

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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Cover photos Front: *Holy Cross, Uckfield, organ by T.C.B. Brooke* (Photo: Tim Guntrip). See p. 18. Back: *Methodist Church, Tenterden, organ by Griffen & Stroud, Bath*. (From a photo by Rachel Morley). See p. 10.

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FROM THE CHAIRMAN

Writing a report at the end of a year in which we managed to hold only one members' meeting, and at a time when the events calendar for the current year is a complete blank, feels rather strange. Nevertheless members can be reassured that even if it has not exactly been 'business as usual', there has still been much going on. Particularly active during the months of November and December has been the BIOS Webstore, which received a seasonal boost not only from the usual sales of the lovely organ calendar, produced every year by our Casework Officer, Andrew Hayden, but also from the impressive rush of initial orders for copies of John Norman's splendidly produced new book *Organ Works*. If you haven't already bought a copy or seen one, then why not place an order? In common with John's earlier publication *The Organs of Britain*, the new book, once read and assimilated, is likely to continue to be frequently taken off the shelf in the years to come for reference purposes.

Towards the end of last year one of our members was in touch to enquire whether, since we were unable to proceed with any of our planned meetings during 2020, BIOS would be offering a reduction in the level of subscriptions for this year. It was a fair enough question, and there are indeed instances where organisations have done that. The reply sent to the enquirer explained that since members traditionally pay to attend BIOS conferences and meetings (other than the AGM itself) and as our events are budgeted to cover their cost and generally work out just on the right side of the line, in most financial years they are on balance a minor contributor to our annual income rather than a charge against it. During the course of the 'Covid' year BIOS has continued to meet the costs involved in printing and mailing out the quarterly editions of *BIOS Reporter*, as well as this year's volume of the *Journal* (which members received in the post in December). Thanks to Andrew Macintosh and our team of volunteer Editors the NPOR has continued to operate as usual through the pandemic (the NPOR representing a significant proportion of our annual expenditure). Apart from meetings the biggest casualty of the pandemic for BIOS has been the effect on the work of the British Organ Archive, which has been as frustrating for the staff of the Cadbury Research Library as it has for our own members and for the general public who like to make use of the facility. The position did of course ease to some extent in the months leading up to Christmas, and the staff made great efforts to clear the backlog of reprographics orders that had come in during the lockdown. But now of course they are back to square one, with no clear indication of when the restrictions will be relaxed again.

Sad though the year has been in so many ways, it has not all been doom and gloom for BIOS. We are a society of friends who enjoying working together in our common interest and pursuit. We still have important projects on the go, such as the final stages of the printing and production of Jim Berrow's new book on John

Nicholson and early planning for the possible publication of Nicholas Plumley's long-awaited book on the history of the Walker firm. The NPOR is moving forward on our plans for a revamp of its appearance and layout to make it easier to use on the small screens of i-phones. Casework issues continue to arise on a regular basis, most notably at the moment in consideration of the sensitive issues surrounding the future of the significant Willis organ at St Dunstan's, Edge Hill, Liverpool, with its preserved 'floating-lever' action. Whilst the actual decision taking in all such cases is out of our hands, it is nevertheless good to be involved and be able to express our opinions where they can be heard. I'm also pleased to be able to report that Paul Graham, our member who has kindly volunteered to work on the *Directory of British Organ Builders*, has made an excellent start on the process of updating the content between 1950 and the present. Paul was able to attend the last (Zoom) meeting of the NPOR Joint Management Committee to report on his work and to answer and discuss the questions of members.

Even if at present we have no idea when it will be, we all look forward to the day when we are free once more to travel around the country, to see, hear and learn about historic organs, and again enjoy each other's company. In the meantime, on behalf of our Officers and all of the Council, I send you good wishes for 2021. Above all, stay safe.

Alan Thurlow

FROM THE SECRETARY

BIOS Council (January 2021)

BIOS Council met on Saturday 23 January 2021 using Zoom Video Conferencing. Fourteen members of Council participated. Nicholas Thistlethwaite (President) and John Norman (WebMaster) were also in attendance.

Council received reports and agreed or noted the following. David Shuker had convened two meetings of the Working Group to develop a funding application for a possible part-time person to campaign in support of organs at risk. The Meetings had discussed (i) the results of a preliminary analysis of the fates of a sample of listed and unlisted organs based on data taken from the NPOR and, (ii) a draft outline proposal seeking external funding to carry out a full analysis of the NPOR followed by a campaign to raise public awareness of both organ heritage and the losses of organs.

A draft 'Annual Report and Financial Statements for the year ended 31 December 2020' had been circulated in advance of the Meeting. The accounts were accepted by Council and would now be independently examined. Out of 520 Members, 435 had

already paid their Membership subscription for 2021.

A link had been provided on the Website to the short introduction to the NPOR available via the RCO Website (presented by Andrew Macintosh).

It was agreed that when an occasion warranted it e.g. a new BIOS publication, a larger BIOS advertisement might be placed in Organ journals.

It was hoped that the impact of Covid vaccination might have worked through by June 2021 and it might be possible to hold a physical AGM by then. If this did not prove possible an AGM by Zoom would be considered. The possibility of holding a shortened Bernard Edmonds Research Conference by Zoom was discussed.

JBIOS 44 (Editor: David Baker) was published in December 2020 and messages of appreciation of the quality had been received which might reflect the peer review process now in place. Two forthcoming publishing ventures were discussed. The agreement with the Répertoire International de Littérature Musicale (RILM) had been signed.

On the recommendations of the Listing Committee, Council approved the listing of four historic organs and agreed the recommendation to turn down the listing of one organ. A graded listing was granted to an organ which held a Certificate of Recognition under the previous scheme. There were currently nine organs on the Historic Organs at Risk Register and it was agreed that one should be added. Four organs featured in the discussion of current casework.

The balance between submissions made to the NPOR and edits achieved appeared to be approaching equilibrium. At the last count the oldest submissions dated back about three months. The cost of the NPOR was £9,350 in 2020; the Appeal played a major part in relieving this strain upon BIOS's finances.

Matthew Saunders' Report to Historic England on the future of the National Heritage List had been published in summary form; the full Report had not been published yet.

The British Organ Archive was currently closed to the public but the staff were still attempting to deal with reprographic requests.

It was agreed that the existing pattern of three Council Meetings per annum would continue for 2021 but that for 2022 there would be four (quarterly) Meetings.

Council meets next on Saturday 5 June 2021.

Melvin Hughes

MEMBERSHIP MATTERS

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

Mr Joseph Wakefield

Mr Martin Cooke,

Mr David Brown

Mr Ruairaidh Sutherland, BMus(Hons)[Edin], FRCO,

Mr Malcolm Heath,

Dr Julian W. S. Litten, PhD, HonDArt, FSA, FSAScot;

Dr William S. Monkhouse, MA, MB, BChir, PhD, FRCO;

Mr Harvey J. Stansfield,

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

Mark Dyer's new address is:

Mobile number and email address remain as before.

Colin Nicholls' up-dated details are: Nicholls, Colin, MA, GTCL, FRCO(CHM), LRAM;

Sybil King's new address is:

José Hopkins' new email address is:

I regret to announce the death of Catherine Ennis, a BIOS member since 1987 and of Canon Hilary Davidson of Northamptonshire, a BIOS member since 1976.

