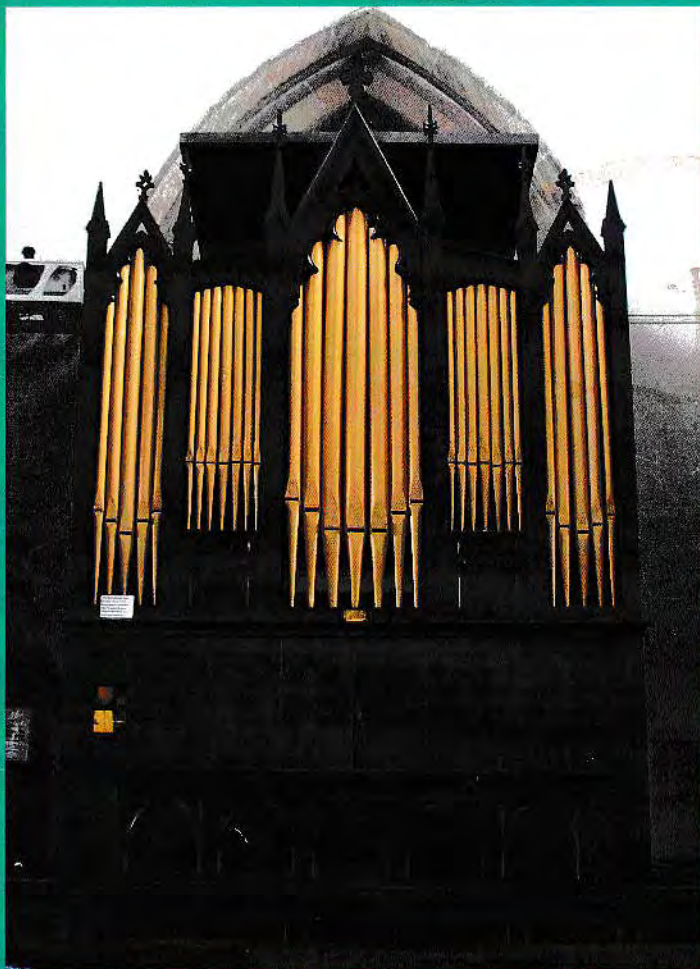


BIOS REPORTER

Volume 43 (4)
October 2019



THE BRITISH INSTITUTE OF ORGAN STUDIES

BIOS OFFICERS AND COUNCIL

Chairman	Dr Alan Thurlow, [REDACTED] [REDACTED] e-mail: chairman@bios.org.uk
Secretary	Melvin Hughes, [REDACTED] [REDACTED] e-mail: secretary@bios.org.uk
Treasurer	Adrian Mumford, [REDACTED] [REDACTED] e-mail: treasurer@bios.org.uk
Casework	Dr Andrew Hayden, [REDACTED] [REDACTED] e-mail: conservation@bios.org.uk
Meetings	Richard Hobson, [REDACTED] [REDACTED]
Membership	David Shepherd, [REDACTED] [REDACTED] e-mail: membership@bios.org.uk
Publications	Dr Katharine Pardee, [REDACTED] [REDACTED] e-mail: publications@bios.org.uk
Council	Gordon Curtis (co-opted), Christopher Gray, Colin Menzies OBE, Dr David Shuker, Mark Venning, Jeffrey West (co-opted), Jeffrey Williams.

BRITISH ORGAN ARCHIVE (BOA)

Special Collections, Cadbury Research Library, University of Birmingham, Edgbaston,
Birmingham B15 2TT Tel: 0121 414 5839; e-mail: special-collections@bham.ac.uk
Open: Mon 10.00-17.00; Tue, Wed & Fri 09.00-17.00; Thu 09.00-19.00. Closed Sat &
Sun.

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

Co-ordinator Jeffrey Williams, [REDACTED]
[REDACTED]

HISTORIC ORGANS AT RISK REGISTER (HOARR)

Co-ordinator Jonathan Goodchild, [REDACTED]
[REDACTED]

NATIONAL PIPE ORGAN REGISTER (NPOR) <http://www.bios.org.uk/npor.html>

Database Manager Andrew Macintosh, Royal College of Organists, PO Box 7328,
New Milton BH25 9DU
Tel: 05601 269426; e-mail: npor@bios.org.uk

HISTORIC ORGAN SOUND ARCHIVE (HOSA)

Curator Anne Page, [REDACTED]
[REDACTED] e-mail: hosa@bios.org.uk

THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered Charity No: 283936

<http://www.bios.org.uk>

Honorary President: Dr Nicholas Thistlethwaite

BIOS REPORTER

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

Editor: Gordon Curtis, [REDACTED]

The *Reporter* is printed and distributed by Anchorprint, Syston, Leicestershire. The layout and typesetting are by the Editor. Copy for inclusion in the February edition should be sent to the Editor by post or e-mail by Friday 10 January 2020. 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] email: david.knight@smvl.org.uk

Please note that Council has approved a change to the months of publication of the Reporter to February, May, August and November, effective from 2020. Copy dates will therefore be a month later than at present.

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 Mary, Sprotbrough, Yorks. organ of 1859 by John Brown of York.* (Photo Richard Hird). Back: *Queen's Cross Church, Glasgow design for an organ case by Charles Rennie Mackintosh* (Photo Peter Godden). See page 89.

TABLE OF CONTENTS

From the Chairman	82
From the Secretary	84
Membership matters	86
Committee for the Listing of Historic Organs	86
Letters to the Editor	88
Meeting report	91
Call for papers	93
Impressions of the Doncaster Schulze	94
Review	100
Future Meetings	103

FROM THE CHAIRMAN

The rise of the internet and websites, on the back of the gradual demise of 'snail mail', has brought with it an enormous increase in the number of enquiries that come to organisations such as ours. It is so much easier, for those who are interested, to research and discover who to approach, and where, and subsequently a quick and easy task (involving no expense) to fire off an email. Most random approaches come from people or organisations trying to gain publicity for their events or their causes, or from those trying to sell their products. Every so often, however, something arrives that is of genuine interest and relevance to the aims of BIOS.

