

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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The Editor reserves the right to refuse or amend material.

Editor: Gordon Curtis

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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: *Tyldesley Top Chapel photographed in May 2019 after vandals stole the metal pipework.* (Photo: Jim Berrow) See p. 55. Back: *St Mary le Tower, Ipswich. Carving rescued from the Harris case.* (Photo: Roger Pulham) See p. 65.

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FROM THE CHAIRMAN

The months have ticked by and at last we are beginning to experience the early stages of a return to a more normal way of life. There is a long way to go, however, with the possibility of further new outbreaks to set things back and hold up the recovery. In our individual lives we have had to accept the necessity of no longer being able to meet regularly with family members who don't live under the same roof as us, or with our friends. Organisations to which we belong have had to cancel their activities, and the churches that many of us serve as organists have been closed, which has been a hard blow. For BIOS it has meant the postponements of our AGM in March (with the chance to see and hear the new organ in Chelsea Old Church) plus both the May conference in Norfolk (on the interesting topic of *The Organ and the Blind Player*) and the September visit to see the historic organs in Milton Abbey and Blandford Forum in Dorset, both so badly in need of sensitive restoration. Notice of these postponements was sent by the useful medium of MailChimp to those of our Members who, under the provisions of GDPR, allow us to contact them by email. For others, the information was posted prominently on our Website.

On the basis that many Members already have September 19 reserved in their diary for a BIOS event, Council has decided to use that day as the new date - circumstances at the time permitting - on which to hold our deferred AGM. As you will read later in this edition, the plan is to hold the meeting in the nave of the Grosvenor Chapel in Mayfair, with socially spaced arrangements for seating. On this occasion we are departing from our usual tradition of incorporating the AGM as part of an interesting full day programme and it will be just the meeting itself on 19 September. Whilst of course, as required, the proceedings will be open to all Members, it is not anticipated that there will be a big turnout on the day: indeed, in terms of socially spaced seating it would be difficult to seat a large number. However, we hope to ascertain in advance that enough members who live in or near London will commit themselves to attend, so we can be certain of having the required quorum of 20 in order to be able to conduct the legally essential business, as required by our Constitution and our obligations to the Charity Commission.

For an AGM held in such unusual circumstances the convention would usually be to deal with just the essential business, deferring consideration of any fundamental proposals or changes to a later time when things are back to normal. However, prior to the events of the Corona virus, a BIOS member had already given notice of intent to bring forward to this year's AGM a proposal to change the wording of the third 'Aim' of BIOS (the Aims are always printed on the back cover of each edition of the *Reporter*). The four Aims, concise and very well worded, have served us well for over 40 years and are a tribute to those who drafted them. However, as pointed out to us, the third Aim is concerned only with the 'preservation' and 'restoration' of historic organs, nothing being said about their use in performance and the

opportunity of gaining experience and understanding of the contemporary organ repertoire through the ability of being able to play them and listen to the character of the sounds which they make. The question posed to Council was 'does the existing third aim mean that the interest of BIOS is purely to preserve these instruments as museum pieces?' Council members unanimously agreed that the point is a valid one. Accordingly, Council will be bringing forward to the forthcoming AGM a proposal to add to the wording of the existing third Aim so that in future it will read:

To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain and to encourage their use and appreciation.

Council hopes Members will agree that this small change is a very desirable extension to the traditional wording, spelling out in detail an aspect which was undoubtedly intended to be implicit within the remit of the original wording, though without specifically being stated. I am using this opportunity to air the proposed change so that the attention of Members is clearly drawn to the proposal that will be put to the AGM. Should any Member have a reservation about the proposal, please be in touch to let us know. Whilst we are not anticipating that it will be contentious, if it were to prove so, then convention would suggest that consideration of the proposal should be held over to a future year when no member would find attendance at the AGM impossible by virtue of travel or other restrictions, and an informed debate could be held with a larger attendance in order to reach a decision.

The past five months, as well as being a 'closed season' for meetings, has sadly also been the same for the Organ Archive in Birmingham. The Cadbury Research Library, in common with all other similar institutions, was closed as soon as the lockdown was imposed. At the time of writing we have not been given any indication of when the Library is expected to re-open, though we hope that the day will not be too far ahead. Meanwhile, the staff have been as helpful as they have been able and allowed to be in the circumstances. Although they have continued to work from home they do not have access to the premises, so have only been able to respond to enquiries where the requested information is available to them electronically rather than from source material. They have been unable to respond to reprographic orders, although incoming requests have been noted and will be dealt with as quickly as possible once the building is re-opened. The situation is as frustrating to the staff as it is to the potential users, and they have our sympathy.

On a related topic, there have been a number of occasions in recent years when BIOS has been contacted by Members, and others, who have collections of material on organs and organ history, assembled during their lifetime, which they would like to bequeath to the Archive after their death. On page 63 you will find a carefully considered statement on the subject, under the signatures of the Honorary President and the Chairman. The purpose is twofold. First, to clarify that since the Archive is in itself not a legal entity, the wording of bequests should gift any collection to *The*

British Institute of Organ Studies (Registered Charity No. 283936). Second, that while BIOS has ownership of the Archive as a collection, it does not have ownership of the space it currently occupies in the Cadbury Research Library. The legal agreement between BIOS and the CRL, which governs the deposit of the Organ Archive, has a clause stating that while both parties reserve the right to withdraw from the agreement, given due notice, both parties also declare that the deposit is intended as 'a deposit for all time'. In terms of additions to the collection, BIOS has to negotiate agreement from the CRL item by item for any new accruals and the shelf space which they would occupy. Whilst BIOS will always act responsibly in taking care of books, collections and documentation bequeathed to our ownership, it is not possible for us to guarantee that the material in the bequeathed collection will be housed at Birmingham. The statement aims to clarify that position with regard to bequests and the material contained in them.

