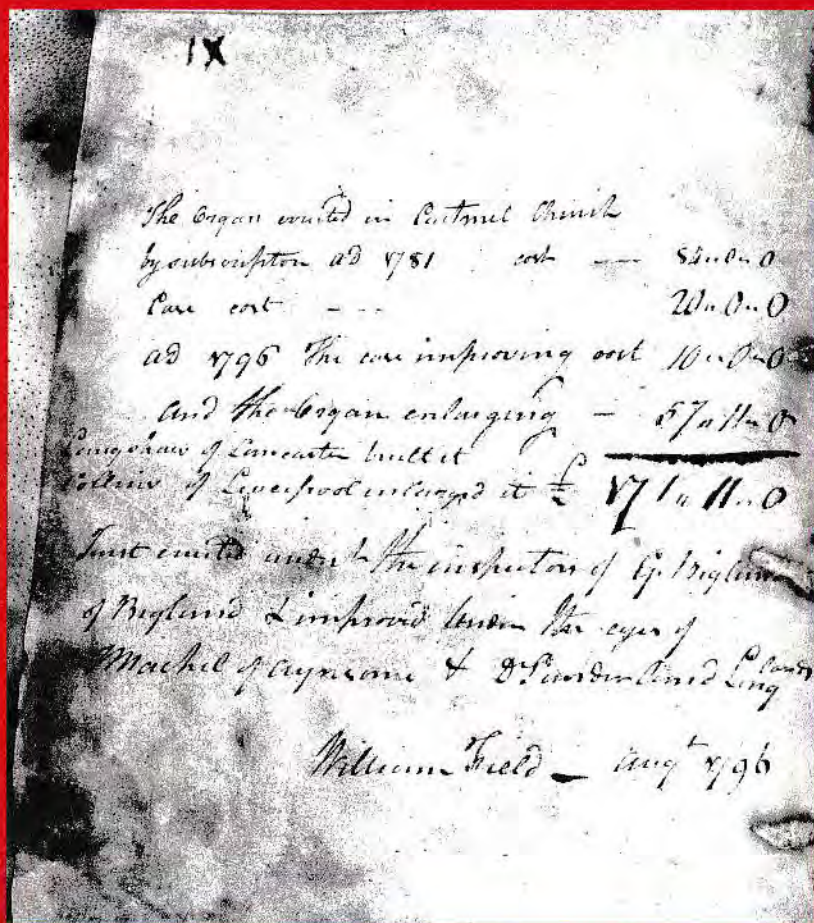


May 2020



THE BRITISH INSTITUTE OF ORGAN STUDIES

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Cover photos, Front: *Photocopy of note about erection and enlargement of Cartmel Church organ by William Field, August 1796, from inside front cover of Vol. 150 of the Thomas Preston Library, formerly part of Cartmel Priory Vestry Library and now in the Rare Books Section of Lancaster University Library.* See p.36.

Back: *Uckfield URC. T.C.B. Brooke's nameplate.* (Photo: NPOR V00346) See p. 39.

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FROM THE CHAIRMAN

On behalf of BIOS Council I send greetings to all BIOS members, their families and loved ones, and express the hope that in your own individual circumstances you are managing to cope with the very different way of life that has been forced on us all, and that you have succeeded in staying clear of the dreadful effects of the Corona virus.

In the February edition of the *Reporter* I drew particular attention to the Bernard Edmonds Research Conference on 29th of that month. Always the first event of the BIOS year, I am pleased to say that it drew a worthwhile attendance and express thanks to all who came to support what was a full, varied and interesting programme. An account of the proceedings appears later in this edition. BIOS is grateful to the Music Department at the University of Birmingham for enabling us to have free use of the Lecture Theatre at the Barber Institute of Fine Arts, with its excellent facilities of raked floor, sound system and powerpoint projection, and we thank the staff of the Institute for making us so welcome on the day. For a modest price their caterers provide us with coffee and biscuits on arrival, a pleasant and plentiful buffet lunch, and tea and biscuits before departure, these being served in the surroundings of the spacious entrance hall where we can gather amid members of the public who are visiting the Barber Institute on that day. It is a prestigious event not just because of the venue, but also because the programme - usually seven slots of either half an hour or forty-five minutes - always displays the great range of interests and subject matter covered by the objectives of our charitable Aims, as well as the high academic standards which BIOS is recognised as promoting. The use of the Barber Institute for this occasion is greatly appreciated and we offer our profound thanks and gratitude to those who make the venue available to us: it is something that we must never take for granted.

Whilst we have no control over the date offered by the Barber Institute in any particular year, it is always a Saturday and usually in the second half of February. This year, within that cycle, it was as late as it could possibly be - the last day of February being not just a Saturday, but in a Leap Year! In the week leading up to the event the telegraph (or these days email) lines were buzzing between England and Italy. As mentioned in the last edition, one of the participants due to speak to us was BIOS member and supporter Professor Matteo Malagoli from Reggio Emilia. At the beginning of that week the Corona virus was starting to affect the north of Italy. Reggio Emilia, situated between Modena and Parma on the route from Bologna to Milan, was at that time outside the exclusion zone that had been announced, but in order to make the journey to Birmingham Professor Malagoli was booked to fly from Milan airport, at the centre of the affected area. None of us at that stage could possibly have imagined how quickly the problems in China and Italy would develop into a world pandemic. With hindsight the decision that

Mattheo would not attempt the journey here was undoubtedly correct. Luckily, modern technology saved the day and enabled him to email the text of his speech, and the accompanying powerpoint presentation, so that we were able to listen to what he had intended to say read out as well as to view the slides. Some were no doubt already aware of William Trice, the subject of the lecture, described by Professor Malagoli as 'the only British organ builder who worked only in Italy'. Even if we knew of the existence of Trice, I doubt that any were aware of just how significant and influential a person he was in Italian organ building at the time. Born in Cardiff, Trice received his early training as an organ builder in Bath, from Sweetland. Trice travelled extensively in Italy during the 1870s before settling there in 1880 and remaining until his return to England c.1905. During those twenty-five years he is known to have built nearly three dozen organs, mostly for Italy but a few for export to Sicily and one for a location in England. Who would have thought that a British builder would have secured the contract to rebuild the organ in St Mark's, Venice or build a new concert organ (4 manuals and 34 stops) for the concert hall in Genoa, erected in 1892 to celebrate the 400th anniversary of the discovery of America by Columbus (who was born in that city)? For the benefit of those not able to be in Birmingham for the Research Conference, it is planned to produce the text of Professor Malagoli's lecture, plus some of the illustrations, as an article in the 2021 volume of *BIOS Journal*.