Subscriptions become due from January 1 in any calendar year. In the middle of November last year I sent out a reminder for this year's subscription to those

members who paid through bank transfer, or via PayPal and the BIOS website, or by sending a cheque to me. I am tremendously grateful to the 435 members who (at the time of my penning this report, January 21) have paid their 2021 subscriptions. For those members who haven't yet paid, by the time this issue of the *Reporter* arrives, a reminder that 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.

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 23 January 2021.

Location	Builder(s) and Date	Comment	Grade
All Saints, Tuckingmill, Cornwall, TR14 8RQ	Hele 1876 Heard 1913	A largely unaltered versatile organ with a strong local historical link to these firms.	II
St Clement, Toxteth, L8 0XA	Rushworth & Dreaper 1916/1942	A rare and unaltered early example of the work of Rushworth & Dreaper.	II
St Peter, Wolferton, PE31 6HE	Willis 1886	An unaltered example to a specification by Sir John Stainer.	II
St Buriana St Buryan, Cornwall TR19 6BA	Heard & Sons 1901	A substantial surviving example of Heard & Sons' workmanship.	II
Our Lady of Mount Carmel, Liverpool, L8 8DX	Alexander Young	A substantial and intact organ with especially good tonal qualities. Upgrading of 2010 Certificate of Recognition.	II*

Future Submission Dates:

Friday 2 April for meeting of Listing Committee to be held on 13 May 2021

Friday 30 July for meeting of Listing Committee to be held on 9 September 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.

Jeffrey Williams

HISTORIC ORGANS AT RISK REGISTER

The inclusion of the following organ on the Register was approved by the Council at its meeting in January 2021:

Location	Building	NPOR Grade	Comment
Alexandria G83 0BN	St Mungo's Episcopal Church	R00214 II*	The church will close imminently owing to low numbers in the congregation. The building has been handed back to the central Scottish Episcopal Church.

There are currently ten organs on the Register:

Margate, Royal Sea Bathing Hospital	September 2016
Cambridge, St Andrew	April 2017
Devizes St Mary	May 2018
Tollington Park, St Mark	June 2019
Ipswich, St Clement's Congregational church	October 2019
Bangor, St Mary	December 2019
Totton, St Winfrid	June 2020
Edge Hill, St Dunstan	September 2020
Edge Hill, St Mary/All Saints	September 2020
Alexandria, St Mungo's Episcopal Church	January 2021

Jonathan Goodchild

BIOS MEETING WITH CHURCHES CONSERVATION TRUST

(16 November 2020)

At the suggestion of Council, a meeting with the CCT was requested to discuss stewardship of organs in the churches under their care, especially those considered historic. The following notes give summary details of the meeting subsequently held on 16 November 2020 when our Chairman, Casework Officer and Secretary met Peter Aiers, Chief Executive, Churches Conservation Trust by Zoom Video Conferencing.

The Chairman had previously written to Mr Aiers noting the significant work carried out by the Trust in taking responsibility for the care of the historically important buildings in their charge and that the great majority of those churches still house a pipe organ. By way of background the letter enclosed a copy of a 'Survey of Organs in CCT churches' annotated with information given on the National Pipe Organ Register (NPOR) www.npor.org.uk. An aim of the meeting was to help provide BIOS with a clearer understanding of the division of responsibility in CCT churches between ownership of furnishings such as organs and provision for the cost of their maintenance and upkeep.

The CCT has in its care over 350 churches which have been vested in it by schemes under the Mission and Pastoral Measure 2011. At the time of the vesting, the outgoing PCC produces an inventory of what is being left in the building. The focus of CCT's attention when a church is first vested, is on fabric, namely making the building watertight and over a 20-year period putting the church into good repair. Funding of circa £4m per annum is made available from the Department for Digital, Culture, Media & Sport (DCMS) and the Church Commissioners which fund raising by the CCT doubles. Currently, CCT has a repair liability of about £4m to £6m. With this background, inevitably, their focus is not primarily on organs.

The CCT started a new strategy in March 2019. The focus of this was to get community support in place for their churches 'To empower and support communities to care for historic places of worship'. It was thought likely that the Covid-19 pandemic would lead to many more rural closures and the CCT recognised the need to engage with communities more to help look after these churches and to raise more money to care for them. Local arrangements for supporting CCT churches varied. In some churches, groups of individuals had established the Church as a charity in its own right; in others a group of Friends had no formal governance arrangement whilst for others there was no group in place to act in this role. The CCT had appointed 15 local community officers to liaise with the groups that were in place. BIOS asked whether the CCT would be prepared to forward the Survey document to churches in their care, with the request that each local contact checks the accuracy of the information relating to the organ, sending

any corrections or updates to the NPOR direct. Mr Aiers undertook to see what could be done.

The CCT operated a 7-yearly inspection of fabric, which did not include organs. However, works to organs did occur viz All Saints, Cambridge and St Swithun, Worcester. BIOS alerted the CCT to two practical areas that they might wish to think further about viz (a) the internal wiring of pipe organs, or, (b) the insulation material in blower boxes which could be asbestos. BIOS pointed out that (a) the appearance of damage to an organ through overheating could act as a bellwether for other wood fittings in a church e.g. screens, pulpits and painted surfaces, and, (b) listing under the BIOS Listing system could help secure funding from grant making bodies. BIOS encouraged the CCT in the longer-term to implement an audit of the condition of the organs in their care and to assist this BIOS undertook to (a) work through the Survey list and highlight the organs that were likely to be of most interest historically, and, (b) if photographs of the exterior and the interior - where it was practicable and safe to do so - of an organ in a CCT church could be supplied to BIOS it might be possible to offer an opinion on the condition of the organ.

BIOS asked if (i) CCT could explore whether and how a strategic policy for the ongoing maintenance of the CCT stock of organs might be developed; (ii) where organs remain playable, to encourage involvement with local Organists' Associations to find organists to come in and play instruments so that the organ remains in use, and, (iii) to encourage local committees to consider the possibility of promoting and marketing their organ and its availability for use in conjunction with tourism. CCT considered that these could not be pursued by them on their own but that there might be scope for partnership working to carry them forward. CCT was interested in brainstorming a more holistic approach to their pipe organs, in particular, to have a conversation about what was to happen in future for the management of the instruments identified by the Survey list and what a funding model might be (CCT could not fund this). Participants in the discussion were suggested to be CCT, BIOS and RSCM. BIOS had received a document from a BIOS Member setting out ideas on where action in relation to historic organs was needed and offering ideas for improvement. The BIOS Chairman had shared the document with the Royal College of Organists (RCO) with a view to their calling together an Organ Forum of relevant interested bodies to discuss the ideas and see if each organisation might be willing to take an idea and develop it. The RCO were currently considering this request.

Both sides recognised that it had been good to hold the meeting and having opened a dialogue should aim to keep it going. One question in particular was whether a longer-term relationship could produce funding to tackle the problem.

Melvin Hughes

OBITUARY

Canon Hilary Davidson, R.I.P.

As we were going to press news came through of the death, at the age of 91, of Canon Hilary Davidson. He had been a member of BIOS since its inception in 1976, and his passing represents, in the words of our Chairman, Alan Thurlow, 'a sad loss of a much-loved member and a fascinating character'.

Hilary was born in Rutland in 1929 and attended Christ's Hospital, where he was taught to play the organ under C.S. Lang and W.C.M. Cochrane. Following National Service and Oxford University, he was ordained in 1954 and spent the whole of his ministry in Peterborough diocese, latterly as Vicar of Roade.