One such email arrived during August. It came from Mr Tarkan Sendal, in Turkey, who introduced himself as 'an organist and intern organ builder' and 'founder of the Istanbul Pipe Organ Team'. Mr Sendal informs us that there are more pipe organs in Turkey than we might expect, 'including British organs by Hill & Son, Norman & Beard, J.W.Walker etc ...' and asked whether there exists in this country any records or documentation relating to organs that were built for, and exported to, Turkey. It is of course in our interest to be helpful over such enquiries. Our Casework Officer Andrew Hayden replied to Mr Sendal to make him aware of the resources available in the British Organ Archive and also, in relation to Walker organs, giving him the contact details for BIOS founder member Nicholas Plumley, who has spent years researching the history of Walkers (and whose long awaited book on that firm BIOS is keen to see published). John Norman kindly followed this up by spending some time going through the BOA index and then sending Mr Sendal details of material in the Archive that will be of interest to him.

That BIOS is able to give such a positive and helpful response to what was a purely random enquiry is impressive and demonstrates the devoted and committed teamwork of those who volunteer to help us. Should any BIOS member have knowledge of or information on any British organs in Turkey, and wish to contact Mr Sendal on the subject, please send me an email at chairman@bios.org.uk and I will put you in touch with him.

In the July edition of the *Reporter* I commended the September OrganFest to our members. The event, held in Cardiff, has now taken place and was a resounding success. All credit is due to Andrew McCrea and the RCO, whose turn it was to take the lead in arranging the venue and programme. Our thanks, too, to Richard Hobson (our Meetings Officer) who represented BIOS on the working group. It was good to see so many BIOS members there and the venues so full, and I express my thanks to those who made the journey to Wales. Looking around the assembled forces I was aware how many attendees were, like me, members of both the RCO and the IAO as well as BIOS. An even larger number were members of just one of the two other organisations, in addition to being a BIOS member. This brought home to me the fact that, as well as our three bodies co-operating and working together at

administrative level, the same can be said for the membership, which is an encouraging sign. The presence of so many people made a real impact on the places we visited, an impact that none of our organisations would have been able to achieve individually.

A full account of the event will appear elsewhere but, for me, the highlight was undoubtedly the two outstanding recitals given by Gerard Brooks. The first, the opening event of the Festival on the Friday evening, took place in the Eglwys Dewi Sant and was a full-length recital with an interval. As if that were not enough, on the Saturday afternoon Gerard Brooks also treated us to a completely different programme, of shorter duration, in the church of St John the Baptist. Each of the churches, situated not that far apart, has a magnificent three-manual Father Willis organ. St John the Baptist has the slightly larger and later instrument (1894), but it was the earlier organ in Dewi Sant (1887) which made the greater impact. In part this was because the instrument is more favourably sited in its church, free to speak out upwards towards a sloping roof which in turn reflects the sound and directs it into the nave. The thrilling and satisfying sound of the tutti of the Dewi Sant organ belies the fact that, except for a twelfth on the Great, there are no other mutations or mixtures in its specification. However, what made these recitals so special was, first, the care and attention that Gerard Brooks put into the initial selection of a programme appropriate for the instrument, then the detailed planning and rehearsal of suitable registrations that were manageable manually on an organ without any modern playing aids (and with a 'kick' swell pedal at the side) and, the icing on the cake, his musical and masterly playing. It was a lesson to us all in what can be achieved in terms of authentic performance on large instruments that have retained their original integrity and have not been 'modernised'.

I enjoyed the rest of the weekend, too. On the Saturday morning I was pleased to have the opportunity of making my first visit to St David's Hall, to see and hear the Peter Collins organ about which (building as well as organ) so much has been written in the past. At David Briggs's Saturday evening recital in Llandaff Cathedral (recorded by BBC Radio for later transmission) I was struck by the magnificence of the sound of the new(ish) Nicholson organ, as well as by its design and presence in the building. It was not the first occasion that I have heard this organ, but David Briggs, not least in his improvised organ symphony in the second half, explored so many colours and registrations that the instrument was given a thorough workout. In the high years of the Baroque revival there were many of us who feared that British organ builders (some at least, if not all) were in danger of losing the art of producing that characteristic romantic British tone. The evening at Llandaff Cathedral, and hearing one of the largest new cathedral organs built in the UK for some long while, produced (for me at least) reassurance that the art is not forgotten. It is an impressive sound and ensemble.

After the initial decision was taken for our three organisations to combine efforts and

work together on OrganFest, the first few events were held in consecutive years. The 2014 and 2015 programmes took place in Birmingham, with the IAO taking the lead in the first one and the RCO in the second. When, in 2016, it came to be BIOS's turn, we proposed the idea of moving the event around the UK rather than concentrating it always in the Midlands. With the much appreciated help and guidance of our member Dr John Kitchen, BIOS organised the third OrganFest in Edinburgh, which was much appreciated by our members in Scotland and in the North of England. The IAO arranged for the 2017 OrganFest to take place in Hull, at the same time suggesting that thereafter they made their annual Festival (formerly called the Congress) biennial, alternating it with OrganFest which would likewise become biennial. In the summer of next year there will therefore be another IAO Festival and in the summer of 2021 it will once again be the turn of BIOS to take the lead in arranging the OrganFest. The time will travel quickly, and BIOS Council is already giving thought to a potential venue, and to bringing OrganFest to a part of the UK which, as yet, has not had the opportunity of hosting and experiencing it.

Alan Thurlow

FROM THE SECRETARY

BIOS Council (September 2019)

BIOS Council met at the Grosvenor Chapel, 24 South Audley Street, London, W1K 2PA on Saturday 28 September 2019. Eleven members of Council were present. Nicholas Thistlethwaite (BIOS President) and John Norman (WebMaster) were also in attendance.

Council received reports and agreed or noted the following:

The previous Meeting agreed that BIOS should become a subscribing Member of SHOT (Scottish Historic Organs Trust) and, in future, SHOT would be included in the BIOS list of Institutional Members, an annual voluntary donation of £25 be made to them, and the Steering Committee of the British Organ Archive (BOA) would be asked to accept copies of SHOT Bulletins into the collection.

The Annual Return to the Charity Commission and Trustees' Annual Report for 2018 had been submitted to the Commission within the deadline.

Income and expenditure were broadly as expected at this time of year with nothing remarkable to note.