Though some areas of our work are temporarily on hold, there is good news as well! Through the committed work of the volunteer Editors the NPOR continues to go from strength to strength. The work of the past decade in gradually reducing the backlog of submissions waiting to be entered on the database has continued apace, and for the first time in very many years the figure has been reduced to under a hundred. Our congratulations, thanks and appreciation go to the Editors and to Andrew Macintosh, the Manager, for this splendid achievement. The NPOR Fund, established a few years ago, now has BIOS Member Tim Gray as its co-ordinator. An initiative at the start of the year to encourage continuing donations (preferably by Standing Order) from Organists' Associations, as well as to increase the number of Patrons and Benefactors, is already showing tangible results. The Fund now plays a vital role in ensuring our long-term financial ability to continue meeting the costs involved in the technical maintenance of the site and providing the services of the Manager. Work is now also well advanced on the production of a 'new look' for the NPOR, specifically designed to make it easier to view and use when displayed on the small screens of smart phones.

In my column in the previous edition I mentioned the welcome news of the start of the process of collecting information to begin the updating of the content of the Directory of British Organ Builders. For the first year the concentration will be on the records of 'firms' rather than 'persons'. Work is well under way, and a list has already been drawn up of the 'open' companies - those which were actively trading by 1950 (the cut-off year for the existing contents of DBOB) but whose entry therefore needs to be updated in terms of what has happened since that year. BIOS is very grateful to the Institute of British Organ Building for their support of and encouragement for this venture. They have kindly allowed us to provide an article in the current edition of their Newsletter, in which we have been able to give their members information about what we are doing. The opportunity was taken to invite those firms that were in existence before 1950 (therefore already having an entry in DBOB) and are still trading today, to submit their own updates. IBO members have

also been invited to submit data to complete any existing entry which was up to date in 1950 but has since been rendered out of date through the passage of time. In respect of keeping the DBOB record of companies up to date for the future, the Board of the IBO has kindly agreed to supply BIOS with the required details on an annual basis, using information from the results of the questionnaire they send out each year to all known organ builders in the country, not just to their own accredited members. This process has now started, and the details for the year 2019 have already been submitted. For this we express our gratitude to Carol Levey, IBO Administrator, who has undertaken the task for us. It will be some time before any new information starts to appear online, but so encouraging to know that work is now underway on the long-needed project. Our thanks go especially to Paul Graham, our Member who is undertaking this task, both for coming forward to volunteer and for his enthusiasm to see DBOB brought to life in this way. I finish off with one interesting piece of information that Paul has already discovered in his researches. A scan through the details of the 1911 Census has revealed that in that particular year over one thousand individuals in the country declared their occupation as 'Organ Builder'. How might that compare with today, one wonders?

Alan Thurlow

FROM THE SECRETARY

BIOS Annual General Meeting

Given the then Government and Church of England advice about the Covid-19 pandemic it was not possible to hold our Annual General Meeting (AGM) on Saturday 28 March 2020 as planned. As announced on the BIOS website, the meeting in Blandford Forum and Milton Abbey advertised in *BIOS Reporter* (May 2020) to take place on 19 September 2020 had to be postponed until 2021. As Members may already have that date in their diary for a BIOS meeting, Council felt that it is was a good date on which to hold the postponed AGM.

This is to give notice therefore that, provisionally, we are hoping now to hold the AGM on Saturday 19 September 2020 at 11.30 at the Grosvenor Chapel, 24 South Audley Street, London, W1K 2PA. This is, of course, dependent on what advice the Government will be offering at the time but, based on current advice, it should be possible to hold the meeting in the Church itself (to enable social distancing to be put into place).

The intention currently for the AGM, if it goes ahead, is simply to hold the business meeting; there will be no accompanying Day Conference. All members whose subscriptions have been paid are entitled to attend the AGM (free of charge) and to vote. We shall need 20 Members for the Meeting to be quorate and nearer the time we

will be in touch to see if enough Members can commit to the Meeting to ensure we have the requisite number present.

Notice is hereby given that the Annual General Meeting (AGM) of the British Institute of Organ Studies will take place on Saturday 19 September 2020 at Grosvenor Chapel, 24 South Audley Street, London, W1K 2PA at 11.30 hours.

Elections

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

Chairman
Publications Officer
2 Ordinary Members of Council

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

Nominations duly made for the deferred March AGM remain valid and will be presented to the meeting in September. Forms for any additional nominations for officers and ordinary members of Council are obtainable from the Secretary, [REDACTED] e-mail: secretary@bios.org.uk

BIOS Council (June 2020)

BIOS Council met on Saturday 20 June 2020 using Zoom Video Conferencing. Thirteen members of Council participated (although one could only hear the conversation and not participate). Nicholas Thistlethwaite (President), John Norman (WebMaster) and John Rowntree (Chairman, Listing Committee) were also in attendance.

Council received reports and agreed or noted the following:

In advance of consideration at the AGM, proposals were considered to (i) revise the third Aim of BIOS and (ii) to set up a Working Group to explore ways to better publicise the fate of important organs which were under threat to try and to encourage public support for their care and retention.

A Member had agreed to undertake a project to update the Directory of British Organ Builders (DBOB) and work was now underway.

Considerable problems had been encountered by Officers and others using generic email addresses and it was agreed to discontinue their use.

The financial position seemed healthy e.g. subscriptions were ahead for this time of year and investment income was close to the norm. Many organisations had reported on the financial impact of Covid-19 and whilst there might be a longer-term impact on

investment income, it seemed unlikely that BIOS would feel the depression felt by some other bodies.

Success had been achieved in chasing unpaid subscriptions for 2020 but there remain a number of persistent offenders.

A review of advertisements placed in Organ Journals was being carried out.

The Bernard Edmonds Research Conference at the Barber Institute, University of Birmingham (29.02.20) had been well attended and was judged a success. Because of the Covid-19 lockdown, both the Day Conference & AGM at Chelsea Old Church, London (28.03.20) and the Day Conference 'The organ and blind organists' at Aylsham Church in Norfolk (02.05.20) had been cancelled. The Day Conference at Milton Abbey and Blandford Forum, Dorset (19.09.20) was unlikely to proceed and the possibility of holding our AGM on that date in a central London church was being explored. The University of Birmingham had cancelled all events until Easter 2021, which would include the Bernard Edmonds Conference (27.02.21) and alternative arrangements were being considered.