His interest in the history of the organ was encouraged by Canon Gordon Paget, and another good clerical friend was the Reverend B.B. Edmonds, also well-known to BIOS members. Hilary developed a particular interest in the Sutton family which bore fruit in his book, *Sir John Sutton, a study in true principles* (Positif Press, 1992). His other substantial publication was *Choirs, bands and organs: a history of church music in Northamptonshire and Rutland* (Positif Press, 2003), an invaluable source of information on the organs of Peterborough diocese in which Hilary served for many years as diocesan organ adviser.

Canon Davidson died on 24 January 2021. He was gentle man and a devoted parish priest, as well as being a survival of that now endangered species, the scholar-parson. May he rest in peace.

N.J.T.

NEWS FROM MEMBERS

Pipe organ wins conservation award

David Knight, with additional material from Alistair Curtis and Alan Thurlow

For 30 years the Society for the Protection of Ancient Buildings (SPAB) has run an award for excellence in conservation in places of worship of all denominations and faiths. In 2020 the World War I memorial organ by Griffen & Stround in Tenterden Methodist Church (see back cover) won the award for its conservation by organ builder Alistair Curtis. The citation for the award includes:

The project conserved a practical war memorial in a very touching and appropriate way. There was a conservative approach to fabric repair that delivered a wonderful result, with the instrument now playable again, and all periods of its repair history still legible.

Alistair Curtis was able to play the conserved organ for the Betjeman award judges. He described the work in a report part of which reads:

The main focus of the work was to clean the organ and improve the support of the pipes. Repairs were undertaken on both wood and metal pipes, the latter having been affected by damp, so that some of the front boards were becoming detached causing bad speech. Mostly, the pipework was in original condition, the only change being the addition of tuning slides at some point in the twentieth century. In more recent years someone had added masking tape to the back of the front pipes in order to lengthen them in an attempt to lower the pitch to A=440Hz. We have removed the tape and put the organ back closer to what appears to be the original pitch of A=446 Hz. It may have been higher, but the organ sounds quite happy at this pitch. New stays were added so that the pipes remain upright, rather than sloping over causing damage and going out of tune. Rusty soundboard screws were replaced with new slotted, and action felts replaced to ensure correct movement of the coupler chassis. I replaced the red cloth around the draw stop rods since this was worn and causing grazing of the wooden rod on the draw stop bush. This sort of intervention is important because it corrects a fault which will only get worse in time, restores the original appearance, and improves the experience of the organist. The last is important, since it gives a good impression of the organ, and makes the playing experience more pleasant. The tracker key action, which is made of wooden rods and levers, was adjusted so that the keys have the correct depth of touch. After the pipework was cleaned and repaired, we returned it to the organ, regulated the speech and tuned through.

Restoration of the organ had been under consideration for some time, and in 2018 Dr Alan Thurlow wrote to the church describing the instrument in these terms:

'... the organ is soundly and robustly built and has given good service to the church congregation for virtually a century, with only a minimum of maintenance required beyond regular tuning and minor adjustments. Although modest in size in terms of the number of speaking stops, it is entirely adequate for the building and offers good scope for tonal variety. The softer stops, such as the Clarabella on the Great, are sweet and pleasant to the ear. In contrast, the Open Diapason on the Great and the Horn on the Swell are boldly voiced (the latter opened up and sounding like a small Trumpet) and these give the organ a power to the overall tutti that makes it sound larger than it really is. These stops are particularly useful in leading the congregation in rousing hymn singing or in providing the body of sound necessary for larger scale organ works. All in all it is a good organ which BIOS would strongly encourage the congregation to retain, care for, and protect for the benefit of future generations of worshippers at the Church. It is particularly fitting that it is under consideration at this time, as its centenary approaches and in view of its importance to the Church in recording the memory of those who lost their lives in the First World War.

It is relatively rare for an organ conservation project to be shortlisted for a mainstream award - and even less often that it wins. The competition for the 2020 Betjeman award had good entrants from a range of conservation disciplines. The work of Alistair Curtis bore comparison with others with larger national reputations and carried off the award. Well done.

Brinkburn Priory shares its historic organ

David Knight

Brinkburn Priory is tucked away amongst the woodland, within a picturesque loop of the River Coquet. ... The twelfth century church of the Augustinian Priory was completely reroofed and restored in the mid-nineteenth century. It is one of the best examples of early Gothic architecture in Northumberland. See the striking stained glass windows and William Hill organ. And while you're there sing a song to appreciate the beautiful acoustics of the building.

So reads part of the description of Brinkburn Priory on the English Heritage website (<https://www.english-heritage.org.uk/visit/places/brinkburn-priory/>). It is one of what must be only a few secular heritage sites in Britain that include a historic organ in the second paragraph of reasons to visit. I visited the priory in the 'between lockdown' opportunity in October 2020.

On arrival I asked the friendly and helpful custodian if it was possible to arrange to play the organ - and was told yes, and I could do so there and then, provided that I signed a register and took my walking boots off before playing. I was also presented with three books of organ music kept to hand for such eventualities. The custodian was clearly and rightly proud of the 1867 Hill & Son instrument and emphasised to me that it had a Historic Organ Certificate, ungraded at the time of my visit, now revised to Grade I.

(<https://www.npor.org.uk/NPORView.html?RI=D00516>)

The organ is maintained regularly in good condition and a pleasure to play.

'Mystery shopping', on this occasion entirely unintentional, gives a useful opportunity to gather feedback. My experience at Brinkburn showed me the great value attached to the historic organ and the sense of pride engendered by the Historic Organ Certificate. How many organs are there in the custodianship of organisations such as English Heritage, National Trust, Historic Scotland, CADW and houses that are members of the Historic Houses Association or Treasure Houses of England?

Some spring to mind straight away - the Postill organ in the Chapel at Blenheim Palace and the more prominent and famous Willis in the Long Library. The NPOR suggests that there are 16 organs in National Trust properties including the Snetzler of 1765 in Kedleston Hall (no HOC at time of writing) and an organ tentatively dated to 1623 at Knole House Chapel. This would be a manageable group to assess for HOCS, and could raise the interest of the public in some of these instruments.

BIOS rightly puts a lot of attention into encouraging its aims to be met in the appropriate care of organs in churches. There are riches elsewhere that could be an opportunity to extending our influence.

BIOS COUNCILWORKING GROUP

Further to the decision by Council at its September meeting to establish a Working Group (WG) to develop a strategy to address the problem of losses of organs the following progress has been made:

1. A WG comprised of Andrew Hayden, Melvin Hughes, Martin Renshaw, David Shuker (chair), Alan Thurlow and Jeffrey West met on two occasions by Zoom on 21 November 2020 and 5 January 2021.
2. At its first meeting the WG discussed the results of a preliminary analysis of the fates of listed organs compared to unlisted ones, based on a data subset compiled from the NPOR. It was decided to draft an outline proposal for funding to carry out a full analysis of the NPOR dataset followed by a campaign to raise public awareness of both organ heritage and the losses of organs.
3. At its second meeting a project outline prepared by the chair in the format required by NLHF was discussed and refined. In its current draft state the outline proposal is based on full funding being sought from external sources.
4. BIOS Council gave its approval for the WG to proceed with an application for funding.

