

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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BIOS SUBSCRIPTIONS

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

Cover photos, Front: *St Elizabeth, Scarisbrick. Ainscough 1889, case by P P Pugin* (Photo Graham Jones). Back: *Detail from design for a case for St Saviour, Chelsea by Ernest Geldart*. See article on page 16..

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FROM THE CHAIRMAN

A new initiative, agreed by Council in September and currently being implemented, is seeing fruition in the gradual expansion of items available for sale through the BIOS webstore. The store was originally set up for the purpose of marketing the items that are home produced - The Leffler Book, The Freeman Book, the HOSA CD, plus current and archive copies of the *BIOS Journal*. To these we are now in the process of adding further items, independently produced, that are considered to be relevant to our charitable aims and of interest to members. For these products BIOS will be paid a commission on each sale. The first new item, available since the end of November, is the 2019 Star Organs of Britain calendar produced by Andrew Hayden. So, even though it will be January by the time you read this, if you haven't already obtained a calendar for 2019 there is still time to visit the webstore and order a copy! In due course John Brennan will be adding some of the publications he has issued through the Positif Press and David Shuker will be promoting volumes from his own imprint, At the Sign of the Pipe. It is the hope of Council that the wider range of goods available through the webstore will encourage not just our own members, but also the wider public, to make more regular visits to our website.

Although we cannot yet class our web sales as 'big business', they do already make a useful contribution to BIOS funds, and we hope that this will increase in the future. Monitoring of our sales during 2018 has revealed the surprising statistic that only fourteen percent of the orders came from BIOS members. As a result of this discovery we have now adopted the practice of including a BIOS membership leaflet with each parcel dispatched, in the hope of gaining new recruits to our ranks. It was also interesting to note that, in addition to orders from the UK, a surprising number came from abroad. During the year, orders were despatched to Australia, Belgium, Denmark, Germany, Italy, the Irish Republic and the USA. We believe that many of these were as a result of the publicity given to the webstore products on Facebook and Twitter, thanks to the initiative of Jamie Singleton our social mediator coordinator. I have said to members on several occasions that, if we are to survive and prosper as an organisation, it is vital that we communicate with the younger generation and with those who increasingly communicate through the social media. There are many of us, and I include myself in that number, who are unlikely at this stage of our lives to embrace the new technology beyond the simple use of emails. However, as these sales figures demonstrate, Facebook and Twitter are powerful forces in the modern world. We may not wish to make use of them ourselves, but if we exclude others by not making use of them as an organisation, we do so at our own peril. May I offer special thanks to Jamie for the work he does for us. He is not a BIOS member, but became interested in and fascinated by organs as a result of working as an HLF project co-ordinator on a scheme that involved the restoration of an organ. In that capacity he happened to be present at a BIOS AGM a few years ago and, having heard my impassioned plea, stepped forward afterwards to offer his services. We are indeed grateful to him for his initiative. Jamie attended part of our

Council meeting last September, and indicated on that occasion that he would like to recruit a BIOS member (a user of Facebook and Twitter) to work alongside him. If any member is interested in helping in this way, please get in touch with me.

As I write this column we are still in the weeks leading up to Christmas and have just had our annual BIOS Christmas Lunch, held in the comfortable setting of the parish room of the Grosvenor Chapel. It was as always a lovely meal and a most enjoyable occasion. Our thanks go to Richard Hobson, our Meetings Officer for arranging this, and indeed all the other meetings we have had during the course of the year. Much work is involved in planning these and setting them up. At the back of this edition you will find details of, and the application form for, our first event of 2019, which is the annual Bernard Edmonds Research Conference held in the splendid setting of the Barber Institute on the main campus at the University of Birmingham. It is always an enjoyable and stimulating day, during which members and others present a sequence of short papers on organ related topics into which they have researched or are researching. Each paper lasts for about twenty-five minutes, allowing a short time at the end for questions. A buffet lunch is included in the price, and transport is easy. If coming by car it is possible (being a Saturday) to park near the Institute. Travel by train is straightforward as the University has its own railway station - just two stops on a local train out of Birmingham New Street. When leaving the station, turn left onto the campus and keep walking in a straight line past the central clock tower and on to the far side (a four minute walk). The Barber Institute is on your left. If you haven't been to one of these events before, why not consider supporting it this year? I always enjoy turning up at the ticket office at Chichester and asking for a ticket to 'University'. This perplexes the official on duty, until you persuade them to type 'University' into the machine. 'Oh', they say with surprise, 'there is a station in Birmingham called University'. It's nice to be one up on them for a change!

Alan Thurlow

FROM THE SECRETARY

BIOS Annual General Meeting

Saturday 9 March 2019 at The Chapel, King's College London, Strand Campus, Strand, London WC2R 2LS.

Notice is hereby given that the Annual General Meeting (AGM) of the British Institute of Organ Studies will take place on Saturday 9 March 2019 at The Chapel, King's College London, Strand Campus, Strand, London WC2R 2LS at 14.00 hours.

The AGM forms part of the programme for the Day Conference at King's College Chapel. All members whose subscriptions have been paid are entitled to attend the AGM (free of charge) and to vote. Council hopes that many will wish to include their attendance at the meeting as part of their support for the whole day event.

Elections

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

- Treasurer
- Secretary
- Membership Secretary
- Meetings Officer
- Casework Officer
- 5 Ordinary Members of Council

Clause 7.4 of the Constitution states: 'Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council'. Clause 7.5 states: 'the name of each member nominated under clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate's consent to serve, if elected'.

Nomination forms for officers and ordinary members of Council are obtainable from the Secretary, Ashcroft, 10 Ridgeway Close, REIGATE, Surrey, RH2 0HT (Tel: 01737 241355) e-mail: secretary@bios.org.uk

Proposed Changes to BIOS Constitution

Clause 18.1 requires that changes in the BIOS Constitution should be agreed by a two-thirds majority of those present and voting at an Annual General Meeting of the Society. Notice is hereby given that changes to the Constitution relating to Trustees and Finance will be proposed at the Meeting.

Our Independent Examiner has pointed out that there was unclarity in the existing Constitution in respect of who is a Trustee. The proposed amendment below makes clear that all Members of Council are Trustees.

The existing Constitution also does not reflect current auditing/accounting practice and the proposed amendment below corrects this.

The proposed changes are as follows:

Paragraph 6. Trustees

6.1 The property of the Society both real and personal shall be vested in the Officers and other Members of the Council who are Trustees of the Charity (as defined in the Charities Act 2011). The property of the Society (to include bank and cash) shall be dealt with as the Council may from time to time direct by resolution, and recorded in the minutes.

6.2 Trustees shall be entitled to be indemnified against risk and expense out of the Society's property.

6.3 Trustees shall hold office for as long as they are Officers or Members of the Council.

6.4 Trustees shall represent the Society in any litigation.

Paragraph 13. Finance

13.7 The accounts shall be reviewed at least once a year by an Independent Examiner elected at the Annual General Meeting and the Independent Examiner if satisfied shall sign a report to that effect.

