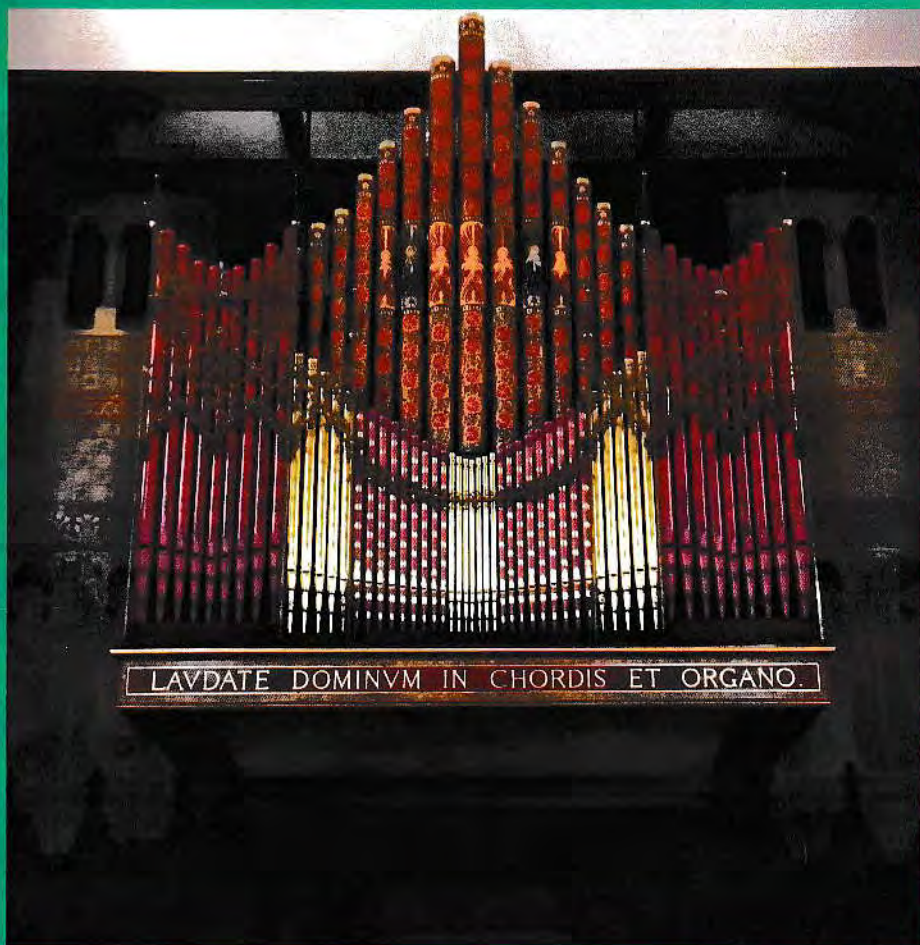


BIOS REPORTER

Volume 43 (2)
April 2019



THE BRITISH INSTITUTE OF ORGAN STUDIES

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THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered Charity No: 283936

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BIOS REPORTER

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

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The *Reporter* is printed and distributed by Anchorprint, Syston, Leicestershire. The layout and typesetting are by the Editor. Copy for inclusion in the July edition should be sent to the Editor by post or e-mail by Friday 7 June 2019. Photographs should be at print-quality high resolution (300x300 dpi or more). Material for review should be sent to the Review Editor, Dr David S Knight, [REDACTED]
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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: *King's College Chapel, Strand, London* (Photo Michael Blighton). See page 40. Back: *Organ built by Thomas Sidwell Jones c.1860 for a private Music Room in Buckinghamshire now in St Stephen's Parish Church in Reggio Emilia town centre* (Photo Matteo Malagoni). See meeting report on page 38.

TABLE OF CONTENTS

From the Chairman	30
From the Secretary	31
Membership matters	35
Committee for the Listing of Historic Organs	36
Historic Organs At Risk Register	37
News from members	37
Meeting reports	38
Obituary - Peter Hurford	41
Discovering William Tarr	42
Where's Buckingham?	48
Reviews	50
Future meetings	56

FROM THE CHAIRMAN

I began my column in the January edition of *BIOS Reporter* by talking about the expansion of the number and variety of products available from the BIOS Webstore. As a further development of that policy Council, at its meeting at the end of January, agreed to publish our member Jim Berrow's long-awaited book on John Nicholson of Worcester, which we hope will appear in 2020. With the support and encouragement of our Treasurer, as explained in the Chairman's report to the AGM, we will use some of our reserve funds as a 'float' to finance the project. As copies sell, the float will gradually be replenished so that it can be used again for further publications in the future. The fact that our book *In search of organs* - produced in 2016 for our fortieth anniversary - has already covered its cost, coupled with the ease of marketing through our own webstore, gives us the confidence to undertake this new project. In line with our charitable objects, the aim is to make specialist academic studies available to the public at an affordable price. It will only be possible to finance such publications at intervals in the future, as the outlay is gradually recovered through sales, but specialist books of this kind are always the product of years of devoted research, so the opportunity to publish them does not arise that frequently. Whilst we hope an affordable price will encourage sales, unlike commercial productions (priced on a requirement to make a profit) our aim will be to recover the cost over a period of time while fulfilling our charitable remit to 'educate the public'. By using our reserves (over and above the base level required of all charities by the Charity Commission) in this positive way we hope it will encourage any members who may be contemplating making a bequest to BIOS to know that our funds are being well used.

It was pleasing to see so many members at Birmingham for the annual Bernard Edmonds Research Conference and we thank them for their support. How fortunate we are to be given free use for the day of the Lecture Room in the Barber Institute, and allowed to hold our buffet lunch in the foyer. The variety of topics this year was a particularly good mix, and a full report on the event appears later in this edition. It was a particular pleasure to be able to welcome one of our overseas members, not just as an attendee but as a participant. Professor Matteo Malagoli, a longstanding BIOS supporter, comes from Reggio Emilia in northern Italy, between Modena and Parma. Professor Malagoli's interesting talk, well illustrated with powerpoint photographs, gave us a good account of his work in relocating redundant organs from Britain into churches in his own country. There is no doubt that, in Matteo, BIOS has a strong ally to promote the cause of the British tradition of organ building in his own country, and we are very grateful to him for making the long journey specially to be with us on that occasion. We hope that he will be contributing something on the subject for a future edition of the *Reporter*.

In advance of the Birmingham event BIOS received a letter from Monsignor Vincenzo De Gregorio, Dean of the Pontifical Institute of Sacred Music in Rome,

and Principal Organist of Naples Cathedral. The letter was in part to commend Professor Malagoli to us, but also to investigate the possibility of initiating a dialogue between their Institute (one of the Universities of the Holy See) and BIOS on projects of mutual interest. BIOS Council members, who have been sent a copy of the letter, will be giving thought to this at their next meeting. In the meantime an acknowledgement has gone to Monsignor De Gregorio together with a copy of the latest *BIOS Journal*.

Our day-by-day work as an amenity society continues. We are grateful to all who, whether involved on casework, listing, the 'At Risk Register', the NPOR or Sound Archive, donate so much of their time to keep up with the demands. Controversial issues still arise on a regular basis and BIOS continues to become involved where it is relevant and possible for us to do so. May I use this occasion to offer congratulations to Andrew Hayden, our Casework and Conservation Officer who, in addition to all that he does for BIOS and in his own professional work, has found time for the successful completion of his Cardiff University PhD on 'The Organs and Organists of St Nicholas' Parish Church, Great Yarmouth, 1733-1894'. Well done, Dr Hayden!

Alan Thurlow

FROM THE SECRETARY

BIOS Council (January 2019)

BIOS Council met at the Grosvenor Chapel, 24 South Audley Street, London, W1K 2PA on Saturday 26 January 2019. Twelve members of Council were present.

The Chairman offered particular thanks to the Membership Secretary for coping with the additional work that had arisen from the attachment sent out with the Subscription Renewal notification to Members. It remained unclear why some Members were able to open the attachment on their computer whilst others were unable to do so.

Council received reports and from them noted the following.