David Shuker

LETTERS TO THE EDITOR

Nineteenth Century small organ design in USA

Sir,

I think John Singleton is quite right in his article in the November 2020 *BIOS Reporter* in seeing German influences at work in U.S. organ building in the second half of the nineteenth century. I would suggest there are several reasons for this. First, the building of the Boston Music Hall organ – at the time the largest instrument in North America – by E. F. Walcker & Co. in 1862, exerted an enormous influence on U.S. organs. Furthermore, several leading organists in the USA went to study in Germany and came back with considerable knowledge of German instruments and repertoire. Some of these were active as organ consultants. The most important factor, however, was probably the German journeyman organ builder. Such unfortunates were not allowed to marry until they became master organ builders, which in many cases they never would. An escape from the rigid German system, the ability to marry and a promise of greater prosperity lay in moving to the USA. Companies like Hook & Hastings employed large numbers of these skilled labourers and thus the culture of American organ building firms became increasingly influenced by Germanic ideas.

John Speller, Port Huron, Michigan

BIOS medal

Sir,

Mark Jameson asks for information on the art medal, featured in two photographs on the back of the *October Reporter*. The obverse is inscribed 'BIOS Birmingham 1987' and is about 80 mm in diameter.

The background to his find started with a programme that I produced in my ITV Contrasts series (transmitted on 26 January 1987), 'The Art of the Medal', directed by Catherine Collis. The programme covered the development of the contemporary art medal, particularly as a relatively inexpensive means of owning original artwork – effectively a budget alternative to sculpture. The medium has a long history and was again attracting the attention of serious artists and collectors, though it is probably best known as a vehicle to commemorate or mark significant events. One of the artists who demonstrated his skills was Ron Dutton

(<http://www.rondutton.co.uk/>)

and with the prospect of a pending, residential, BIOS conference that I arranged at the University of Birmingham, I commissioned these bronze medals. They were struck for the event, cast at a Wolverhampton foundry and given to delegates.

Annoyingly, after various changes of domestic computers and a house move, I no longer can find details of how many were made, but it would have been just enough to cover the delegates' needs, perhaps forty or so. My memory of the conference programme is now hazy, but it included contributions from Kenneth Jones, David Wickens and lectures on G.F. Bodley, William Hill, broadcasting the organ, an emphasis on eighteenth century organ development (with contemporary cultural presentations) and, notably, a contribution from Dr Percy Young on the Shaw-Hellier collection, deposited at the Barber Institute of Fine Art in the previous year. This was followed by a performance (on David Walter's chest organ) of related material by the late Ian Ledsham, augmented by a string quartet. I think it was this conference that included a recital arranged by me and given by John Bishop on the Hill organ at Kidderminster Town Hall, later broadcast by BBC Radio 3.

As an aside, the main contributor to the medal programme was Mark Jones, who then curated the British Museum's Department of Coins and Medals, was later knighted and became (among many other distinguished appointments) Director of the Victoria and Albert Museum. I hope Mark Jameson enjoys his new-found treasure – after all, what could be a more significant event worthy of commemoration than a BIOS conference! Happy days.

Jim Berrow, Worcester

FROM HIGH MOUNTAINS TO LOWLY PLAINS: GOTHIC TO GOTHIC REVIVAL

JOSÉ HOPKINS

High on a peak in the Valois, Switzerland, stands the Cathedral of Notre Dame de Valère, Sion, home of the world's oldest playable organ. The Cathedral was built in four periods between the early twelfth century and 1267 and therefore combines Romanesque and early Gothic style. The organ, located in a swallow's nest position on the west wall, is thought to date from around 1435. Of that organ, the casework, probably the oldest in Europe, and 135 pipes remain, disposed amongst the Superoctave 2', Quint Minor 1½', and the 1' of the later Mixture stop. The folding doors or wings of the organ were decorated between 1434 and 1437 by the Freiburg painter, Peter Maggenberg (c.1380-1462). The inside of the left hand door shows the mystic wedding of Catherine, Valère's patron saint, with the infant Jesus. Between shield and sword, symbolic of her death as a martyr, she kneels before Mary and the Child to receive a golden ring. The picture on the right hand door belongs to the class of 'noli me tangere' paintings showing the risen Christ appearing before Mary Magdalen who mistakes him for a gardener.¹ The lower part of the structure is illuminated with a running pattern in dark green on a lighter green ground with red flowers. The shutter paintings are on canvas.²

There are eight stops situated three to the left and five to the right. They are levers 6" long projecting through a slit, the lever being raised and positioned in a notch at the top of the slit.

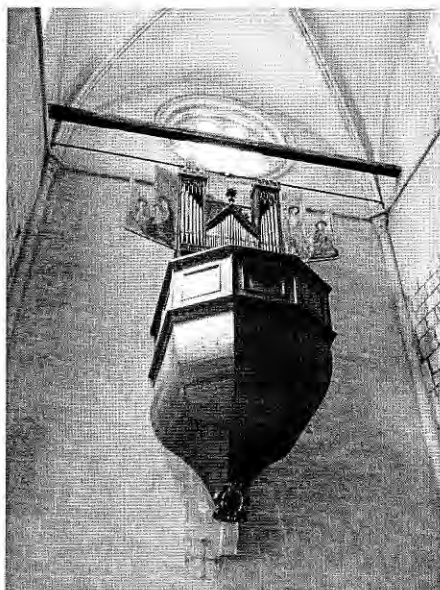
Specification:

Manual C-c ³ short octave		Pedal C-c short octave	
Principal	8	Gedackt	16 8
Octave	4		
Copel	4		
Quint major	2⅔		
Quint minor	1½		
Mixtur	1		

A builder from Solothurn, Christopher Aebi, enlarged the organ (Principal 8, Octave 4, Copel 4, Quint Major 2⅔ and with a second mixture rank, thus bringing the instrument to an 8' basis, in 1667. A further rebuild took place in 1718 by Matthias Carlen. Kuhn restored both the organ and the paintings in 1954, in conjunction with the Basle Art Museum, preserving the original materials.¹ Although the casework was undisturbed during the 1667 work, the swallows' nest was replaced with the

basket gallery now in place. It would seem that the decorations on the winged doors when closed are by largely untrained artists with hand gestures and wings emphasised. There is a decorative S-shaped band with the inscription 'Ave Gracia Plena Dominum'.³

By what hand or hands did this original Gothic manifestation transmit itself to an authentic 'Gothic Revival' manifestation in East Anglia, namely Jesus College, Cambridge? One immediate answer is through the travels of Arthur George Hill (1857-1923). In 1883 he published the first of two volumes of drawings and descriptions of 27 organ cases of the Middle Ages and Renaissance.⁴ Hill's sketch of Valère



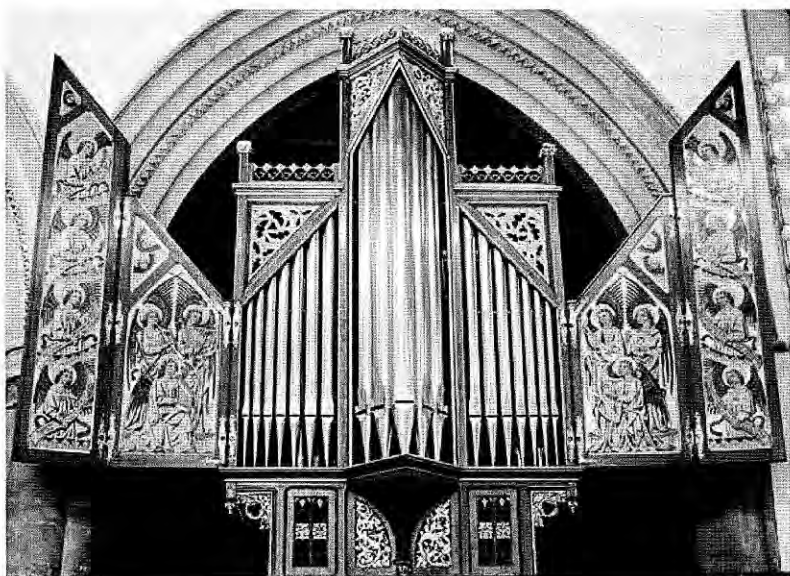
Notre Dame de Valère, Sion (Photo: Josè Hopkins)

from volume 1 appears also on the compact disc notes referred to earlier. The sketch in the 1975 facsimile reprint of both Hill volumes is by Temple Moore (1856-1920), an architect and colleague of Giles Gilbert Scott, and probably known to A.G. Hill.⁵