13.8 An Independently Examined statement of the accounts for the last financial year shall be submitted by the Council to the Annual General Meeting of the Society.

BIOS Council (September 2018)

BIOS Council met at the Grosvenor Chapel, 24 South Audley Street, London, W1K

2PA on Saturday 29 September 2018. Eight members of Council were present. Nicholas Thistlethwaite (BIOS President) and John Norman (Webmaster) were also in attendance.

The Chairman welcomed Jamie Singleton (Facebook Co-ordinator) who reported that the BIOS Facebook page now has 1237 followers (and said previously that the Twitter page had 250 followers). Both social media accounts were gaining recognition amongst the other well-known organ institutions - we were often copied in to posts by the RCO, *Organists' Review* and the Incorporated Society of Organists also shared our posts. These networks were big and go beyond our direct followers. However, Jamie's view was that they were under-utilised and Council undertook to attempt to feed in more material and to attempt to identify a second person who was engaged with developments in the organ world and who was good with social media to assist.

Copies of the General Data Protection Regulation (GDPR) Privacy Notice and Consent Forms had been sent by the Secretary to all BIOS Members (except non EU) either via MailChimp or hard copy in May 2018. Whilst many copies of the Consent Form had been returned a significant number were outstanding and a reminder was needed.

The Treasurer reported that on the income side, subscriptions stood at £16,250 (to which Gift Aid will be added), income and expenditure on Conferences were approximately in equilibrium. On the expenditure side, the largest single costs in a year (excluding NPOR) was the *Journal* which had yet to be paid for in 2018, but the cost of the *Reporter* and other running costs were running at the customary level for this point in the year. On the NPOR Fund the total income in 2017 was £8,658 and while it was difficult to forecast the flow of one-off donations, the forecast for 2018 was for around £9k.

The Membership Secretary reported that six new members have joined BIOS since the beginning of June 2018. On 1 August 2018 a final email sent giving a deadline date of 20 September 2018 (after which non-payers would not receive any further publications) had resulted in the payment of some arrears.

The Publicity Officer reported that BIOS advertisements continued to be placed in *Organists' Review* and *Choir and Organ*.

The Meetings Officer reported on the very successful Residential Conference at St Andrews in July 2018 and outlined plans for forthcoming Conferences in the rest of 2018 and 2019. Whilst no Residential Conference was planned for 2019, there were two possible weekend Conferences at planning stage: Manchester and a further OrganFest in Cardiff (6 to 8 September 2019).

The Publications Officer noted that *BIOS Journal* 42, 2018 had been delayed but steps were being taken to avoid similar delay in 2019. The *BIOS Reporter* Editor noted that the October 2018 issue was with the printers and that an encouraging element of this issue was the number of Letters to the Editor.

On the recommendations of the Listing Committee, Council approved the listing of eight historic organs and accepted the recommendation for refusal of six applications. One case was reassessed leading to an award. The Listing Committee

was asked to reconsider one recommendation for refusal.

An application to add an organ to the Historic Organs at Risk Register (HOARR) was considered and Council approved the listing of the organ and agreed that the organ should be added to the Historic Organs at Risk Register.

Council noted that a number of organs had been notified to BIOS which were being processed by the Casework Officer.

A report by Mark Venning (the NPOR Link to Council) noted that the NPOR backlog, which has been improving markedly, was stable at present and it was expected that the improvement would continue.

The Heritage Adviser reported on recent developments including the informal agreement by the Joint Committee of the National Amenity Societies to seek comment from BIOS on planning applications and developments affecting BIOS listed organs.

The report on the British Organ Archive (BOA) noted that the work of auditing the contents of boxes in the Archive was continuing and that the project had identified the need for re-packaging of papers currently held loose in order to preserve them in the best possible conditions. Council agreed that the Cadbury Research Library could incur a specified amount of annual expenditure, for example for archive quality folders, without needing to seek prior authorisation from BIOS.

Council meets next on Saturday 26 January 2019.

General Data Protection Regulation (GDPR)

Copies of the Privacy Notice and Consent Form were sent to all BIOS Members either via MailChimp or by paper copy. Please could outstanding Consent Forms be returned to the Secretary as soon as possible (contact details on inside front cover).

Melvin Hughes

MEMBERSHIP MATTERS

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

Mr Alan Mitchell, [REDACTED]

Mr Herman Jordaan, [REDACTED]

Mr Peter E. Worby, [REDACTED]
[REDACTED]

Mr Martin J. Brown, [REDACTED]
[REDACTED]

Mr James Atherton, [REDACTED]
[REDACTED]

Mr Stephen Gillespie, [REDACTED]
[REDACTED]

Mr Michael König ARCO, [REDACTED]
[REDACTED]

I regret to record the death of Mr David A. Haxby, of Thirsk, North Yorkshire, who joined BIOS in 1987.

Please note the following six address changes to the 2017 Membership List:

Rodney Eastwood [REDACTED]
Harry Bramma, [REDACTED]
[REDACTED]

Tom Mohan, [REDACTED]
Keith Winpenny, [REDACTED]
Tom Bell, [REDACTED]
Mrs. Jose Rigby, [REDACTED]

With the beginning of a new year, the subscription battle begins all over again! I do thank those members who have a Standing Order in place; this makes collection of the annual subscription so much easier. Unfortunately, the logistics of Direct Debits mean that we are not able to offer this payment option. For payment directly into the BIOS account, the details are: NatWest; sort code: 52-30-44 account number: 05097169 account name: The British Institute of Organ Studies – Registered Charity. You can also pay via the BIOS website: <http://www.bios.org.uk> using PayPal, or you can send me a cheque at the address on the inside cover of this issue. The subscription amounts remain the same: £37 (£32 concessionary, £12 student). For those outside the UK, rates are £10 higher to reflect the additional postage costs for publications. A reminder that subscriptions run from January to December.

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 29 September 2018.

Location	Date and Builder	Comments	Grade
Little Malvern Priory WR14 4NJ	Hill 1882 II/P 9	A characteristic Hill organ little altered	II
St Peter & St Paul Gosberton PE11 4EW	Holdich c1867 II/P 12	A good and intact example of Holdich's work of the period	II
St Luke Portsmouth PL5 4LH	Hunter 1867 II/P 24	An important and largely unaltered Hunter organ	II
St Mary Magdalene Madehurst BN18 0NJ	Willis 1890 II/P 8	An intact example of a small organ by Willis from 1890	II
St Mary Horwich BL6 5QU	Harrison & Harrison 1899 II/P 17	A largely unaltered survivor built originally for St John, Rising Bridge	II
St Teresa Birkdale PR8 4BT	Ainscough c1920 II/P 15	Typical of Ainscough's small organs and one from his final years of organ building	II
St Elizabeth Scarisbrick L4 9QB	Ainscough 1899 II/P 11	Unaltered and housed in a remarkable case by P P Pugin	II*
St Columba Largs KA30 8LX	Willis 1892 II/P 24	A superb Willis with an expansive tonal scheme organ that survives intact	I
Re-assessment St Matthew & St James Mossley Hill L18 8DB	Organ case by Paley & Austin	An outstanding and imposing case from 1874	I case only