The GDPR Privacy Notice had been revised and would be placed on the Website and put into use from now on.

The draft Annual Report and Financial Statements for the year ended 31 December 2018 and a draft Statement of Financial Activity for the year ended 31 December 2018, had been prepared in the format prescribed by the Charity Commission. Additionally, Notes on the NPOR Fund for 2018 had been prepared. Income had exceeded expenditure, mainly because the cost of the NPOR had been substantially met by donations.

Our new Independent Examiner had pointed out that in the BIOS Constitution (1) there was 'uncertainty' in respect of who was a 'Trustee', and, (2) it did not reflect current accounting practice. Proposed amendments had been published in *BIOS Reporter* (January 2019) and these would be brought forward to the forthcoming AGM where a two thirds majority of those present and voting would be required for the changes to be adopted.

All but 120 members had already paid their 2019 subscription.

There had been an expansion in the number of publications available for purchase from the Webstore.

Generic BIOS advertisements continued to be placed in *Organists' Review* and *Choir and Organ*.

Current plans for meetings included the Bernard Edmonds Research Conference at Birmingham (Saturday 23 January 2019), a Day Conference and AGM at King's College, Strand (Saturday 27 April 2019), a Conference built around Hill Organs in Manchester, jointly with RCO (Friday 31 May and Saturday 1 June 2019), and the Organfest 2019 in Cardiff, jointly with RCO and IAO (Friday 6 to Sunday 8 September 2019). A Conference in Norfolk in 2020 was discussed as a possibility.

There was a possibility of a further publishing venture, following the success of the Freeman publication. Initial thought was also given to the possibility of BIOS 50th Anniversary Publication in 2026. The cost per copy of *BIOS Reporter* had reduced slightly in 2018.

On the recommendations of the Listing Committee, Council approved the listing of six historic organs and agreed the recommendation to refuse the listing of one organ. Council agreed the recommendation of the Committee in connection with one case that had been subject to reassessment. The Listing Committee had begun the process of considering those organs that had previously been granted a Certificate of Recognition with a view to reducing, and eventually eliminating, the number of Certificate of Recognition entries. A draft Delisting Policy/Procedure (based on Historic England's 'Removing a Building from the List, March 2017) was considered and a revised draft referred back to the Listing Committee.

No new applications to the Historic Organs at Risk Register (HOARR) had been received.

A number of organs had been referred to BIOS for advice from the Casework Officer.

Income from donations to the NPOR Fund in 2018 was close to running costs and a balance remained in the Fund. Progress had resumed on reducing the backlog and the re-design of the 'front end' of the NPOR Website was in hand. A person was still needed to undertake the important task of updating the Directory of British Organ Builders (DBOB).

The keynote address at the Heritage Religious Buildings Alliance's Big Update (12 December 2018) had been given by Matthew Saunders who announced that he had been commissioned by Historic England to carry out a national survey of listing. The Heritage Adviser had responded on behalf of BIOS and had offered to discuss at greater length any points raised in the BIOS evidence.

The residual records of Daniel of Clevedon had been transferred to the Somerset County Archive and the Peter Collins archives to the Leicester County Archive. Where organ building material was deposited in local archives it was hoped that the BOA would record what was available and where it was located. Initial draft documents had been prepared by Cadbury Research Library staff for a possible major funding bid for a conservation project relating to the digitisation of the HNB drawings. A key by-product of the HNB proposal would be the freeing up of additional space within the Archive if the originals could be stored off-site.

A HOSA YouTube channel had been set up and videos posted on it.
Council meets next on Saturday 8 June 2019.

Annual General Meeting

The Annual General Meeting was held on Saturday 9 March 2019 at The Chapel, King's College London, Strand Campus, Strand, London WC2R 2LS.

The Chairman viewed the past year as having been largely one of consolidation and steady development of the work of BIOS in many fields. A steady supply of new members meant we were succeeding in our publicity message. Our administration remained efficient and our finances healthy.

Our meetings, as well as being a service to our Members, were part of the public face. Our publications helped to fulfil our required role, as a charity, to educate the public.

BIOS continued to develop its role as an amenity society, with the NPOR remaining the most used resource. The Listing Committee continued to deal efficiently with new applications and were also reviewing ungraded Historic Organ Certificates (HOCs) to consider awarding them a listing grade. The Historic Organ Sound Archive had identified a way of making one-off additions to the recordings on the NPOR through individual YouTube links. The British Organ Archive at the Cadbury Research Library continued to be curated to the highest standards.

At the heart of BIOS's day-to-day work lie two activities: our Casework function in dealing on our behalf with the appropriate authorities, and our Heritage function in scrutinising the reports and proceedings of the statutory bodies and submitting evidence to appropriate consultation exercises.

As a charity BIOS was as relevant as ever and we were continuing the work of our founders in developing new initiatives to promote our cause.

The Treasurer presented accounts for the period ended 31 December 2018 and drew attention to the strongly positive position on net incoming resources. Income from unrestricted funds very comfortably covered day to day expenses. Around 140 individuals and Organists' Associations made donations during the year to the Restricted NPOR Fund but it remained a challenge to meet the expenditure on this item.

From the remaining Reports from Officers and other portfolio holders the Meeting noted the following:

- Work was ongoing in indexing the *BIOS Journals*, where volumes from JBIOS 26 forward were not yet indexed.
- The cost of production and mailing of each copy of *BIOS Reporter* remained very competitive.
- An informal discussion about future Meeting plans had taken place earlier in the day.
- As well as advertisements in organ magazines the Website and Social Media were also important aspects of publicity.
- There was the possibility of a major project to digitise the collection of drawings from the HNB archive deposited in the British Organ Archive (BOA) which could free up valuable space in the Archive if the originals could be stored securely elsewhere.
- There had been significant progress in reducing the NPOR backlog.
- There remained a need for a volunteer to update the Directory of British Organ

Builders now that the database was unlocked.

- There was now a HOSA YouTube channel which could be accessed by a link from the HOSA page of the Website. Thirty videos had been uploaded.
- The number of products available on the BIOS Webstore had recently been expanded.
- The Casework Report covered the organs at St Mary, Bampton; Wolverhampton Civic Hall and St James, Heckmondwike as well as the discussions that had taken place about the future of the Bristol Cathedral organ.
- The Listing Committee had considered some 40 applications for listing with some 28 being proposed to Council for listing.
- During the last 12 months there had been four applications to have an instrument placed on the Historic Organ at Risk Register.
- Evidence submitted by BIOS, preparatory to Historic England's 'Developing a Strategy' report, argued that statutory lists should include a reference to BIOS listing of an organ.

Elections

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

- Treasurer: Adrian Mumford
- Secretary: Melvin Hughes
- Membership Secretary: David Shepherd
- Meetings Officer: Richard Hobson
- Casework Officer: Andrew Hayden
- Ordinary Members of Council: Christopher Gray, David Shuker, Mark Venning and Jeffrey Williams.

Changes to BIOS Constitution

The Meeting agreed the following changes to the Constitution:

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.

Melvin Hughes

MEMBERSHIP MATTERS

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

Mr Nigel Laffin, [REDACTED]
[REDACTED]

Mr Phil Hotham AGSM, PGCE, CRE, FRSA, [REDACTED]
[REDACTED]

Mrs Hilary Shaw, [REDACTED]
[REDACTED]

Mr Ian Dalglish MA (Oxon), PGCE, [REDACTED]
[REDACTED]

I regret to record the deaths of Mr Kenneth A. Gray of Thirsk (and Hawick), who joined BIOS in 1995, and Mr Richard H. Thomas of Sedbergh, who joined BIOS in 1979.

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

Tom Mohan, [REDACTED]
[REDACTED]

Jonathan Pix, [REDACTED]

Peter Christie, [REDACTED]

Agency for the Legal Deposit Libraries, 21 Marnin Way, Edinburgh, EH12 9GD

Alan Taylor, [REDACTED]

Dave Fisher, [REDACTED]

Andrew Cantrill-Fenwick, [REDACTED]
[REDACTED]

Jonathan Hagger, [REDACTED]
[REDACTED]

The subscription battle begins all over again! Around 80 members still owe this year's subscription. I do thank those members who have paid their 2019 subs promptly and who have a Standing Order in place. Please Gift Aid your subscription if you are able, and are not already doing so. 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, and do become due from January 1st. If you're not sure whether or not you've paid, or need reminding of your membership number, send me an email!