Also given a further mention in the February *Reporter* was our ongoing need to locate someone to take on the work of updating and carrying forward the Directory of British Organ Builders, originally published (in three volumes) by John Brennan and the Positif Press and later incorporated on a searchable basis onto the NPOR. The content of the Directory currently finishes at the year 1950 but for some time now the need has been felt to carry it forward from that date to become a living, rather than static, record. I am pleased to inform members that a volunteer has now come forward and, after discussion of what is involved, has agreed to take on this task for an initial period of a year, after which he and BIOS will review the position and decide whether it will be possible to continue. I would like to express our thanks and gratitude for this offer. In his own words, our volunteer enjoys 'the challenges associated with the collection and recording of historic data', so seems ideally suited to the task. For practical reasons the emphasis during this year will be placed on actively seeking and researching new information rather than inviting submissions from the general public. Entering new information onto the DBOB section of the NPOR will follow later, and cannot anyway commence until we are out of the present period of lockdown, whenever that may prove to be. It will be some time, therefore, before members can expect to see new entries appearing online.

The Corona virus was also responsible for the cancellation of the BIOS AGM scheduled to take place on 29th March. Those members who had already booked to attend were notified individually of the cancellation, and the general membership

were notified by the email circulation of a MailChimp notice. Should you not be receiving the regular MailChimp reminders that we now send out, it is probably because you have not indicated to us, under the GDPR (General Data Protection Regulations), that you are content for us to contact you by email. If you are not receiving our MailChimp notices, and would like to be included in the circulation list, please notify me at alanjthurlow@btinternet.com. Please remember, however, to include my middle initial j between my Christian name and surname, otherwise it goes to my long-suffering namesake in Bromley, Kent!

I have, over the years, served on the executive committee of many organisations, each of which has been governed by its constitution. I can't recall that any of these constitutions anticipated or made provision for what is to happen should circumstances arise which make it impossible for the AGM to be held within the specified time limit. Even the thorough and excellently worded BIOS constitution is silent on that point! At the time of writing there has been no opportunity for Council to consider what new arrangement will be made when conditions permit. Since we still have no idea how long we will remain in our present state of lock-down and isolation, it is probably premature to speculate. As Chairman, I believe that we should endeavour to arrange an AGM as soon as possible after life returns to normal. BIOS AGMs usually take place as part of a day-long Conference, but these events take much organisation and need a long lead-up time. My best guess is that when the time comes we should arrange a self-standing AGM, probably in an easily reached central London venue. Our Constitution requires a minimum attendance of twenty members so, before firmly committing to a date and in order to be sure of a quorum and avoid an aborted meeting, Council would need to take steps to guarantee that enough members would be present to ensure that the meeting will be quorate.

In the meantime, go carefully.

Alan Thurlow

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

The next meeting is scheduled for 4 June 2020 reporting to Council on 20 June. Both meetings are conditional on national arrangements due to the on-going emergency.

MEMBERSHIP MATTERS

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

Dr Trevor Sutton, [REDACTED]

[REDACTED]

Mr Owen McKnight, [REDACTED]

[REDACTED]; email: librarian@jesus.ox.ac.uk

(Institutional membership)

Mr James Lonsdale, [REDACTED]

[REDACTED]

Please note the following four changes to the new 2019 Membership List:

Keith Jones: email address is now: [REDACTED]

Rev Canon D Quentin Bellamy's address had changed to: [REDACTED]

[REDACTED]

John Plunkett's email has reverted to: [REDACTED]

Anthony Shedden's address is now: [REDACTED]

[REDACTED]

I regret to announce the deaths of the following three BIOS members:

Eric H Pask, ARCO, a BIOS member since 1984.

Martin J Ellis, FRCO(CHM), GRSM, ARCM, a member since 1985, and

Dr Jennifer L Bate, OBE, HonDMus, BA(Hons), FRCO, LRAM, ARCM, FRSA, a member since 1999,

and the resignation of two BIOS members: Mrs Marie Higginbottom and

Dr Charles Cornford.

A subscription reminder was sent out by either email or letter on March 13th to those members whose 2020 subscription was still due. Around 150 members were notified. As I write this on April 7th, there are 57 outstanding subscriptions. A big 'thank you' to those who responded. If you're in 'splendid isolation' and haven't yet paid, please do so as soon as you've read this, and make a Membership Secretary very happy (it doesn't take much now-a-days!). You can pay in one of four ways: i) by Standing Order (as many hundreds of members do), ii) by direct transfer into the BIOS bank account, whose details are: NatWest; sort code: 52-30-44 account number: 05097169 account name: The British Institute of Organ Studies – Registered Charity, iii) via the BIOS website: <http://www.bios.org.uk> using PayPal and iv) by sending me a cheque to my address given on the inside front cover. Please 'Gift Aid' your subscription if you are able to, and are not already doing so.

Subscription amounts are still the same: £37 (£32 concessionary, £12 student). For those outside the UK, rates are £10 higher respectively, to reflect the additional postage costs for publications.

David Shepherd.

BIOS Membership List 2019

Following a complaint received from a member of the public, Council wishes to draw the attention of BIOS Members to the statement included in the Notes on the front cover of the BIOS Membership List.

BIOS does not share this information with anyone except BIOS Members. This booklet is provided only to the non-institutional members of BIOS and all recipients of this booklet should use the information only for purposes that fall within the aims of BIOS and should take care to protect the details it contains.

Under the provisions of the General Data Protection Act Members have a right to instruct that details of their membership, address and other contact details are not included in the publication. Accordingly, we have some members who notify us of their wish to be excluded from the list.

Council respectfully points out that the non-appearance of a name in the booklet may therefore not be taken as an indication that the person in question is not a subscribing member of BIOS.

HISTORIC ORGANS AT RISK REGISTER (HOARR)

There have been no new applications since the last edition of the *Reporter*.

The last issue gave the Council's decision to remove the organ from Pontypridd, St Catherine (NPOR POO311) from the HOARR as it was no longer under threat. A correspondent has written to say that this report does not given the full picture. With the exception of the case, the organ is to be moved to the RC Shrine of our Lady in Willesden and rebuilt with significant changes. The Council agreed with the Listing Committee that the changes negated the previous listing. Since only listed instruments are eligible for the HOARR, it also agreed that the organ should be removed from the Register. I am happy to provide this clarification.

Jonathan Goodchild

ST MARY'S CHURCH, BAMPTON: A SIGNIFICANT JUDGEMENT IN THE CONSISTORY COURT OF THE DIOCESE OF OXFORD

A recent Judgement in the Consistory Court of the Diocese of Oxford brings to an end an ongoing controversial case that BIOS members may recall from about six years ago. The organ in the church was built c.1812 by William Gray and originally positioned on a gallery. Around 1870 it was moved to its present position in the south transept by Gray & Davison, with some alterations being made, including the extension of the compasses. Thereafter no substantial work took place until 1991 when, following damage that had occurred, it was restored by the firm of J.W. Walker. The restoration was controversial at the time, and the future of the organ called into question. It is well recorded that Dr Bernard Rose, then Informator Choristarum at Magdalen College, Oxford was among those who powerfully championed its retention and proper restoration. In the present case the Chancellor, the Worshipful David Hodge QC, starts the Judgement with a résumé of the history of the application (summarised below, with direct quotations from the Judgement in italics):