Future Submission Date:

Friday 29 March for meeting of Listing Committee to be held on 14 May 2019

MEETING REPORT

Day Conference at St Mary's Church, Finedon, and St Peter's Church, Raunds. Saturday 3 November

Two magnificent Northamptonshire churches but a few miles apart, and two contrasting but equally interesting and important organs were explored by 26 members and guests at this gathering. Finedon is well known if only for its marvellous, much photographed case standing in the west gallery of St Mary's, Raunds was new to most of us. We were welcomed to Finedon by Jonathan Harris, the organist, who played a short programme to demonstrate the organ before John Norman spoke about the history of the instrument and the restoration in 2014 by Holmes and Swift for which he was consultant. Details can be found in his article 'Fit for a Queen, a Father Smith Treasure Trove' in *BIOS Journal* 41. The origins of the organ have always been something of a mystery, but there seems to be a substantial amount of Bernard Smith pipework in the organ, and the case can easily be seen to be a smaller relation of that on the screen at Trinity College, Cambridge. It is now thought that it was originally made for St George's Chapel, Windsor, moved to Finedon by Christopher Schrider in 1717 and opened with a concert by the Choir of the Chapel Royal and Dr William Croft, who wrote an anthem for the occasion. The reconstruction by Holdich in 1871 saw a new console installed at the north end of the organ, the case deepened, and the new soundboards placed front to back at 90 degrees to the case front. Pedal pipes were added, but mechanical action was retained throughout. Inevitably the main choruses now sound more nineteenth than eighteenth century, but as might be expected, Holdich treated the organ with characteristic respect.

After lunch a short journey to Raunds brought us to a very different instrument in the south aisle of the parish church. Built in 1893 by Peter Conacher & Co. of Huddersfield, it was the gift of John King Smith, a shoe-upper manufacturer. King Smith also had a three manual Conacher organ in his house, now in Raunds Methodist Church. The organ at St Peter's survives unaltered, and was restored by Nicholson & Co. of Malvern in 2006, supported by the Heritage Lottery Fund. It is a substantial instrument of 38 stops on three manuals and pedals with mechanical action to Swell and Choir and an exhaust pneumatic lever, through which the couplers work, for the Great. The Pedal is tubular pneumatic. A remarkable survival, it was described by Andrew Moyes, former managing director of Nicholson, and demonstrated by his successor, Andrew Caskie who included music by Alfred Hollins and Ernest MacMillan. The German influence was clear, and it is thought that the exhaust pneumatic lever (the only one in the UK?) may have been introduced by Peter Conacher's son who had recently returned from working with Weigle.

Thanks to Jonathan Harris of St Mary's, and Maureen Windust, Church Warden of St Peter's, Raunds, for making the visits possible; to John Norman, and to Andrew Moyse and Andrew Caskie of Nicholson & Co. for their interest and contributions.

RNH

St Peter's, Raunds

Pedal key action tubular pneumatic

Open Diapason	16
Bourdon	16
Quint	10 ² / ₃
Flute Bass	8
Octave	8
Trombone	16
Tromba	8

Choir/Solo key action mechanical

Horn Diapason	8
Hohl Flute	8
Dulciana	8
String Gamba	8
Wald Flute	4
Gemshorn	4
Harmonic Piccolo	2
Clarinet	8 Enclosed
Vox Humana	8 Enclosed
Tremulant	

Couplers

Swell to Pedal
Swell to Great
Swell octave
Great to Pedal
Solo to Pedal
Solo to Great
Swell to Solo

Great Key action pneumatic lever

Double Open Diapason	16
Open Diapason 1	8
Open Diapason 2	8
Gamba	8
Stop Diap and Clarabella	8

Principal	4
Harmonic Flute	4
Twelfth	2 ² / ₃
Fifteenth	2
Mixture	III
Trumpet	8

Swell key action mechanical

Double Diapason	16
Open Diapason	8
Lieblich Gedact	8
Flute Harmonique	8
Salicional	8
Angelica	8
Principal	4
Fifteenth	2
Mixture	III
Oboe	8
Horn	8
Tremulant	

Mechanical stop action

NEWS FROM MEMBERS

Andrew Hayden still has copies of the 2019 Star Organs of Britain calendar for sale, available from him at <http://www.starorgansofbritain.co.uk/products.html> price (including shipping) £19.75 UK, £25 overseas.

LETTER TO THE EDITOR

DOA Conference

Sir,

It was very pleasing to read Alan Thurlow's excellent account of the Conference for Diocesan Organ Advisers (DOAs) held in Manchester last August (*BIOS Reporter* 42.4). That the Chairman of BIOS should take the trouble to write in such detail is a wonderful illustration of the overlap between the work of BIOS and DOAs.

One of the points made by Alan is that many DOAs are amateur volunteers with no

specific training, though others are experienced professional organ builders. This potentially leads to inconsistency of advice given to different Diocesan Advisory Committees. The matter is of concern also to members of the Institute of British Organ Builders (*IBO Newsletter* September 2017). In response to this valid criticism DOAs are developing training plans, some of which will enable them to spend time with organ builders in their workshops for in-depth study of what goes on 'under the bonnet', as well as witnessing the fascinating process of making and voicing pipes, designing cases, and the myriad other aspects of creating and restoring instruments. In addition the IBO has extended a warm welcome to DOAs to attend their regional meetings, such as one just held in Devon to inspect the new Ruffatti organ at Buckfast Abbey and the workshops of the late Bill Drake at Buckfastleigh.

There are of course many other ways for DOAs to learn, one of them being to join BIOS. There can be no better way for DOAs to appreciate the importance of our heritage of historic instruments, which are so often the subject of their advice to DACs. It is to be hoped that combined meetings between BIOS, the IBO and DOAs might become a regular feature of future mutually beneficial relationships.

Richard Godfrey
Chairman, DOA Conference
Lyme Regis.

BIOS AND SCOTLAND - AN OVERVIEW

ALAN BUCHAN

Various matters specifically relating to Scotland in several contributions to the October 2018 issue of the *Reporter* might benefit from a little clarification, comment and amendment.

My memory is that BIOS took a strong interest in Scotland from the beginning, and I recall a founder member producing a tentative list in 1977 of historic organs, which at the time seemed of very mixed value, especially as the list included an unplayable octopod by Scovell of Edinburgh in an overheated hospital chapel. Many organists in Scotland took a while to appreciate the virtue of trying to preserve unaltered examples of the work of all competent builders, whatever we thought of their work at a particular time.

In the review of the recent conference in St Andrews¹ David Shuker suggests that the last conference in Scotland was decades ago. In fact the conferences have been quite well spaced out: Edinburgh (1986), Glasgow (1990), Aberdeenshire (1997) and

Edinburgh (2004). The first of these, arranged by chairman Donald Wright, included some of the large historic organs in Edinburgh: the unaltered Willis (1880) in St. Stephen's Parish Church, now the St. Stephen's Centre, and the unaltered TC Lewis (1882) in the neighbouring New Town church now called Broughton St Mary's.