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 26 January 2019.

Location	Builder(s) and Date	Comment	Grade
St Joseph's R C Church	Harrison & Harrison 1903	The only H & H organ in a Catholic Church in Scotland	II
Kilmarnock KA3 1HB	II/P 17		
St Margaret of Antioch	Unknown builder c 1850	An old and interesting organ of unknown provenance	II
Knook BA12 0JG	II 19		
St Peter Horbury WF4 6AS	Harrison & Harrison 1921	Tonally exceptional with original actions	II*
	III/P 20		
St Anne Carlecotes S36 4TD	James Conacher c 1890	A robust instrument in original condition	II*
	II/P 9		
St John the Evangelist Holdenhurst BH8 0EE	W J Burton 1898	A rare and unaltered example of Burton's work	II*
	II/P 12		
Whitehaven URC CA28 7HZ	Harrison & Harrison 1906	A superb organ both tonally and visually	II*
	II/P 18		
St Michael & All Angels Winforton HR3 6SP	Blyth & Son c 1794	Re-assessment of 2008 Certificate of Recognition	II
	rebuilt by others		
Gloucester URC Gloucester, GL1 2DA	I/P 10		
	Sweetland, 1890	Listed in September 2018 and subsequently placed by BIOS Council on the 'At Risk Register'. Considered to be under threat due to the imminent closure of the building and uncertainty over its future use.	II*
	restored Keith Jones, 2005		

Future Submission Date:

Friday 09:00 2 August for meeting of Listing Committee to be held on 18 September 2019

Jeffrey Williams/Melvyn Hughes

HISTORIC ORGANS AT RISK REGISTER (HOARR)

Applications to include an organ on the Register may be made by anyone concerned about an apparent threat to an organ. Eligibility is restricted to organs that have already been listed under the Historic Organs Listing Scheme or are potentially listable. The assessment panel consists of the Chairman of the Historic Organs Listing Scheme (John Rowntree), the Casework Officer (Andrew Hayden) and the HOARR Co-ordinator (Jonathan Goodchild). Details of the criteria and an application form can be found on the BIOS website.

The inclusion of the following organ on the Register was approved by the Council at its meeting in September 2018:

Location	Post code	Building	NPOR	Comment
Gloucester	GL1 1LS	United Reformed Church	R00038	Church closed and may be redeveloped.

There are now five organs on the HOARR, the others being the instruments in Cambridge St Andrew the Less, the Royal Sea Bathing Hospital in Margate, Pontypridd St Catherine, and Devizes St Mary.

Jonathan Goodchild

NEWS FROM MEMBERS

David Baker and **Andrew Hayden** are planning a large format book on the lines of *In Search of Organs* and Simon Jenkins' *1000 Best Churches*. The aim is to showcase some of the most attractive and historic organs in the UK with high quality photos and text. So far, they have looked at organs from the HOLS lists together with existing material in Andrew's own archive but would like to appeal to members to see if anyone out there has any good ideas – organs they don't know about etc. Andrew's contact details can be found on the inside cover.

Congratulations to our Publicity Officer, **Christopher Gray**, for drawing attention to the destruction of the Compton organ in Wolverhampton Civic Hall. Following up mention in a previous issue of *Private Eye* he was able to give more details to furnish an eight-inch column in the 8 March issue providing publicity for BIOS in the process. Members may read the full text in *Private Eye* No. 1491, 8 March 2019 page 16b.

John Maidment reports that the Organ Historical Trust of Australia's 2019 conference will be held in South Australia from 30 September to 4 October this year. It will be based in Adelaide with a day in Tanunda in the Barossa Valley.

The theme of the conference will be based around the three organ building approaches of Restoration, Rebuilding and Reconstruction. This will be explored in a series of lectures and organ visits.

The conference brochure will be available around March this year and will be placed on the OHTA website and posted out with the May issue of OHTA News.

Accommodation will be reserved at a selected hotel in Adelaide. Enquiries should be directed to the OHTA acting-chair Steve Kaesler, email skaesler@barossa.sa.gov.au

MEETING REPORTS

The Bernard Edmonds Research Conference 2019

Some 35 members assembled at the Barber Institute of Fine Arts in the University of Birmingham on Saturday 23 February for this year's Bernard Edmonds Research Conference. It was good to see some 'new' faces, both on the platform and in the audience for a programme of papers ranging from an account of an organ built in 1599 through a first hand account of neo-classical organ building in the UK, to news of organ transplants to Italy.

Dr David Shuker's recent encounter with a French 'organised' piano by Érard clarified for me the exact meaning of the term, and allowed me to dismiss a lingering concern about the number of disorganised pianos which might be hiding in cottage parlours or school practice rooms. The Erard brothers of Paris made a small number of organized square pianos in the late 1780s and early 1790s at the height of the French Revolution. Two such instruments, No. 1987 (dated 1790) and No. 1871 (dated 1791) have survived in a remarkably intact state. No. 1987 was acquired and restored by the Érard company in the 1890s and is currently in the Cité de la Musique in Paris (see <https://www.youtube.com/watch?v=STZzqOCMtao>). No. 1871 was recently acquired by an English collector, and whilst the piano part had suffered somewhat, the enclosed organ part appears to have survived with remarkably little intervention save the replacement of the original foot-blown bellows by an electric blower. No. 1871 is a highly developed organized piano that probably represents the zenith of this particular type of instrument and in its restored condition will provide a unique insight into the musical sound world of late eighteenth century Europe.

Martin Renshaw spoke about six Bevington House Organs, some now in France but others (including two amazing 'unknown' examples) still in UK. None of them are in their original homes. All have interesting things to tell us about a firm whose enterprise and inventiveness has not always been recognized. In organs for houses there was the need for refinement of techniques and often the extra money for inventive mechanical work and excellence in casework. Also concerned with finding new homes for historic organs, Professor Matteo Malagoli gave an illustrated

account of his involvement in moving redundant organs from the UK to Italy. If some have perhaps been altered rather more than we ideally like to see, a number of have been finely restored and are now providing excellent service in their new homes. On a day when there was much discussion of the recent dumping in a landfill site by Wolverhampton Council of the Compton organ in their Civic Hall, it was good to see much care and attention being lavished on these instruments. Richard Hird's paper 'A lost Harrison Organ Rediscovered', also concerned a much travelled organ, which has only recently come to light, as coming from the H&H stable. His account of the detailed researches into the buildings in which the organ has served was in itself a remarkable example of the way chance, and the persistent following up of small details can lead to a successful outcome.

After lunch Dominic Gwynn spoke on Thomas Dallam's marvellous musical clock, the sophisticated instrument presented by the Levant Company to the Sultan of the Ottoman Empire in 1599, and its builder's adventures, recorded in his diary, during its voyage and delivery. Dominic's researches have taken him as far as Istanbul and the palace, still standing, in which the instrument was installed. Organ builders can, we know, take many risks in the interest of furthering their art, but some of Dallam's encounters were truly hair-raising, and one was relieved to know that he made it home in the end

John Norman's account of British Organ Builders and the Search for the Bach Organ was very much a personal, first-hand account of a major period of development in British organ building in the 1960s and 70s. How we would love to have Henry Willis' thoughts on the way in which his organ building style evolved in the second half of the nineteenth century, and here was John, a major player in the craft, giving us a succinct and well-illustrated account of an equally significant trend a hundred years later. The slow recovery of British organ building after WW II, and the conservatism of the established members of the organists' profession provided a background to the slow emergence and increasing confidence of those wishing to build new instruments in a more classical, repertoire driven style with, amongst other things, good, musically significant casework.

The afternoon concluded with Dr Sally Drage speaking on 'The organ in "west gallery" music'. She considered the use of organs in eighteenth and early nineteenth century provincial church music showing that despite some researchers' belief that an organ should never be used in the performance of 'west gallery' music, either alone or together with other instruments, evidence suggests that they were indeed combined in some places. Her lively account of evidence from church records, contemporary accounts, and examination of the actual music included discussion of problems of pitch and temperament, and the actual musical effect – not always appreciated by those in the congregation.