The church of St Mary at Bampton, with the support of the Oxford DAC and Organ Advisers, obtained a Faculty for the 'restoration' of their Gray / Gray & Davison pipe organ by the firm of Peter Collins, though what was in fact agreed to was a rebuilding with alterations, not a restoration. During this process no Statement of Significance was produced to flag up the historic significance of the organ and *there would appear to have been no consultation with the Church Buildings Council or the British Institute of Organ Studies. The organ was removed from the church and works began but shortly after this Peter Collins sadly passed away and his firm went into administration. The organ was removed to Cousans for storage. Around this time a large number of complaints were received from members of BIOS who had seen the works reported on in the BIOS Journal. [sic. though the reference should have been to the Reporter]. The then Chancellor took the decision to set the Faculty aside as the named contractor was no longer able to complete the work. This meant that the parish found themselves with the pipe organ in storage (incurring storage costs) but no contractor or faculty to undertake any works. A new contractor, Cousans, was found and the parish began to work with the Diocesan Advisory Committee to obtain a new Notification of Advice.*

At this stage BIOS pays credit to the Secretary and Chairman of the Oxford DAC who, since we professed profound disappointment at the lack of consultation over the original faculty application, have ensured that we have been kept fully briefed not just on the further development of the consultations at Bampton, but given the opportunity to comment on all organ applications that come before their Committee. This is greatly appreciated and will hopefully be a precedent taken up by other Dioceses in the future.

In the period following the removal of the organ, when work first commenced, the parish found the space thus created to be flexible for use in other ways. Also, the problem of relocating the rebuilt organ in the transept was that their plans to increase the size of the specification meant that it would physically take up more space than before. At first they examined the feasibility of putting the organ on a raised platform or gallery, to enable them to continue to use the space below, but whilst initially the DAC and amenity societies all agreed to this proposal in principle ... upon working with the organ builder, architect and structural engineer it became apparent that a structure sufficiently stable to support the restored instrument (itself a lot larger in order to increase its voice) would be much larger, and far more invasive to the historic fabric of the church, than had previously been thought. The plans then reverted to keeping the organ to a similar size as before, but to create the intended additional stops electronically. The CBC and the BIOS have been extensively consulted during the development of the revised scheme, and neither are comfortable with the use of digital stops to create a hybrid instrument. A great deal of concern has, quite rightly, been directed at establishing what historic significance should be accorded to the parts of the organ which remained after Peter Collins had disposed of a good deal of the original instrument.

The Parish proceeded to make an application for the creation of the hybrid organ, inside the original case. When the DAC considered the application they gave it their support, albeit including a proviso, taking up a suggestion put forward by the BIOS Casework Officer, that a full inventory of the existing pipework should be carried out, identifying each pipe, its condition, and its location in the new instrument. The application went forward to the Court and, under the 28-day notice provision, BIOS made a formal objection stating that we were content for the objection to be considered by the Chancellor in writing, rather than in open court (which carries with it the possibility of costs being awarded against the objector). After a lengthy discussion and appraisal in the written Judgement the Chancellor concluded by granting the faculty, stating:-

Notwithstanding the reasoned objections expressed by the CBC and the BIOS, the court prefers the evidence and representations in support of the petition from the petitioners and their expert organ adviser. Whilst not bound to do so, the court accepts the recommendation of the DAC to approve the proposal. The court is satisfied that the petitioners have demonstrated a clear and convincing justification for the proposal, including the addition of digital stops in the renovated and restored historic pipe organ; and they have also demonstrated that the resulting public benefit will outweigh the moderate harm that will result from their addition. The court is also satisfied that there is no satisfactory alternative proposal realistically available: there is no scope for some other solution. On the evidence, and in the circumstances of this case, the petitioners have shown that the digital stops are required to secure the sizing of the organ needed to meet the restrictions of

the only practical space available to accommodate it within the church and to render the organ "musically fit for purpose"; and that, in this case, these considerations are sufficient to outweigh (or "trump") the resulting harm to the "instrument's integrity and historicity". The court is further satisfied that the petitioners have discharged the heavy burden that rests upon them of justifying the introduction of digital stops on a traditional pipe organ.

Whilst BIOS accepts the Judgement, there is much in it that we would not agree with. For a start the organ is clearly not 'restored', nor (notwithstanding the retention of some of the older pipes) can it any longer be described as an 'historic pipe organ'. The Chancellor has however recognised BIOS as a body and has devoted a considerable amount of space to the assessment of our evidence. It is pleasing, too, that due note is taken of the input of our Casework Officer, Andrew Hayden, who has devoted much time and effort on this case on our behalf. We thank Andrew for that. But the sad truth is that the harm was done to this instrument when the original faculty was granted, the organ dismantled, and important parts of it discarded. Were this a new case, without that background, and were we just dealing with the use of some historic pipework, BIOS would probably not have become involved. Our charitable remit is 'To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain'. In the case of Bampton, that battle had already been lost before the present Chancellor of the Diocese of Oxford came into office. The job of BIOS is ultimately to try to save historic organs, not to become actively embroiled in the arguments for and against electronic organs and hybrids.

Nevertheless, the Bampton Judgement is not without interest for BIOS and the world of the traditional pipe organ. After a lengthy section in the Judgement which deals with previous cases that were considered relevant to the issues at Bampton, followed by an evaluation of the principles involved in the determination of the issue at stake, Chancellor Hodge concludes by laying down some guidelines which are very likely to be referred to and taken up by other Chancellors in other Dioceses in future cases. Section 30 of the Judgement reads:-

From these authorities the court derives the following propositions by way of nonexhaustive guidance when considering the issues raised by a faculty application involving the replacement of an existing church organ:

(1) Although not a principle of law, there is an expectation, amounting to a presumption, that the appropriate replacement for a pipe organ is another pipe organ and the burden lies on those who seek to say that some other instrument is an appropriate and adequate replacement. It will be possible in a suitable case for that burden to be discharged; but the lasting benefits of a pipe organ are not lightly to be disregarded.

(2) That is still the case even where a previous pipe organ has been removed or destroyed as the presumption in favour of a pipe organ results from the musical quality and longevity of such instruments.

(3) Arguments that a digital organ will cost less in terms of either capital outlay or maintenance may carry little weight. Over time, pipe organs are better value for money than organs with a more limited lifespan and the court will not be sympathetic to arguments that it is justifiable to install something of lesser quality simply because it is cheaper.

(4) The court is also likely to discount arguments that a digital organ is easier to play by a non-expert organist on the footing that the church should be taking steps to find, nurture, and encourage future new organists.

(5) In deciding whether the burden has been discharged, account will need to be taken of: (a) the wishes, needs, and resources of the parish in question; (b) the comparative costs involved; (c) the merits and demerits of the proposed alternative; (d) the scope for other solutions; and (e) the steps taken to consider potential alternatives. The last of these is likely to be a significant factor. The presumption in favour of a further pipe organ is more likely to be rebutted by those who can show that the preference for an alternative results from careful and reasoned consideration after lengthy, balanced, detailed, and informed investigation and research. Those whose preference for an alternative is based on a consideration which does not take proper account of the merits of pipe organs are unlikely to persuade the court that their preference can displace the presumption in favour of replacing an existing pipe organ with another pipe organ.

