did not want to come home for Christmas'. Underpinning all this was his love for the sound of the Chichester organ and the vista of its fine case, designed by Arthur Hill in 1888 to replace the Rhenatus Harris main case and Byfield chair case

that had been destroyed in 1861 when the central tower and spire collapsed. David was very proud that, in his last year at Chichester, he was made Head Chorister.

After leaving the choir, David went on to Cranbrook and then to study at Brighton College of Art. Thereafter he joined a local architectural practice, followed by a period in Croydon where he worked on the construction and refurbishment of prisons. Whilst this earned him a living it certainly brought no aesthetic satisfaction to his creative mind. However, the course of his life was to change abruptly through a chance meeting with Robert Pennells. Pennells had recently taken over at Walker's and was shaping a new direction for the work of the firm, with the emphasis very much on the building of new organs. This brought about a transformation in David's life, and the chance to use his gifts to design organ cases. After some early projects it was in the 1980s that his talents came to be fully realised. He designed cases for the two new organs at Lancing College (the Chancel Frobenius and the west gallery Walker), together with St Chad's Cathedral (Birmingham), All Saints' (Northampton), St Martin-in-the-Fields, the City of London School, the Parry Room at the Royal College of Music and St Dunstan's Church (Mayfield). Overseas, he designed cases for Our Lady of Angels (Worcester, Massachusetts), Adelaide Town Hall and Breck School (Minneapolis). Later, David Graebe moved on from Walker's and worked freelance, designing cases for builders such as Austin Organs in Connecticut (Grace Church, Brooklyn Heights), Kenneth Jones (Rugby School Chapel) and Nicholson's (Christchurch Priory).

In 1980, at the time of my own appointment as Organist, David was Treasurer of the Chichester Cathedral Choristers' Association, and our paths crossed for the first time at Committee meetings. David had just designed the case for the lovely chamber organ that now resides in the Lady Chapel and is frequently played for the services held there. The instrument (six stops, all except one being divided at middle c) had to be very cleverly designed in order to fulfil the brief of John Birch that the instrument should be movable, totally contained within its case (including the blower) and that the player must have a clear view over the instrument in order to be able to see and follow the directions of a conductor.

There was no doubt that David had set his heart, too, on Walker's gaining the contract for the restoration of the Cathedral's main organ (abandoned as unplayable in 1972 and by that time silent for eight years, services being accompanied on an Allen electronic organ). There had been great uncertainty as to what would happen to the pipe organ, and I recall David showing me some drawings he had produced of the organ redispersed into the triforiums on either side of the Arundel Screen, with cases on the north and south sides and a console in the centre, rather akin to the layout at Westminster Abbey. However, prior to my arrival at Chichester, the Chapter had appointed Michael Gillingham as organ adviser and there was now no doubt that what was to take place would be a reworking of the Hill organ, based on

the existing pipework and the Arthur Hill case. David was deeply disappointed when the contract was not won by Walker's and it took many years for him to come to terms with it, if indeed he ever did.

David, who never married, lived on his own at Sedlescombe in East Sussex. He was a fascinating and interesting character but in his later years became increasingly reclusive. At one stage he had an organ in the house, but later passed that on. He was, however, devoted to his collection of clocks and to his garden, in which he had built himself a narrow-gauge railway with a locomotive he called 'Henry'. He was perhaps fortunate that the emergence of his talents and his chance meeting with Robert Pennells came at exactly the right moment when, for the first time for many a long year, there was to be a renaissance in this country of the designing and building of new organs and the provision once again of architectural organ cases rather than 'post and rail'. While individual cases designed by David have won great praise and been widely appreciated it is only now, after his death, that we are able to focus on the overall quality of his designs and work, and the extent of the legacy he has left. There can be no doubt that, within the specialised area of organ case design, he will be remembered for the way that his work now enriches and adorns so many buildings. His name will live on. In his quiet and very modest way, he would be very pleased to know that.

AT

A SEA-BATHING WILLIS IN NEED OF A BATH

DAVID SHUKER

The Royal Sea Bathing Hospital was founded in Margate in 1791 and underwent significant enlargements in the late 19th century as a result of large endowments. Most notably in the early 1880s, Sir Erasmus Wilson, President of the Royal College of Surgeons and director of the hospital gave £30,000 that included a sum for a chapel which was designed by James Knowles and built in 1883. Sir Erasmus Wilson died in 1884 and the Willis organ installed in 1888 was dedicated to his wife's memory. A postcard from the beginning of the 20th century shows a striking interior with the organ just visible in the chancel.