King's College, London - Conference 9 March 2019

Meetings Officer, Richard Hobson, opened by providing some background to the present chapel building. By 1859 the 'meagreness and poverty' of the original 1831 chapel was considered unworthy and Sir George Gilbert Scott was invited to submit plans. They were constrained by the chapel being built over another hall which prevented any new foundation structures. Instead an ingenious lightweight construction technique was devised with aisles having iron columns spaced to match those below and a canvas lined pitched roof. In 1866 Henry Willis I provided a west end mechanical action organ which continued in use until 1932. It was then decided to add another floor above the chapel. This meant the pitched roof was replaced by a lower and flat ceiling which necessitated lowering the height of the organ by 3 metres. Henry Willis III made the necessary changes, removing the player from the gallery and giving them a floor level detached console. In 1977 Bishop & Son were entrusted with remodelling this organ, introducing neo-classical voices and some of the Willis I and Willis III pipework was lost. Direct pallet soundboards were installed. In 2000 Bishops supplied a new console.

Michael Blighton of Mander organs then took up the story, describing how a low-cost scheme had been proposed by them but never progressed. By 2016 change was more than overdue and in conjunction with consultant David Titterington, it was decided a thorough rebuild was required with new slider soundboards and a mobile console that could be placed as required at floor level. The intent was not to reconstruct anything from the past but to create a new organ with Father Willis tonal influences. Some surviving Willis ranks were retained, though not necessarily on their original divisions. The Great Chorus comprises new ranks but the Willis reeds which had survived fairly unscathed were kept. Michael confessed that not everything had gone entirely to plan with the initial voicing creating an instrument that needed additional low-end weight. However further work had addressed this problem though the new Vox Humana, copied from Islington's Union Chapel, still needed revisions to allow it to respond as desired with the Tremulant.

The College's Organ Scholar, Michael Butterfield, then demonstrated ranks and combinations while Mr Blighton provided commentary. Mr Butterfield followed with a short recital starting with some Georg Muffat, the opening movement from the A minor Bach-Vivaldi concerto, Frank Bridge's Adagio in E and the Finale of Vierne's Third Symphony. The instrument certainly offered a good assertive sound, though over lunch, members discussed the extent to which Willis could be heard.

In addition to the organ, the day included the BIOS 2019 AGM which is reported elsewhere. Richard Hobson led a discussion on the shape which future day and residential conferences might take. The need for fresh thinking was stressed and the meetings officer made clear his welcome of new ideas. Unusually for a BIOS meeting, members were invited to try the organ for themselves, though most wisely left before hearing this report writer's inept ramblings!

Melanie Plumley

OBITUARY

Peter Hurford (1930-2019)

The death of Peter Hurford truly marks the end of an era for British organists. Without doubt, he was a pioneer who by his performances, recordings, broadcasts, master classes, writings (both literary and compositional) and his founding and visionary artistic direction of the St Albans International Organ Festival, made him one of the most important and influential organists in modern times.

His early career coincided with the post-World War II renaissance of British culture, which included the building of the Royal Festival Hall and its famous Harrison & Harrison organ (1954). In 1962, Hurford (with Ralph Downes) designed the completely rebuilt Harrison & Harrison organ in the Cathedral and Abbey Church of St Alban, where he was Master of the Music from 1958 to 1978, which must be ranked as one of the most successful eclectic organs from that period. In 1963 he conceived the idea of an international organ competition, which today thrives within the context of a major music festival, with the organ at its heart. Not a few cobwebs were blown away from elitist (and stuffy) organ lofts by the 'Organ in Sanity and Madness' event, brilliantly devised by Hurford and performed to celebrate the centenary of the Royal College of Organists in 1966, subsequently issued on L.P. record (still available, now on CD).

Hurford's musical ideals were rooted in the great organ traditions of seventeenth- and eighteenth-century Germany and France, with J.S. Bach at the centre. His Bach Organ Festival at the RFH (1980-81), assisted by Peter Williams, was one of the most successful of the RFH series. Nevertheless, Hurford's complete Bach recordings were made on a variety of modern mechanical-action instruments, and are justly praised for their rhythmic assurance, transparency of registration and their clarity of contrapuntal lines. The concept of expression through touch became one of the most important of his principles, for which mechanical action and intelligent design of organs were (and are) the *sine qua non*. No doubt it was the proximity to St Albans of the pioneering organ-builder Peter Collins at Redbourn that informed Hurford's knowledge of every aspect of classical organ design.

It is only rarely that musicians write about their own ideas and techniques for performing music. Hurford, therefore, was exceptional in encapsulating and extending his pedagogic principles and his performance arts in 'Making Music on the Organ' (Oxford University Press, 1988 rev. 1990). For the first time within our shores, here was an organist who expended his incisive powers of conceptual thinking on the whole business of organ playing. It is an immensely readable, concise and fascinating account of all aspects of the art: organ design, voicing and balancing of choruses, posture, movement and expression, principles of interpretation, performance of Bach and the French classical school. Here within lies the essence of the musical principles that Hurford espoused, all directed towards making organ music sound at its most captivating to live audiences. The passage of time will not eclipse its contents; the book is a constant source of ideas, information, techniques and challenges, which every serious organist-musician should take on board. Peter Hurford's legacy is rich, influential and long-lasting.

David Ponsford

DISCOVERING WILLIAM TARR, ORGAN BUILDER, OF MANCHESTER

RICHARD HIRD

When preparing a talk for the recent BIOS Barber Research Conference about an organ that Harrison & Harrison rebuilt for Christmas 1900 at the ancient Co. Durham church of St.Cuthbert, Billingham, I came across a Victorian organ-builder I (and, it was evident, the Conference delegates) had not encountered before. There is no indication of the original Billingham organ's maker or date in the Harrison records; but how about church records? A choice of four different church guide books unsurprisingly had but little to say about the organs. However - inevitably the last to be read - yielded the following information:

An organ had first been installed in 1854, by William Tarr of Manchester at a cost of £130, and from this time, the church-wardens were relieved of the frequent payments for strings for the instruments previously used. ... From 1854 payments were made to a boy for blowing the organ, and, in 1862, the unpaid organist was replaced by the schoolmaster who was paid £5 a year for this duty.

Delving in old newspapers and records has enabled more to be discovered about the joyous introduction of this first organ to this church, paid for 'by the contributions of the parishioners and the personal friends of the respected vicar', at then quite rural Billingham, one of the ancient parish churches in what was at the time in Co. Durham. What a celebration the great and the good seem to have had! Here also is evidence of the Revd J.B.Dykes at work, as Cathedral Precentor, to show and encourage 'the beauty of holiness' through music and liturgical change throughout the then diocese.

The *Durham County Advertiser* of 17 March 1854 records:

The Opening of the New Organ at Billingham - This event was celebrated ... on Thursday, the 9th March. At an early hour in the morning the village was inundated with carriages and vehicles from the various parts in the neighbourhood, and in a few minutes after the doors were opened the Church was crowded by a very select congregation and every sitting occupied ... the clergy proceeded from the vicarage to the church, for the most part in surplices, as the clock struck eleven. Before service the Rev. J.B. Dykes played a voluntary. The beautiful anthems, psalms and chants selected for occasion were played by Mr. Dykes and sung by the students of University College, Durham in a manner that left nothing to be desired. The vicar read the prayers. Dr. Hook [Vicar of Leeds] preached in the morning from 1 Corinthians v.1-20. ...

The *Durham Chronicle* adds: 'A handsome luncheon was provided in the School-room ... the presence of a great number of ladies ... contributed to the pleasure of the scene.'

One is left wondering how a little-known Manchester organ-builder came to get the job of building a new organ for the rural backwater of pre-industrial Billingham, on

the far side of the country? It might have been presumed more likely to have been built by one of the usual suspects in the North East: Postill of York, or James Nicholson of Newcastle - who had recently completed a large organ at Holy Trinity in nearby Stockton-on-Tees.