(6) It is not the court, but the congregation, who will have to live with the organ in question, whether it be a new instrument or an old one undergoing renovation and repairs. It is not for the court, as such, to have a policy about organs, save to ensure that the best is done for the church and their congregation having due regard (as the court is enjoined to do by s.35 of the Ecclesiastical Jurisdiction & Care of Churches Measure 2018) to the role of the church as a local centre of worship and mission.

(7) The Chancellor must have regard to the advice of the DAC but is not bound to accept it if there are good reasons for not doing so.

There are some encouraging words in these guidelines.

Alan Thurlow

LETTERS TO THE EDITOR

Mackintosh's Organ Cases

Sir,

Peter Godden's letter in the October *Reporter* draws comparisons between Queen's Cross Free Church in Glasgow and St Matthew's Free Church in Paisley which are no doubt interesting but completely irrelevant as there was no link between the two. Queen's Cross was one of the churches built by the almost unbelievable generosity of St Matthew's Free Church on Bath Street in the centre of Glasgow whose congregation – one of the largest and probably the wealthiest in the Free Church – dug deep into their pockets to finance the Springbank Project under which twelve new churches were to be built for Free Church congregations in newly-developed, poorer parts of the city. The Project would completely finance the building of the new churches and undertake the construction management; the completed but empty building would then be handed over to the congregation who would pay for all the furnishings and fittings. It is known that the congregation at Queen's Cross wanted an organ but made it clear that they would not initially be able to afford one. The illustration shown on the back cover of the October *Reporter* is part of the architect's final design, almost certainly produced in the firm's drawing office from his plans rather than by the architect himself. We cannot know the circumstances under which Mackintosh (if indeed it was him) hastily drew the outline of an organ onto a copy of the detailed plan but it's possible that it was in answer to a question as to where he envisaged their organ would go when they could eventually afford it: whatever else it is, it's not in my view a 'design', merely an indication of position.

Holy Trinity at Bridge of Allan (which lies roughly midway between Stirling and Dunblane) was opened in 1858, before the Church of Scotland had accepted organs in church; its T.C. Lewis organ was installed in 1884 in more accepting times. In 1895 Mackintosh's firm had been commissioned to add new halls and in 1904 they were further commissioned, this time with Mackintosh's direct involvement, to design new furnishings in the sanctuary (choir stalls, communion table and pulpit) which included a new screen in front of the existing organ woodwork and pipe façade; the organ itself was considerably enlarged at the same time. I agree with Peter Godden that the new Mackintosh woodwork is rather a screen than a case.

As to Craigie Hall – not Craig Hall – this is a grand house of 1872 in a vaguely Italianate style designed for a wealthy Glasgow businessman, typical of many such new houses on what were then the outer edges of Glasgow. Its architect was the founding partner of what later grew into the firm employing Mackintosh and it was Mackintosh who was involved in the project to enlarge the building in the 1890s by adding a new music room, with organ, and redesigning the entrance hall, library and billiards room. I saw this curious case only once, many years ago, when I was told

(by someone now long dead) that the client had originally requested that the organ be entirely hidden behind polished mahogany panels; when Brindley & Foster pointed out that this would spoil the tone and reduce the volume of their new instrument, the client relented to the extent that Mackintosh was permitted to open it out only as far as was regarded as essential. The details of the console woodwork, and the stained glass panels above it, are, for me, rather more interesting. The organ (already out of use for some time) and its case, covered by a statutory 'listing', were professionally dismantled in 2015 in advance of internal building works but remain in store.

Colin Menzies, London W1

Barrel organs and keyboards

Sir,

The comprehensive article by Maggie Kilbey on church barrel organs in the latest *BIOS Journal* (43, pp 58-71) skirts around the question of whether they had keyboards. I likewise avoided it when I wrote on barrel organs for the new *Canterbury Dictionary of Hymnology*.

But the considerable cost of some barrel organs installed in English churches in the 1780-1800 period leaves open the possibility of a keyboard being incorporated. For Cartmel Priory, the barrel organ put up by John Langshaw in 1781 cost £84, the case being £20 more, and although the newspaper report on its opening described it as 'large and exceeding fine ... furnished with all necessary stops' (Cumberland Pacquet, & Ware's Whitehaven Advertiser, 7 Aug 1781) the church spent again in 1796. Evidence for this 1781 and 1796 spending is written inside the front cover of a 1575 book and I thank Adrian Self for the scan reproduced on the front cover of this *Reporter*. The book was long kept in the Cartmel vestry but is now held in Lancaster University Library (details in Cumbria Archives Service, Cartmel Church Organ 1760-2004, WDY 580). The brief 1796 note records that the organ was enlarged that year by Collins of Liverpool at a cost of £57 11s, with an extra £10 for the 'case improving'. Possibly the enlarging meant the addition of a Swell, or if not, of several more stops; would a mere handle turner of a barrel organ have been capable of managing these expensive items?

John Langshaw's firm did build normal church organs. For St John's, Lancaster, they erected in 1784 an organ with a fine case (NPOR R01971), and in 1788 they added a Swell to the 1702 Father Smith organ in Holy Trinity, Kendal (NPOR R01850). Another barrel organ supplied by the Langshaw firm was for St Mary's, Dalton-in-Furness, and also cost £84 (receipt of 14 Dec 1789 signed by John Langshaw junior is contained in Cumbria Archives Service BPR 1/C/5/10/1). A

third barrel organ, acquired by St Mary's, Long Preston, in 1804 costing £83 19s 4d, might also have been supplied by the Langshaw firm (Welch, *BIOS Reporter* 42 (2) pp 41-44).

Knowing these things led me to state, perhaps rashly, in my Long Preston article that the Cartmel and Dalton organs were barrel-and-finger ones. Hopefully there is evidence unknown to me that will settle the issue, and in passing throw light on the quality of music in these big North-of-England churches around 1800.

David Welch, Banchory, Kincardineshire.

Bevington's windows

Sir,

I am at present restoring an organ by Bevington, dated 1872, which presents a feature that I've come across in only one other organ by this firm, the other being now in a midlands church and made in 1864. This is that the two manual soundboards both have glass 'windows' inserted in the face-boards that give access to their pallets, springs etc., as if to make inspection of them possible by interested observers.

Unusually, neither organ has any destination place written on the typical printed labels glued inside the soundboards. Both organs are kept low in height as if for domestic installations; the 1872 organ was installed in the Masonic rooms at 10, Duke Street in Marylebone, central London, at some as yet unknown date. It was removed from there 25 years ago and stored.

I have restored quite a few Bevington organs, and seen many more, over the last decades but find this feature puzzling. Were these organs originally meant for public exhibitions, perhaps? If anyone has seen these windows in other Bevington – or any other maker's – organs, I'd be very grateful to hear about them.