The hospital was eventually taken over by the NHS and closed in 1995. The site was sold for development and the main buildings were converted into residential accommodation. The chapel is a Grade II listed building but has had a chequered history under a previous owner. At some point the stained glass windows on the north side of the chapel were stolen and the open frames were not adequately sealed over a prolonged period leading to infestation by pigeons. It would appear that no attempt was made to protect the organ at that stage.

The chapel organ is sited on the north side of the chancel and has been built in such a fashion as to fit harmoniously with the available space. At first view the arrangement of the organ is not obvious but on closer inspection it is laid out on fairly traditional lines. The Great windchest is located above the console (which is itself at right angles to the chancel) and the Swell chest and box is on the same level. The width of the arch in which the organ is located means that there is a generous access way for tuning both sets of pipework and which would also have allowed light from a north facing window to come through the centre of the casework. The façade pipes on the Great side are winded by conveyances and the matching set on the Swell side are non-speaking. The action is mechanical to Swell and Great and pneumatic to the Pedal bourdon. The reservoir and feeders are located behind the organ in a small chamber where the original pumping handle is also to be found. An electric blower is also installed (but currently disconnected from power). Access to the action at the rear of the console is gained through a large hinged panel (which has, unfortunately, been left open for a very long time). A short passageway under the Swell leads to the clergy vestry.

The overall layout of the organ makes all parts of action and pipework very easily accessible which is often not the case in other instruments. However, the very open layout means that years of pigeon infestation have resulted in a great accumulation of droppings and carcasses leaving the organ in a totally unplayable and extraordinarily filthy state. Nonetheless, the organ appears to be in its original configuration with all of the pipework still in place and seems to have been maintained by the Willis firm for most, if not all, of its existence. The apparently total lack of regard for the organ over many years has left it in a very parlous state.

The keyboard flap was left open for a long time and the Great keyboard has become encrusted with bird droppings. Even if cleaned the keys are likely to be stained – the Swell keys were, fortuitously, protected. Similarly, the pedal board is heavily covered with droppings and other detritus. The stops are arranged in a typical Willis layout and appear to be original (one label is missing and is probably somewhere on the floor). The manual and pedal action is easily accessible through a panel at the rear of the console but this had obviously been left open for many years resulting in much fouling of the mechanism.

The Great pipework, being unenclosed, is covered with bird droppings but appears to be all present. The Swell, in contrast, appears to have been kept closed and the pipework thus protected. As noted above, there is a generous passage board between the Great and Swell divisions with a concussion bellows at the rear, all thoroughly encrusted.

The feeders and reservoir are mounted on a frame well above floor level and the whole arrangement is located behind the bourdon pipes at ground level and a blower has been fitted inside the frame. It is not possible to gain access to examine the blower due to large amount of detritus – dropping-encrusted kneelers appear to have been deposited into the chamber.

The current, and apparently original, specification of the organ is to be found on the

National Pipe Organ Register (N14263) as follows:

Pedal	30 notes		
	1	Bourdon	16
Great	56 notes		
	2	Open Diapason	8
	3	Claribel Flute	8
	4	Dulciana	8 TC
	5	Principal	4
	6	Flute Harmonique	4
	7	Fifteenth	2
	8	Clarinet	8 TC
Swell	56 notes		
	9	Open Diapason	8
	10	Lieblich Gedackt	8
	11	Salicional	8
	12	Vox Angelica	8
	13	Gemshorn	4
	14	Flageolet	2
	15	Cornopean	8

The 1888 Willis organ in the Chapel of the Royal Sea Bathing Hospital is notable in several ways:

1. It appears to be in its original condition and thus represents an interesting surviving example of an organ built by one of the foremost builders of the Victorian era.
2. Its unusual layout is a direct consequence of the location of the organ in the north side of the chancel (i.e. a window above the organ and access to the clergy vestry) which means that it fits in coherently with the overall architectural and decorative style of the interior.
3. Even in its current parlous state the organ could be fully restored and would be a fine musical instrument. Although it is not a recital organ, being designed primarily to accompany chapel services, it would doubtless find many uses to accompany choral works and as an ideal teaching instrument. Hubert Crook noted in 1931 that the Chapel had 'a little gem of an organ' and being 'lofty and remarkably free of sound absorbers ... the effect is amazing, and one would expect to find a much larger instrument' (*The Organ*, Vol XI, No 42 (October 1931), p. 123).
4. The very generous and spacious layout of the organ would make it almost uniquely accessible for outreach activities e.g. school and other groups who would be able to see the inner workings of an organ.