Funnily enough, Bernard Edmonds asked a similar question: 'anyone know anything about a W. Tarr?' in *Reporter* 1/3 in 1977! I wonder if he had any response? These days however we have the Directory of British Organ Builders online, which gives us addresses taken from Manchester Trade Directories:

TARR William [DBOB-ref=2028]
Floruit: 1834D-1871D
Located: Manchester
Trade: ob

Addresses used by this firm

Address	From	To
10 Sothern Str, Manchester	1834D	
New Str, Liverpool Rd, Manchester [2 from 1855D]	1850D	1856D
23 Gt Bridgewater Str, Manchester [additional]	1852D	
Peter Str, Manchester	1858D	
22 York Str, Chorlton-cum-Hardy, Manchester [80 in 1869]	1865D	1871D

References for the information above

BIOS Rep 01/3/p.7: Edmonds, B.B. - query
Trade Directories: Pigot's Lancashire 1834; Slater Manchester & Salford 1850-52/55-56/65/69/71; Whellan Manchester 1852; continued
Trade Directories (continued): Slater - Northern Counties Vol.II 1855; Kelly PO Manchester 1858; Morris Business Manchester 1868

Cross references for this firm

Tarr, William F. - ?father of ?related to

Moreover, there is a full sequence of Census entries. It seems from a fullsome online biography¹ that William Tarr was born in Manchester on 21 February 1808. Nothing is known of his childhood but his father John (a fustian cutter, who also made stringed instruments²) apprenticed his son to a cabinet carver, such that William became so expert by the age of eighteen, in 1826, that he purchased his indentures from his master for £100 and commenced work as a journeyman. It is reported that, having studied music and desiring to play the double-bass, he set about making one for his own use. He was an excellent musician, and was for 12 years one of the bassists of the Gentlemen's Concerts Orchestra, from the nucleus of which Sir Charles Halle formed his band. Altogether 12 friends persuaded William to make each of them a string bass. So his main business gradually resolved itself into that of violin- and bass-making, primarily the latter, along with repairs.

Nevertheless, he made a trip from Liverpool to New Orleans, arriving on 17 November 1834 on the 'Superior'³, as an organ-builder with a partner organ-builder, Richard Robinson, to build, or perhaps just to erect, another maker's instrument. Whilst in New Orleans he apparently played in the theatre orchestra, and was for a little time organist of one of the churches there. The same biography says William 'travelled a great deal in his lifetime, principally in the United States'.

Enterprise did not always succeed however. There is a fascinating retrospective report⁴ of how in 1836 organ-builder William Tarr had sold everything 'to seek the promised land', that is to support the cooperative cause, in the expectation of moving to an agricultural commune in the Fens⁵:

[A newsletter] was afterwards started, and everything wore the aspect of success and certainty, and tempted persons at a distance to join the happy family group. A distant relative..Mr. William Tarr, an organ builder, broke up his house, and with his father, mother, wife and four children, prepared to seek the promised land. What an agricultural community could do with a first-rate organ builder, a piano forte, and violin manufacturer, I could never opine. However, all their furniture was sold, a capital library was dispersed among the booksellers, and Mrs. Tarr's new copper tea urn was knocked down among 'a cheap lot'. All were ready to start when information reached Manchester by reliable testimony as to the facts ... The Tarrs stayed in their native town, but the home they had was gone, and for the last 37 years the sale of that choice library has been regretted, while Mrs Tarr sorrowfully bewails the loss of her household goods. [The first Mrs. Tarr in fact had died within 10 years].

It seems the prospect of cooperative living didn't materialise and the move to Cambridgeshire was aborted, so that the Tarrs spent their subsequent years struggling to recover - though instrument making must have continued! William Tarr, aged 33, and his first wife Eliza (née Dixon), similarly aged, and their five children, appear in his parents' household at Southern Street, Manchester in the first (1841) Census. Even at this date his parents, John and Elizabeth, had become dependent upon William and he is reported as maintaining them for the remainder of their lives.

Ten years later, in the 1851 Census, shortly before his engagement to build the Billingham organ, William, by then 43, of Great Bridgewater Street, is described as an organ-builder employing 3 men and 2 boys. He had re-married in 1847⁶. By 1861, William, aged 53, residing in Grosvenor Street is described as an organ-builder, with son William Frederick (see DBOB), aged 14, an office-boy. William's eldest son Thomas was with him in the string instrument making business until aged 18 in 1851 when he left home. Another son, Joseph, born in 1859, also became a violin-maker, but migrated to America. The youngest son, Shelley, remained in the family business in Manchester.

As well as string instruments, Tarr built organs and pianofortes, and took out several patents for related inventions, for instance, with others, in 1863:

1077 - William Tarr of 112, York Street, Oxford Street, Manchester and Enoch Farr of 40, Cavendish Street, Oxford Street, Manchester, for an invention for "An Improvement in pianofortes." *Letters Patent sealed*. 29th April 1863.⁷

and - maybe they are the same or related patents - in 1865:

2540 - E. Farr, Cavendish Street and W. Tarr, York Street, Chorlton upon Medlock,

Manchester, and I. Gregory F.R.G.S., Victoria Park, Manchester. "Improvements in piano-fortes."

2683: 18th October 1865: Isaac Gregory, F.R.G.S, of Victoria Park, Manchester, Enoch Farr, of 40 Cavendish Street, Chorlton-upon-Medlock, Manchester, and William Tarr, 112 York Street, Chorlton-upon-Medlock, Manchester, for an invention for "Improvements in piano-fortes, harmoniums and organs." *Provisional protection only*

Then there are details of a 2m 13ss house organ Tarr built in 1867 as posted in the *Musical Standard* of 21 December 1867:

MANCHESTER. — The following is the synopsis of a new organ, built for E. R. H. Hazledine, Esq., at 107, York-street, Grosvenor-street, Chorlton-on-Medlock, near Manchester, by Mr. William Tarr. At the opening, a public performance was given by G. F. Grundy, Esq., organist of All Saint's Church, Manchester:—

GREAT ORGAN. (CC to F.)

			Pipes.		Feet.
1.	Open Diapason	... Metal	42	...	8
2.	Horn Treble	... Metal	42	...	8
3.	Horn Bass	... Metal	12	...	8
4.	Dulciana	... Metal	42	...	8
5.	Principal	... Metal	54	...	4
6.	Twelfth	... Metal	54	...	3
7.	Piccolo	... Wood	54	...	2
8.	Tremblant.				

SWELL ORGAN. (CC to F.)

9.	Viol de Gamba	... Metal	42	...	8
10.	Viol d'Amour	... Metal	42	...	8
11.	Hautboy	... Metal	42	...	8
12.	Principal	... Metal	42	...	4
13.	Stopped Diapason Bass	Wood	12	...	8

PEDAL ORGAN. (CCC to F.)

14.	Open Diapason	... Wood	30	...	16
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COUPLERS.

- | | | | | |
|--|------------------|--|-----|-----------------|
| 15. | Great to Pedals. | | 16. | Swell to Great. |
| Three Composition Pedals to Great Organ. | | | | |

By the time of the 1871 Census, William is head in a household of four adults and five children, and his occupation is still noted as organ-builder. Indeed the *Manchester Evening News* of 9 January 1872 reports an appearance in court:

At the City Police Court, William Tarr, organ tuner, of Chorlton-upon-Medlock, was again charged ... on behalf of the Board of Guardians, with neglecting to vaccinate his child, Francis Wright Tarr. The defendant said he would not comply with the requirements of the Act, and complained that he had been singled out for these prosecutions.

In the 1881 Census, William, aged 73, of Rosamond Street East, Chorlton upon Medlock, with son Joseph, 21 of the same address, both give the occupation: violin maker. Shelley, aged 13, is the office boy. The household comprises two families, with William as head, and a widowed daughter with her two children, altogether five adults plus five children.⁹

Five years on it is said¹⁰ how William began to feel the heavy hand of adversity. He wrote : 'There will be a change very soon, as I cannot pay the rent ... [children] are still on my hands, and they keep me very poor...I have had a desperate struggle to give up the idea of working [in May 1886], but it is all over now. I am totally incapable and am more reconciled (necessitas non habet legem¹¹). So farewell work, my greatest joy! My valued tools - we have cut our way together so long, but now we must part!' Close to death, he writes to a younger fiddle maker: ' My dear friend ... I shall not be able to visit you again, I am so feeble ... Leaving these my [family] sorrows, let us come back to the tenor. I have sufficient confidence in your knowledge of construction to leave it entirely in your hands. When finished, send your bill and I shall be glad to pay.'