Martin Renshaw, London NW3

MEETING REPORT

The Bernard Edmonds Research Conference for 2020 took place on the 29th of February, as usual at the Barber Institute of Fine Arts of Birmingham University, by kind permission of Andrew Kirkman, Peyton and Barber Professor of Music. These salubrious surroundings have the added attraction of a world-class collection of old

masters only a few steps away. One of our own old masters, Jim Berrow, gave a talk entitled 'Craftsman's Art and Music's Measure: the gothic revival, true principles and organs.' The development of consciously artistic organ case design in the second half of the nineteenth century (for clients with both taste and money) is a movement unparalleled, it seems, in any other country. Jim has been interested in this field for many years (see his article in *JBIOS* 7,1983), and ably drew the threads together from the Oxford Movement up to the present day. The great paradox, of course, is that Pugin himself, poster boy for all the developments in church architecture of the Victorian era, evidently hated making room for organs, and tried to hide them away wherever possible.

A paper by John Norman, 'Twenty Five Organ Cases', surveyed his long career both as builder and consultant from a visual point of view. Various pitfalls between design and execution were described amusingly. A significant link with Jim Berrow's paper was of course that John's father, Herbert Norman, maintained a high standard of organ case design during a period when it was generally at a low ebb when left to the builders.

David Shuker's talk concerned the extensive Valentine family of musicians from Leicester, who were active as composers, violinists, organists and music dealers both in Leicester and in London in the eighteenth and early nineteenth century. The family boasted at least two female church organists, Ann and Sarah, an addition to the considerable number that David has rediscovered in Liverpool. There is further information in his article on the Valentines in *A Handbook for Studies in Eighteenth Century English Music*, Volume XXIII (2019). Matteo Malagoli was unfortunately prevented from travelling from Reggio Emilia by coronavirus restrictions, in a foretaste of things to come, so his paper was read by Alan Thurlow. It was an anniversary tribute to William George Trice (1848-1920), who was born in South Wales and perhaps apprenticed to Sweetland, but worked almost exclusively in Genoa, at first as a colliery agent. His organs were very up to date, with early electric and tubular pneumatic action and late-romantic tonalities. There is an extensive book by Mauro Tarrini: *La fabbrica d'organi di W.G. Trice a Genova (1881-1897)*, published in 1993.

Trice's activities, both here and abroad, provide a link to two papers concerned with the wider world of the organ, the first being a report by Derrick Carrington on organs in Portugal. This is still a subject comparatively little known in the English-speaking world, even though a book was published in English by Carlos Azevedo as long ago as 1972. The second paper, 'On a new edition of Nicolas de Grigny's Premier livre d'orgue,' by David Ponsford, was for me a definite highlight of the day. Despite his short life (1672-1703), and limited compositional output (one published collection), it has long been recognised that de Grigny is the outstanding keyboard composer of the ancien regime. J.S. Bach transcribed the whole work: the early editions, and the transcriptions of Bach and his pupil Walther provide fascinating puzzles for the scholar and performer, so well illustrated by David. He has recorded de Grigny's music at Sarlat (for Nimbus), as part of his highly recommended project of French repertoire on appropriate organs. David remarked that there is no organ in the UK more than remotely suitable for seventeenth and eighteenth century French music, perhaps a situation which ought to cross the minds

of conservatoire and university people the next time they commission a new instrument.

Returning to a more British viewpoint, (though he has both lived and worked in France as well as England for many years), Martin Renshaw's talk 'The perils of preservation: the organs at Newby, North Yorkshire', covered the eighteenth century organ at Newby Hall, and the important, though awkwardly arranged Lewis organs at Studley Royal and Skelton-by-Newby. Martin's talk ranged much more widely than this, however, and his main subject was a much-needed appeal that BIOS should be very much more of a campaigning organisation, and that the situation regarding historic organs in this country is now critical. Illustrations included the Holdich organ at Bluntisham Baptist church, a working instrument by a good builder in its original home, and a notably early example of an organ in a Baptist church. Despite its importance, the organ's custodians have been allowed to remove it to sell abroad, for no good reason.

Paul Tindall

BROOK OR BROOKE? THE ORGAN IN HOLY CROSS CHURCH, UCKFIELD

ALAN THURLOW

One of the delights of being a Diocesan Organ Adviser is the opportunity it affords to travel around the countryside and get to know new places: places which are frequently 'off the beaten track', that you would probably never pass through if you were not specifically going there, and where if you did drive through you would probably not stop but maybe flag up in your mind 'I ought to visit that village one day', though in the knowledge that you probably never will!

The Diocese of Chichester is vast. In 1886 the State decided to divide what had been just Sussex into two halves, East and West. Many assumed that the Church of England would follow suit and create a new Diocese of Brighton by reducing the size of the Diocese of Chichester. It is thought that some of the large parish churches built in Brighton towards the end of the nineteenth century were planned in the hope that they might be chosen as the Cathedral of the new Diocese. But it never happened, and today the hundreds of churches in the Diocese continue to occupy the whole of East as well as West Sussex. Chichester Cathedral is at the extreme west of the Diocese: by the time you reach Emsworth, eight miles west of Chichester, you are already in the diocese of Portsmouth. Travelling east, however, the Diocese occupies the whole of the south coast as far as, and including, the church at Camber Sands. To the north it includes Gatwick Airport, East Grinstead and the tiny village of Frant, immediately south of Tunbridge Wells.

It seems surprising that during the course of nearly forty years as one of the organ advisers to the Diocese, for thirty-four of which I was also a member of the Diocesan

Advisory Committee (latterly as Chairman), I never had occasion to visit the town of Uckfield. I don't recall the parish church of the Holy Cross featuring on any matter of consequence on the agenda of a DAC meeting and, as the last occasion the organ in the church had work carried out on it was at the beginning of the 1980s, Nicholas Plumley and I have never been asked to advise on the instrument. Uckfield, it seems, is a place that it is easy to pass near without ever going there. The A22 Eastbourne to London road passes just to the west, the rather slow A272 east-west route passes to the north, and the delightful diagonal cross-country B2192 between Lewes and Heathfield passes to the south-east.

At the start of this year I was therefore pleased when I received an invitation to visit Holy Cross Church, Uckfield to comment and offer advice on a report submitted by the firm which currently maintains the organ. This was not a formal Faculty application to the DAC but rather the procedure, greatly to be encouraged, by which a church can in the early stages of a project request 'informal advice', which will guide them in their thinking and give them a feel as to what the formal response might be if they proceed to apply for a Faculty.

Not knowing the organ, my first port of call was naturally the NPOR (Survey N15279), from which I learned that the instrument had been built c.1891 by T.C.B. Brook of Uckfield, a name I had never previously encountered. The organ builder's report contained a reference saying that the same builder had also built the organ for the United Reformed (formerly Baptist) Church in Uckfield but, wondering what else Brook might have built, I did an NPOR 'builder' search on his name. When nothing came up my assumption was that the other instrument did not as yet have an entry on the NPOR. I had however noticed in passing that the NPOR list of buildings in Uckfield includes the URC, and that the entry was highlighted, suggesting that there was indeed an entry for an organ there. Clicking on the link I found an entry for another two-manual and pedal instrument, slightly smaller and of a later date (1911) than the one at Holy Cross. The instrument is described as being by T.C.B. Brooke of Uckfield (note the subtly different spelling of the surname) which was why the URC instrument had failed to show up on my original search. Next was a search on DBOB. The name Brook brought up two references, one to Herman Brook, who lived in the early eighteenth century and was possibly based in London, and the other to Joseph W. Brook of Glasgow, who founded a firm there in the late nineteenth century which, known by several different company names over the years, was still in operation at the 1950 cut-off date of DBOB. A search under Brooke brings up a just a single entry which, understandably, questions whether this is perhaps the same person as the other Brook at Uckfield.