There is some significant local interest in restoring the chapel to public use, possibly

as a concert venue. It is to be hoped that this unique example of a small Willis organ from an age of great optimism and confidence will get the attention it richly deserves, and be cleaned (if not actually dunked in water!) and restored to its former glory. The somewhat inglorious recent history of the organ underlines the grave risks of leaving valuable historic instruments in unused buildings – fortunately, at least in this case, there has been no loss of pipework or other gratuitous damage – and provides a prime example of an organ at risk that has become the first entry in the new Organs at Risk Register.

THE KING'S MYSTERY

JOHN NORMAN

Just over sixty years ago, W L Sumner, writing about the organ in King's College Chapel, Cambridge, stated that 'the cases of Thomas Dallam's organ of 1605 (sic) survived the Civil War'. This was the received thinking at the time, corrected in the 1996 publication of Stephen Bicknell's book *The History of the English Organ* and further underlined by Nicholas Thistlethwaite's detailed account in *BIOS Journal* 32 (2008), from which much of the following data is taken. There is clear evidence that the 1606 organ was not located on the Pulpitum, as now, but was placed in the third bay from the east end, facing west, needing only one case front. Furthermore, the surviving archives suggest that it had five towers, like the Dallam case now in Tewkesbury Abbey.

It is obvious then that neither the present front case nor the present back case dates from 1606. When did they arrive? Dallam carried out significant work on the organ in 1613. The organ was nearly new so this was more likely to have been alterations rather than repairs. Perhaps he moved the organ to the screen in 1613, perhaps coinciding with removal of the altar from its Elizabethan sideways placing to the traditional location at the east end?

Did the 1606 case go with the organ to the screen? Almost certainly. We tend to think of organ cases as separate structures but in the seventeenth and eighteenth centuries the case was an integral part of what we now call the organ's 'building frame'. Replacing both the case and frame would have been a major task, especially as we know that Dallam spent only eight weeks on the job and although a cabinet-maker assisted there are no accounts of payments to decorators for gilding.

Thomas Dallam's son Robert is recorded as carrying out repairs in 1635. Perhaps this was a cleaning, twenty-two years after the organ was moved? Even in 1635 twenty-two pounds would not have been nearly enough for a new case. It seems probable therefore that the 1606 case survived on the screen. It would only have had

a plain back, facing west but, even nearly fifty years after 1613, that was all that was considered necessary on Robert Dallam's 1664 organ in Norwich Cathedral. The next happening was that the organ was dismantled in 1643 and stored for safety. However the case was left until the following year when 'the Orgaine case' was taken down. Was this the main case or just the chair? One hundred years later it was believed that the main case was never taken down.

After the restoration of the monarchy in 1660 there was great haste to get everything back to normal. We know that Robert Dallam and his son-in-law Thomas Harris were chasing all over the country trying to keep their clients happy. In Cambridge, Lancelot Pease was a local organbuilder who supplied a new Chair organ in 1661, presumably because the Dallam one had been lost during the Commonwealth. It seems likely that Pease also reassembled the Dallam Great organ, including the 1606 main case. After Pease left Cambridge for Dublin in 1664, his business seems to have been taken over by Thomas Thamar. Thamar was paid substantial sums in 1674-77 for 'erecting the higher organ'. This suggests that the hasty reinstatement of the Dallam instrument in 1661 had not been entirely satisfactory and that Thamar had been engaged to replace it - taking him three years!

It seems at least possible that this included a new case. The Fellows of Kings may have felt that the tall 1606 case obstructed the view of the fan-vault too much. Perhaps, having seen Robert Dallam's 1662 case at Windsor with its low centre and perspective effect (see right), they decided that they wanted a copy. They might nevertheless have been attached to some of the fine figure carving in the original case and insisted on its re-use. This case, it is suggested, would not have faced west, as now, but have been the only organ case, facing east. The instrument would still have had a plain back.