The OrganFest in 2021 (for which BIOS was in the lead), following discussion with the IAO and RCO, had been postponed to 2022.

Subject to a detailed check of the License (sic) Agreement, it was agreed that *JBIOS* should be added to the list of musical journals made available electronically to readers through the Répertoire International de Littérature Musicale (RILM). Two possible BIOS publishing ventures were discussed.

On the recommendations of the Listing Committee, Council approved the listing of seven historic organs and agreed the recommendation to turn down the listing of two organs. A previous Listing award was upgraded and a listing was granted to an organ which held a Certificate of Recognition (under the previous scheme). An organ in private ownership at Tyldesley Top Chapel, Manchester that had been vandalised with the loss of internal metal ranks (see front cover) was delisted.

There were currently seven organs on the Historic Organs at Risk Register and one further addition was agreed.

Six organs featured in the discussion of current casework.

Significant progress had been made in catching up with the NPOR backlog which in the week before the Council meeting stood at 91 (as against 200 towards the end of last year). Proposals to refresh the NPOR Fund were discussed. It was agreed that the DBOB update should not include everyone employed in the profession, but focus on the key personalities.

The Cadbury Research Library has been closed since the lock-down started but the staff of the Library were working from home, and were able to respond to queries but could only respond where the required information was available to them online, as they could not access the collection.

A short press release about the HOSA YouTube channel had been sent to *Organists' Review* who printed it in their June issue. The Channel has 104 subscribers and has clocked up 5,370 views to date.

Council meets next on Saturday 26 September 2020.

Melvin Hughes

MEMBERSHIP MATTERS

I am delighted to welcome the following new member who has joined BIOS since the publication of the *May Reporter*:

Mr Thomas Allery, MA, MMus, FRCO, [REDACTED]

And we welcome back: Mr Nigel Davies, MA, BMus, FRCO, [REDACTED]

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

Christopher Bowers-Broadbent has moved to: [REDACTED]

Canon Chris Ivory has moved to: [REDACTED]

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

Paul Houghton, of Melbourn, Cambs., a BIOS member since 1992

Ralph Bootman, of Tournes, France, a BIOS member since 1976

David Jackson of Aylesbury, who joined us in 1986

and Christopher Wood of Shrewsbury, who also joined in 1986

and the resignation of Stewart Alston of Coatbridge, on health grounds.

The subscription reminder that was sent out by either email or letter on March 13th to those members whose 2020 subscription was still due has yielded wonderful results! Together with a second reminder follow-up a few weeks later, I can report that, at present, we have but 17 outstanding subscriptions for 2020. My thanks to those who responded. If you're one of the few who haven't yet paid, please do so as soon as you've read this. There will be no more reminders; just no more BIOS publications!

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, 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.

I apologise for the problems some of our overseas members have been experiencing when trying to renew their subscriptions via PayPal. The problem has at last been sorted out!

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 20 June 2020.

Location	Builder(s) and date	Comment	Grade
All Saints Ledsham Leeds LS25 5LP	Isaac Abbott 1881	A rare survivor from the workshop of Isaac Abbott.	I
Brinkburn Priory Morpeth NE65 8AR	Hill & Son 1867	A notable survivor from the final period of William Hill's stewardship of the firm.	I
Eglwys Dewi Sant Cardiff CF10 3DD	Henry Willis 1887	A significant instrument, but not without alteration, retaining its unusual floating lever action.	II*
St Leonard Balderstone BB2 7LL	Henry Willis 1872	Not a rarity, but there are some interesting aspects of tonal design.	II
Islington Congregational Church N1 2TU	Henry Speechly & Son 1891	Not unaltered, but with sufficient original material extant and with an unusual case front.	II
Stithians Methodist Church, Cornwall TR3 7AN	Hele & Co. 1878	A small organ that is mechanically and tonally intact and housed in an attractive case.	II
St Michael, Whittington LA6 2NS	Isaac Abbott 1883	An unaltered example of Abbott's work, pre-dating his involvement with William Smith.	II
St Cuthbert, Clungunford SY7 0PR	J. J. Binns 1895	Re-assessment of C o R from 1999.	II

Future Submission Dates:

Friday 31 July 09:00 for meeting of Listing Committee to be held on 17 September 2020

Friday 20 November 09:00 for meeting of Listing Committee to be held on 7 January 2021

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.

HISTORIC ORGANS AT RISK REGISTER (HOARR)

Applications to include an organ on the Register may be made by anyone concerned about an apparent threat to an organ. Eligibility is restricted to organs that have already been listed under the Historic Organs Listing Scheme or are potentially listable. Details of the criteria and an application form can be found on the BIOS website.

The inclusion of the following organ on the Register was approved by the Council at its meeting in June 2020:

Location	Building	NPOR Grade	Comment
Totton SO40 3JA	St Winfrid's Church	K00174 II	BIOS understands that the church is closed for major reordering and the organ will not feature in the new scheme. The instrument has also suffered damage

LETTERS TO THE EDITOR

Skelton-cum-Newby

Sir,

On p. 42 of *BIOS Reporter* 44 (2) Martin Renshaw refers to the excellent photo of the Lewis organ at Skelton-cum-Newby on the front of the latest *Journal*, which he attributes to me. Though I would have been proud to have been responsible for the photo, it was in fact taken by John Sayer, who deserves all the credit. The organ seems to be a very fine one and I sincerely hope that the means may be found of saving it.

John Speller, Port Huron, USA

The Binns Organ in Kerse Parish Church, Grangemouth, Scotland

The article by Nicola Macrae (*BIOS Journal* 43) about J.J. Binns's organ-building activity during the Great War was most interesting for me, particularly, since this organ was the one on which I was first taught in the late 1940s. Kerse church was one of five churches (of Scotland) within a stone's throw of each other with an Episcopal and a Roman Catholic church also adjacent. Today there are only three of these churches of Scotland (plus the other two) and today Kerse is called Abbotsgrange church.