The 1990 conference in Glasgow, organised by Stuart Campbell, was a more extensive event lasting four days. The theme was the organ in Scotland and included papers on Scottish organ and church history by Gavin White, Jim Inglis and myself. Philip Wood spoke on the Conacher firm, whose members were natives of Perthshire, just as Henry Bryceson had been. There were visits to the 1902 Lewis in Kelvingrove Art Gallery and a recital by, and interview with, Jan Jongepier from Leeuwarden. Two historic organs in the University were visited and members travelled to Perthshire to see the 1813 Elliot at Scone Palace, and the 1870 Forster & Andrews at St. Mary's Monastery, Kinnoull. George Wilson gave a splendid recital on the new Flentrop in Dunblane Cathedral. New organs were a prominent feature, including the Lammermuir organ at Paisley Laigh Kirk (now called Stow Brae), and the new Walker at what is now called the Royal Conservatoire of Scotland in Glasgow.

Also in 1990, BIOS played a pivotal role in the campaign for a working organ in the Usher Hall, Edinburgh. Until that time, the plan had been to scrap the 1914 Norman & Beard and install a brave new organ by Klais, Flentrop, Rieger or some suitably un-British firm. BIOS arranged an inspection of the Norman & Beard organ in which Stephen Bicknell played a leading role. The resulting report completely transformed the campaign into one of preservation which, after a further decade, bore fruit in a full restoration of the Norman & Beard instrument by Harrison & Harrison, with the organ re-opened by Dame Gillian Weir in 2003.

The conference in Aberdeenshire in 1997 was a revelation to many of the rich organological heritage of this prosperous region of Scotland. I foolishly undertook to arrange every aspect of this five day event, which involved three extensive coach trips to historic organs of interest, much to the chagrin of Jim Berrow who wanted more papers and fewer pilgrimages. There were in fact papers by Donald Findlay on Aberdeenshire buildings, John Norman on Norman & Beard, David Shepherd on Compton, Roger Williams on temperament, and Norman Marr on both Lawton and historic buildings of Aberdeen. There was a superb recital by John Kitchen on the 1881 Willis at Haddo House, and an excellent demonstration of the Capitol Cinema's theatre organ by Mike Thomson. The historic organs visited included our oldest original church organ at Preshome (Bruce 1820), Kemnay (Elliot 1816, originally in a house), Monymusk (Rostrand 1760, ditto) and Woodhead (Hamilton 1850). The conference dinner was hosted by Freddie Symonds at the Rothes Glen Hotel, south of Elgin.

The 2004 conference in Edinburgh arranged by John Kitchen, was not so well

attended, but was rich in interest. The varied organs at Edinburgh University were explored (literally in the case of the McEwan Hall instrument). The 1757 Snetzler at Lodge Canongate Kilwinning, the 1914 Norman & Beard in the Usher Hall, and the 1992 Rieger at St. Giles Cathedral were all visited and there was an outing to Dalkeith, Midlothian to see two different Hamilton organs (St. Mary's Episcopal Church 1845 and St. David's RC Church 1869).

Since then the Scottish Federation of Organists Organ Advisory Group (SFO group, established 1986) has always maintained contact with BIOS when required and I should place on record how useful the work of the BIOS Case Officer, Andrew Hayden, has been with regard to cases where forceful lobbying has been required, such as Forfar and Kilbarchan. BIOS is well regarded in Scotland, although it is perhaps unfortunate that Melvin Hughes's otherwise excellent talk on BIOS given to the largely local group of students of all ages at the St Andrews Organ Week this year did not at any point refer to Scotland or Scottish cases.

In Alan Thurlow's chairman's article² the SFO group is described as 'SOAS', which might be good to adopt, although 'SOS' might at times seem more appropriate. The SFO provides this service for all denominations, though its main function has been to serve the established (Presbyterian) Church of Scotland. While the minority denominations in Scotland like the Episcopal and Roman Catholic churches do have dioceses, the Church of Scotland has 43 Presbyteries of varying sizes, and the SFO attempts to cover this wide geographical area with only six advisers, with Matthew Hynes as convener. The service reports to the Kirk's Church Art and Architecture Committee (CARTA), whose advice is far from mandatory, although real control can in fact be exerted by the General Trustees, who usually hold the purse strings.

Now, statistics. The numbers of organs in Scotland quoted in separate articles in the Reporter³ are at variance with each other and neither is entirely correct. I am partly to blame for this, as I only counted totals properly after publication of *Organs in Scotland*,⁴ but before the St Andrews BIOS conference. There were certainly not 1000 organs built between 1930 and 1950, a fairly lean period. Between 1930 and 1939 however there were quite a few - perhaps about 25 - good quality instruments built by Compton, Rushworth & Dreaper and Hill Norman & Beard, but from 1940 to 1960 any 'new' organs built - again about 25 at the most - were inevitably produced from recycled material, albeit by competent local firms like Arthur Ingram of Edinburgh and Andrew Watt of Glasgow. In the 1960s new 'model' organs - echoing the Casson Positives and Walcker Dulsannels of the early 1900s - were produced by firms like Walker, Rushworth and Watt. Only from the 1970s were purpose-built new organs again being manufactured, initially for the universities, but later for churches.

Since the dawn of history there have been at least 3489 organs built for locations in Scotland, the vast majority of them between the years 1864 and 1939. Of these, at

least 683 have occupied more than one location within Scotland at different times, and a further 113 have been moved outwith Scotland, of which 72 have gone to England, 6 to Wales, 5 to Ireland, 10 to the Netherlands, 4 to Germany, 2 to France, and one or two each to Poland, Norway, Japan, Denmark, Spain, China, Canada, Finland, Kazakhstan, Turkey, Australia and the Lebanon. At the most there are now only 1415 organs in Scotland, some of them disused, so it follows that approximately 1961 organs have either been cannibalised or scrapped. The present reluctance of some organ builders and advisers to encourage straight transplants of organs is unfortunate.

In his refreshingly different review of *Organs in Scotland*⁵ Dr David Knight bravely alludes to the geographical terms which we all use in the UK, and he specifically comments on my use of 'British' at one point (which was in fact intended). I suspect most Scots correctly use the term 'British' to mean anything relating to Scotland, England, Wales and, perhaps, Northern Ireland combined, and the term 'English' only for the area between the Cheviots and the English Channel. In her paper on Mendelssohn at St Andrews, Dr Katie Pardee used 'England' more freely, and the geographical meaning intended at any given point was not always clear. In continental Europe the term 'England' appears to be widely used to mean anywhere North West of the English Channel, with the exception of the Irish Republic. Similarly we all often use the term 'Holland' to mean the Netherlands, oblivious to the sensibilities of Dutch Friesland, Limburg and other states. Graeme Rushworth's monumental *Historic Organs of New South Wales* uses 'England' throughout to mean Britain, reflecting a world-wide erroneous usage. Does it matter? It probably should, at least for the sake of clarity, but it is unlikely to change.