The Membership List 2019 had been formatted and was expected to be mailed to Members together with the next *BIOS Reporter* (October 2019).

The OrganFest 2019 (6 to 8 September 2019), organised jointly with the RCO and IAO in Cardiff (with the RCO in the lead), was well attended and judged to be a great success. BIOS would be in the lead for the next OrganFest in 2021.

Current plans for Meetings included:

2019

Saturday 30 November BIOS Lunch at the Grosvenor Chapel

2020

Saturday 29 February Bernard Edmonds Research Conference at the
Barber Institute, Birmingham

Saturday 28 March Day Conference & AGM at the Old Church, Chelsea
(new Drake organ).

Saturday 2 May Day Conference on the Organ and Blind Organists at
St Michael & All Angels, Aylsham, Norfolk

An approach had been received about making the text of *BIOS Journals* available via the EBSCO Information Services platform and this was being considered.

Starting in 2020 the months of publication of *BIOS Reporter* would be changed to February, May, August and November.

On the recommendations of the Listing Committee Council approved the listing of six historic organs and agreed the recommendation to turn down the listing of one organ. The organ previously located in St Catherine, Pontypridd (Hill & Son, 1904) NPOR P00311 listed as Grade II* but now relocated to the Shrine of Our Lady RC, Willesden (the Hill console disposed of and the organ rebuilt with electric action and split on a gallery) was de-listed.

A malfunction in the electronic fast-track for NPOR submissions had been traced and cured, the submissions rescued and these would be processed as a priority. However, as a result of this episode the NPOR backlog had grown.

The BIOS YouTube channel now had 54 videos drawn mainly from the existing HOSA archive.

Council meets next on Saturday 18 January 2020 at 12.00 (The Grosvenor Chapel).

Melvin Hughes

MEMBERSHIP MATTERS

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

Mr David Cooper, [REDACTED]

Mr Timothy Benson, [REDACTED]

Mr Richard Powell, B.Mus(Lond), LRAM, ARCM, Dip.NCOS, [REDACTED]

A new Institutional Member has joined us, and we are pleased to welcome and support the work of the Scottish Historic Organs Trust (SHOT), Rhu Mor, South Cuil Road, Duror of Appin, PA38 4DA; tel. 01631 740 373, 07871 261 089; email kerr.jamieson@btinternet.com

Please note the following five address changes to the 2017/2019 Membership Lists:

Paul Houghton [REDACTED]

Adrian Adams, [REDACTED]

Colin Harvey, [REDACTED]

Jonathan Pix, [REDACTED]

Canon C. Hilary Davidson, [REDACTED]

I do thank those members who have paid their 2019 subscriptions. This year's sub-battle is now over! Any stragglers who, despite reminders, have not responded, will not now receive this or any further BIOS publications until re-joining, their memberships having been set to the 'lapsed' category.

The up-to-date 2019 BIOS Membership List is enclosed with this mailing, and incorporates all the address changes that have been circulated in the *Reporter* since publication of the 2017 List. Please check your entry, and if there is any discrepancy please let me know so that corrections can be noted on the database. My sincere thanks go to Melanie Plumley, whose expertise has helped to format and prepare the new Membership List prior to its publication. We have heeded your wish for a larger type-face, and have increased the size, hoping this meets with approval!

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 28 September 2019.

Location	Builder(s) and date	Comment	Grade
Twynning, St Mary GL20 6DA	Nicholson 1886 II/P 26	The last organ completed by John Nicholson	II*
Blackpool Opera House FY1 1HU	Wurlitzer 1939 III/P 148	Of local and cultural significance despite having undergone some changes	II
Eardisley, St Mary Magdalene HR3 6NS	J W Walker 1860 I/P 9	Representative of Walker's best work of the period and housed in a very fine case	II*
Prestwick, St Nicholas KA9 1NW	Norman & Beard 1909 II/P 20	A fine example of the firm's work from the period	II*
Penwerris, St Michael & All Angels TR11 2 QD	Hele 1889 II/P 17	A rare surviving example of a tonally complete Hele organ with mechanical key and stop actions	II*
Davidstow, St David PL32 9XT	Willis 1876 II/P 11	An unaltered small organ by Henry Willis with some unusual tonal features	II*

The following organ was refused a Historic Organ Certificate at the BIOS Council meeting on 28 September 2019:

Windy Nook, St Alban NE10 9SL Flentrop I/P 6 H00980.

Future Submission Dates:

Friday 09:00 22 November for meeting of Listing Committee to be held on 8 January 2020

Friday 09:00 17 April for meeting of Listing Committee to be held on 4 June 2020

Please note that any applications received close to or on the closing date for submissions may be deferred until the following Listing Meeting in the event of an over-subscribed agenda.

Jeffrey Williams

There were no additions to the Historic Organs at Risk Register proposed to Council.

LETTERS TO THE EDITOR

War Memorial Organs

Sir,

In the July *BIOS Reporter* there is mention of the Imperial War Museum's register of war memorials. There is in fact a minimal entry in this register for the organ at St. Illtyd's Church, Pembrey, Carmarthenshire (Dyfed), but I note there is no entry for the instrument on NPOR. This is a shame since as I recall from a visit around half a century ago that it is a very interesting instrument. I am, however, afraid that I do not really have enough information to supply an entry, but can give you the following details.

It is a two manual and pedal instrument built by Nicholson & Co. of Worcester just after WW1. It has around ten stops - Great and Swell to 4 ft. plus Pedal Bourdon - housed in a most beautiful carved oak case, designed to be a replica of a mid-eighteenth-century case similar to those produced by Harris & Byfield. The instrument is sufficiently interesting that I would urge any members who find themselves in the locality to visit it and produce an entry for NPOR.

John L. Speller, Port Huron, Michigan.