My father was an elder of Kerse church; both he and my mother sang in the choir as

did I after my voice broke. During the 1939-45 war and for a decade afterwards Kerse church choir was renowned and gave many concerts across central Scotland, in addition to its church responsibilities (which were not onerous). Musically the choir was after the fashion of the Glasgow Orpheus choir which was renowned at that time under its conductor Sir Hugh Robertson.

I cannot remember the exact specification of the organ but I think it was:

<i>Great (C-g³)</i>		<i>Swell (C-g³)</i>		<i>Pedal (C-g)</i>	
Open Diapason	8	Open Diapason	8	Harmonic Bass	32
Clarabella	8	Viol d'Orchestre	8	Open Diapason	16
Dulciana	8	Voix Celeste	8	Sub Bass	16
Octave	4	Rohr Flute	8		
Harmonic Flute	4	Octave	4		
Fifteenth	2	Oboe	8		
Trumpet	8	Cornopean	8		

The organ was of interest due to its location and layout. The church has two small transepts with a sanctuary at the north-west end. The Swell and the Pedal diapason were in the south transept in chambers facing east and built out from the western wall about 12' high above the pews. The Great and remainder of the Pedal organ were in a similar chamber in the north transept. The console was just to the south-east of the crossing but sunk into the floor so that the bench was at floor height! The choir stalls (two on each side) surrounded the console and the area immediately to the west of the console. Seated at the organ with a strong choir towering over the organist made the organ almost unheard – no escape by the organist either! I am not certain if the pipes in the case were for show only – they were not decorated.

The blower, of twin bellows actuated by an electric motor via a large leather belt, was located in a room built outside the sanctuary – access only from outside the church. The belt gave a lot of trouble during winter time by slipping. How the wind reached the organ proper I cannot now imagine! Presumably by feeders under the floor?

The organ had Binns own pneumatic action throughout which was very reliable even after over 40 years of frequent use. The swell box was of the usual balanced type and worked well though it must have had a very long and complicated movement to travel from the console to the swell box. I am pretty sure it was not pneumatically operated. There were the usual couplers but I seem to remember that it did not have octave or sub-octave couplers which seems unusual for such an organ. There were no thumb pistons but it did have eight pedal pistons (four for each manual). The settings of these could be easily changed by using a special stop knob.

The sound of the organ was well balanced with strong even diapasons and nice flutes supported by a competent pedal department. Reeds were not particularly distinctive but added nicely to the full organ ensemble. For a beginner the action was a problem. It was reliable but rather slow of speech – as one would expect from the widely dispersed layout. My teacher was a stickler for accuracy and that gave me some competence in playing notes one or two semiquavers in advance of what my ears were hearing!

I lost contact with Kerse church when I left Grangemouth for my National Service in the Navy in 1953 but I understand the organ remained in use until the 1990s when it was replaced by an electronic instrument. Whether the Binns organ remains in situ I do not know but it would be good to hear and/or play it once again.

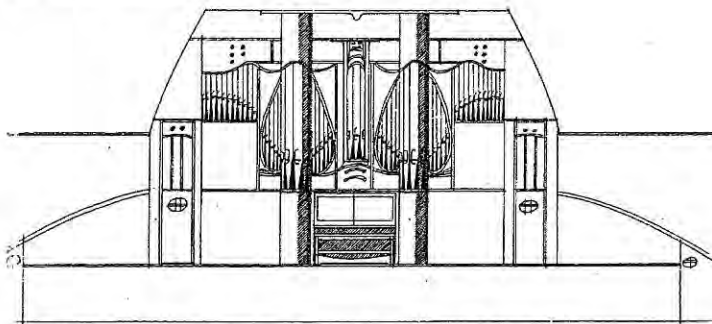
Ken Sagar, Cuckfield

Mackintosh's Organ Cases

Sir,

The various items in recent *Reporters* on the subject of Mackintosh's organ designs may have missed his most important venture into this field. He entered a 'Millennium' design competition in 1901 for a new exhibition/concert hall for Glasgow. The drawings are on display in the Hunterian Museum on the University of Glasgow campus. The cross section of the concert hall shows one of his elegant curved designs in the form of an organ case the detail of which is shown in the drawing below. On checking its functional dimensions it was clear that someone had provided him with the correct sizes of a console so it would have been possible to build this instrument. My own scale drawing was published in volume 8 of *Organ Building*. Whilst the organ would have been exciting the acoustics of the dome would have been a nightmare.

Roger Pulham, Woodbridge, Suffolk



Mackintosh case design for Glasgow International Exhibition Competition.
Drawing by R Pulham

OBITUARY

Paul Houghton (1935 - 2020)

Paul Houghton, NPOR manager from 1992 until 2005 died on 27th April at the age of 84. He had been very frail for some time but was well looked after in a Care Home in St Alban's near to where his son lives. The funeral was on 28th May for family members only but there will be a memorial service later when Covid-19 restrictions allow. Paul's grandson Max read a piece attributed to Robert Louis Stevenson (although the true author appears to be a Bessie Anderson Stanley of Springfield, Illinois). 'The man is a success who has lived well, laughed often, and loved much; who has gained the respect of intelligent men and the love of children; who has filled his niche and accomplished his task; who leaves the world better than he found it, whether by an improved poppy, a perfect poem, or a rescued soul; who never lacked appreciation of earth's beauty or failed to express it; who looked for the best in others and gave the best he had.' This was a very fair description of Paul and will resonate with those of us who are proud to have been able to call him a friend.

Paul studied Electrical Engineering at Imperial College. Margaret, who was soon to become his wife was studying Music at the Royal Academy nearby but they met whilst cycling to the station at Rickmansworth where they were each living at the time. They continued cycling throughout their marriage and took many holidays beside European rivers, especially in Germany, after hauling their bikes from Cambridge by train. Paul worked initially for Marconi and then for Pye, later Phillips, in Cambridge while Margaret taught at the Perse girls' school. They had two children and four grandchildren whom Paul adored. Paul was an enthusiastic amateur musician playing the French Horn in local orchestras and chamber groups and was a very accurate sight reading tenor at a time when these were rare. He and I met through singing in a local choral society founded and directed by Margaret. We were friends for more than 30 years and Paul was best man at my wedding.