On the wider questions which Dr Knight raises relating to the functions and relationships of the British and Scottish institutions promoting the organ and its culture in the UK, I hope I reflect a general view in saying that there is no intention in Scotland to compete with BIOS, or to disparage or ignore its excellent work. For example the NPOR, DBOB and BOA have all been of enormous use as resources in compiling the new edition of *Organs in Scotland*, the first editions of which long predated the NPOR. There is probably still a value in producing hard copies of such data, as the surprisingly rapid sale of *Organs in Scotland* has reflected. The Scottish listing scheme for organs, which Dr Knight also mentions, closely (but not exactly) mirrors the HOCS ratings, but has wider coverage; again it is not a new scheme, as the concept dates from 1992 and the listings themselves from extensive meetings of the SFO advisers in 2006. Compared with the SFO, SHOT (the Scottish Historic Organs Trust) is a small organisation with limited resources, but one which has occasionally undertaken practical work. Incidentally OHTA in Australia is very much involved with practical work, in contrast to BIOS.

There ought to be, and indeed there is, a great optimism for the future of BIOS and its functions and influence throughout the UK, whatever the wider political changes

- if any - in the years ahead. Nevertheless, you may have noted from the story above that no fewer than nine of the most influential participants in the BIOS story mentioned above are no longer with us. The elderly age range of delegates at the St Andrews BIOS Conference, in sharp contrast to the Organ Week participants, tells us we need to engage with a younger generation as a top priority.

References

¹ *BIOS Reporter*, 42 (4), 89

² *Ibid.* 78 - 80

³ *Ibid.* 90, 94

⁴ Buchan, A. *Organs in Scotland - a revised list*. Edinburgh Society of Organists 2018

⁵ *BIOS Reporter*, 42 (4), 93 - 95

CASES, PIPES AND DESIGNS

JOSÉ HOPKINS

The foundation stone of the present church of St. Mary, Southery, in Norfolk was laid in 1858. The new church was to replace an earlier building, the ruins of which still stand today. The new church was described as 'a neat structure in the Early English style'.¹ The Revd G C M Hall, an Anglo-Catholic, was appointed in 1895 and through gifts from his family the chancel was transformed. A two manual organ in a chamber on the south side was provided in 1899 built by Norman & Beard of Norwich. The oak chancel screen, gates and organ case (Fig. 1) were designed by the Revd Ernest Geldart (1848-1929), an Anglo-Catholic priest and architect based in Essex who travelled to his various commissions by train. Mr. Hall, the incumbent, had first met Geldart in Brightlingsea when he was a curate there.

A plaque near the organ (Fig. 2) records the dedication of the organ in November 1899 as 'Norman & Beard being the builders, Percy Bacon Bros. the carvers and Ernest Geldart, priest, architect thereof.' The work of Norman & Beard during that period has been described elsewhere,² but that of Percy Bacon Bros. in relation to organs and of the Revd Ernest Geldart is not quite so well known.

The Bacon brothers (Percy Charles and Charles Percy) produced stained glass in London from about 1880 until the late 1930s and their work is found around the world as well as in this country. There is a sketch of an organ case signed Percy Bacon Brothers, 11 Newman Street (London) 1899.³ It also says 'this case will be provided all ready to fix by Messrs. Bacon.' Ernest Geldart's design included painted and gilded pipes, the pipes 'alternating gilded and plain metal, bay leaves painted cream and white, with signature in Old English font alternating red and green.' The sketch is signed Ernest Geldart, Little Braxted, Essex. Traces of the original decoration may still be seen at Southery, but the pipes have been painted over. The sketch is difficult to reproduce.

Another organ case designed by Geldart may be found at St. Mary's Church, Coddtenham, Suffolk. Geldart raised the chancel roof to its original height, provided a new east window and other fittings, together with a new vestry and organ chamber on the south side of the chancel. Norman & Beard installed the new organ, which was completed by March 1896. The specification for the new organ contained the following instruction 'the front casework to be of oak and to be carried out in strict accordance with the full sized details provided by the Revd E Geldart, the old panels to be used in.' This reference is to the ousted organ, originally a barrel and finger organ by William Gray and later rebuilt by Joseph Hart.⁴ We know that the east window at Coddtenham was made by Percy Bacon Brothers to Geldart's design and likewise the reredos.⁵ Whether they were involved in the case carving here is not known. Geldart does, however, state in his *Manual of Church Decoration and Symbolism*,⁶ 'these artists (Bacon Brothers) have for several years executed all the carved and painted work which I have designed as architect.'

A third church associated with Geldart and Norman & Beard and perhaps the Bacon Brothers



is St. Saviour's, Walton Place, Knightsbridge, built in 1840 to seat 1200. Geldart's work in the chancel dated from 1890 which date is also that of a sketch for an organ case for this church (see back cover).⁷ Norman & Beard were engaged to rebuild the existing organ in 1898. In 1997, however, a large part of the church was converted into a house, leaving a small part remaining for worship. The Norman & Beard organ was exported to St. Patrick's Roman Catholic Cathedral, Sydney and reconfigured. It is not clear whether Geldart's sketch was ever realised in Knightsbridge since it would appear that the three manual organ had a pipe rack front and console in the chancel and pipes facing west in the south aisle of the church.

It looks therefore as if the only realisation of something approaching Geldart's original colourful scheme for pipe decoration was in Southery St. Mary (1899), the last case currently known about by him. There is no evidence of a

Fig. 1 St Mary, Southery. Case by the Revd E Geldart.

Photo by the author

decorative sketch for Coddtenham (1896).

References

¹ White, W., *History, Gazetteer and Directory of the County of Norfolk ...*, Sheffield 1864

² Bicknell, S., *The History of the English Organ*, CUP, 1996

³ Metropolitan Museum of Art 60.724.46 Southery St. Mary, organ case

⁴ Allen, D., 'The vanished barrel organ of Coddtenham Church', *Proc. Suffolk Institute of Archaeology*, XXXVIII, 4, 1996, pp 442-455

⁵ Bettley, J., 'The master of Little Braxted in his prime: Ernest Geldart and Essex, 1875-1900', *Essex Archaeology and History*, 31, 2000, pp 169-194

⁶ Geldart, E., *A manual of church decoration and symbolism*, Mowbray & Co., 1899.