William is in the 1891 Census a household with his wife Ann only, and 'living on childrens' allowance'¹³. Tarr died on 10 July 1891 and was buried with secular rights in the Southern Cemetery, Manchester on the 15th, St. Swithin's Day.



William Tarr (1808-1891) ¹²

Tarr was, during the latter and greater part of his life, a prominent secularist and socialist. An upright character, conscientious and a diligent worker, he adhered faithfully to his principles in the face of many difficulties. In some 60 years working life he is said to have produced some 206 basses, besides a number of violins, violas, and 'cellos, 'which have acquired a very high reputation'. He also is reputed to have worked as a photographer¹⁴ - clearly a man of many skills. The business address for the shop was 93, Oxford Street, Manchester.

The Tarr/Harrison organ was decanted from Billingham Parish Church in 1937 a mere 36 years after its rebuilding by Harrison & Harrison, when the chancel was demolished and rebuilt to accomodate a rapidly growing parish, never to return. It's subsequent whereabouts were 'lost' but have now been re-discovered in Reeth in Swaledale.

Notes

- ¹ Biography of William Tarr by William Meredith Morris, in FamilySearch at <https://www.familysearch.org/tree/person/memories/LCPY-GML>
- ² William was proud to speak of his father as one of the best Latin scholars in the city in his day, and became a fair Latin scholar himself.
- ³ Passenger List in Familysearch.org
- ⁴ Reminiscences of 37 years later, in the Cooperative News, 1 November 1873; accessed online.
- ⁵ The Colony at Manea Fen - see <http://www.ousewashes.info/places/colony/colony-at-manea-fen.htm>
- ⁶ Free BMD shows he married an Ann Jackson, 19 years younger than himself in the fourth quarter of that year. The Morris biography notes he was twice married, with 11 children by each wife, in all 11 sons and 11 daughters; in 1884 there were 11 of them living.
- ⁷ Chronological index of patents applied for and patents. 1863, p.74; 1865. pp.172 & 182.
- ⁸ Mechanics' Magazine 1865. p.289
- ⁹ An Order was made for the child to be vaccinated within six weeks. Wm.Tarr (age 64) was sent to prison for 7 days, not allowing anyone to pay the fine alternative, although many of his friends were keen to do so.
- ¹⁰ In the Morris Biography
- ¹¹ Demonstrating his knowledge of Latin!
- ¹² Photograph found at <https://www.familysearch.org/tree/person/memories/LCPY-GML>
- ¹³ The Morris biography suggests he'd been paralysed for 5 years and that a gentleman for whom he had done work gave him a small annuity for the last ten or so years of his life
- ¹⁴ Another brief biography of William Tarr by John Dilworth in: *The Brompton's book of Violin & Bow Makers*

WHERE'S BUCKINGHAM?

NICHOLAS THISTLETHWAITE

Many BIOS members will be familiar with a series of articles that appeared in *The Organ* between 1972 and 1975 entitled 'Buckingham's Travels'.¹ The author was Mr L.S. Barnard who introduced the series as follows:

'A friend casually remarked that he had a pupil one of whose forebears had been an organ builder. There was a book in this connection: would I like to see it? By all means, I said, with as much enthusiasm and animation as I could muster while privately thinking that it would turn out to be some piece of organ lore already well known. It was with amazement and delight that I recognised the true nature of the book when it arrived, handwritten on plain paper and bound.

Inside the cover was written:

A. Buckingham's Book,
39 Frederick Place,
Hampstead Road, London.
A. Buckingham,
65 White Lyon Street,
Pentonville, London.

It is the record of the work and travels of a self-employed organ builder covering the period 1823-1842 ...'.

In the course of nine articles, Barnard published transcriptions of dozens of organ specifications from Buckingham's book. They are neatly set out in a similar style to those in the Leffler and related manuscripts, with numbers of pipes, organists' names, compasses and names of original and subsequent builders, but they also include detailed measurements of the cases, and often odd bits of technical information that are not to be found in the other collections of specifications from the early nineteenth century. Part of their significance is that they appear to be unrelated to those sources (Leffler et al.) and describe instruments overlooked or not visited by the other organ note-takers – instruments in, for example, the north-east of England and Yorkshire. This is probably because Buckingham was a Geordie,² and naturally sought and obtained work in his native region.

Barnard seems to have made a complete transcription of the manuscript, but he did not publish it in its entirety. From time to time he mentions churches or houses visited by Buckingham to tune or repair an organ, but without including the stop-lists. I once contacted him about one such case (Mansfield Parish Church) and he kindly sent me the details in exactly the same format as those reproduced in his articles.

All of us who have written about the period covered by Buckingham's travels have

had occasion to draw on Barnard's articles; Buckingham is an interesting figure in his own right, as well as being part of the history of the workshops of John Avery and Thomas Elliot. (His entries relating to organs built by the latter invariably include the phrase, '[made] by Elliot [of] London ... but designed planed [sic] and built under the direction of A Buckingham'.)

The original manuscript is an extremely important source for British organ historians; in its absence, Barnard's transcription is equally valuable. But where are they?

L.S. Barnard lived in Southsea, Portsmouth when I corresponded briefly with him in the 1970s. The earliest article of his to appear in *The Organ* (April 1934) concerned St Mary's, Portsea and the author was described as living in 'Portsmouth', so I assume he spent the whole of his life there.³ The late Betty Matthews knew him, and once promised to see if she could find out more about the location of the Buckingham manuscript, but either she failed to pursue this or Mr Barnard was unforthcoming.

I recently contacted the City Library in Portsmouth to ask whether they had any material deposited by Barnard; they apparently have a small file, but I was given to understand that it relates to local history and not to organs, so the mystery remains.

It occurs to me to ask, therefore, whether any BIOS members (possibly from the Portsmouth area) can cast any light on Mr Barnard, or have any knowledge of surviving family members who we might contact to pursue enquiries into the owner of Buckingham's manuscript or the current location of Barnard's transcription of it. It would be very much in the spirit of BIOS's objectives to try to acquire one or both of these documents for the British Organ Archive.

Does anyone have any clues or leads that we might follow up?

Notes

¹ *Organ*, vol. LII, no. 205 to vol. LIV, no. 213.

² He is described as such in correspondence relating to the purchase of an organ for Crediton Parish Church in 1821, transcribed and kindly drawn to my attention by Dr Nigel Browne; Devon Record Office, Crediton Governors' archive, 1660A/410ff.

³ *Organ*, vol XIII, no 52 (April 1934), 229-34.

REVIEWS

Hoyle, W Harry, WEDNESDAYS AT 5.55: Organ Recitals at the Royal Festival Hall

ISBN 978-1-999685706 Clontarf Press, 230pp incl 44 tables and 15 plates, h/b, £25 plus p&p, available from YPD Books, www.ypdbooks.com/813_w-harry-hoyle

Just one of the virtues of Harry Hoyle's well-researched book on this famous series of RFH organ recitals is that it places the 1954 Harrison & Harrison organ within the context of British organ building and playing of the time. Beforehand, repertory had been mostly based on transcriptions, playing techniques were based on legato touch, managing pistons and expression boxes, and tonal concepts favoured a plethora of 8 ft stops including leatherned diapasons and trombas on high wind pressures, supplemented by a multitude of soft colour-stops and a dearth of upper-work. With many organs crammed into chancel aisles, the visual aspect of the new 103-stop RFH organ must have been stunning, and Ralph Downes's idea for an eclectic neo-classical organ with Germanic principals and French reeds, suitable for performances of the best of the European schools of organ music, was visionary, hitting the headlines of the national press. With hindsight, some of the claims were exaggerated; Bach's organ music at the time was more well-known to audiences in orchestral arrangements, but on this new instrument, Felix Aprahamian stated, 'Bach ... will be given authentic voice.'