It can be noted that the pipe shades on the two crenelated towers are not identical, and the frieze above the impost dates from the 1954 restoration. The same source has attributed the pedal pipes, which do nothing to enhance the appearance of the organ to the 1718 work, and the illustration provides a unique aerial view of the case and console.⁶ Yet another sketch, by Herbert Norman, this time of the case only, is available in a 2007 publication.⁷

Coincidentally Hill had taken the Natural Sciences Tripos at Jesus College, Cambridge in 1880 before embarking on those travels.⁸ The College was founded in 1496 within the buildings of the former Benedictine nunnery of St. Mary and St. Radegund, and the chapel embodies part of the nave, transepts and choir of the twelfth and thirteenth century abbey church, not too far removed in time from the Cathedral at Sion.

It was not until 1849 that the Neo-gothic organ case designed by another transmitter of the Gothic style, A.W.N. Pugin, was completed for the inauguration of the chapel. J.C. Bishop (1783-1854) built the organ in a historical style. Sir John Sutton presented the organ and he collaborated closely with Bishop and very likely with



Jesus College, Cambridge (Photo: Andrew Wilkinson)

Pugin on the design of the case. Bishop used some seventeenth century pipework in the organ, an incidental echo of the older pipes in the organ at Sion.⁹ The case design incorporates painted doors (as at Sion), the first example in England since the seventeenth century. The doors feature a design of a concert of angels, attributed to Pugin, but executed by Hardman of Birmingham. Unlike Sion, however, the doors at Jesus College when closed reveal no decoration.

The specification following the restoration of the organ to its original state by William Drake Organ Builders in 2012 is as follows:

GREAT

Open Diapason	8
Stopt Diapason	8
Principal	4
Flute	4
Twelfth	2 $\frac{2}{3}$
Fifteenth	2
Tierce	1 $\frac{1}{3}$
Sexquialtra	II

CHOIR

Open Diapason	8
Stopt Diapason	8
Principal	4
Flute	4

PEDAL

Pull-downs to Choir
Pedal coupler to Great

PITCH A430 @ 18 °C

TEMPERAMENT Fifth-comma meantone

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- ⁷ Norman, J., *Box of Whistles*, London, SPCK, 2007
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- ⁹ Davidson, C.H., *Sir John Sutton*, Oxford, Positif Press, 1992

THOMAS CHRISTMAS BALCOMBE BROOKE (1843 – 1911) - ORGAN BUILDER (?) OF UCKFIELD

DAVID SHUKER

In the May 2020 edition of the *Reporter* Alan Thurlow asked if the name Brook or Brooke, organ builder of Uckfield, rang any bells with readers. I was pleased to reply that the name had been known to me for a long time as my parents-in-law have lived in the town for many years and attend the URC church which has an organ by this builder. However, I had never looked further into the background of the person whose initials and surname, T.C.B. Brooke, were fairly familiar. Alan Thurlow's article stirred me to action and the available information is summarised below (more may be available but the current restrictions on access to archives has limited the availability of some key documents). Interest in Brooke is not new to the *Reporter* – a query about T.E.B. Brooke [sic] of Uckfield was noted by Bernard Edmonds in 1992¹ but nothing seems to have been discovered.

Thomas Christmas Balcombe Brook (without an 'e') was born in the second quarter of 1843 in the Uckfield registration district. His parents Thomas and Mary (née Balcombe) were married in nearby Warbleton on Christmas Day 1834, which probably explains the rather unusual given names for their second son. In the 1841 census the Brook family were living on the High Street of Uckfield and comprised Thomas (a tailor aged 25 years), Mary (25), daughters Agnes (4) and Louisa (2). By the 1851 census a somewhat larger Brook family were living at 36 High Street, Uckfield comprising father, Thomas (a widower, 38), and six children, Agnes (14), Louisa (12), Frank (9), Thomas (7), Mary (5) and Susanna (2). A Mary Brook of Uckfield is recorded as dying in the third quarter of 1850 and this is probably the mother. The family had a lodger Hannah How, aged 80, listed as the 'widow of a tailor', possibly a relative. By the 1861 census 'Thomas C B' Brook is 18 years old and still at home at a new address of 121 Church Street, Uckfield. By the time of the

1871 census Thomas C.B. Brook's occupation, aged 25 years, was given as a carpenter. However by 1881 the extended family had dispersed and the Uckfield household consisted of the unmarried brothers Frank Brook (aged 37, master tailor) and Thomas (aged 35, pianoforte tuner) living once again on the High Street, this time at No. 84.

It is not known where Thomas C.B. Brook obtained his training as a piano tuner but in the 1880s his musical horizons had broadened. By 1882 he was organist of St Andrew and St Mary, Fletching, near Uckfield² and was also listed as a professor (teacher) of music in 1891 and 1905.³ The organ at Fletching Church (NPOR N15393) was built by Forster and Andrews in 1880 and retains most of its original features. The case is rather ornate with striking 'blood red' painted display pipes (see <https://www.shellbarn.co.uk/fletches/church/organ/index.html> for details). The organ was a gift of the Earl of Sheffield and it has not been possible to establish whether Thomas Brooke (the 'e' had by now been added) had any hand in the selection of the organ builder.

In 1891 the Parish Church of Holy Cross in Uckfield awarded a contract for the purchase and erection of a new organ to Thomas C.B. Brooke.⁴ Although it has not been possible to examine these records due to limitations imposed by the Covid-19 pandemic, the implication seems to be that Thomas Brooke obtained the organ from someone else and acted as an intermediary. He is known to have kept a music shop on the corner of High Street and Grange Street in Uckfield where he advertised 'Pianofortes for sale or hire. All kinds of violin strings, etc. Picture frames, any pattern made to order'. This latter service might indicate that Thomas maintained his practical carpentry skills, perhaps sufficient to erect, or even make, an organ. Interestingly, at the opening of the Holy Cross organ in February 1892 the oak case was not yet complete⁵ perhaps suggesting that he had underestimated the time taken to complete the installation of the organ. As noted by Alan Thurlow in his earlier article the Holy Cross organ has undergone some changes from its original specification but appears to be a competently built instrument (see front cover).

There is an oral tradition in Uckfield that Brooke's organ as originally installed in Holy Cross was too small and that it was later moved to the Congregational Church (now URC) in Uckfield to allow for a larger organ to replace it. There is no direct evidence to support this tradition and in fact the reported number of pipes in the 1892 Holy Cross organ (1142 pipes) is entirely consistent with the 20-stop organ that is currently in place (NPOR N15279). The URC organ is somewhat smaller at 15 stops (NPOR V00346). A further argument against this tradition is that the Holy Cross organ was reported to have been installed in the organ chamber (where it still is), whereas the URC organ has a freestanding case.