⁷ Metropolitan Museum of Art 60.724.48 (Creative Commons CCO)

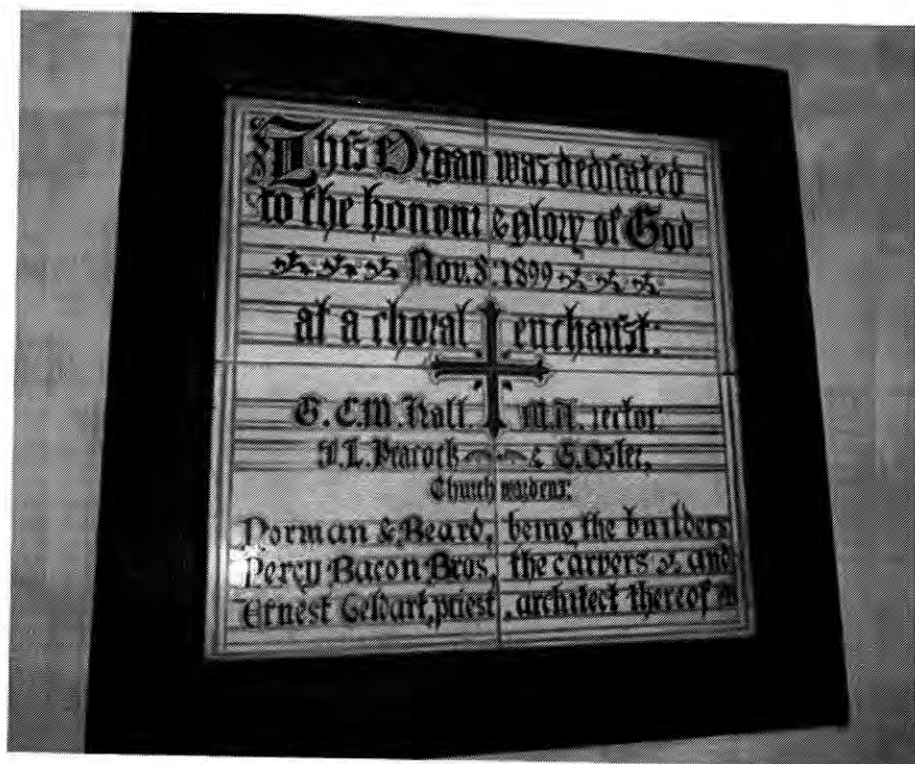


Fig. 2. St Mary, Southery. Wall plaque commemorating the dedication of the organ.

Photo by the author.

JOURNAL WATCH

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

Wolff, Christoph (2018) 'The Leonhardt Connection: From Sweelinck to Bach: Links and Gaps Between Historic "Makers of Organists"' *Bach*, vol. 48-49, no. 2-1, 2018, 2-8.

Banks, John and Lefeber, M. (2018) 'A mechanical source of Turkish music from 18th-century London', *Early Music*, vol. 46, (2), 299-317.

Clark, K. (2018) 'Of the temperament of those musical instruments: considering Tiberius Cavallo and the scientific observation of musical sounds in late eighteenth-century London'. *Eighteenth Century Music*, 15 (1), 47-51.

Rone, V. (2017) 'Vatican II, Maurice Duruflé, and the Harmony of Resignation in *Notre père*: Part Two'. *Journal of Musicological Research* 37, (2), 166-180.

GC

REVIEWS

MacLaughlin, Alasdair, A Society Formed: marking the centenary of the Ulster Society of Organists & Choirmasters. (Alasdair MacLaughlin, 2018: a.maclaughlin@btinternet.com). ISBN: 978-1-788082-62-4. £25 + p&p. 426 pp.

The expansion of organ building during the nineteenth century and the widespread introduction of organs into smaller parishes, as well as major churches in cities and large towns, brought with it a proliferation in the number of organists. This in turn provided the spur for the founding of Local Organists' Associations, the first being the Wakefield & District Association in 1889. Others followed, and by 1913 this led to the establishment of The National Union of Organists' Associations, under the banner of the slogan 'Union in Strength'. The founding of the Ulster Society of Organists and Choirmasters (USOC) did not take place until 1918, at the end of The Great War, and the Society subsequently affiliated with (and remains a valued member of) the national body, which later became known as The Incorporated Association of Organists. The associations in Great Britain tend to be based on smaller geographical areas (cities or parts or all of a county) whilst the Ulster Association covers the whole of Northern Ireland, therefore managing to maintain a substantial geographical membership base - the envy of many associations on this side of the Irish Sea. To celebrate this year's centenary of USOC, Alasdair MacLaughlin (who served as President from 2010 to 2012) has produced this substantial, thoroughly researched and well produced account of its history and

development.

The book is divided into four parts. Part I (Developing Decades) consists of a narrative history of the Society, divided into nine chapters each comprising a given period, and culminating with a reflection on the challenges that the next century may provide. Part II (Catalogue and Commentary) begins with a detailed year-by-year chronological account of the main happenings and events. This is not simply a list, but rather a detailed survey full of interesting information, comments, snippets and snapshots. Then follows a chapter devoted to the cross-border annual links between USOC and the Leinster Society of Organists (founded in 1917, just a year before USOC) which continued until the demise of that Society in the 1970s.

Of special interest to BIOS members will be the substantial chapter contributed to the volume by Dr Joe McKee on the subject of 'USOC and Organ Builders in Ulster'. Whilst most members in Great Britain will be familiar with at least some of the firms covered in the survey, Dr McKee's chapter introduces us to many more. The firms included are: Evans & Barr Ltd; The Irish Organ Company; The Wells-Kennedy Partnership; Abbey Organ Company; Charles A Smethurst; Philip Prosser & Son; Stephen Shaw Pipe Organs; The Pipe Organ Preservation Company; Stephen Hamill; Phoenix Organs; and Belfast City Organ Pipe Works. Each firm is accorded an individual section, and Dr McKee obviously writes from great personal knowledge of the organs in Northern Ireland, gained over many years both as a player and a consultant/adviser. He gives a summary of the history and development of each firm, discussing specific examples of their work on particular organs. He also reviews the characteristics of the firms, mentioning for example how their designs and specifications in the 1950s, 60s and 70s reflected the new trends of the Organ Reform Movement. Whilst the reviews of some of the smaller and shorter-lived firms are understandably relatively concise, no less that twelve pages are devoted to the significant work of the Wells-Kennedy Partnership.

Part II continues with the text of a talk given in 2003 by one of the Society's oldest and longest serving members, and then a detailed account of the annual USOC 'May Trips' (mostly 'off-the-island'). These began in 1976 and, with just a few gaps here and there, have continued since then on an annual basis. Given the large membership basis of USOC, the numbers taking part on these tours - as well as the duration - make them of much greater significance than the average visits made by local organists associations in Britain. Those of us who in the past have welcomed USOC members to their own church or cathedral on one of their tours can testify to the meticulous organisation and excellent accompanying printed programme.

Part III (Governance) deals with the evolution of the present Constitution, and Part IV, 'Facts and Figures' comprises a series of appendices listing such details as the Society's Presidents, Founder Members and Office Bearers over the years. It is interesting - and useful in understanding the success of the Association - to see the

list of membership numbers. Starting with 54 founder members, the number rose to between 80 and 100 during the interwar years, then again to above the 100 mark after World War Two, and gradually higher until peaking at 205 members in 2010. These figures, as mentioned at the beginning of the review, demonstrate how the Ulster Association benefits by being the sole such organisation in the Province. Their success is a good reflection on the original National Union's motto of 'Union in Strength'. Taking a leaf out of USOC's book, and in the climate of today's world, the Incorporated Association of Organists has in recent times been encouraging smaller associations in Britain to work more together, within their region, using the slogan of 'Strength in Numbers'.