At a lunchtime drinks party in Harlton in 1992 shortly after I had started on the NPOR and when Paul had recently retired from Philips, Margaret suggested he talk to me about the NPOR with a view to being able to help and find something interesting to do in retirement. The rest is well known to the contributors, editors and critics of the NPOR. I provided an office in the University and Paul worked nearly full time on the project as Manager of the database and of the contributors and editors. At first we were able to get grants to pay him something but when we exhausted these, he continued to work for nothing. The quality of the information in the NPOR and its integrity is almost entirely due to Paul. He was meticulous, verging on the pedantic, but that was exactly what was needed. He devised a suite of programs for checking surveys to look for oddities and inconsistencies especially manual compass, number of keys and links to non-existent surveys. Some examples amused us like the 128 foot diapason in a church in the City and the organ in

'Barchester Cathedral'. It seemed that Bernard Edmonds exhibited a sense of humour in his notebooks which had been an early source. It was a huge benefit that Paul and I got on so well because it enabled us to argue for hours about the best way to handle the many tricky questions which arose over the course of 25 years. We were not alike but complementary since I take a broad brush, though hopefully innovative approach, whereas Paul wanted to get everything right. He could be innovative too and was responsible for the design of the 'pseudo grid' system for Northern Ireland and for the History feature which tracked the movement of organs between buildings. I fought this for some time because it caused problems in implementation but he won in the end.

Paul was a sociable character and liked to meet contributors, organ builders and editors at BIOS meetings and conferences. Many editors became good friends and sent generous tributes after learning of his death. Some BIOS members will remember the early days of the NPOR when Paul used to hand round bound copies of brief descriptions of organs arranged in counties and solicit additions and corrections. He gave talks encouraging contributions and popularising the NPOR even on one occasion at a conference in Gothenburg. He claimed to be able to say 'hello' and 'goodbye' in Swedish and was therefore better suited than I to attend.

Paul continued to work from home when I retired from the University in 2005 and we were no longer able to use the office, but the NPOR began to change from a centrally controlled process to one where more responsibility was distributed out to the editors using the benefits of newer technology for remote editing. Frances Pond took over as Manager of the editing but Paul continued to go to BIOS meetings around the country and keep in touch with the editors and contributors who had by now become friends.



The NPOR team in 2005 at Emmanuel College, Cambridge

Paul's wife, Margaret, died in 2010 and her death hit Paul very hard but for a while he still kept in touch with the NPOR and he shared fish and chips with my wife and I in our local pub on Fridays. He loved his grandchildren and their dogs and always told us about their doings when we met. He came to church regularly in Harlton for some years and continued to sing

in local choirs. But bereavement for Paul did not follow its classic path; instead of grief fading with time, for Paul it seemed to intensify and his later years were not happy. Those of us who knew him in the good times will remember him with much warmth and affection and all those associated with the NPOR will always be grateful for his vital painstaking work in establishing its sound foundations.

The photograph shows Paul at a lunch for some of the NPOR team in 2005. From left to right are Jeremy Wong, Paul Ebling, Frances Pond, Paul (standing), Mike Sayers, Simon Trott (standing), David Greening and Philip Rogers.

Dr Mike Sayers, June 2020

THE BRITISH ORGAN ARCHIVE AND THE FUTURE

Since its inception shortly before the foundation of BIOS in 1976, the British Organ Archive has become the national repository for two broad categories of organ-related materials: first, records of organ-building firms (ledgers, estimate books, shop books, working drawings, etc.), and secondly, private collections of stop-lists, research notes, photographs and miscellaneous publications. In the latter category, two major collections formed the core of the Archive's holdings. Andrew Freeman and Bernard Edmonds can be regarded as BIOS's fore-fathers; their collections of specifications and organ photographs, jointly covering a period stretching from the 1890s to the 1990s, were an indispensable foundation for the embryonic National Pipe Organ Register, whilst their indefatigable research at a time when church archives and local newspapers were much less easily accessed than today established a standard which BIOS has striven to emulate. Such personal collections can offer rich pickings to the researcher, and if they cannot always provide the answer, they may be able to suggest where it might be found.

For that reason BIOS has been glad to receive bequests of similar material from its members, and the current handlist of the British Organ Archive contains the names of twenty-nine individuals in addition to Freeman and Edmonds who have contributed material, either in their lifetimes or following their deaths. Inevitably, there is sometimes duplication, and successive archivists, with the support of the Council, have felt able to dispose of material which has already been given to the Archive. This particularly affects copies of printed books and pamphlets. However, another challenge will in the future have to be addressed. This is the finite shelf space available to BIOS in the Cadbury Research Library at Birmingham University where the Organ Archive is now housed.

The Council is unanimous in its view that BIOS is fortunate to have secured accommodation for the Archive at Birmingham. The Cadbury is a major research

library and the professional staff are able both to care for and make available the material in the various special collections that they hold. To be associated with the library undoubtedly raises the profile of our collection. But like every library, the Cadbury's shelf space is not infinite, and for the time being we have largely used up the shelving allocated to us.

In the longer term, part of the answer will probably be to digitise some of the organ-builders' drawings and records, and place the originals in deep storage. This will be expensive. Another part of the answer will be to review the collection to see whether there is other material that can be disposed of or stored. We must also develop a policy for handling new deposits. The Council has already agreed that it may sometimes be appropriate to encourage potential donors of organ-builders' records to offer them to an appropriate county or regional record office; this happened recently with the records of Peter Collins, which are now in Leicestershire County Record Office. The records of Forster & Andrews are already in Hull and those of Wilkinson are in the County Record Office in Kendal. Some years ago, Harrison & Harrison deposited many of the firm's archives in the Durham County Record Office.

It is more difficult to know how to handle personal collections of materials which may not be of interest to local record offices but which should be preserved for future organ researchers. BIOS remains committed to accepting such bequests or lifetime gifts if at all possible, but the Council retains the right to evaluate the collection carefully upon receipt and to dispose in an appropriate way of any duplicates or other material that is deemed unlikely to be of use to future researchers.