The Uckfield Congregational Church agreed to purchase an organ from Thomas

Brooke on 6 October 1910. However, Brooke died, aged 67, a few days later on 11 October so the organ must have been installed by someone else, possibly Frank Liddell Brooke, his elder brother, who lived until 1914. In the years that I have known the URC organ it has been very pleasing to see that successive ministers, organists and congregations have been consistently keen on maintaining and using the organ and it was completely dismantled and thoroughly overhauled in 1994 when the interior of the church was restored. The centenary of the URC organ was celebrated in 2011 with an afternoon recital by several organists, including the present author.

The Holy Cross and URC organs both bear a small plate above the keyboard inscribed 'T.C.B. Brooke, Uckfield' – no mention of 'organ builder', so perhaps that is the clue. The end of the Victorian era and into the Edwardian era was a high point of organ manufacture in the UK and it is highly probable that an enterprising music seller could obtain small pipe organs, possibly to order or even from standard catalogues, and act as a middleman for their purchase and even installation. It is to the credit of Thomas Brooke's skill in this regard that the two organs to which he was proud to affix his name have not only survived, but, in their modest way, are good musical instruments.



Acknowledgement.

Some of the information in this article comes from a souvenir programme prepared by Derek Thorogood of Uckfield URC, which is in the author's collection. Photos of the Holy Cross organ were kindly provided by Tim Guntrip, the current organist.

References

- ¹ *BIOS Reporter* (April 1992) 16, 10
- ² Kelly's Directory of Sussex, 1882
- ³ *Ibid.* 1891; 1905
- ⁴ East Sussex Record Office PAR496/4/4/2
- ⁵ *Sussex Express*, 12 February 1892, p.5

MARTIN RENSHAW

In mid-September 2020, two van journeys and a car delivered an organ to Menton in extreme SE France. Made in 1872 in London's Soho, this was about the 35th restored, previously unwanted, English organ I have taken to France, but the first to a Church of England building there. One van load also brought some furniture and three small organs to the house of my partner Vicki (aka Dr Victoria Harding) in southern Tuscany. When we had finished installing the organ at Menton in mid-October, we left the congregation to enjoy it when they could, and drove down to Sovana, expecting to go back to Menton for the rededication of the restored church and organ on 22 November, and then travel back to London via quite a number of clients and my house near Nantes. But lockdowns in Italy then France, and finally everywhere, intervened, the church's congregation having largely dispersed to all corners of Europe.

The Menton project manager having been finally able to order it in early February, this organ was destined to go to Menton in late April, for final on-site work and assembly. To restore an organ takes many weeks of work, but the very tight time-scale was achieved by parcelling out the work to four specialist workshops in addition to my own. But in the event, the church wasn't ready for it then because most of Menton's workers travelled in daily from Italy, and that country was the first to try to deal with the effects of the Covid-19 virus – while other workers in Oxford had already begun to understand it well enough to find ways of counter-attacking it.

Thanks to a friend of a friend, a workshop in east London normally used for painting scenery for films and plays, was made available and the organ was assembled there instead. Driving there from NW London started by being almost a pleasure on nearly-empty roads, but finally became impossible, leaving unhealthy Overground and bus journeys and some healthy walking as the only alternative. Once the organ was up and running, it was possible to divert attention to an organ in a church in the same rather vaguely-defined area known as Clapton.

Here I had been for two years restoring and assembling a much larger organ against considerable odds – chiefly long-delayed building work in the church, and then a painfully slow re-laying and sanding of vast areas of flooring – while a film-maker hovered with his camera, keen to complete a documentary film which had begun in early 2017, when I dismantled another organ in County Durham. Clapton's organ was brought from a Durham coal-mining town to a Seventh-Day Adventist church and music school. In the end, a 'première' concert was possible with a fully-functioning organ (though still partly covered by tarpaulins), three days before the second van-load left for Menton in mid-September.

The film is now in its final editing phase and will be touring the country when that is possible, and may be shown on TV. As part of the new world order, I have also got used to Zoom for meetings and chats and Zoomed a lecture in late November for the Churches Conservation Trust about the daily life of a medieval church in 1520 to a 'live' audience of around 440 and an estimated 2800 since, with many subsequent questions to answer and orders for the second edition of my 'ABC of a medieval church' book. This 'talk' was spoken and sung from a house which overlooked hills where a thousand years ago Aldobrando was born; he was educated at Cluny and eventually became pope Gregory VII. When not defending the rights of the Roman Church with the help of his friend Matilda, countess of Tuscany and possessor of castles defensible against her German relatives, he regulated liturgical music for the western church following the recent unplanned separation of the two branches of a once-catholic organisation brought about by inept diplomacy. (Nothing new there ...)

Last Easter Day, the choir I sing with when in London planned to perform (for the first time ever liturgically in Britain, we think) the Great Organ Mass in Honour of Our Lady, written about 1772 by Josef Haydn. In February I was given by the Methodist church of Kintbury near Newbury a former house organ, made c.1825, so I installed it in the church in preparation for this event, to be used for the virtuoso solo organ in that Mass together with a small orchestra of unusual instrumentation. The organ is still there, and is being used for services and teaching when possible and if Easter 2021 does not go the same way as Christmas 2020, there's a chance that the performance might go ahead then. I say, when asked how long any organ project might take, I am an organ maker (among other things) and not a prophet - two professions that must now be anyway among the most endangered.

I will dare to predict that the outcome of our present troubles will not be favourable to churches and the organs in them – two other endangered species. I am trying to preempt this in three or four ways: by setting up a Trust to loan organs for teaching and concert use in redundant and other churches. I dream too of placing organs in railway stations and other public places and am trying to get together various heritage groups to work in ways that actively protect organs. I am currently also writing a book about organs in later-medieval England to try to show what a central place organs had in British social and educational culture then.

The organ in the quire of Christ Church cathedral, which I set up in January 2019 on loan there for six months but now likely to be there for quite a while yet, also came from near Durham (where it was made), from one of two Methodist churches in Billy Row, a small mining village near Ushaw Moor. This organ had been offered to the English church in Menton, but was refused on the advice of a self-proclaimed expert in such matters. The organist of Durham cathedral was fortunately of a contrary opinion, so the organ found its way to Oxford, where its effectiveness and versatility can be heard in numerous YouTube filmed services and concerts.

JOURNAL WATCH

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

Franklin, Don O. (2020) Notational and Performance Issues in J. S. Bach's Preludes and Fugues for Organ. *Bach*, vol. 52, no. 2

Fleming, Simon D.I. (2020) The patterns of music subscription in English, Welsh and Irish cathedrals during the Georgian era. *Early Music*, vol. 48, (2), 205–223

REVIEWS

Music Making in the Hertfordshire Parish 1760 – 1870 Maggie Kilbey
Hertfordshire Publications an imprint of University of Hertfordshire Press 2020
292 pages, monochrome illustrations, maps and tables, ISBN 978-1-912260-26-3
paperback np

In both her Introduction and Conclusion Maggie Kilbey, well known to habitués of the Bernard Edmonds Research Conference held at the Barber Institute in Birmingham each year, gives an excellent summing up of the principal ideas behind her detailed study of parish music during a period which saw not only the Church of England begin to pull itself together after the less than glorious years of the early eighteenth century but also the emergence of the Free Churches, and the musical challenges they posed for the Established Church. Hertfordshire's proximity to London with its many fine houses and estates, major road routes to the north and relatively easy access to the capital even before the railways, makes it perhaps untypical for a study of this kind, but the author's wide ranging research and the inclusion of evidence from neighbouring counties and further afield enable her to give a comprehensive description of the state of parish music and the many and various attempts to improve it. It was a county without a cathedral until 1877 when the Diocese of St Albans was formed, and its parishes were overseen by the Bishops of London, Lincoln and, by 1845, Rochester.