Collecting and arranging the material for this book has been a massive and time-consuming task that has been painstakingly undertaken. Alasdair MacLaughlin is to be congratulated on the result. Whilst, inevitably, much of the information will be of most interest to people who know the personalities and the places, this very readable account provides much else that the wider world of organists will enjoy reading, and can learn from.

Alan Thurlow

MacLagan, Donald, The Scottish Federation of Organists from and idea to the present day (The Edinburgh Society of Organists, 2018). pp96, GBP 4.00 + postage (GBP 2.50 within UK). Published to celebrate the golden jubilee of the Federation.

In his review of history of the Ulster Society of Organists (see above) Alan Thurlow discusses the context of national and regional organists' societies and shows their continuing importance to the Incorporated Association of Organists. The complexity of relationships between the local, regional and national is evident in this history of the Scottish Federation. As the story unfolds the need for a national organisation for Scotland and then the negotiation of its relationship with the Incorporated Association emerges. The importance becomes apparent of the national association managing matters for Scottish organists, and those in the Church of Scotland (Presbyterian) in particular. Readers not familiar with the Kirk may find some of this puzzling, but will soon understand that it is different.

As with the Ulster book some readers will find reminders of friends and colleagues past and present. For this history covering 50 years many are in living memory. The unfolding career of John Kitchen, who first appears as an ARCO on p.31, FRCO, p.32 and then Dr and MBE by p.67 is one example of a career that is important to the Federation.

Some themes emerge that are common wherever organists meet. The poor standard of music in worship and organists' fees, for example.

The organs advisory work of the Federation is important – and unlike the organisation of these things in England. In 1963 it emerged as a 'committee to advise against the installation of electronic organs'. Things can't always have gone well, since by 1982 it was felt that this committee needed a convenor of 'some standing' and advisers who were 'knowledgeable and sensible'. The presentation of the present day work of this committee by a former convenor, Andrew Caskin (reported by Thurlow in the October 2018 *Reporter*) showed that things are more secure now. Caskin is omitted from the list of convenors of Organ Advice on p. 77, although Norman Marr is shown as still serving, despite his death being recorded earlier in the book.

This history is strongly narrative. It draws heavily on committee papers for annual meetings and programmes of annual conferences. Themes emerge as they appear in the minutes – and can be followed through by the careful reader. There is no index. This history shows why, at least on this occasion, a national association has a role alongside the UK-wide one.

David S Knight

Correa de Arauxo Organ Music.

Francesco Cera - organ

Brilliant Classics 95508. Available via <http://www.prestoclassical.co.uk>

In 1626 Francisco Correa de Arauxo (ca. 1584-1654), the exceedingly mercurial but brilliant organist of San Salvador, Seville, published a book in Alcalá entitled *Facultad Organica* containing some 69 pieces including predominantly Tientos of different genres with a few intabulations and variations on popular songs, as well as many theoretical writings including ornamentation and fingering in a lengthy introduction – each piece has a footnote giving information about it. This was the only publication in Spain for keyboard between de Cabezón's *Obras de Música* in 1578 and the *Seis Fugas* by Sessé y Balaguer in 1773.

For this double CD which contains ten pieces on the first and nine on the second CD, Francesco Cera, well known for his recordings of the Italian repertoire, has chosen 19 pieces offering a representative variety of the different genres contained within the *Facultad*. These are played on the Renaissance organ in the church of Santa

María in Garrovilas de Alconétar, Extremadura, Spain; built around 1550 by an unknown builder it still retains much of the original pipework. It has one manual and no pedals, each stop being divided between bass and treble apart from the Flautado. Registers available include Octava and Tapadillo at 4ft, Quincena at 2ft, Lleno of 4-5 ranks in bass and 6-7 in the treble which omit the Docena or Twelfth and a Diecisetena or Seventeenth. Tuned at a tone and a half above $a=440$ corresponding with the description given by Bermudo in 1555 and in a quarter comma meantone, it lacks only a reed stop from Correa's time.

Francesco Cera has included five of the opening 12 pieces, one on each of the church Tones, from the Facultad (nos. 1-3, 7 and 12) which are Tientos (y discursos in the case of nos. 1 and 3) which are for the same registers across the full compass of the keyboard; these are demanding and long pieces demonstrating the composer's mastery of counterpoint. Other Tientos for the full compass played here are the multi-sectional Segundo Tiento de Quarto Tono a modo de canción, with different registers heightening the different effects each section possesses, and the lengthy and also multi-sectional Tiento de Sexto Tono sobre la Batalla de Morales, which sounds more genteel without the reeds used in the later examples from Iberian composers. A far more reflective and quiet Quinto Tiento de Quarto Tono is taken at a leisurely tempo and shows us a more introspective side to the composer. The short Tiento de Quinto Tono is a far more accessible expression of contrapuntal skill – simpler both for the player and the listener.

Also included are eight Tientos de medio registro, in which a solo line is heard against accompaniment in a different tone colour, four with the solo for the treble, including no. 58 which is one of four pieces in the Facultad including extended passages in demisemiquavers, an innovation by the composer, and two with the solo in the bass. One medio registro for two treble voices, and one for two basses, both written in five parts, with the accompaniment in three voices, another innovation, are included; the highly chromatic subject to the Discurso de dos baxones de segundo tono adds to the sharply piquant effect. In all of these after the announcement of the theme in the accompaniment the solo voice has long runs against a more static harmonic support.

From the handful of non-Tiento pieces Francesco plays the Canción Gaybergier, also set by de Cabezón, Andrea Gabrieli and Bertoldo, using the 4ft register, and the Tres glosas sobre el canto llano de la Imaculada Concepción with its triple-time melody in the right hand, the piece gathering pace and virtuosity as it progresses.

The booklet notes are extremely informative with much background information about the composer's life and work, and also about social and church conditions in Spain. There is a description of the organ and a biography of the performer. The cover photo, a detail from the painting of St Francis in meditation by the contemporary Zurburán, gives a clue to the rather dark soundscape brought to life by

playing which is incisive and thoughtful, and the harsh dissonances sounding even more so in this tuning, the pungent tones of the Seventeenth being particularly noticeable. Francesco Cera uses a skilfully applied variety of registration; given the limited choice of registers this is a commendable achievement over 19 pieces. His virtuosity is to the fore as much in the lengthy controlled singing melismatic lines as in the slower but intensely concentrated contrapuntal writing. Surprisingly Cera does not apply the composer's prescriptions for a pronounced inequality on the triplets, and perhaps a slower tempo in some pieces would have allowed for a greater shaping of the lines, but overall we have an artist who successfully projects his love and admiration for the music. It is a pity that the numbers of the Tientos in the volume are not included in the titles of the pieces played. This is a highly recommended recording and to hear such refined playing on an appropriate instrument at under £10 is a bargain.

