

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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BIOS SUBSCRIPTIONS

The annual subscription is £37 (£32 concessionary, £12 student). Full details of membership and subscriptions can be obtained from the Membership Secretary.

Cover photos Front: *A recently discovered photograph by the Revd B B Edmonds of an organ thought to be in East Anglia.* See p. 64. Back: *All SS, Hethel, Norfolk. Organ by unknown builder restored by Holmes & Swift with decoration by Jo Green of Reepham.* (N06353; Photo: Marcel Pelt)

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FROM THE CHAIRMAN

Since the last issue of the *Reporter* our first AGM in two years has finally taken place. May I thank those members who signed in for the 'Zoom' meeting and joined us on July 2nd. It was a smaller gathering than we had hoped for - we had thought that the absence of time and cost involved in travel might encourage a greater attendance this year and enable some members to attend who for good reasons are usually unable to make the journey to be with us. However, there were indeed some welcome 'new faces' among those able to be there and the members present made useful contributions to the proceedings, helping to make it a relaxed and enjoyable occasion as well as a functional one. My thanks to you all. Thanks, too, to the Charity Commission, who during the course of the pandemic have shown welcome tolerance and understanding of the position of bodies such as our own which, for valid reasons, have been unable to fulfil their constitutional requirement in holding an AGM in every calendar year.

One sadness at the AGM was that we were saying farewell to Andrew Hayden - not as a member, I'm pleased to say, but from the role of Casework Officer from which he is standing down due to increased family commitments. Andrew was already firmly established in that post ten years ago, when I became Chairman, and since then has become a good friend. His hard work and support have been greatly appreciated, and it has also been pleasing to watch the emergence and development of his professional career as a member of that specialised body, the Association of Independent Organ Advisers. The role of Casework Officer is a vital element of BIOS's work in pursuit of our third Aim, now modified as the result of the decision at the AGM to read 'To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain and to encourage their use and appreciation'. This task involves contact with individual churches of all denominations and, in the case of the Church of England, with Diocesan Advisory Committees and Diocesan Organ Advisers. At times it is necessary for the Casework Officer, on behalf of BIOS, to register objection to the granting of a particular Faculty and to make our case to the Chancellor through the Consistory Court. It is specialised work, requiring a good knowledge of the craft of organ building, as well as its history, and the ability to assess the heritage significance of particular instruments. At the time of writing we have not identified a successor for Andrew, but if any member is interested in pursuing this opening and finding out more about what is involved, do please be in touch.

One area in which BIOS can offer direct assistance to dioceses in the Church of England is in helping to identify and recruit a new Diocesan Organ Adviser when a vacancy occurs. It is pleasing that, through the medium of the Church Buildings Council, dioceses are increasingly contacting us when they need to appoint a new Adviser to ask if we can assist by circulating details of the vacancy to BIOS members living in their area. This is a welcome move in the direction of making the

existence of such vacancies more public and the process of appointment more transparent. Last year BIOS was able to assist the Diocese of Bristol, and earlier this year we helped the Dioceses of Durham and Newcastle in their search. It is always reassuring when, at the end of the day, the new Diocesan Adviser turns out to be a member of BIOS. During the present month (July at the time of writing) we have circulated to our members in the south west the details of the current vacancy in the Diocese of Hereford, where our member Dr Roy Massey (former Organist of Hereford Cathedral, and of Birmingham Cathedral before that) has indicated his wish to retire from his organ advisory role. By my reckoning, Roy must have been carrying out this duty in a distinguished way for well over forty years, and he has also been very much a 'father figure' at the enjoyable and useful annual summer event, the Conference of Diocesan Organ Advisers. Roy's wonderful demonstrations of organs on those occasions will be sadly missed - he has that great ability to make even the most decrepit of instruments sound a gem! Good organ advisers don't grow on trees, and how lucky Hereford has been to have the advice on the care of organs in their diocese in such a safe pair of hands over so long a period of time. BIOS wishes them well in their search for a successor to Roy.