Hill & Son

Sir,

Robert Lightband's 'impassioned plea' in the July *Reporter* does not fall on deaf ears. I am sure that many BIOS members would agree that the work of Hill & Son deserves extended treatment in print. Bernard Edmonds, who was an inspiration to many of us involved in the creation of BIOS, and who for many years contributed his invaluable 'Notes and Queries' column to the *Reporter*, always championed the firm's work. In the 1950s, he began writing a history of the Snetzler - Elliot - Hill - Norman & Beard connection but it was never completed, though parts later appeared in articles in the *BIOS Journal* and elsewhere. Like Mr Lightband, Bernard made the point that it was the influence of Lt.-Col George Dixon that significantly undermined the Hill firm's position; Dixon had developed an antipathy to the characteristic Hill product during his years in Cambridge and seized eagerly on the alternative offered by Arthur Harrison. These things happen: fashions change and clients are attracted by something new (as when William Hill and Dr Gauntlett pioneered the 'German System' organs of the 1840s); but Dr Arthur Hill was temperamentally ill-equipped to meet the challenge, and the firm began its gentle decline, a decline that was, of course, exacerbated by the difficulties thrown up by the outbreak of war in 1914. By

the time the war ended, Hill & Son and Norman & Beard Ltd had amalgamated and a new chapter in their respective (but now unified) businesses began.

I wrote a good deal about William Hill's work in *The making of the Victorian organ* (Cambridge, 1990). However, the book is a general study of English organ-building during the period 1820-70, and I have always intended to move on to write a comprehensive history of the firm. Having recently completed a similar study of Gray & Davison (*Organ-building in Georgian and Victorian England: the work of Gray & Davison, 1772-1890*, to be published by the Boydell Press in February 2020), I hope now to turn my attention again to the Hills. Twenty years ago I wrote a series of four articles recounting the history of Hill, Norman & Beard for the *Organist's Review* (February – November 1999). These provide a sketch for a longer study, but the firm's records in the British Organ Archive provide a huge amount of material, and consequently hard decisions will have to be made about how much can be included.

Meanwhile, we can look forward to the plugging of other gaps in the historical record of British organ-builders. I think it's no secret that Jim Berrow's book on Nicholson of Worcester is being prepared for publication, and there are at least a couple of other studies of major nineteenth-century builders approaching completion. They are all eagerly awaited.

Nicholas Thistlethwaite, Ely, Cambs.

A Charles Rennie Mackintosh organ case design

Many of us, on hearing the name Charles Rennie Mackintosh, will think immediately of a high-backed chair. Best known as an interior designer, especially for Miss Cranston's chain of tearooms, he worked in many areas, including as an architect, eventually becoming a partner in the firm Honeyman & Keppie, later Honeyman, Keppie and Mackintosh. The Glasgow School of Art, unfortunately severely damaged by fire twice in recent years, was his masterpiece, but he also designed two churches, only one of which was ever built.

His design for Liverpool Cathedral never got beyond the first round of the 1901 competition, but his earlier (1897) design for Queen's Cross Church Glasgow did come to fruition, and the building still stands, though no longer in use as a place of worship. Known as 'The Mackintosh Church', it is now the home of the Charles Rennie Mackintosh Society.

Queen's Cross Church was commissioned by St Matthew's Free Church Paisley. Although the parent church possesses an organ (see NPOR V00253), Queen's Cross never has done. However, a design drawing in the Glasgow City Archives

(TD1309.A.122. Drawing 5) includes an organ, to the liturgical north of the pulpit (see back cover).

Mackintosh seems aware of classic organ case design. Although little more than a sketch (the pipes have neither mouths nor feet), his design includes towers and flats, overhang and even a Chair Organ. To what extent did he actually have this in mind? Looking at the rest of the drawing, it seems that it would have emerged as a 4' organ with a 2' Positive. Did he talk to an organ builder, and if so, who? At the end of the day the pulpit became larger and more imposing, and neither the organ nor a balancing window on the other side of the pulpit was ever installed. Scottish Presbyterian churches were and sometimes even still are uneasy about organs but it is fascinating to surmise how it might have turned out.

For the record, the parent Church of St Matthew has a IIP Norman and Beard with a clearly Mackintosh-influenced Art nouveau case pictured on the front cover of the July 2015 *Reporter* (vol. 39.3) The interior of Queen's Cross may be seen at <https://mackintoshchurch.com/> .

Peter Godden



A Mackintosh case design realised for Craig Hall, Glasgow.

MEETING REPORT

OrganFest 2019

Cardiff, September 6 – 8

OrganFest is now established as a bi-annual event organised by BIOS, the IAO and the RCO in turn. Previous Fests have taken place in Birmingham (2), Edinburgh and Hull, and the RCO took the lead on this year's event in Cardiff. For those interested in historic organs there were two significant instruments by Father Willis in city centre churches, and the Snetzler/Gray & Davison with a case by Adam now housed in the National Museum of Wales. The Collins/Downes organ in St David's Hall was the venue for an educational event on the Saturday morning, and lovers of the large and loud had ample meat to get their teeth into at Llandaff Cathedral on Saturday evening.

A fourth important collaborator in the whole event was Cardiff Organ Events, founded and run by Philip Thomas and Robert Court. Founded in 1988 as a non-profit making venture COE promotes organ music and keyboard related events in the City and wider area. They now arrange over 30 concerts a year in St David's Hall, the National Museum and city churches with local and nationally recognised players from the UK and abroad. There can be little doubt that the excellent attendance at OrganFest events owes much to the work of COE in establishing a vibrant organ culture in the city and region.

RCO President Gerard Brooks played the opening recital on the evening of Friday 6th September at Eglwys Dewi Sant with music by Bach, Mendelssohn, Bossi, Elgar, Stanford, Franck, Achille Philip and Vierne. The 3/33 Willis organ of 1887 was prepared for five additional stops which were provided by the Sweetland Organ Co. in 1927, and was restored by Peter Hindmarsh in 1980. The Great action is a rare Vincent Willis 'floating lever', Choir and Swell are mechanical (as is the stop action), and the Pedal pneumatic. The organ speaks clearly into the church from behind its fine 16' metal front, and has an entirely original and very cohesive character. Gerard Brooks introduced his programme and made the most of the instrument which he played with style and confidence to a full church.

The contemporary St David's Hall is the home of an important mechanical action concert organ completed in 1981 by Peter Collins for which Ralph Downes was the adviser. J.W.Walker and Sons re-engineered the key actions in 1992. With three manuals and 55 stops it has to work hard in the 2,000+ seat hall, and David Pipe gave us a taste of the tutti and various choruses in BWV 565 which inevitably opened Saturday morning's Family Concert. The emphasis was on the children present with much attention given to their involvement with the WOOFYT under

Jeremy Sampson's genial direction. The hundred or so in the audience looked rather sparse, but much fun was had, and the performance of Bob Chilcott's Mr Majeika and the Magic Organ with John Biddle as the narrator, as well as selections from Star Wars and Harry Potter allowed us to hear more of the big organ, though much more could surely have been made of it in the descriptions of how an organ works and makes its sounds. It is an instrument to which I hope to return.