The Holy Cross organ, comprising of two manuals and pedals and twenty speaking stops, is situated in an organ chamber on the north side of the Chancel. In its way it is an impressive instrument. Assisted by the weighty Open Wood on the pedal and the generously scaled Open Diapason on the Great it builds up to a powerful and solid tutti. Unusually perhaps for an organ of modest size, it has three stops on the pedals (a Bourdon and an 8' Violoncello in addition to the Open Wood) and, until altered, the

choice of three different reed stops on the manuals (a Clarinet on the Great and a Cornopean and Oboe on the Swell). It was interesting to learn that the least used stops by the present generation of organists at the church are two that were added in the early 1980s - the two-rank Mixture on the Great (which replaced the Clarinet) and the Sesquialtera on the Swell (which replaced a 16' Double Diapason, a particularly sad loss, I think). The mechanical action of the organ is criticised as being 'too heavy' but, as I tried to demonstrate on the day, individually the manual actions are fine, it is only when coupled that they are certainly heavier than one would like. The pedal action (presumably originally pneumatic) was converted to electric action when the organ was overhauled and the stop changes made. My visit was marred by the fact that the key for the door into the organ chamber had gone missing on that day, so I was unable to inspect the interior of the organ. It is however possible to view it from above, looking down into the chamber from a balcony at the east end of the north nave gallery. The chamber is of a good size and the instrument seems well laid out without the appearance of being cramped. Significantly, there is good space between the top of the swell box and the ceiling of the chamber, allowing for much better egress of sound than is often the case for organs in Chancel chambers.

The purpose of this article is not to raise questions about what work needs to be done on the instrument, and whether any further changes could or should be considered. However, in the report which I subsequently submitted to the parish I did raise the question of Mr Brook, the builder of apparently just two organs, and questioned whether there might be a keen local historian in Uckfield who would be prepared to spend time researching exactly who this fascinating gentleman was:

- did he live in Uckfield for all of his life, or move there from somewhere else, and if so, where?
- was he prominent in Uckfield in any other way, and is he known to have made any other contribution to the community?
- what was his profession? Clearly, if he only built two organs he cannot have made his career out of being an organ builder. So how else did he earn his living?
- the Uckfield organ appears to be well designed and soundly built. How and where did he train, and from whom did he gain his experience as an organ builder?
- did anyone else help him with the project?
- if he only built two organs it is unlikely that he cast any of the metal pipes. If they, and maybe other pipes and parts in the organ, were not made by him, from whom did he commission them?

I would be interested to know whether the name of T.C.B. Brook(e) rings a bell with any of our readers.

NOTES ON THE ORGAN AT CHRIST THE CONSOLER, SKELTON-CUM-NEWBY NEAR BOROUGHBIDGE, YORKSHIRE

MARTIN RENSHAW

An excellent photograph by John Speller of the Lewis organ in the context of its remarkable church graced the cover of the recent *Journal* to introduce its mention in a very valuable article by Peter Burman. Since no details of the organ were given there, here are some personal observations on that instrument.

Having restored the c.1777 organ reliably attributed to Thomas Haxby at Newby Hall in 1981, I was asked to have a look at the organ in the nearby church, Christ the Consoler, which stands in the deer-park grounds of the Hall. The church was built with the ransom money collected by Lady Margaret Vyner for the release of her son who had been kidnapped in Greece, but who was murdered before he could be rescued. Its architect was William Burges, the designer also of the equally elaborate church at Studley Royal, built at the same time (1871 onwards) a short distance away, near Fountains Abbey.

More than most architects of the period, Burges knew about 'setting organs in their context', architecturally speaking if not historically. He was the one nineteenth century architect whose clients gave him seemingly total freedom to play with gothic forms, colours and materials. So the organ in this church is not only provided with a unique case, like a huge version of a portable organ of the St Cecilia type, but its console is placed on what must be the most elaborate stone loft ever made.

The organ's siting is as impractical as it is impressive. Set in front of the NE nave arch, the Great soundboard is skied high up at the level of the tips of the front pipes, with extremely limited access to just about half its pallets from behind the arch, just under its apex. The front pipes are set each side of two central access gates, about 20 feet above ground; these open up to give access to the pipework and a small ledge to stand on. I doubt if one would be allowed to work on it these days without substantial scaffolding, but nearly 40 years ago, things were different. Repairing this organ certainly seemed like an interesting challenge. It was.

When I saw it, the organ was unplayable because a blocked gutter at the junction of the nave and the adjoining tower had tipped water all over the Great soundboard some time before. The Swell and Pedal divisions, below and behind it in the tower were silent, their pipes choked with dust and dirt and with iron action-work that was rusty with disuse. The major problem was to restore the Great soundboard in situ, there being no obvious way in which it could be removed and brought to ground level. Taking out six ranks of pipework (everything except the front pipes) was the first challenge. Then, having disconnected its wind-trunk and its key and stop actions, I removed the upperboards and sliders and tipped the soundboard up onto its

front edge. Now able – just – to get into the organ from the back, through the low arch, I took out the pull-wires, springs, pallets and guide pins, leaving the soundboard to dry out. Having re-leathered the pallets in fine sheepskin and pressed insect-proofed felt, using hot glue, I then re-glued them back into the cleaned soundboard, using the same hot glue, lightly treated with a small amount of sodium metabisulphite. This chemical is better known to parents as the Camden tablets which sterilise babies' bottles between feeds; it is very good at preventing organic animal glue from becoming fatally infected with fungal spores. Having put springs, their rail and pull wires, new guides etc. in place, I lowered the soundboard and, fingers crossed, re-connected it to the wind. There was not a single false whimper from the newly-covered pallets, so all I had to do then was to remove and restore, using phosphor-bronze for pivots, axles etc., a large roller-board, two sets of backfalls, the heavy metal stop-actions and the keyboards, re-gluing their ivories with hot glue whitened with titanium dioxide (otherwise known as childrens' white poster powder). Then it was a matter of cleaning, renovating and putting back all the still cone-tuned pipes and to tune them, and the job was done.

The Estate then paid for two further visits soon after to clean, restore and rehabilitate the Swell and Pedal actions and pipework, and the organ was fully operational again. Quite soon it became clear that closing the elaborate console doors in a damp church allowed the air inside them to become stale. As a result, some key ivories started to curl and fall off. So I bored some holes in the solid under-key plank to create a continuing air-flow past the keys, making sure that the doors were normally kept at least partly open, and this worked.