The Chairman will be happy to hear from any members who are considering bequeathing material to the Organ Archive. It would be very helpful to be given an idea of the scope of the collection and its extent. Please note that 'The British Institute of Organ Studies, registered charity no. 283936' should be named as the legatee in any testamentary instructions, and not 'The British Organ Archive'.

Alan Thurlow (Chairman)

Nicholas Thistlethwaite (Hon. President)

THE LOST ORGAN OF ST MARY LE TOWER, IPSWICH.

ROGER PULHAM

The original organ, designed and built by Renatus Harris was installed 1680 according to the churchwardens' account book.¹ The design was the same as that used by Harris for identical organs at Chichester and Newcastle Cathedrals, and St Sepulchre's Church without Newgate, London (Holborn). The Chichester organ was destroyed after the collapse of the central tower and spire, only a very few pipes remaining. The Holborn organ was severely damaged in WW2 and rebuilt in a much-modified form, however the case survives, slightly shortened. The case woodwork and some front pipes survive in the Newcastle organ but the central tower has been lowered and tall side towers added in the nineteenth century to hide a larger interior. A chair case was added in 1710.

The Ipswich organ was dismantled and removed to allow a complete reconstruction of the church before Henry Willis installed his new organ in 1863. One of the flats with its carvings was rescued by the organist of the time, Lindley Nunn, who had it in his house. It is now fixed to the north wall of the church (see back cover). I took detailed dimensions of this very elegant piece of carving and woodwork which forms the basis of my reconstruction survey drawing (see Fig. 1). It seems the same dimensions, not surprisingly, were used in the other identical organs and by using the pipe diameters usual for the period from other Harris organs and setting them out full size it was possible to arrive at the correct width and layout. This was checked with the dimensions taken in 1824 by Alexander Buckingham for the Chichester organ. The height of the upper part of the case was assumed to be exactly the same as the width, i.e. a perfect square. So it proved when placing the GG pipe on the survey drawing. However, John Byfield, the successor to Harris's business noted in 1747 that he had to provide an additional set of pipes for this note as the organ pitch was a note higher than normal. So the GG pipe in the case front had the length of AA. The top cornices of the towers follow fairly accurately the classical Ionic order of entablature so the shape and style could be recreated. An old water colour picture of St. Mary le Tower shows the organ with

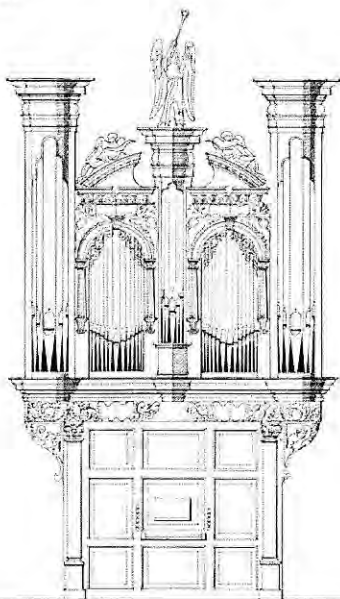


Fig. 1. Author's drawing of the likely appearance of the Harris case.

to be exactly the same as the width, i.e. a perfect square. So it proved when placing the GG pipe on the survey drawing. However, John Byfield, the successor to Harris's business noted in 1747 that he had to provide an additional set of pipes for this note as the organ pitch was a note higher than normal. So the GG pipe in the case front had the length of AA. The top cornices of the towers follow fairly accurately the classical Ionic order of entablature so the shape and style could be recreated. An old water colour picture of St. Mary le Tower shows the organ with

two reposing angels above the flats, identical to those at Newcastle and Holborn. Missing from the evidence is the lower part of the case. An architect of the day would have used the perfect square proportion as a starting point and this was proved likely here. As there was no pedal board the single manual keyboard has been drawn at a comfortable height above the floor, and its width corresponds to the original compass, GG, AA, BB, C up to d³, 54 notes. Henry Leffler recorded the stop list in about 1810 after it had become a three manual organ but with no pedals, and noted the Choir manual had a compass of 53 notes with no GG. A similar keyboard layout from the period is preserved in a glass case at Framlingham, that organ also having been enlarged by John Byfield. It is also interesting to note the centre point of the arc described by the two segmental broken cornices is exactly half way up the height of the flats. The Harris console arrangements were informed by his organ now at Little Bardfield. The cornice along the midrail transom was copied from that at Newcastle which shows an impressive array of carved acanthus leaves, and carved open manuscript books.

The original stoplist is likely to have been the same as for Chichester:

Open Diapason, Stopped Diapason, Principal, Twelfth, Fifteenth, Mixture,
Cornet, Trumpet with the addition of a Flute (removed by Byfield)

The organ was extensively altered in 1707/8 by Harris and Byfield who added a choir organ (full compass) and a short compass swell organ. In 1747 John Byfield

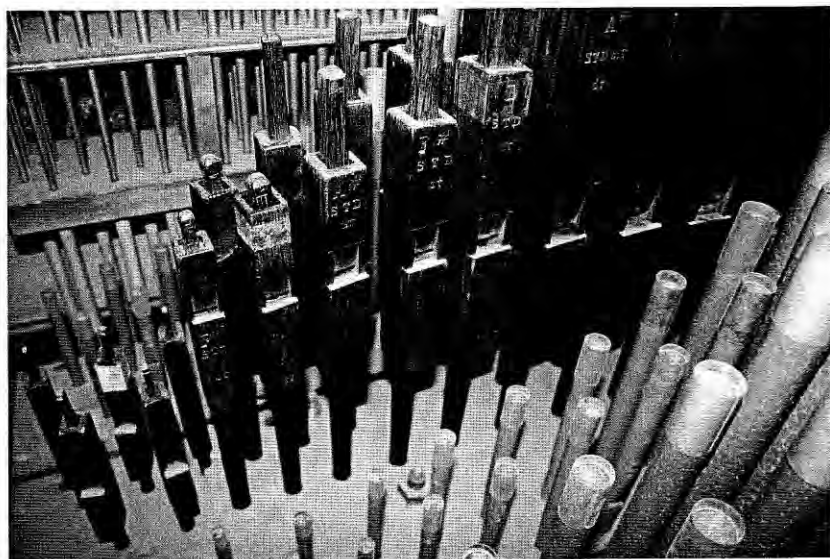


Fig. 2. St Mary le Tower, Ipswich. Harris Stopped Diapason pipework

lowered the pitch, carried out repairs, installed new trumpet pipes, made new keyboards, re-arranged the Mixture to form a Sesquialtera, and added two notes to the compass of the Cornet. The effect must have been very close to the sound now to be heard at Framlingham. Willis retained the Stopped Diapason from the Harris organ which is the only rank of Harris's pipework to have survived in the present instrument (Fig. 2).