Saturday afternoon saw us gathering at St John's Church for a further fine recital by Gerard Brooks on the 1894 3/38 Father Willis, restored by David Wells in 2005. Another remarkable survival with its original structure, actions and pipework all intact. The programme of music by Edouard Commette, Bach, Franck and Widor gave us a clear demonstration of the organ's tonal character which is certainly different to the previous evening's instrument. Acoustics, position in the church and Willis' evolving 'late' style may account for the less brilliant, smoother qualities of the organ, which for me didn't quite have the blend and coherence of Dewi Sant in the bigger combinations.

I was unable to stay for the Saturday evening recital, but Alan Thurlow has written about it in his report, and I am grateful to him for his thoughts on the Sunday morning visit to the museum which follows.

On the Sunday morning the finale of OrganFest took place in Cathays Park, in the splendid setting of the National Museum of Wales. Andrew Renton (Keeper of Art) and Robert Court (Organist & Choirmaster of St Augustine's Church, Penarth), gave a fascinating presentation about the Snetzler organ which is now prominently displayed in one of the upstairs galleries. Because of the limited seating accommodation it was necessary to have two sittings, one at 11.00 am and the second at twelve noon, both of which were well attended. Andrew Renton gave a detailed account of the history of the organ and its various moves. Originally built in 1774 for Sir Watkin Williams Wynn's London house at 20 St James' Square, it was later altered by Samuel Green in 1783. In 1863 Sir Watkin had it moved by Gray & Davison to his country seat (Wynnistay House near Wrexham), where it stayed until bought by the Museum in 1995. The following year it was moved to Cardiff after restoration by Goetze and Gwynn and, with its fine and resplendent case, now stands at the end of the gallery surrounded by other objects bought or commissioned by Sir Watkin. After the talk Robert Court gave an excellent demonstration of the instrument, playing music fitting to its period and evolution, and finishing appropriately with a movement from one of Handel's organ concertos. After the full and satisfying tones which we had heard from the Father Willis organs at Dewi Sant and St John the Baptist, and the might of the new Nicholson organ in Llandaff, the delicate and immensely beautiful sound of the Snetzler and Green pipework, and in the setting and pleasant acoustic of the gallery, provided a memorable contrast and a fitting conclusion to what had been a most enjoyable weekend.

Thanks go in particular to Andrew McCrea who led the team for the RCO in arranging OrganFest, and to those from the RCO, IAO and BIOS he assembled to assist him. Particular thanks also go to Sir Norman Lloyd-Edwards (Lord Lieutenant of South Glamorgan 1990 – 2008), Professor Christopher Wood, The Colwinston Charitable Trust, St David's Hall and The Hodge Foundation for their support, and to Nicholson and Co. and Llandaff Cathedral for making the Saturday evening concert possible.

RNH

CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE 2020

Proposals for papers are invited for the British Institute of Organ Studies Bernard Edmonds Recent Research Conference to take place on 29 February 2020 at the Barber Institute, Birmingham University.

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

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

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

A summary proposal of 200 words, along with a brief biographical note, should be sent by 1 December 2019 if possible, but enquiries are welcome at any time.

Richard Hobson, 52, Dickinson Square, Croxley Green, Rickmansworth, Herts. WD3 3EY
Tel No: 01923 718870 e-mail: hbsrnh@aol.com



Doncaster, St George. North transept aspect of the Schulze organ of 1862
Photo: Nathan Laube

IMPRESSIONS OF THE DONCASTER SCHULZE (1862)

NATHAN LAUBE

Transcribed by permission by L. Carrick-Smith

The monumental Doncaster Schulze, still the largest import by a foreign builder, remains in its original home; essentially tonally and dispositionally unscathed from cross-trackers upwards (albeit with 1959 Walker electropneumatic action and 1910 H.N.B. solo accretions). The original specification is to be found in Hopkins & Rimbault (3rd edn, 1877) with a fuller account in the booklet of the D'Arcy Trinkwon recording (LCS Hi-Res LSCD008).

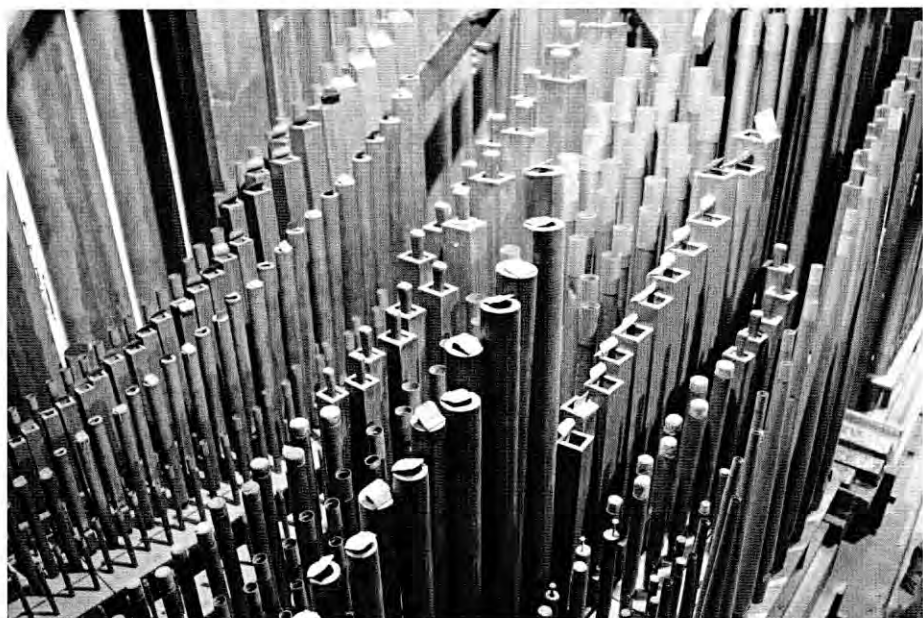
Nathan Laube visited this design sibling of the lost organ of Lübeck following his summer 2019 recital at Selby Abbey.