John Collins

J. Cabanilles: Selected Works for Organ volume III

Editors: Gerhard Doderer & Miguel Bernal Ripoll

Publisher: Bärenreiter BA 11230 £30.50

This is the final volume in this group of three volumes offering a small but representative selection of 35 organ works by Cabanilles which were left in various manuscripts compiled with varying degrees of care by his students. A review of the first two volumes with an account of the composer's life was published in the *BIOS Reporter* Volume 52 (3) July 2018.

The 13 pieces in this volume (numbered 23-35) cover 83 pages of music and include liturgical and dance pieces and two Tocatas (sic). The first three pieces comprise sets of Versos, opening with seven Versos de séptimo tono para Salmos. There follow seven Versos para el Himno Sacris Solemnis, all in triple time, and finally a set of seven Versos para Missa per Annum consisting of five versos for the Kyrie, nine for the Gloria and three each for the Sanctus and Agnus. These sets of versos (there are almost 1000 attributed to Cabanilles in the sources) show a variety of styles from virtuosic miniature Toccatas to tightly wrought imitative pieces; most are in four voices; several are of a considerably greater length than usually found in Iberian Versos. An outstanding piece is the third Verso of the first set marked Partido de mano derecha which together with its 'mediación' covers 65 bars in 6/4.

Six sets of variations on dances follow, the Paseos de tercer tono unfolds over a four-bar harmonic scheme having 13 variations in C time followed by 14 in triple time. Several rhythmic complexities in the original have been transcribed exactly but with guiding brackets above the staff to facilitate performance – perhaps it would have been more straightforward for the player to have relegated the original to the

critical commentary. The first of the three Passacalles is the much anthologised example in five voices de primer tono with 26 variations in C time over a simple bass. The second Passacalles de primer tono is in triple time with 18 variations and is far more modest in attainment, the final Passacalles de cuarto tono is in C time and has only 10 variations building in rhythmic intensity with semiquaver runs in the bass in the final variation. These two are far more approachable and less virtuosic and offer an insight into the composer's skill on a smaller scale. The Passacalles are followed by two Gallardas, the first de primer tono being in C time with twelve variations of increasing intensity and virtuosity – some repeats are written out and others have repeat dots. The Gallardas de tercer tono contains nine variations, each being 20 bars including repeats, with passages in sextuplet semiquavers. Both pieces contain sections with carefully notated broken chord arpeggio patterns. These two long and demanding pieces will test even experienced players

Pieces 32 and 33 are two short Tocatas (sic), the first de mano izquierda de quinto tono has the solo writing in the left hand beneath two part writing in the right hand including semiquaver thirds against left hand semiquavers. The Tocata de quinto tono, again in three voices, makes much use of rapid repeated notes in each hand, the sequence commencing in the left hand with quavers before semiquavers take over. The volume continues with Diferencias de Folías with 13 variations. Very similar to the harmonic progression used by Corelli, the piece is far more advanced than the earlier example by Ximénez, the beginning of which is provided for comparison. After opening in minims and white quavers, from the seventh variation white semiquaver figures and scalar runs in both hands, sometimes together, require composure and steady hands. The final piece is a set of variations covering 137 bars on the Jácara (or Xacara), a dance in triple time, the most extended set in the Iberian sources. From bar 97 onwards scalar runs and written-out ornamented figures occur in both hands in demisemiquavers, punctuated by written-out broken chord figures.

There is the same in-depth introduction as in volumes I and II, making each volume self-contained. The comprehensive critical commentary, in English, provides substantial information about the sources and corrections made by the editors. The printing is very clear, with four or five systems to the page, and a few facsimiles again show the difficulties of transcribing the pieces into modern notation from the partitura format of the original. The original black and white notation for the triple time sections has been retained, which may take a little while to get used to. Editorial suggestions for accidentals are added in a smaller font above or below the stave, and original notation and beaming have been retained. This volume contains a most interesting range of pieces, many offering substantial technical challenges, but which should prove most rewarding to study and master. The editors deserve thanks for selecting and editing the wide range of pieces in these three volumes and the publishers for making them available and readily obtainable.

CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE 2019

Proposals for papers are invited for the British Institute of Organ Studies Bernard Edmonds Recent Research Conference to take place on 23 February 2019 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 are 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 25 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.

A summary proposal of 200 words, along with a brief biographical note, should be sent as soon as possible, but enquiries are welcome any time. Proposals will be reviewed by members of BIOS Council and the authors of successful proposals will be notified as soon as possible.

Richard Hobson, 52, Dickinson Square, Croxley Green,
Rickmansworth, Herts. WD3 3EY

Tel No: 01923 718870
e-mail: hbsrnh@aol.com

BOOKING FORM

BRITISH INSTITUTE OF ORGAN STUDIES DAY CONFERENCE

BERNARD EDMONDS RESEARCH CONFERENCE 2019 Barber Institute, University of Birmingham

Saturday 23 February 2019 10.30 for 11.00

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

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

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DAY CONFERENCE & ANNUAL GENERAL MEETING

Saturday 9 March 2019 10.30 for 11.00
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Please reserve a place for the BIOS Day Conference and AGM for £25.00 (including lunch), or book online on the BIOS website.

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FORTHCOMING MEETINGS

Saturday 23 February 2019 10.30 for 11.00

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

Offers of papers are still welcome.

The day will include papers by Richard Hird on *A lost Harrison organ rediscovered*, Martin Renshaw on *Bevington House Organs*, Dominic Gwynn on *Thomas Dallam's marvellous musical clock*, and Sally Drage on *The organ in 'west gallery' music*.

Saturday 9th March 2019 10.30 for 11.00

Day Conference and Annual General Meeting

The Chapel of King's College, University of London, The Strand.

Mander Organs have recently reconstructed the 1866 Father Willis organ in the fine Victorian chapel. Michael Blighton from Mander will talk about the organ and the recent work. The day will end with a recital on the instrument. The AGM will be at 2pm.

Saturday 1st June 2019 10.30 for 11.00

Hill in Manchester

BIOS and the RCO present a day conference featuring the Hill organ of 1863 (III/36) built for the nave of York Minster, moved to St Thomas, Radcliffe, Manchester by T Hopkins in 1904. Speakers will include Nicholas Thistlethwaite and Max Elliott.

In the afternoon we move to The Holy Name Church, Manchester for a masterclass and recital on the 1871 Hill organ (III/48) restored by David Wells in 2004. We also hope to arrange a gathering and recital on the Friday evening for those living locally or travelling the day before. Booking details will be published in the *April Reporter*.

Friday 6th – Sunday 8th September

The BIOS, IAO, RCO OrganFest in Cardiff

The Meetings Officer, Richard Hobson, is always interested to hear from members who would like to arrange, or who have ideas for a day conference. Planning for 2019 is underway – please get in touch.



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.