Then along comes fresh blood in the shape of Renatus Harris, Robert Dallam's grandson, then aged about 34. Thamar had died in 1685 and in 1686-8 Harris was paid £450 for 'erecting a new organ'. This was only a decade after Thamar's contract. Possibly this was because Thamar's work had not been mechanically satisfactory. More likely, Thamar had not been young, even in 1674, and his provincial stop list had probably been seriously out of date at a time when tonal design fashion was changing rapidly. Sadly, we don't know exactly what Harris did for his money. It wasn't enough for a completely new two manual organ and we do know that he kept at least the case of Lancelot Pease's chair organ (which had not

been made by Pease but by a separate cabinetmaker). Harris was clearly busy in Cambridge; it was almost certainly Harris who supplied an organ to Jesus College Chapel in the following year, 1689. After various vicissitudes the case of this organ survives in the church at Little Bardfield, Essex (see photo below). It looks very similar to the present main east case at Kings, even if much smaller. There was yet another case to this design, well authenticated to be by Harris and also made in the same year, 1689. It was in Norwich Cathedral. The three cases must surely be by the same hand.

But what about the Dallam-like case that had arrived at the time of Tamar's work? It would seem that it was fairly common after 1660 to put plain backs on organs on screens, just the same as if they had their back facing a wall. As noted above, the 1664 Robert Dallam organ in Norwich Cathedral had no back case. However, in 1689 Harris added a back case to the Norwich organ - perhaps because he had just done exactly the same thing at Cambridge? Of course, for whatever reason - console space perhaps? - Harris had put his new case on the front of his new organ and demoted Thamar's case to the back.



One would have hoped that this year, whilst the King's organ was dismantled, it would have been possible to undertake some scientific dating of the cases. As it has not been possible, perhaps the above speculations may be some small substitute.

REVIEWS

***Changing Churches: A Practical Guide to the faculty system* Charles Mynors.**
ISBN: 9781441156433 Bloomsbury 2016. 464pp. Paperback RRP £40.00

When I had to understand how the faculty jurisdiction of the Church of England worked some 30 years ago, the tools available were limited: an out-of-date copy of Halsbury's Laws of England, legislation ordered from HMSO and case reports that were hard to access for a non-lawyer. Great steps forward were made a few years later with the publication of Newsom's Faculty Jurisdiction of the Church of England (although the author had a clear penchant for cases where he had sat as judge), and then in Hill's magisterial Ecclesiastical Law.

Nowadays, life is much simpler: the legislation and case reports are available online, and to crown it all there is an excellent guide in the shape of *Changing Churches*. The author is well qualified to write this book, not only is he the author of text books on planning and listed buildings law, but he is also a planner, chartered surveyor and diocesan chancellor. He has coal-face experience too, being a churchwarden and having fund raised and project managed a major reordering at his own church. It is a thoroughly practical book, with flow charts and cartoons, and good introductions to difficult areas such as disabled access, pew removal and music in churches. Its publication is timely, shortly after the recent revisions to the faculty jurisdiction rules. This very readable book is no simple guide, but it is not as comprehensive as it might have been; I would have welcomed a fuller index of statutes and cases, which was presumably omitted because of space constraints.

On organs, there are some welcome references to BIOS as a source of advice on organ matters. More sobering is the comment that, while proposals to replace pipe organs with electronics are considered on their merits, many cases are granted a faculty. Therefore where Diocesan Advisory Committees and organ advisers are dealing with a controversial case, they will need thoroughly to understand the principles by which consistory courts consider disputed faculty petitions, and prepare good and persuasive evidence. *Changing Churches* will therefore be vital to the education of DAC Secretaries, members and advisors. Let us hope that well-thumbed copies (or Kindles) are passed around DAC meetings.

Jonathan Goodchild

Händel: *Organ Works*

Compiled after the Urtext of the Halle Handel Edition by Siegbert Rampe
Publisher: Bärenreiter BA112262 £20.50

This volume contains those pieces preserved in either Ms. or printed sources that

mention the organ as a medium of interpretation. It contains 13 Fugues, a setting of *O the Pleasure of the Plains* from an autograph Ms. and a setting of *Jesu, meine Freude* also from an autograph Ms. Since it is based on the HHA edition this volume offers no new pieces and omits a detailed critical commentary, which is to be found in the HHA.