Nathan Laube writes:

Following the recital at Selby Abbey, and en route to Heathrow, we stopped off at Doncaster Minster to see the landmark Schulze organ - one which must be counted among the most influential and largest organs built in the UK in the nineteenth century. There are fabulous stories which accompany its genesis, including famously that Edmund Schulze slept within the construction of the organ in the Minster during its erection. It was also to this site that T. C. Lewis came to observe and learn - apparently Schulze was very generous in sharing his knowledge with curious British organ builders. The 32' Principal Bass was even assembled out of the packaging crates that transported the smaller pipe material on its long journey from Paulinzelle, Germany (Saxony). It was a massive instrument, with a famously massive (and reportedly noisy) action, and with some rather ingenious mechanical features. There were mechanical extensions of the 16' pedal stops to 8' (not unheard of, but nonetheless complicated), and certain stops from the Swell were duplexed to the Solo manual (somewhat similar, I suppose, to what William Hill accomplished with duplexed stops in Birmingham and Liverpool). But its lasting legacy is surely its arresting sound: scintillating, bold, intense, complex, and very much ALIVE! Beginning with its 20-stop Great Organ (32-16-16-8-8-8-8-5½-4-4-4-3-2-IV Cornett-V Mixture-V Cymbal-16-8-8-4) it's an incredible textural experience of sound that saturates the entire harmonic spectrum in a spectacularly balanced vertical and horizontal ensemble. Compare that scheme to the 1854 Schulze scheme for the Marienkirche in Lübeck: 32-16-16-16-8-8-8-8-8-6-4-4-4-2-II Rausch-IV Cornett-V Mixtur-III Cymbel-16-8-4. It's rather versatile, with a nonetheless powerful 16' centre of gravity, and reeds that colour and diversify the pleno rather than dominate the blazing fireworks of the three mixtures. One can register a luminous quint-and-octave pleno with the Mixture and Cymbal, a clear reference point to the eighteenth century tradition in its polyphonic integrity, but it is an ensemble which sounds immediately identifiable with the sound aesthetics of nineteenth century Germany when the 5½' Quint (a large Stopped Flute of the same

scale as the 8'!) and Cornett IV are added (with or without the Mixture and Cymbal). 16-8-8-8-4-4-3-2-Cornett, for example, is a sound which draws the ear towards E. F. Walcker and his 'Kornett-Mixtur' idea, whereas the quint-octave-mixtures take us rather towards Ladegast. The 4' Gemshorn is stringy, prompt, and altogether a gorgeous stop. The 8' Hohl Flute is the one of triangular construction with a characteristically fluid sound, and great variety in quality of tone and speech throughout the compass.

The 20-stop Swell Organ is impressive in size and somewhat diminutive in sound – possibly a reference to the relationship often between the 'Tutti' of Manual I and Manual II on a German organ. It, too, boasts a three-mixture pleno (IV Cornett from tenor C, V Mixtur, and III Scharff) which mirrors the architecture of the Great, but at a reduced dynamic level. The reeds are similarly mirrored (16-8-8-8-4-4), but proportionally contribute more to the overall quality of sound emitted from this division than in the Great. The 8' Terpodian is a string of silvery quality (lots of 4' harmonic), and each of the 8' stops possesses a partner of equal dynamic level at 4'. There are no 2' stops – reeds and upperwork take over from 4' (Cornett is the logical next step vertically). Hill, Norman & Beard installed a pencil string and accompanying celeste in this division, which while fine and not unattractive, are



The Choir windchest
Photo: Nathan Laube

clearly an intruding presence among these more relaxed sonorities. It's interesting to see that in the massive 1854 J. H. Schulze organ in the Marienkirche Lübeck, the 'Zweites Clavier' (Manual II, or in the Doncaster organ, the Swell) contains but two reed stops: 16' Physharmonica (free-reed) and an 8' Trompete.

The 13-stop Doncaster Choir Organ therefore finds its analogue in the Lübeck organ's 'Dritte Clavier' (Manual III) of 14 stops. It's yet another dynamic terrace up (i.e. softer), without chorus reeds or powerful mixtures, though extremely effective in Doncaster, owing to its favourable location speaking directly into the transept. Its 3-rank Mixtur has disappeared, and its 8' Clarinette has been moved to the Solo, but its foundations at 16-8-8-8-8-8-8-4-4-4-2 are nonetheless colourful and piquant. Among the seven 8' stops, four have mirrors at 4' pitch (could this still be a reference point to the eighteenth century practice of multiples of 4' stops which are simply extra 8' stops when played an octave lower?). The 4' Quintaten is interestingly the only stop of its kind in the organ – and it is among the most telling in this division, almost giving the impression of having added a 2½' Nazard, 2' Flageolet, and 1½' Larigot when drawn. Lübeck's organ had both an 8' Aeoline (presumably a free-reed) and an 8' Oboe in this department. Similarly in Lübeck, the 8' Terpodian was located in this department; it seems that in Doncaster, certain elements of Lübeck's Manuals II and III ended up in the Swell, and the Choir division assumed an even more diminutive and coloristic role. The Flauto Travers at 8' and 4' is worth mentioning, first for its poetic colour, but also for its unique construction (see photos), carved out of beech wood, and with its interior air column equally carved out.

The 8-stop Echo Organ in Doncaster is the analogue of Lübeck's 9-stop 'Viertes Clavier' (Manual IV), though this was the expressive division in Lübeck, surely for softer, ethereal effects, and for the solo Clarinette (I wonder if it was a free-reed as well, as was always the 16' Aeoline of Ladegast in Manual IV?)

Doncaster:

16 Tibia Major
8 Vox Angelica (not a celeste)
8 Flauto Amabile
8 Harmonica
8 Flauto Traverso
4 Celestina
4 Dolcissimo
II Harmonia Aetheria

Lübeck:

16 Tibia Major
8 Principal
8 Fugara
8 Flauto dolce
8 Flauto amabile
4 Octave
4 Viole d'amour
III-VI Progressio harmonica
8 Clarinette

Again, in Doncaster, this division is even more of an 'Echo' of the Choir than Manual IV is an echo of Manual III in Lübeck. In fact, the Echo truly 'echoes' the



The Echo windchest
Photo: Nathan Laube

Choir manual, including the very special wooden Flauto Traverso and delicate quint-octave mixture. The Harmonica is a quiet string stop of a rather neutral character and fewer overtones than your everyday Salicional. Knowing that Adolf Reubke built such stops (and his son, Julius calls for it specifically in his Sonata) makes one wonder if there's a common thread here. It's definitely NOT the construction and picturesque character of one of E. F. Walcker's 8' Holzharmonicas.