Only a few years later, in 1991, the church was taken over by the Redundant Churches Fund and I was told that my services were no longer required. I don't know who, if anyone, looks after this organ now, but it is evidently in need of some care, as can be seen from photographs in the NPOR entry (R01403). Nonetheless it deserves a Historic Organ Certificate, and granting that might spur CCT, successor to the RCF, to get the organ into full working order again.

REVIEWS

Toccatà and Fugue in D minor BWV 565 – a Work by J.S. Bach?; Rolf Dietrich Claus; English translation by John Sayer. At the Sign of the Pipe, The Grain Store Workshop, Coney Lodge, Park Farm Road, Birling, West Malling, Kent, ME19 5JZ. (2018) www.signofthepipe.com . ISBN 978956710260. 113 pp. £12 + p&p.

The controversy surrounding the authenticity of BWV 565 has been around for decades, with serious doubt being cast on J.S. Bach's authorship of the well-known Toccata and Fugue in D minor for most of the twentieth century. The views of several major authorities in the field immediately spring to mind when discussing the work's provenance: Roger Bullivant and Peter Williams are but two experts whose

work on the subject I have studied over the years, while several chapters in John Butt's *Cambridge Companion to Bach* also question who wrote the piece, when, and for what instrument.

Claus's study of this difficult topic was originally published in 1998. This present edition is a translation (with corrections, revisions and a 'postscript' summarising recent research on the topic) into English. It attempts to provide a detailed study of the evidence and aims to suggest not only that J.S. Bach did not compose the piece, but who did write it.

But it is not that simple: when is a piece considered to be genuine? Claus traces a path through the ways in which definitions of authenticity have changed and developed since the nineteenth century. This discussion also provides a useful historical critique of the science of musicology and the concomitant production of scholarly editions.

So, is the Toccata and Fugue in D minor by J.S. Bach? Claus begins his quest for an answer with a resumé of the work done to date to determine BWV 565's authenticity, drawing out the main arguments well and, in doing so, preparing the ground for his own detailed analysis. This looks at a wide range of evidence: the sources, stylistic aspects, notation, typology and form. He also considers the possibility (notably suggested by Peter Williams) that the piece was originally written for a string instrument. Eventually, Claus reaches the unsurprising conclusion that the work is not by Bach but by a composer working in the same region of Germany but later in the century – c.1780 perhaps.

Claus makes strong and logical arguments that carry additional weight by building on the work of Roger Bullivant and Peter Williams, both of whom are quoted extensively in this study. In doing so, the author adds to the knowledgeable reader's comprehension of both Bach's organ, and that of his contemporaries. Until or unless, of course, the identity of the 'real' composer of this piece can be proven, there will always be some who argue as to the authenticity of BWV 565. Claus has had his detractors, and I remember the controversy surrounding the publication of the original edition without ever feeling that those on the other side of the authenticity fence had convinced me. Reading the new edition makes me feel largely sure that the work is not by J.S.B.

I did not find the book an easy read – even in English, partly because of the small font size and partly as a result of the density of the argument. The translation from the German seems to be very sound, having compared the two editions and there is a full bibliography and a comprehensive index including of all the music referenced.

David Baker

Anonimi Toscani (18th century) Sonate per Organo, Fonte Ricasoli

Editor: Jolando Scarpa

Publisher: Edition Walhall 4 volumes EW457/535/985/989

These four volumes provide a modern edition of the 121 organ pieces contained in manuscript RicS 137, part of the large corpus of eighteenth century Italian manuscripts and printed editions in the Ricasoli collection at the University of Louisburg, USA – many of the Mss have been digitised by the University and are available online at IMSLP. A wide variety of pieces for the Mass including Toccatas, Offertorios, Elevaziones, Post Communios and a large number of sets of Versetti are included throughout the four volumes, not grouped into individual Masses as in earlier Italian and contemporary South German collections, but scattered through each volume. My understanding is that the editor has published the pieces in the order they were written in the ms, which is quite haphazard. Four multi-movement Pastorales with specific functions and a set of Versetti Pastorale are included in volume three, with a further two Pastorales and a Piva, all without designation, in volume four. Most of the generally fairly brief Versetti (the two sets in F in the third volume are somewhat longer), which are usually in short sets and make up the bulk of the contents, are homophonic, only a few being imitative, some are even headed Toccata. They are written in a range of textures and time signatures as well as tempo indications. Some are intended for specific functions including Magnificat, Chiries, Sanctus, Gloria and Agnus Dei. The Elevazione are in different styles, ranging from the highly ornamented right hand over left hand chords to simpler two voice pieces. The Post Communios are much lighter and in various time signatures, most are marked allegro and are in a two-voice texture although some have a right hand line over repeated chords. The Offertorios in books one and two are sub headed Toccata, occasionally with a fugue following, as has the Toccata which opens the first volume. The Toccata in the fourth volume as presented here is a lengthy piece in seven sections, although the pieces are self contained and in different keys; the second movement, a Grave Andantino, contains scales in hemisemidemiavers.

These pieces are quite similar in style to pieces for the Mass by the Bologna composer Giovan Battista Martini, (available in three volumes from Doblinger). Some include the registrations to be used, the author of the manuscript left some useful notes on registration which Scarpa has included in his preface. A few pieces have an obligato pedal part, sometimes written out and sometimes indicated just by letters, although this does not preclude their use at cadences in pieces which carry no indications. They are all still most suitable for use in the Liturgy today; perhaps these four volumes will inspire some readers to explore the similar pieces from the digitised collections.

John Collins

Ann Mounsey: Introduction and Fugue – Organ (with or without pedals)

Editor: David Patrick.

Publisher: Fitzjohn Music Publications £5.00 + p&p

<http://www.impulse-music.co.uk/fitzjohnmusic.htm>

Ann Mounsey (1811-91), a pupil of Samuel Wesley and Thomas Attwood, was organist of St. Michael's Wood Street, London before moving to St. Vedast, Foster Lane, where she was organist from 1837-86. Her output includes sacred choral music, songs and hymns/psalm settings with interludes, and arrangements of choruses by Haydn for piano or organ. This Introduction and Fugue was published for manuals only in 1879 in *The Organists's Quarterly Journal* Part 43 Volume VI. The stately Introduction of 22 bars in cut C time is marked Great Organ Full and opens in D minor with a rhythmic figure that includes trills on quavers and appears twice, separated by crotchet chords before being repeated twice with the second half of the movement consisting of chords of crotchets or dotted crotchet plus quaver before finishing with minims and closing in C. The rhythmically insistent Fugue in F of 65 bars shows the influence of Wesley. It has a subject of three and a half bars mainly in semiquavers; after the short opening figure closing with an octave fall, it continues with five sequential runs covering a descending seventh, the opening note of the sequence descending from the tonic to the dominant. It continues fairly strictly, primarily in three parts, but half way through a fourth part is added and the writing becomes more homophonic with a dactylic figure starting to play a prominent role, sometimes with diminished sevenths in four parts.