The Ms. set of 12 Fugues, originally copied as *XII Fuge's for an Organ or Harpsicord*, comprises the six which were finally published by Walsh in 1735 in *Six Fugues or Voluntaries for the Organ or Harpsichord* plus a further five which had been published in 1720 as part of the *Suites de Pieces pour le Clavecin*, being part of Suites nos. 2-4, 6 and 8. Fugue no. V in this volume is presented in two versions, one in doubled note values. Only Fugue no. XII in F remained unpublished in the composer's lifetime. The first ten of these twelve Fugues, entered in a different order, were also included in a Ms. compiled 1717-18. The final Fugue published in this volume is the piece in E that concludes Voluntary 26 in the Southgate Ms. at the RCO Library (the preceding two movements being Stanley's *Voluntary in E minor* Op 6 no. 9).

The authorial arrangement of the short *Oh the Pleasure of the Plains* contains instructions for pedals, but still poses performance problems for the player to resolve, and the three-voice chorale setting of *Jesu, meine Freude* with the melody in the alto is more of curiosity value.

The introduction lists the sources in which the pieces can be found with a few special comments on the set of XII Fugues and gives their order in the two prime Mss. consulted. The specifications of the organ at Salisbury Cathedral in 1710, and at St Paul's Cathedral, London 1695-7, are also given; perhaps the disposition of an instrument of ca. 1735-50 would have been of help. The critical commentary gives only the sources for each piece. The edition is of great use in bringing the XII Fugues together under one cover and including plausible alternative readings in the main text.

George Frideric Handel: 6 Fugues for Keyboard

Editor: Christopher Hogwood

Publisher: Ut Orpheus ES48 19.95 Euros

Available from: www.utorpheus.com

The *Six Fugues or Voluntaries for Organ or Harpsichord*, published in London by Walsh in 1735, are very well served by several good modern editions (see above for the latest) but far less well-known is the Ms. version made of them by Gottlieb Muffat, the organist of the imperial Viennese court, who copied both them and also Handel's *Eight Suites for Harpsichord* (*Suites de pieces pour le clavecin*) of 1720,

and added a large number of ornaments in addition to making several small alterations to Handel's original score. A quick glance comparing any page of this modern edition of the Muffat Ms. with one of the other editions in regular use will reveal the extent of the additions.

The subtitle reads: 'Mises dans une autre applicature pour la facilité de la main' which refers to the improved layout between the staves and the clarification of part-writing; Muffat's Ms. is also on two staves but utilises C clefs (despite his acknowledging in the preface to the *Componimenti Musicali* of 1739 that the use of so many clefs proved too challenging for many players) whereas the Walsh printed edition uses only the treble and bass clef as used today. Of great assistance is a thorough discussion of the complex ornaments and the signs used to facilitate their execution, including a facsimile of Muffat's tables from his publications of 1726 and 1739 (which offer examples of how to play the ornaments but do not name them, unlike contemporary tables across Europe); by playing the many added ornaments the player may well have to reconsider the appropriate tempo to ensure that they sound with clarity. The difference in interpretation according to Muffat (the usual continental form) of the sign for what in England was called a Beat should be borne in mind.

In this Ms. Muffat adopts a different order to the Walsh print and to various Mss., but as in his own Ms. collections of 32 Ricercars, 19 Canzonas and 24 Toccatas and Capricci (all published by Diletto Musicale, Doblinger), there is no attempt to follow the order of the Church Tones.

In addition to the discussion on Muffat's ornaments the introduction contains an excellent commentary on the probable origins of this Ms. collection and its use of clefs as well as discussing the revised order of the pieces. There are also comments on Handel's extensive borrowings from Muffat's pieces and on other works by Handel in which some of these fugues appeared. The extensive critical commentary provides details of the sources, and a comprehensive list of textual variants between Muffat's Ms. and other sources of these Fugues makes fascinating reading. Muffat corrected most misprints from the 1735 print, yet others remain, and rather intriguingly some of Muffat's writing introduces serious grammatical errors! This important edition should be examined carefully by all keyboard players who perform these fugues.

John Collins

In Search of Organs: Andrew Freeman, priest, photographer, and scholar

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CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE 2017

Proposals for papers are invited for the British Institute of Organ Studies Bernard Edmonds Recent Research Conference to take place on 18th February 2017 at the Barber Institute, Birmingham University.