The 25-stop (!) Pedal Organ is then a perfect reflection of the Great and its vertical development - 32-16-16-16-16-16-10 $\frac{2}{3}$ -8-8-8-8-6 $\frac{2}{5}$ -5 $\frac{1}{3}$ -4-3 $\frac{1}{5}$ -II-II-32-16-16-16-8-8-8-4. The Abbé Vogler would be pleased with those 32' series mutations (which work to great effect), not to mention the fantastic 32-16 Posaunes of free-reeds, sporting absolutely giant resonators and tremendous boots. Again, most 16' stops have an accompanying stop at 8' (wide, narrow, stopped). Dynamically, it's not a hugely 'powerful' division, but impresses in colour, texture, and breadth. One can accompany full Great (even without some of the reeds) with Full Pedal (with 32' Posaune, etc.!) and the pedal will never dominate. Add Great to Pedal and the Pedal division is nearly doubled in dynamic power. Couplers are everything!

Well, there we are! What an organ! The organ is in tremendous need of a full

restoration one of these days, but is still making glorious sounds many thanks to the nearly daily efforts of the exceptionally hospitable and generous L. Carrick Smith. I was so fortunate to have Carrick as a knowledgeable and enthusiastic guide who took me through all corners of the instrument. We were joined by the organ scholars (all part of YOST, the Young Organ Scholar Trust) who also played and have lessons with music director Darren Williams on this marvellous instrument.

Hello from Chicago – nice to be home for just a few days with family!

Nathan Laube

Post scriptum:

A future event involving the Doncaster Schulze and the Grade 1 listed Sheffield City Hall Willis III (itself undergoing some conservative maintenance) might be an interesting possibility.



The 1999 Nicholson/Carter Console
Photo: L. Carrick-Smith

REVIEW

Frescobaldi: Organ and keyboard works IV Fiori Musicali, Aggiunta from Toccate Libro I, 1637

Editor: Christopher Stenbridge

Published by: Bärenreiter BA8415 £42.50

The Fiori Musicali, published in 1635 in open score, as were Frescobaldi's volumes of Ricercars 1615 and Capricci 1624, contains an introduction with numbered comments for the player, and eight Toccatas, five Canzonas, six Recercars, two Capricci (although only the Giralmeta is so entitled, the Bergamasca is clearly an example of this genre as well) and 26 verses, all in the first mode, on the Kyrie and Christe. Although generally regarded as a collection of three organ masses, it is nothing like those composed by Andrea Gabrieli and Merulo as only the Kyrie settings and the Elevation Toccatas are explicitly liturgical; even though the Recercars and Canzons have a liturgical position included in their titles they are readily playable outside a liturgical setting on a stringed keyboard instrument. Five of the Toccatas are short and preludial in function, although written in the same improvisatory style as the large scale pieces in his two published books of Toccatas; three introducing the Kyries and Christes, are entitled Toccata avanti la Messa della Domenica/delli Apostoli/della Madonna. Two introduce Recercars, one in the Messa delli Apostoli and one in the Messa della Madonna. The remaining three Toccatas, one in each 'Mass', are subtitled per la levazione, the first one is further headed Cromaticha. It opens with six bars of chordal writing, which leads into a ricercar-like piece with a chromatic subject. The other two Toccatas are somewhat shorter versions of the two big Elevation Toccatas in the Second book.

Some of the Kyries and Christes use plainchant in long notes (each verse is headed by the appropriate chant), some have a held tonic throughout, and others are developed with short motifs. All are short, and are divided between the three Masses with twelve in the Messa della Domenica, eight in the Messa delli Apostoli and only six in the Messa della Madonna. Three verses are in triple time. The Canzonas have similarities with the set in the Second book of Toccatas, each having a section in triple time and short toccata-like or Adasio passages linking sections. In the Messa della Domenica we find the Canzon dopo la pistola which has three fast sections with one Adasio section after the second section, and the rather longer Canzon post il comune which has some passagework in sixths in the second Adasio section and quaver runs in contrary motion in the final section. In the Messa delli Apostoli there is the quite extensive Canzon dopo la pistola in four sections after a short homophonic introduction, the third being in triple time, and the Canzon Quarti Toni dopo il post comune, which closes with an Adasio after the fourth section. In the Messa della Madonna just the Canzon dopo la pistola is found, the shortest in only two sections closing unusually with a triple time section, the main subject being similar to the Bassa Fiammenga found in the Capricci of 1624.

The six Recercars are of the same inventive standard as the ten in the 1615 book, two of them carrying an 'obbligo' in the form of an ostinato. In the Recercar con obbligo di cantare la Quinta Parte si placet found in the Messa della Madonna and introduced by a Toccata, the subject is sung at the same pitch throughout and may even be omitted. The quotation from Petrarch is explained in the introduction. The other, longer, Recercar con obbligo del Basso come appare in the Messa delli Apostoli has a five-note semibreve ostinato which occurs 14 times in the bass; it is the only Recercar in the book in the major. The other Recercar introduced by a Toccata is the Recercar Cromaticho post il credo in the Messa delli Apostoli which is in three sections, its sinuous subject giving rise to some dissonant writing. There is a further Recercar in this Mass, the Altro Recercar also in three sections, its subject is not chromatic. The Recercar dopo il credo in the Messa della Domenica opens with a repeated note in the rhythm dotted minim-crotchet-minim and contains both the flattened and raised leading note. It is followed by *Alto modo si placet* to make an extended piece with a modified subject, and a faster counter subject which also appears in its inversion. The Recercar dopo il credo in the Messa della Madonna also contains a chromatic passage in its subject. In the second section, as in the Recercar Cromaticho post il credo, it appears in semibreves in each voice in turn. In these contrapuntal pieces the crossed parts will need considerable care.