Above all it was the 'overarching drive to encourage the congregation to fulfil their duty to sing' which preoccupied incumbents and their Patrons, as it has many of those responsible for church music since. The influence of London churches is evident in the involvement of charity children, and those attending the new National Schools who were required to attend the parish church and were often seated with the organ in the west gallery, though Hertfordshire only had nine churches with instruments before the nineteenth century. Both clergy and aristocracy (the latter often providing the funds) hoped that such groups would encourage congregations to join in, but elite members did not sing with school children because they did not wish to be associated with the objects of their charity. In the nineteenth century, the national reform of secular music education, the work of the National Society and its teacher training colleges with men

such as John Hullah and John Curwen, and published methods of teaching group singing, led to the holding of massed singing classes and the first diocesan choral festival at Lichfield in 1856. George Martin of St Pauls' Cathedral was particularly active in Hertfordshire and the Herts. Church Choral Association, begun in 1861, held festivals in Hitchin and St Albans which attracted upwards of 2,000 participants needing special trains to be run. Despite the popularity of these events, maintaining regular singing groups and choirs, and encouraging congregational participation remained sporadic, though increasing numbers of choirs in churches sympathetic to Tractarian principles certainly benefitted from them.

BIOS members will be attracted to the accounts of organs and organists, and church barrel organs, but Chapters on Charity Schools, psalm and hymns collections, disputes and Tractarianism and church buildings all serve to put the music fully into context, and reveal a rich cast of characters, both clergy and lay, involved in the life of the Church. There is as much social history here as musical, and those with an interest in social, educational, economic and religious issues will find plenty to explore.

Maggie Kilbey has assembled a huge amount of information, and provides an extensive bibliography of primary and secondary sources, including parish records, census returns, the BOA and local directories, periodicals and newspapers. It is interesting to see that both Bevington and Flight, who provided many barrel organs for churches in the county, also published collections of printed tunes to go with their instruments. A companion volume covering the next century would be equally fascinating!

Richard Hobson

Arts & Crafts Churches Alec Hamilton, published by Lund Humphries 2020.
Hardback 352 pages, 250 colour plates ISBN 9781848223219 GBP 45.00

Alec Hamilton has visited 600 churches and has marshalled a group of collaborators to produce a book spanning the period between 1884, the date of the founding of the Art Workers Guild and 1916 when the Arts and Crafts Exhibition Society held its biennial exhibition at the Royal Academy. The genre is fluid depending on one's individual sensibility so the forbidden word 'style' will not do. Merchandise on sale today in numerous visitors' centres reveal the arts and crafts conception is still alive but devalued by mass production trying to imitate handwork and Christmas cards displaying the rosy lips of a Burne Jones' favourite model.

William Morris is generally understood as the originator, proclaiming 'have nothing which is neither useful nor beautiful' and it is hard to escape from his influence in this period. His romantic socialism is well known. He and the other members of the clan complained about indifference to design for everyday needs, thus what mattered to them was sharing of design by all.

Design genres came and went: Art Nouveau, Art Deco, Bauhaus, Modernisme, Brutalism. But how to define Arts and Crafts as a design philosophy not wishing to use

the forbidden word and never referring to what preceded it, the exponents of which Alex Hamilton mischievously calls the Goths? It claimed not to look back, but the influence of medievalism is pervasive, tapestries by Edward Burne Jones and glass by Morris appear in these buildings. We know who the Goths were from an angry Pugin to a disappointed Dykes Bower rolling his Royce at St. Edmundsbury Cathedral. To quote from Alec Hamilton:

Churches built in the four decades that straddle 1900 are more domestic than ecclesiastical - places of meeting, on a human scale, comfy and cosy. They are not the Houses of a judgmental God, not dominated by the drama of the pain of the Crucifixion, but somewhere to meet gentle Jesus, meek and mild, the Good Shepherd.

They do not force the visitor to his or her knees.

Who is this book's audience? Alec Hamilton assumes its readers will be familiar with church architecture and will have either understood or have been baffled by the liturgical arguments of the mid-Victorian ecclesiastical hierarchy. His descriptions are more informative than the dry listing citations crowding the archives of our council planning departments. Many lesser known names of artists, craftsmen and architects are included and a light has been shone on many whose fame has yet to be revived: Lethaby, Seddon, Spooner, Prior, Caroe, Norman Shaw amongst others.

The book is, suffice it say, beautifully produced, of high-quality presentation with excellent high definition colour photographs throughout. There are more than 220 churches individually described and hundreds listed at the ends of each regional chapter. The quibblers might comment on the bold typeface at each chapter's end highlighting dedicated saints and not their locations.

The book has two parts, the first is a description of social and religious contexts, statistics of church building and a list of denominations in England, Wales and Scotland, note not Ireland. Alec Hamilton's self-imposed brief for defining Arts and Crafts as a design genre are: it has to be built in or after 1884, designed by a member of the Arts Workers Guild, someone who exhibited in their exhibitions, someone who was sympathetic to the ideals but could not attend meetings or a client who had the approved tastes, political and social attitudes. This latter category is important as many of the buildings included were paid for by wealthy individuals wishing to erect memorials to a family member, or to be seen to be a benefactor to a population they believed needed religion. Alas sometimes there was not a population there to receive such benefaction. In one case a new curate was greeted by being pelted with tomatoes. Hamilton summarises:

...there were churches built after about 1875 and up to 1925 that were the work of architects and designers influenced by the various and visionary ideas of William Morris and John Ruskin; who were members of the Art Workers Guild and/or the Arts and Crafts Exhibition Society; or might have been; or should have been. Their churches were not Gothic revival nor High Victorian; they were not exactly 'anti-Victorian' or even 'post-Victorian'. They were perhaps simply 'No longer -Victorian'. As were the people.

The contents depict interior decoration and hardly anything about construction and architectural requirements to keep out the weather and defy the force of gravity. There is nothing about music or organs apart from a couple of minute passing comments and three glimpses of pipes, a few coyly appearing on the front cover photo of St. Andrews, Roker. Church buildings of this period still had to be made on site by hand, in the rain, with horse drawn wagons to convey material sometimes to remote sites. Thick walls, pointed arches and timber roof trusses were inescapable methods of building before the use of reinforced concrete and rolled steel beams for spanning wide spaces.

The second part of the book is a comprehensive gazetteer arranged region by region starting with the Southwest and E.S. Prior's Holy Trinity Bothenhampton. Prior's masterpiece at Roker, built a few years later is reminiscent (but with concrete roof ribs encased in stone). Whilst there are examples of high-grade architecture, for the sake of completeness there are also some ugly beasts and I am sorry to have to name and shame the Methodist Church at Overstrand, Norfolk 1898 by Lutyens.

Although no doubt much cherished in its day, the converted barn at Silver End dedicated to St. Francis, and furnished by Crittalls' factory workers is not really architecture, however at another factory estate, Lever brothers' Port Sunlight the excellent Christchurch is not included.

If the scope of the book had been wider the astonishing painted roof at Huntingfield by the amateur Mildred Holland completed in 1866 and Woking's Shah Jahan mosque of 1889 might have been eligible for inclusion.