Proposals should present some recent research into aspects of organ history, including music and performance. A broad range of subjects is encouraged and papers on organs and organ builders, including British organ-builders working overseas and organs built in Britain by foreign organ-builders, will be welcomed alongside papers more broadly based.

Papers should be around twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged. Students are encouraged to apply for short slots if they wish to present initial research findings.

Proposals will be reviewed by members of BIOS Council and the authors of successful proposals will be notified as soon as possible.

A summary proposal of 200 words, along with a brief biographical note, should be sent by 30 October 2016 if possible, but enquiries are welcome any time.

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FORTHCOMING BIOS MEETINGS

Saturday November 26th 2016 12.30 for 1.00

Grosvenor Chapel, South Audley Street, London W1

The BIOS Lunch

A three course lunch including wine and drinks. Cost £30

A social occasion for members, wives, partners and guests; all are welcome.

Numbers limited to about 25. A menu and request for payment will be sent to those who reserve places with the meetings officer by Monday 14th November.

Contact me directly - hbsrnh@aol.com

Saturday February 18th 2017

Barber Institute of Fine Arts, University of Birmingham

Bernard Edmonds Research Conference

Please see the Call for Papers opposite – early response encouraged.

We hope to publish the programme in January.

Saturday April 29th 2017 10.30 for 11.00

AGM and day conference at St George the Martyr, Borough High Street, Southwark, London SE1 1JA

An organ originally built by Jordan in 1720, (his workshop was nearby), many subsequent rebuilds. The church is launching an appeal to restore and reconstruct the organ. We hope that Dr William McVicker and Dominic Gwynn will contribute, amongst others.

Saturday July 8th 2017

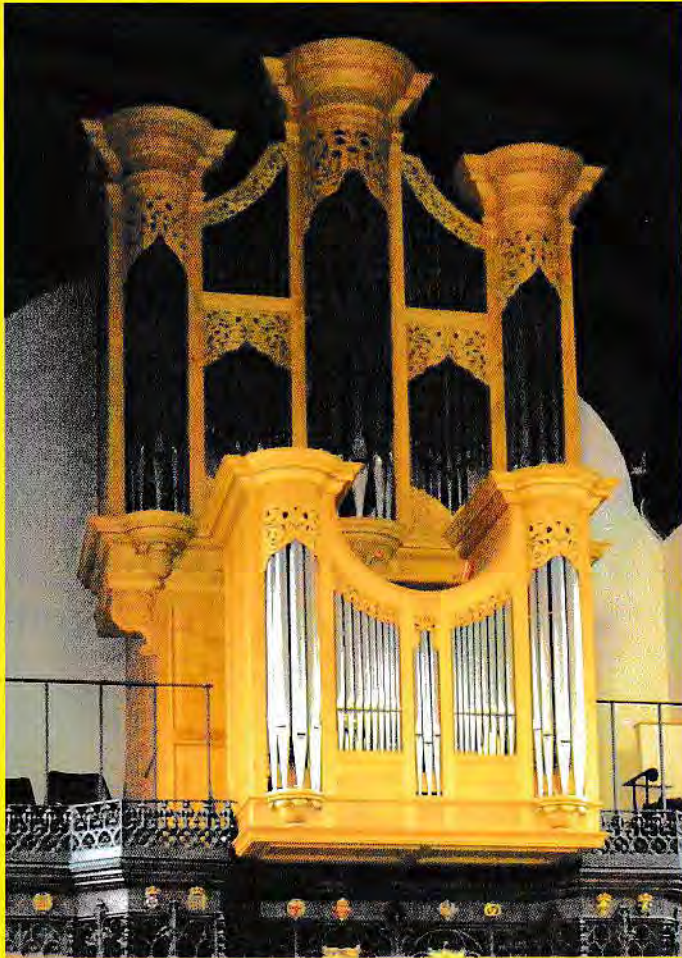
Day Conference at St Mary's Church, Bleasby, Nottinghamshire

'A most elegant and beautiful instrument' – John Marsh's house organ 'rediscovered'.

September 2017

We hope to arrange a Cavaillé-Coll day with visits to Manchester Town Hall and the Parr Hall, Warrington.

The Meetings Officer welcomes proposals for day events at any time. Details will be published on the BIOS website as they become available and in the *Reporter*. Bookings can be made on-line (except for the lunch) or on the forms published in the *Reporter*.



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.