The final pieces, the Bergamasca and the Capriccio sopra la Giralmeta, both taking simple melodies as their base, are far removed from any liturgical function, being advanced essays in contrapuntal writing in numerous sections, the Bergamasca being somewhat longer, the possible esoteric meanings of the remark 'Whoever plays this Bergamasca will learn not a little' being enlarged on in the introduction.

The Aggiunta was published in Italian organ tablature with the 1637 reprint of the first book of Toccatas and covers 26 pages of music in this edition, rather more than half being devoted to passacagli and ciaccone, including the monumental and complex Cento Partite sopra Passacagli, which after the opening Passacagli contains a Corrente, a section headed Altro Tono, a Ciaccona, a Passacagli Altro Tono, a Ciaccona, a further Passacagli Altro Tono, Ciaccona before closing with an Altro Tono. This is followed by a much shorter Passacagli Altro Tono. The Aggiunta also contains several dances in binary form forming part of a sequence of two or three movements, opening with a group in E minor comprising Balletto (the first appearance of dances in duple time in Frescobaldi's published collections), Corrente and Passacagli, followed by Balletto Secondo and Corrente del Balletto also in E minor, and a third group of Balletto, Corrente and Passacagli in B flat concluding with the Altro Tuono of the Passacagli in G minor. The final pieces in the Aggiunta include three Capricci, on l'aria de Ruggiero - a set of six variations of which the third has long written out internal trills - on la Battaglia in numerous short, repeated sections followed by a Balletto and Ciaccona (It is possible the following Corrente and Ciaccona pair in A minor also belong to this group) and to close the collection the Capriccio Pastorale in triple time in several repeated sections which include

sustained pedal points for the feet and long written out trills including one in the alto. These are quite different to the intellectually demanding Capricci in the collection of 1624.

There have been several editions of the Fiori Musicali over the past 60 years or so, but this edition by Christopher Stenbridge has to be amongst the very best. The introduction is full of valuable information about both the music and the publication history of each print, including a very detailed discussion of each genre of piece they include, followed by comments on interpretation covering notation, repeat signs, trill sign, tempo, modes, instruments and tuning with a table of triple time occurrences. The composer's preface to each print is included in both Italian and English. After the music there is information on the sources and their location, notes on the editorial policy and an exhaustive critical commentary with readings and editorial emendations as well as ornamentation and variants found in the Turin Tablatures. There are several facsimiles from each printed volume. This volume is clearly printed and pieces in multiple sections are carefully laid out to avoid impossible page turns in the middle of a section. It is excellent value for the money, particularly for the player interested in learning far more about the background to the prints.

John Collins



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

**BERNARD EDMONDS RESEARCH CONFERENCE 2020
Barber Institute, University of Birmingham**

Saturday 29 February 2020 10.30 for 11.00

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

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

Name (including title)

Address

.....

..... Post Code

Telephone (daytime and/or mobile)

Telephone (evening)

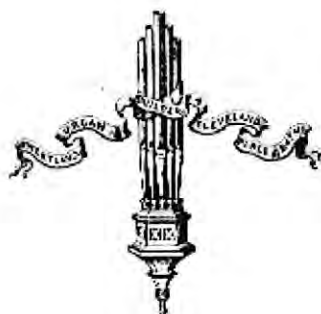
e-mail

Please note any dietary requirements

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

Saturday 30 November 2019

The BIOS Lunch

Grosvenor Chapel, Mayfair. A social occasion with a three course meal including wine and aperitif for £35. Members, wives, husbands, partners and guests all welcome. Numbers limited to about 25. A menu and request for payment will be sent to those who sign up. Please contact Richard Hobson directly - hbsrnh@aol.com or 01923 718870 as soon as possible. Book now - £5 reduction on all bookings received before November 1st.

Saturday 29 February 2020

The Bernard Edmonds Research Conference

Barber Institute of Fine Arts, University of Birmingham
A call for papers and booking form are included in this *Reporter*.

Saturday 28 March 2020

AGM and Day Conference

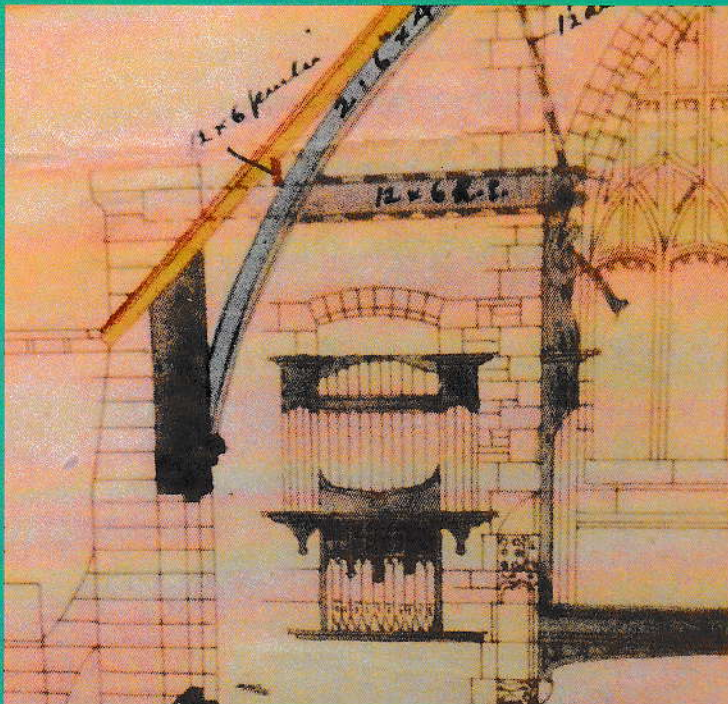
Chelsea Old Church, London
William Drake Organ Builders have recently completed a new 3 manual organ in this historic church. The AGM will be at 11am preceded by coffee, and followed by discussion of the organ and a recital. Speakers will include William McVicker who acted as consultant to the church. A booking form and programme will be included in the February *Reporter* and on the BIOS website.

Saturday 2 May 2020

The organ and blind organists

St Michael & AA, Aylsham, Norfolk
Speakers will include David Wyld, Andrew Hayden, David Shuker and David Aprahamian Liddle.

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 2021 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.