The directory is essential for those of us enjoying the delights and surprises of church buildings. It can be read from the comfort of your William Morris upholstered sofa whereas Gavin Stamp's George Gilbert Scott needs a lectern and a dais.

C.R.Pulham

Clementi's Selection of Practical Harmony vol 1

Muzio Clementi: Edited by Andrea Coen.

Ut Orpheus MC52.1 £70.50 www.utorpheus.com

Muzio Clementi (1752-1832) is well known today for his many virtuosic piano compositions, but in 1801 he published the title under review 'for the Organ or Piano Forte' in four volumes, amounting to over 200 pieces including 'Voluntaries, Fugues, Canons & other Ingenious Pieces by the most Eminent Composers' which has now been edited by Andrea Coen and published in a modern edition by Ut Orpheus as volume 52 part 1 of the composer's complete works. The opening seven pages of Volume I are devoted to the 'Epitome of counterpoint' with some 50 examples of simple, florid and double counterpoint from Fux, Palestrina, Kirnberger and Martini. This is followed by 62 pieces of music by some 20 different eighteenth century

composers, most of which are fugal in from two to four voices and of various length and tempi, but there are also some preludes and dance movements. There are five mostly very short Canons and a longer one by C.P.E. Bach. Most of the composers will be known, but some of those whose contribution is of just one fairly substantial piece will probably not be well known - for example Joseph Umstatt, whose Voluntary - short and fairly free - and Fuge - based on sequential pattern - in G minor will repay study, and Johann Ernst Bach, whose Fantasia and Fuga in F, with alternating free and stricter, barred sections in the Fantasia followed by a well constructed fugue, also offers much of interest. A few are extracted from works for stringed keyboard instruments, including two Minuets by C.P.E. Bach and one with its trio by Haydn.

Among pieces by better known composers there are nine artfully constructed Fugues by Albrechtsberger, one of which is based on the ascending and descending hexachord, 13 pieces by Johann Kirnberger, several of which are didactic in purpose, are mainly fugal, two on the same subject 'variously treated' are entitled Voluntary. Also by him there is a Gavotte, a Polonoise, a Fuga and Polonoise and a Preludio and Fuga. There are five of the nine well-wrought Toccatas and Fugues by Eberlin - here entitled Voluntaries, six predominantly two-voice Fugatos by Porpora taken from violin sonatas and eight pieces by C.P.E. Bach, including two Canons, and four Fugues, one being preceded by a free Fantasia, more suited to the clavichord. A fine Fuga in A is preceded by a separate piece, also in A, entitled Voluntary, but they make a good pair. J.S. Bach is represented by the Piece d'orgue BWV572 - here entitled Preludio - and the French Suite in G. Clementi himself arranged the Fuge from Mozart's Requiem in quite concentrated four part writing. The Prelude and Fuge (in G) by Marpurg is another piece worth exploring, its overture-like prelude being followed by a lively fugue in 6/8. A Fuga a2 in B minor attributed to Handel - unlikely to be an accurate attribution - is not without interest. Several of the pieces demand quite a high level of technical ability, with crossed hands featuring in Albrechtsberger's 5th Fugue, also including quaver passages in octaves in the left hand, and in the Voluntary in F minor by C.P.E. Bach (actually a movement from the 18 Probestuecke for stringed keyboard instruments).

This well produced volume with almost 200 pages of music contains a helpful preface in English describing the purpose of the work, the table of ornaments from Clementi's 'Introduction to the Art of Playing on the Piano Forte' from 1801, and an invaluable table of sources for each piece. Information on the composers, especially the less well-known ones, including dates and place of work, would have been helpful. The volume contains an excellent, serviceable selection of pieces, with only a few requiring pedals, notated as the lowest note in the bass clef. Many will be invaluable for voluntaries, recitals and teaching.

John Collins

Joseph Ignaz Bieling: Ausgewählte Werke für ein Tasteninstrument

Edited by Gerard Weinberger. Musik-Edition Recit MER 2014.20. 12.90 Euros

Available from: www.recit.de

Joseph Ignaz Bieling (1734-1814) was a student of Leopold Mozart and became organist of St Lorenz in Kempten, leaving choral music and some pieces for keyboard in manuscripts now in Kloster Einsiedeln, from which Gerard Weinberger has selected four pieces including three Sonatas and an Anglaise con variatio.

The three Sonatas are in C, F and G respectively, each having three movements in binary form, with each movement being in the major. The opening movements are headed Allegro and are in 3/8, C time and 2/4 respectively. The central movement is an Andante, in the dominant major. The closing movement is an Allegro in 3/8 in the first two Sonatas and a Tempo di Minuetto in 3/8 in the final one. Much of the writing is in two voices, with an occasional use of three or four voice chords and there is the typical interplay between triple and duple rhythms as well as occasional passages in the minor. Alberti basses are quite common.

The Anglaise - described as an English or country dance - is in F, in 2/4 and in da capo form, and is followed by four variations in two voices, of which the first has quaver triplets against left hand crotchets, the second has arpeggio figures in semiquavers in the right hand against bass crotchets, the third has a syncopated right hand against crotchets, and the final variation returns to arpeggiated semiquavers against crotchets. It would be a good idea to play the opening theme again after the fourth variation to balance the piece.

The edition is well printed and carefully laid out to minimise difficult page turns. A few ornaments are indicated in the score, more can be added in repeats. These delightful pieces, typical of a large amount of such compositions from eighteenth century south German composers active in monasteries and smaller churches, offer few technical difficulties, and, when played on clearly voiced flues, perhaps with gapped selections, will provide entertainment for the player and enjoyment to an audience. I recommend looking through the large number of volumes from this publisher, sample pages being available on the website.

John Collins

CALL FOR PAPERS AND BOOKING INFORMATION
BERNARD EDMONDS RESEARCH CONFERENCE ONLINE

Saturday 24 April 2021 10.30 – 12.30

As we cannot meet in Birmingham for the Bernard Edmonds Research Conference it has been proposed that we have a meeting online using Zoom Video Conferencing. Many members will by now be accustomed to meetings being held in this way, and it will give us the opportunity to hear some of the papers which have been proposed for this popular annual event. The initial conference will be for two hours on Saturday 24 April, 10.30 – 12.30, and we ask members who would like to take part to register by sending an email to the Meetings Officer (see below). Those who register will then be sent an email in the week before with details of how to join on the day; there is no charge. The programme will contain four papers, and we hope that there will be an opportunity for members to put questions to the speakers.

Programme (not necessarily in this order)

Dr David Shuker - Boy's Own Organ building in an age of heroes

Martin Renshaw - Bevingtons, the unsung innovators

Professor Matteo Malagoli - Italian Organ building in Great Britain

Dominic Gwynn - The Dovaston Organ Book: an amateur organ builder in Shropshire in 1800

Further proposals for papers are still welcome as we will arrange another 'gathering' later in the year should there be sufficient demand, either virtual or real, depending on circumstances. 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 25 minutes in length, and the use of musical and pictorial illustrations is encouraged. A summary proposal of up to 200 words, along with a brief biographical note, should be sent as soon as possible to Richard Hobson using the email address below.

To take part in the conference as a delegate please send an email to the Meetings Officer including the information requested below.

BOOKING FORM FOR THE ONLINE BERNARD EDMONDS CONFERENCE
SATURDAY 24 APRIL 2021

Name (including title):

Telephone:

e-mail address (please include this here):

To Richard Hobson: [REDACTED]

Acknowledgements will be sent by e-mail.



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.