Reference

¹ Suffolk CRO. FB/A91/A1/2 1668 – 1745 Churchwardens' accounts.

REVIEWS

Girolamo Frescobaldi; Toccate - Capricci - Fiori Musicali

Francesco Cera - organ

Outhere Music <https://outhere-music.com/en/albums/toccate-capricci-fiori-musicali-a463> 45 Euros

In this seven CD set Francesco Cera performs four of Girolamo Frescobaldi's publications for keyboard instruments, including the first book of Toccatas of 1615 (reprinted with additional pieces in 1637), the Capricci of 1624, the second book of Toccatas of 1627 and the Fiori Musicali of 1635, using organs from 1556, 1612 and 1638, and a modern instrument in the style of Antegnati, and five modern harpsichords based on surviving sixteenth and seventeenth century originals. This necessarily brief overview will concentrate on pieces played on the organs, but since many pieces performed on the harpsichord are also well suited to the organ, listening to the contents of these CDs in their entirety will be invaluable.

The organ built in 1556 by Giovanni Cipri in the Basilica de San Martino Maggiore, Bologna, is heard on CD 2. The Capriccio Fra Jacopino sopra l'aria di Ruggiero (track 5) and the Capriccio Pastorale (track 11) were included in the Aggiunta of the 1637 reprint of the first book of Toccatas. Ruggiero is a set of six variations, the Pastorale is in triple time with held pedal notes, influenced by the bagpipe tradition. Track 12 is Toccata Duodecima from 1615, closely allied to the Durezze and Ligature.

Six tracks on CD 3, devoted to the contrapuntal Capricci, feature the organ built in 2015 by Daniele Maria Giani. Each piece is in contrasting sections, the first

and fourth tracks being based on solmisation syllables – Ut re mi fa sol la and La sol fa re mi ut respectively. The third track is sopra Il Cucco (the treble consists of just the falling minor third D-B), the seventh track is the Cromatico con ligature al contrario, a piece with dissonances resolved upwards and lacking a triple time section. The ninth track is sopra Un Soggetto (based on just one subject), and the tenth is Con obligo di cantare la quinta parte; this part, with entries indicated in the score, is sung by Riccardo Pisani.

On CDs 4 and 5, devoted to the second book of Toccatas, published in 1627, Francesco Cera has arranged the order of pieces to provide a variety of genres for the listener. Featuring two organs, tracks 11-15 on CD 4 are played on the instrument of 1612 by Giovanni Guglielmi in the Chiesa di Santa Maria, Vallicella. Track 11 is the Toccata Quarta per l'organo da sonarsi all'Elevazione, followed by Canzona Quarta, more homophonic than contrapuntal. The Inno degli Apostoli (Exultet celum laudibus) is introduced by the chant, also intoned between the organ verses. The Toccata Quinta sopra I pedali per l'organo e senza includes long pedal notes. The Inno Iste Confessor opens with an organ verse before the chant, followed by three verses, each preceded by the chant.

Four tracks on CD 4 and two on CD 5 feature the recently restored organ in Collegiata di San Lorenzo Sant'Oreste, Rome, built by Ennio Bonifazi in 1638-40. On CD 4, tracks 8 - 10 we hear Toccata Terza per l'organo da sonarsi all'Elevazione followed by the lighter Canzona Terza. Next is Inno della Domenica (Lucis Creator optime), its three verses being introduced by the chant. On track 16 Toccata Sesta per l'organo sopra I pedali e senza unfolds over long held pedal points. On CD 5 the first two tracks present the mercurial Toccata Settima, and Inno Ave Maris Stella, four verses linked by the chant.

The final two CDs are devoted to the Fiori Musicali of 1635. Played on the organ built in 1612 by Giovanni Guglielmi, CD 6 contains the six pieces following the Toccata avanti la Messa della Domenica, including two sets of Kyrie-Christe-Kyrie, Canzon dopo l'Epistola, Ricercar dopo il Credo, Toccata cromatica per l'Elevazione and the Canzon post il Commune. These are followed by the Messa degli Apostoli played on the organ built by Ennio Bonifazi in 1536: Toccata avanti la Messa, two sets of Kyrie-Christe-Kyrie, Canzon dopo l'Epistola, a short Toccata avanti il Recercar introduces the Recercar cromatico post il Credo followed by Altro Recercar in four sections. The short Toccata per l'Elevazione is followed by the Recercar con l'obbligo del basso come appare, finishing with the Canzon quarti tono dopo il Postcomunio.

CD 7 contains the *Messa della Madonna* played on the Giani organ of 2015; an introductory *Toccata* is followed by the verses with chants for the *Kyrie-Christe-Kyrie*, and the *Christe alio modo*. The *Canzon dopo l'Epostola* concludes with a triple-time allegro. The *Recercar dopo il Credo* is followed by the *Toccata avanti il Recercar*, in the following *Recercar con obbligo di quinta parte senza toccarla* the subject is sung by David Maria Gentile. The *Toccata per l'Elevazione* is permeated by lombardic snaps. The pieces from the *Fiori Musicali* conclude with the secular *Capriccio sopra la Girolmeta* on the Giani organ, and *Bergamasca* on the Bonifazio instrument. The CD closes with the short verses for the *Magnificat* in the first (on the Guglielmi organ), second and sixth Tones (on the Bonifazi organ) from the second book of *Toccatas*. Alternating performance with the sung verses gives us an opportunity to hear how canticles were performed at the time.