In colourless post-war Britain, there is no doubt that the new RFH organ provided a tangible stimulus to organ culture: audience numbers peaked at over 1800, famous European organists such as Helmut Walcha and Lionel Rogg were engaged, and the versatile organ provided a much-needed stimulus (both positively and negatively) for the rebuilding of many an English cathedral organ. This easily-readable and handsome book celebrates the 545 recitals given by nearly 200 organists over 34 years (1954-1989), which Hoyle neatly divides into three phases: initial curiosity for the organ itself, programme planning to engage organists who could perform on the instrument to its best advantage (1965-1979), and innovative programme planning alongside the social changes that resulted in declining audiences in the 1980s.

Programme committees under successive chairmen juggled with the dichotomies of choosing established recitalists versus younger players, standard repertoire against avant-garde works, improvisations and transcriptions. The influences of the Organ Music Society (1931-39), the Haarlem Improvisation Competition and Summer Academy, together with the St Alban's International Organ Festival are rightly acknowledged as catalytic. Some of the practical and administrative details of the RFH series are amusing to read, as well as the anecdotes (Lionel Rogg leaving some of his music in the green room, Marie-Claire Alain overrunning her recital by 20 minutes, creating catering, cloakroom and admission problems for the main evening orchestral concert, etc.). Comparisons of performance times make interesting

reading: Ralph Downes could be either fastest or slowest for particular pieces, and Pierre Cochereau was invariably the slowest. Generally, though, critiques of individual performances are avoided, except for notable events such as Xavier Darasse's performance of Ligeti's *Volumina*, which fused the entire organ during the first 'chord'.

The conceptual ideas of successive programme committees are concisely discussed, with a plethora of sub-headings to guide the reader, with advice by organ curators, chairmen and committee members such as Downes, Nicholas Danby and Peter Hurford carefully noted. The successful complete Bach Organ Festival (1980-81), devised by Hurford and assisted by Peter Williams is concisely reported, as is Danby's influence in advocating improvisation as a programme constituent as well as his encouragement for a greater proportion of female organists to perform (!).

Statistically-based analysis of the music performed in the '5.55' series is documented in no less than 44 tables, although (strangely) a specification of the RFH organ has not been included, and in the spirit of the RFH's mission to entertain and educate, the author has provided short essays and explanations of terms aimed at de-mystifying both organ jargon and organists' shorthand. Hence, the non-specialist will find this book extremely interesting and not-at-all forbidding. Furthermore, so many questions arise from the reading, all centred around the question 'How have British styles of organ playing changed during the twentieth century?' An enormous book on the subject is there to be written, for which Harry Hoyle's RFH-centred book is a prime research document.

David Ponsford

Mason, Alan, Wilkinson and Sons of Kendal, Organ Builders, a History. ISBN 978-0-9563510-6-7 available from the author: Alan Mason, 15 Ashleigh Road, Kendal, LA9 4SS. Price £15.00 + postage (book is 640 grams). Cheques made payable to 'Alan Mason'

Kendal in Cumbria, but previously in Westmorland, is synonymous with mintcake. But for readers of this journal, I expect that the name 'Wilkinson' would be the first thought. Wilkinsons claimed that they had the largest church organ manufactory in England and were certainly the first English firm to experiment with electric action. Whilst started in 1829, the origins of the company and date of Wilkinson's first organ are not so certain. The date when they were taken over by Rushworth and Dreaper is less contentious, 1957. As well as building organs throughout the Lake Counties, they also worked as far afield as South Scotland and South Wales. Regrettably, their magnum opus, Preston Public Hall, is no more, but many other examples of their work still give service and pleasure.

This history of Wilkinson and Sons of Kendal has been researched and written by

Alan Mason who is uniquely qualified for the task: firstly, he served a seven-year apprenticeship with Wilkinsons in the 1950s; secondly, as a resident of Kendal he is in the best place to conduct his research and finally, as an organist, he has had the pleasure of playing one the firm's instruments for many years - although since the publication of the book, the organ has been lost as a result of the closure of the building.

It is almost inevitable that after one has written a book, information comes to light which either amplifies or contradicts assertions made; but since publication of the book in 2016, no one has come forward with any additional information - a tribute to the thoroughness of the research.

The author commences with the start of the firm, examining the origins and taking us up to the building of a 3mp in St Mary's Ulverstone in 1866. William Wilkinson's early experiments with electric action are discussed and the author casts doubt on W.L. Sumner's date of 1826 - he suggests 1847-50 as more likely.

The next chapter takes in the middle years, St George's Kendal (a 3mp which is still in use today) and Preston Public Hall being significant organs from this time. Much of the pipework of the latter is to be found in St Mary's Metropolitan Cathedral in Edinburgh.

The period from 1917 to the end in 1968 forms the subject of the final chapter of this history. Here we have the benefit of Alan's personal knowledge of the firm to supplement his fastidious researches.

The remaining 90 pages are mainly taken up with descriptions and photographs of Wilkinson organs. The author has been unable to find a complete list of organs made by the firm; it seems that Mr. Croft Wilkinson (who died in 1935) had a complete list but he never committed this to paper. This alone renders the book a valuable record, the result of the research and personal reminiscences combine to make this surely the definitive text on the subject and, as a bonus, it is very readable.

Richard Brice

Michael Maybrick: 12 Voluntaries on Church Melodies. Two sets.

Editor: David Patrick

Publisher: Fitzjohn Music £12.00 per volume

Maybrick (1799-1846), organist of the now demolished St. Peter's, Liverpool and conductor of the Liverpool Choral Society, published two sets of 12 Voluntaries on Church Melodies in 1844, each piece consisting of a slow introduction (mainly in C time, with a few in 3/2) followed by a Fugue, all in major keys up to three sharps or flats and averaging around 100 bars and also mainly in C time with a few in 3/2.

Most of the pieces proceed in crotchets and quavers with few excursions into semiquavers, and long passages beneath slurs are found throughout each Voluntary. Not many of the hymn tunes found in each set are still in common use today, but the Old Hundredth, Hanover, St. Anne and God save the Queen – hardly a church melody but probably played in churches - in the first set and Miles Lane, University, Handel's Harmonious Blacksmith (sic) – also hardly a church melody! - and Haydn's National Hymn (Austria) in the second set will be well known. A set of Twelve Fugues with the subjects based on Anglican chants was published in 1835 by William Crotch, but apart from the Voluntaries on the Old Hundredth attributed to Blow or Purcell, these would appear to be the first sets, rather than isolated pieces, based on hymn tunes to be published in the UK.

Indications of dynamics, including *cresc.* and occasionally of manuals, but not specific stops, occur in each piece. Although there is a pedal part, much of this is a doubling of the manuals at the unison, or an octave below, but David Patrick has opted to include this on a third stave rather than keep to the simple indications of *Ped* as found in the bass stave of the original. The player must decide what to do in the few cases where the pedal note is lower than bottom C. The music is clearly printed as usual, and the introduction gives notes on ornamentation, including the quite frequent use of curved brackets before chords, to assist performance, with a specification of a contemporary organ, which has a full compass Swell. These generally well written and not over difficult pieces will make worthwhile Voluntaries and recital items as a useful contrast to Voluntaries by other English composers from the eighteenth and earlier nineteenth century.

John Collins

Antonio de Cabezón: Tientos, Diferencias y Glosadas.

Léon Berben - organ

Aeolus AE-11171 18.99 Euros from www.aeolus-music.com

This CD by the Dutch organist and harpsichordist Léon Berben contains 17 tracks, most of which present a representative variety of the different forms used by de Cabezón (ca 1510-66) and published some 12 years after his death by his son Hernando in the *Obras de Música*, including five Tientos, five Diferencias or variations, two Hymns, four Glosadas or settings of secular and sacred texts with divisions, and a Fuga which was actually published amongst the Glosadas. On the CD the pieces are presented in a mixed order, rather than presented in blocks by genre, which gives a pleasing diversity for the listener.