I am sure that members will recall how many times in recent years I advertised the need for BIOS to update the contents of the Directory of British Organ Builders, which in its original form was a one-off research project that stopped at 1950. I'm pleased to be able to say that our member Paul Graham, who came forward to answer the appeal, is making extremely good progress in researching and collecting the information needed. Paul has 'attended' the last two (Zoom) meetings of the NPOR Committee, and members have been enormously impressed by the reports he has given on his progress. Paul has now also completed his introduction to the technical workings of the NPOR and so is now joining our volunteer team of NPOR Editors, with specific responsibility for the DBOB. I'm pleased to be able to say that some updatings are already quietly beginning to appear online. Thank you, Paul, for your enthusiasm for this work and for all that you are achieving.

Alan Thurlow

FROM THE SECRETARY

BIOS Council (June 2021)

BIOS Council met on Saturday 5 June 2021 using Zoom Video Conferencing. Eleven members of Council participated. Nicholas Thistlethwaite (President) was also in attendance. Council received reports and agreed or noted the following:

The arrangements for the 2021 AGM had attempted to replicate, so far as was

possible in these times, the procedures that apply at a conventional AGM. Some sympathy was expressed for changing the arrangements in future and allowing the whole Membership to vote on AGM matters as already happened with other bodies. Such a change would require amendment to the Constitution. Council would discuss with a view to commissioning a small Working Group to explore the issues.

Subscriptions were lower than the corresponding period in 2020 essentially for the reason that a lot of 2020 subscriptions being received in later 2020 and, following our customary accounting policy, being taken into annual accounts for that year. Investment income was close to the norm for each fund. Expenditure was following the normal pattern except that there were no costs for Council Meetings (whilst conducted by Zoom) and there had been no income/expenditure in respect of events/conferences. Based on the first five months of the year income for the NPOR Fund was lower. However, the figure was broadly the same as previous years but it had to be noted that the bank figure included the collection at the funeral of Canon Hilary Davidson. Council agreed that there should be a routine annual contribution from Unrestricted Funds to the NPOR Fund.

As of 1 June 2021, only 10 Members had not renewed their BIOS subscription for 2021. New Members continued to be attracted.

There was the possibility of a further Research Conference Online in the autumn.

Jim Berrow's book on Nicholson was due to be published by the end of July 2021. Supplementary material would be published at the same time on the Website. The Publications Officer would establish a small group for handling future book projects.

A proposal and costing for the digitisation of back copies of *BIOS Reporter* (to enable these to be made available via the BIOS Website) would be prepared for Council to consider further.

On the recommendations of the Listing Committee, Council approved the listing of three historic organs. The Compton organ at Parkstone, St Dunstan, (NPOR N07503) listed Grade I, was added to the Historic Organs at Risk Register.

The Casework Officer signified his intention to stand down at the next AGM.

A final draft of the 'facelift' for the NPOR Website had been received but there were still some technical issues that needed to be resolved.

Council meets next on Saturday 18 September 2021.

Annual General Meeting (July 2021)

The Annual General Meeting was held by Zoom Video Conferencing on Saturday, 3 July 2021 at 10.30.

The Chairman noted that the past year has been a difficult time but also something of a learning curve. Whilst 'virtual' meetings would never replicate being together they did bring some advantages e.g. most of those 'present' at a Zoom meeting are probably saved half a working day whilst Zoom makes it easy to arrange additional 'special' meetings. He had always been impressed by the way BIOS Council, at its meetings, gets on with the business in hand and had been impressed, too, at the way in which members had responded to the opportunity that computers and emails had brought enabling important business to be transacted between meetings.

Council had traditionally assembled three times each year, with one session in each academic term. As a result of Zoom and experience during the past year of lockdown, Council members have agreed to experiment with four meetings in 2022, two 'real' (circumstances permitting) and two virtual.

Many BIOS activities had been able to continue almost unaffected by the pandemic. The already impressive statistics for the public use of the NPOR have actually shown an increase, no doubt due to the greater amount of time people were spending at home.