Francesco Cera is one of Italy's leading early keyboard specialists, whose international reputation as one of the finest interpreters of the early Italian repertoire is further enhanced by these excellent performances in which the great variety of moods is captured, combining digital dexterity and an improvisatory yet disciplined approach in the dramatic passages with a focussed and controlled display in the rigidly intellectual, contrapuntal pieces. In addition to his exemplary playing, by using organs constructed before, during and just after the composer's lifetime and a modern instrument built on historical lines, Cera brings us closer to the soundscape that the composer himself experienced; by applying carefully chosen and varied registration – even with what on paper looks a very limited specification – and tempo to each piece and section, allied to precisely applied articulation, he brings to life the contrasts between and even within each compositional genre.

These highly recommended CDs present a superlative record of most of Frescobaldi's published output, lacking the severely contrapuntal *Fantasias* of 1608 and the *Ricercars* and *Canzonas* of 1615, although similar *Ricercars* and *Canzonas* were included in the *Fiori Musicali*. Full details of each instrument and an excellent commentary on the music are in the very informative booklet accompanying the set. The jacket of each CD has detail from an Italian Baroque painting on the front.

John Collins

Barnwell, P. and Cooper, T., eds, *Places of Worship in Britain and Ireland, 1550-1689*, Rewley House Studies in The Historic Environment, 10 (Shaun Tyas, Donnington, 2019), pp vi + 234, hardback, fully illustrated in colour, £45.00. ISBN 978-1-907730-80-1.

This book is the fifth under the title *Places of worship in Britain and Ireland*, in the Rewley House Studies in the historic environment (full details of the series at <https://www.conted.ox.ac.uk/about/rewley-house-studies-in-the-historic-environment>). These five volumes cover the periods 300-950; 950-1150, 1150-1350, 1350-1550 and 1550-1689. Assuming that the volumes are to uniform production standards they are excellently produced with clear text and clear photographs on good-quality white paper and a dust jacket. The volumes are each based on a weekend school at the Oxford University Department for Continuing Education. Each volume provides an overview of a subject and seeks to make current scholarship available to a wide audience.

The weekend schools attract respected scholars along with presenters who enjoy a solid reputation within their field but are maybe less well-known in academic circles. In the volume under review the ten authors cover a range of subjects that include liturgy and music (John Harper), Scottish churches (Richard Oram), synagogues (Sharman Kadish), nonconformist places of worship (Christopher Wakeling) and the English parish church (Trevor Cooper). A fluent and succinct conclusion by Paul Barnwell wears the author's learning lightly whilst drawing together the diverse areas covered in the book.

Several of the authors are active in England in places of worship policy (Kadish, Cooper, Wakeling) and their contributions to this volume shows how well-served places of worship are in England by well-informed and thoughtful advisers. Any reader who is not familiar with Wakeling's *Chapels of England* (English Heritage, 2017) has a treat in store, especially in his ability to capture the essence of a building in relatively few words.

With the exception of Harper the book has little to say directly about organs and their music. What will the BIOS reader find? English organ histories are almost always on surer ground from the Restoration period onwards. Before this date there are some key documents and events that are widely cited. Essays such as these, that bring to light what was happening architecturally, liturgically or theologically within church buildings show where the space is that an organ might occupy. A review of the church plans that give such clear illustration to Cooper's essay show that a great many churches were set out in this period with no possibility of accommodating an organ. Reading this alongside Harper's essay will reveal why there was often no need to do so.

David Knight

Pearce, M. ed. An Oxfordshire Organ Book. Oxford and District Organists' Association available from: Blackwell's Book Shop, 48-51 Broad Street, Oxford OX1 3BQ (inc. Blackwell's Online www.blackwells.co.uk); Church Organ World: www.churchorganworld.co.uk ISBN 978-0-906894-70-5 RRP £12.50

This handsome volume, edited by Malcolm Pearce, was produced last year in honour of John Brennan, President of the Oxford and District Organists' Association for 35 years. It brings together 15 new works by members of the association and other allied composers, some better-known outside the district than others, but all displaying great originality, character, and sympathy for the instrument.

While it is perhaps fair to say that none of these works are at the cutting edge of contemporary organ music, every composer writes confidently in their chosen idiom with strong and clear voices: jazz and mediæval music are referenced, as well as crisp neo-classicism, French romanticism and more. There are some works for manuals (and one for pedal solo), and all pieces can be accommodated on a two-manual instrument; the technical challenges are in the main modest.

There are works that will suit liturgical performance, including several hymn preludes: I particularly enjoyed David Burchell's Prelude on 'Love Unknown' whose lilting siciliana and rich harmonies nicely evoke the spirit of John Ireland. There is plenty for the recitalist too: Malcolm Pearce's rhetorical and eruptive Aubade: 'Ubi Aves Ibi Angeli' is an exciting ride and Konstantin Reymaier's Lobet-Suite for manuals is jaunty and uplifting.

There is much to commend in this excellent venture, one that is well worth seeking out and exploring.

Huw Morgan

CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE 2021

Proposals for papers are invited for the British Institute of Organ Studies *Bernard Edmonds Recent Research Conference 2021*. This would normally be expected take place on February 27 at the University of Birmingham. The Barber Institute will not be available on that day however, so an alternative venue or a later date are both being investigated.

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 4 December 2020* if possible, but enquiries are welcome at any time.

Richard Hobson, [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

FUTURE 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

The meeting in Dorset originally arranged for this day has been postponed. It is intended that the BIOS AGM (only) will take place on this day at a venue and time to be confirmed.

Please see Notice of the AGM on pp. 53-54 and check the Website for latest updates.

Saturday 21 November 2020

The BIOS Lunch

A social occasion at the Grosvenor Chapel, Mayfair, with a three course meal, including wine and aperitif, for £35. Members, wives, husbands, partners and guests all welcome. Numbers limited to about 25 (21 attended last year). A menu and request for payment will be sent to those who sign up. Please contact Richard Hobson directly - [REDACTED] £5 reduction on all bookings received before 1 November 2020.

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.