The organ Berben has chosen for this recording is in St. Andreas, Ostönnen; originally dating from ca. 1425 and located in Soest, it was moved about three centuries later to its current church and has undergone several interventions,

carefully described in the accompanying booklet. The specification of Principal, Gedackt, Octave, Quint, Mixtur IV, Sesquialtera II and Trompete divided between bass and treble is fully used on the CD. There is a pedal without independent stops, but which is permanently coupled to the manual. It is tuned to $a^1 = 482$ Hz at 16°C in a temperament after Schlick of 1511.

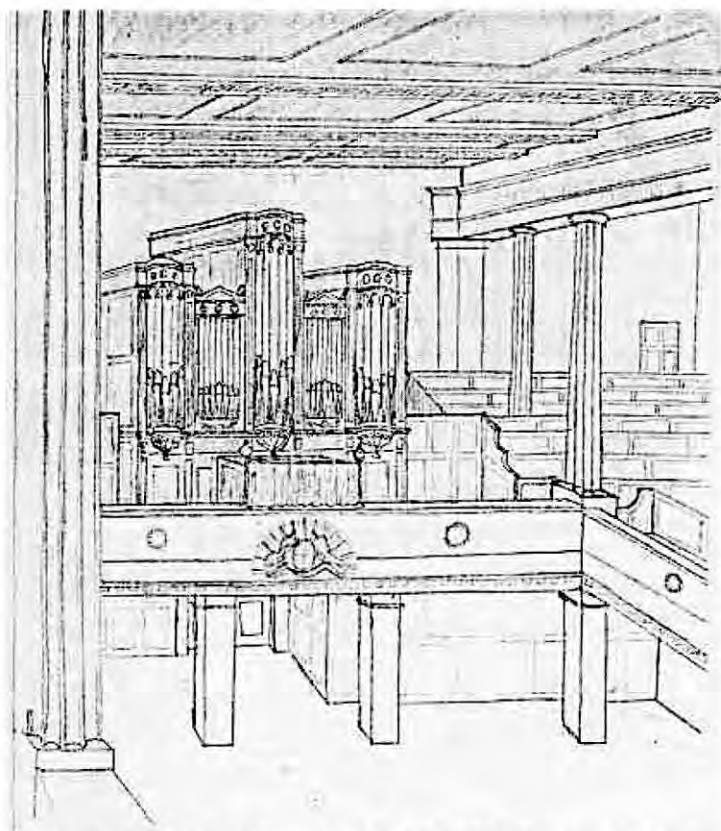
Many of the Tientos are multi thematic, the opening seven minute track being the ear catching Tiento del primer tono which starts with the intonation for the Salve Regina but then proceeds with multiple themes in various rhythms, finishing with a chorale-like melody in three part minim chords in the right hand over running passages in small notes. The Tiento del sexto tono in track 8 is taken from the Henestrosa anthology and represents a possibly earlier composition moving in minims and semibreves in the print. The faster moving Tiento del sexto tono in track 11 is a real tour de force at almost ten minutes with some carefully written out divisions and ornaments, the second section being a rather shorter triple time version of the first section and played here on a louder chorus. The CD ends with two Tientos, the much shorter Tiento del primer tono at under two minutes moves mainly in long note values; even with added ornaments its austere character is evident right through to the close without a third. It is followed by a longer Tiento del cuarto tono with plenty of quaver movement, which concludes in $3/2$. The setting of Ad Dominum cum tribulatione is subtitled Fuga en cuarta con tiple, and is another powerful slow moving composition of contrapuntal mastery, here sounding magnificent with the Trompete.

The Glosadas are among the least known of de Cabezón's compositions and many of the secular and sacred vocal pieces he set were also set by Italian and German composers during the sixteenth century. The four chosen here are played on quieter registers and include Triste départ in five voices, Anchor che col partire in four voices, Au joly boys in five voices, all at around five minutes, and the shorter three voice setting of Comunio beata viscera Mariae. All contain intricate figuration and divisions, here played at a more modest tempo and with just enough ornamentation added to the already complex writing. The Hymns include two settings of Ave Maris Stella in two voices, the chant in the bass beneath a treble perhaps so highly ornamented here that the original notation is on this occasion too deeply buried.

The Diferencias recorded here include the five variations (after the statement of the theme) on the canto La dama le demanda, the four on the much anthologised Canto llano del Caballero, six on the Villancico Quién tu me enoja Isabel lasting just over eight minutes, and two sets based on dances with two variations on La gallarda Milanese and the five on Pavana Italiana both at around three to four minutes. In each set the theme appears in different voices with counterpoint flowing around it without a break between variations, and Berben has chosen appropriate stops to show the character of each piece.

The booklet gives full information about the history of the organ and the rebuilds, repairs and restoration at various times. There is a brief biography of the player but unfortunately nothing about the pieces, their sources, and their relevance to the sub genres of composition, which would have been very useful, given how little-known the early Spanish repertoire still is. The standard of playing is unfailingly high, and Berben shows he has assimilated the description of ornaments and divisions in sixteenth century Spanish treatises and is well aware of how essential they are to enliven the appearance of apparent austerity and simplicity on the page but, with very few exceptions, without obscuring the original line. This CD is very highly recommended indeed, both to those who have some experience in this repertoire and in particular as a starting point for those coming to it for the first time.

John Collins



St Philip's, Salford. (from NPOR N01588) See inside back cover for details of BIOS visit.

**BOOKING FORM
BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE**

Friday 31 May and Saturday 1 June 2019

William Hill & Samuel Renn in Manchester
St Philip, Salford, St Thomas, Radcliffe and Holy Name

Please reserve a place for the BIOS Conference for £30.00 (including lunch), or book online on the RCO website.

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

Name (including title)

Address

..... Post Code

Telephone (daytime and/or mobile)

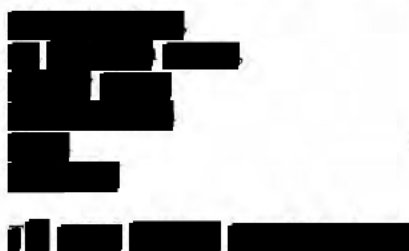
Telephone (evening)

e-mail

Please note any dietary requirements

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

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



FORTHCOMING MEETINGS

Friday 31 May and Saturday 1 June 2019 10.30 for 11.00

William Hill and Samuel Renn in Manchester

BIOS and the RCO present a series of concerts, talks and classes, exploring some significant organs in Greater Manchester. On Friday 31 May there will be an evening recital by Richard Brasier and Tom Bell on the lovely 1829 Samuel Renn organ at St Philip's, Salford. Opportunities to hear this beautiful locally built instrument in concert, from the period preceding the work of William Hill, are rare. The programme will include the Samuel Wesley Duet for organ. This is a must!

On Saturday June 1 we gather in the morning at St Thomas and St John Radcliffe. This spectacular William Hill organ, formerly in York Minster, is now in need of restoration. Dr Nicholas Thistlethwaite and Max Elliott will put the history of this organ in context, as they speak of the work of Hill and of the excellent yet little known firm of Hopkins & Son of York, who moved the organ to Radcliffe in 1904.

After lunch we make our own way to Holy Name Church on Oxford Road in Manchester. This renowned Hill organ is situated in one of Manchester's most remarkable churches. The instrument will be put through its paces by excellent young organists in a class on romantic repertoire led by Gordon Stewart. The day will conclude with a short concert (finish time approximately 5 pm).

Bookings can be made on the RCO website at <https://www.rco.org.uk/events.php> £30 for BIOS members includes the Friday evening recital, both venues on Saturday and lunch. Admission to the Salford recital only is £5 via the RCO website, or on the door.

Any BIOS members who prefer to pay by cheque should complete the booking form opposite and return it to the Meetings Officer. Directions to the venues, with public transport information, will be sent nearer the time.

Friday 6 – Sunday 8 September 2019

The BIOS, IAO, RCO OrganFest in Cardiff

More information at organfest.co.uk where bookings will also be made. If anyone would prefer to make a booking through BIOS please contact Richard Hobson, BIOS Meetings Officer. A full programme will also be published in the July *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.