Direct contact with our members (now supplemented by occasional special notices sent out on Mailchimp) had continued uninterrupted through the quarterly editions of the *Reporter* and the annual *Journal*. Our Publications team were also busy with the impending launch of Jim Berrow's new book on Nicholson which it was hoped to achieve at the Three Choirs Festival in Worcester.

Casework has remained busy as our Casework Officer continues to monitor projects in which BIOS had an interest.

The BIOS webstore, with orders coming in from all over the globe, had just enjoyed its busiest year ever, not least because of John Norman's decision to market his new book 'Organ Works' through BIOS, earning us commission on the large number of sales.

Work had continued unabated on the Listing of historic organs and the inclusion on the 'At Risk Register' of important organs that are under threat.

As part of the new initiative underway on the 'Directory of British Organ Builders', our member Paul Graham has made an impressive start on the task of collecting

information to update the content of the 'missing' years since 1950 (though it will still be a while before the results can be made available on screen). The number of recordings available on the Historic Organ Sound Archive was gradually being increased, now that it is possible to include links to YouTube recordings.

The two areas badly hit by the pandemic have been the work of the Organ Archive and our programme of Meetings for members. The Archive Committee has been able to meet, thanks again to Zoom, so work and discussion of policy and issues was able to continue. Following the cancellation of the last year's Bernard Edmonds Research Conference in Birmingham a meeting was held by Zoom in April 2021 consisting of four papers presented over the course of a Saturday morning.

In conclusion, there were a great number of members who, in so many ways, played an active part in the administration and functioning of BIOS and its numerous activities. Over the years BIOS has demonstrated that it is an organisation that gets on and does things, and we are grateful to each and every one of them who plays a role in that.

The Treasurer presented accounts for the period ended 31 December 2020 and drew attention to a number of points. It had been an unusual year but in financial terms had proved satisfactory since there had been some savings whilst income had held up and the balance carried forward in Unrestricted Funds amply met our Reserves policy. The costs of the NPOR were being met substantially by the NPOR Fund with a small top-up from Unrestricted Funds. The Endowment Fund was well placed to support publishing ventures - the up-front costs of the forthcoming Nicholson book had been met by the Fund. The Accounts were approved by the Meeting. The appointment of Jonathan Hunt as Independent Examiner for 2021 financial statements was approved by the Meeting. No changes were proposed in subscription rates.

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

- very few members still had to pay their 2021 subscription.
- a proposal and costing for the digitisation of back copies of *BIOS Reporter* (to enable these to be made available via the BIOS Website) was being prepared for Council to consider further
- the possibility of a further Research Conference by Zoom in the autumn of 2021 was being considered and it was hoped that the Annual Lunch could be held in London at the end of the year
- a final draft of the 'facelift' for the NPOR Website had been received. There were still some technical issues that needed to be resolved
- the Casework Officer had signified his intention to stand down from the role at this AGM and was thanked for everything he had achieved in carrying out the role;

Council would be considering how to find a replacement.

Council had proposed a new category of membership for two people living at the same address (i.e. a basic subscription plus £10 for the second person but receiving single copies of publications). Voting Forms would be counted after the AGM.

Four options for revising the 3rd Aim of BIOS had been set out. Voting forms would be counted after the AGM.

Under AOB, attention was drawn to the condition of the Charles Allen organ dating from 1839 in the Chapel of the Everingham Estate, Yorkshire (NPOR N14981 - Listed Grade 1).

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

- Chairman: Alan Thurlow
- Publications Officer: Katharine Pardee
- Ordinary Members of Council: Gordon Curtis and Jeffrey West.

Revision of 3rd Aim of BIOS

Members who were registered to attend the AGM were asked to vote on just one of the following in relation to the Third Aim. The votes cast were as follows:

Description	Wording	Vote
1 Aim 3 remains unchanged .	To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain.	0
2 Aim 3 as amended (as proposed by Martin Renshaw)	To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain and to encourage their continued use and appreciation in performance.	3
3 Aim 3 as amended (as proposed by Council)		12
4 Aim 3 as amended (as proposed by Alec Dingwall)	To work for the preservation and, where necessary, the faithful restoration of historic organs in Britain; also to promote their use and appreciation.	2

The 3rd Aim of BIOS will therefore be amended as proposed by Council.