The piece is not over demanding but the sequential runs in thirds in the right hand on the last page need careful fingering. The editor's added treble line in bars 28-31 of the fugue is practical, but his optional added pedal part can be taken by the left hand in the Introduction if the player wishes, and safely ignored in the Fugue. This is a useful piece for a recital and also makes a good closing voluntary; I wonder whether more such pieces by her may be lurking in other issues of *The Organists's Quarterly Journal* or such anthologies.

John Collins

Gerard Verloop, Het Pilcher-orgel van Zuid-Scharwoude. Stichting Collectie Verloop, Vincent Van Goghlaan 29, 1741 JR, Schagen, NOORD-HOLLAND Netherlands (2019), 60pp.

In a past life I occasionally accompanied the monthly Bach Cantata service in the Koogerkerk in Zuid-Scharwoude, just north of Alkmaar. This long-standing tradition is highly impressive; performances invariably of a high quality, both vocally and instrumentally, and a full church. The congregational singing was accompanied by the elegant Van Dam organ of 1885 in its richly decorated case above the West door.

At the other end of the church stood a curious English chamber organ, occasionally pressed into service as a continuo instrument but otherwise silent. Attributed to William Pilcher and, in more recent times, restored by Goetze and Gwynn, this fascinating instrument is the subject of a new booklet by Gerard Verloop, the renowned organ historian whose efforts have secured several fine British organs for Dutch homes. These have included the (ex-Worcester) John Nicholson organ at Schagen and the James Bruce organ now in Monnickendam.

Verloop's extensive tale, told in Dutch with source material left untranslated in English, is one in which an organ, once again, proves itself to be a social mirror par excellence. The instrument, built in 1843-44, was not originally the work of William Pilcher, but rather of J.W. Walker. In fact, even this is somewhat misleading, the organ actually having been built by George Ayton, an employee of Walker who executed the commission for Walker's opus 284 as a 'piece work' (i.e. for a standard price). The client was Josiah Spode IV of Hawkesyard Park in Rugeley, who had inherited an extensive estate thanks to his predecessors' activities in porcelain production. For reasons unknown, Spode sold the organ just seven years later. The purchaser was Nora Macdowall, the youngest of three sisters of an aristocratic family originally from Edinburgh but having taken up residence in Baker Street, London, following the death of father William MacDowall. Mother Louisa Helen and elder sister Eleanora followed in quick succession. The purchase of a long-cherished 'first-rate chamber organ' was granted to Nora by her remaining elder sister and Spode's organ purchased via William Pilcher. The instrument did not remain unchanged; the GG compass revised according to the fashion (but extended to 61 notes!), a 16' Double Diapason and a tenor C swell with three stops added. This, and the lowering of the case to fit under the ceiling in its new home, were the cause of various technical issues. In 1854, Nora MacDowall moved to Montague Street and the organ went with her. Later it would pass into the hands of her youngest daughter, the gifted Irene Petrie, who would die tragically young, of typhoid fever, whilst undertaking missionary work in India in 1897. Thereafter, the organ fell out of favour, eventually being transferred shortly after the Second World War to Westfield College, part of the University of London. Here it accompanied services in the chapel with an incongruous radiating/concave pedalboard added by Rushworth and Dreaper. Following the commissioning of a new organ from Matthew Copley in 1980, the organ was offered for sale in the *BIOS Reporter*. At this point it was purchased by Gerard Verloop, and taken into storage by John Budgen of Bishop and Sons. The project to rehouse the Schagen organ delayed the export of the Pilcher organ until 1982.

Its first destination in the Netherlands was the Reformed Church in Kolhorn, the organ suffering severe damage on the way. Among those to assist with the installation was the young Joost de Boer, now Director of William Drake Ltd. In Kolhorn the organ was heard regularly in concerts for three years before circumstances again dictated that a new home was required. In 1987 the organ

arrived in its present location in Zuid-Scharwoude. At this time a Celestina on the swell (probably added by Gern in 1898) was replaced by a mid nineteenth century Cremona stop, the original pipes stored in the church.

The ownership of the organ passed, meantime, into a newly formed foundation. This allowed the most recent restoration to be supported by the Dutch governmental office for monuments. Goetze and Gwynn's work has seen the organ returned to a condition it hadn't enjoyed for a century or more. Rushworth and Dreaper's pedalboard was replaced with a more appropriate 18-note example.

Verloop's tale is engagingly told with extensive background information about the MacDowall family and colour photographs of the restoration process. The booklet is, nonetheless, slightly chaotic: four generations of the Spode family are introduced before their relevance to the story is elucidated and several archive documents (nineteenth century drawings and letters from organ builders and historians from the 1980s and 90s) would have been better located in an Appendix than out of context at the beginning of the story. Some editing errors are also present; the text on page 32 largely repeating that on page 31.

Chris Bragg



The Pilcher organ in the Koogerkerk in Zuid-Scharwoude
(Photo: Goetze & Gwynn Ltd)

FORTHCOMING MEETINGS

The Covid 19 epidemic has resulted in meetings such as those arranged by BIOS for the coming months having to be cancelled or re-arranged. The following items remain in the diary but may be cancelled or postponed as the situation changes.

Saturday, 19 September 2020

Blandford Forum and Milton Abbey, Dorset

‘The pleasant Dorset market town of Blandford Forum boasts one of the most complete and best preserved English church organs from the 18th century: the Parish Church organ built by G.P. England in 1794.’ (David Wickens, in his study of the organ in *BIOS Journal* 16). The current condition of the organ is worrying, and it gets little use. The story of the very fine 1868 Gray & Davison organ at Milton Abbey is a little more complicated and will be explored further on our visit, but it was conservatively restored, and moved to the pulpitum by John Budgen in 1978. There have been further additions since then, and part of the Renatus Harris (?) case from St Mary’s, Lambeth has been added to the east façade. That two such fine organs in equally fine settings have survived so well is something to be thankful for, but both will need expert restoration and consolidation in the near future. BIOS has been asked to visit to help raise awareness and stimulate discussion.

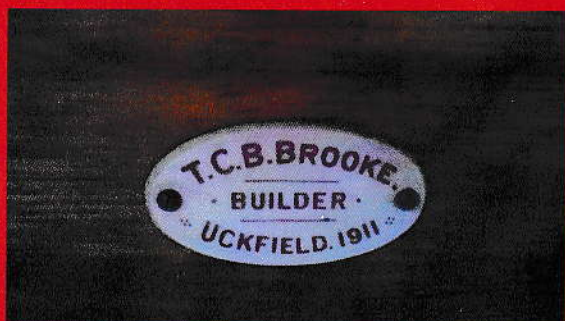
Coincidentally, in the same JBIOS 16 is an article by Peter Bumstead on the Alexander Buckingham organ of 1824 in Awsworth Methodist Church, Nottinghamshire, which he had recently restored. This instrument has now been moved to St Mary’s Church, Winterbourne Stickland, a few miles from Blandford Forum, and we plan to visit as part of the conference, perhaps for a concert on the Friday evening.

A booking form for this event will appear in the next *Reporter* and further details will be posted on the website in due course. A full programme will also appear in the August *Reporter*.

Saturday, 21 or 28 November 2020

The BIOS Lunch

Richard Hobson, Meetings Officer



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.