Joint Membership

Members who registered to attend the AGM were asked to vote on the following proposed new category of subscription as follows. The votes cast were as over:

Joint Membership

Yes No

Two people living at the same postal address but receiving only a single copy of publications and postal mailings. Subscription Level to be a full membership fee (with concession where applicable) plus £10 flat rate for the second Member. Joint Membership will not be available for Student Members.

16 0

The new category of membership will therefore now be made available.

Melvin Hughes

MEMBERSHIP MATTERS

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

Ralph Dransfield has moved to: [REDACTED]

[REDACTED] Telephone and email remain the same.

Dr David Shuker has moved to: [REDACTED]

[REDACTED] Emails remain the same.

I regret to announce the deaths of Michael Toll of Hockley, a BIOS member since 2001; Roger A Fisher, of Holywell, a member since 1996, the Revd. Jonathan B Boston, of King's Lynn, who joined us in 1987 and Martin E Charlton of Maynooth, R.I., who joined BIOS in 1977.

Subscriptions became due on 1 January 2021, and I am tremendously grateful to all the members who have paid their 2021 subscriptions. At this time, incredibly, there are no outstanding subscriptions! Consequently, I won't need to contact members with a reminder about their 2022 subscription until November or December this year.

A reminder that, when the time comes, 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 will remain the same for 2022: £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

OBITUARIES

Hugh Davies 1952-2020

Hugh Davies was born in Pembrokeshire and attended Fishguard County Secondary School. His first organ teacher was Peter Boorman of St David's Cathedral, but it was as a Choral Scholar that he went up to St Catharine's College, Cambridge in 1970. He was strongly influenced by the teaching of Peter le Huray and later continued his organ studies with Gillian Weir.

His first appointment was as Assistant Organist at Carlisle Cathedral where for eleven years he worked closely with Andrew Seivewright. Highlights from this period include the Royal Maundy service (1978) and the annual Border Cathedrals Festival, which also involved the choirs of Newcastle and St Mary's Cathedral, Edinburgh. Hugh's reputation as a soloist grew steadily, with a wide repertoire of virtuoso showpieces seemingly at his fingertips. In 1983 he broadcast a programme of organ duets with John Walker from St Stephen's church, Edinburgh, for the BBC. His work with local choirs was highly respected, and he was frequently invited to work for the Royal School of Church Music on their popular residential courses.

In 1985 Hugh moved to St Asaph Cathedral as Organist and Master of the Choristers, where he played a major part in the musical life of the region. He directed the St Asaph Choral Society and became heavily involved in the North Wales Music Festival. He was known for his good-humoured energy and high standards – hugely respected by the numerous singers and instrumentalists he directed over the next twelve years.

Despite the challenge of working in a predominantly nonconformist environment, Hugh maintained a cathedral choir in St Asaph which undertook three Sunday services and at least two Evensongs each week. Links were established with a local school in order to provide trebles; frequent social and sporting events kept the boys engaged. Hugh was appointed Organ Adviser to the Diocese and became an examiner for ABRSM. A major project was the rebuilding of the cathedral organ by Wood of Huddersfield (1998) in which a core of nineteenth century Hill pipework became a splendid four-manual instrument which was true to its origins. An image of Hugh's cat, Sam, is beautifully carved into the casework.

The funeral of William Mathias was held in St Asaph in 1992, at which the BBC National Orchestra of Wales played under Hugh's direction. His orchestration of the Welsh National Anthem is memorable for its soaring horn parts and scintillating fanfares.

His departure from St Asaph in 1999 was unhappy and Hugh returned to Cumbria as

Director of Music at Kendal Parish Church. Under Hugh's direction the Kendal South Choir flourished, but he was not above playing a good-humoured trick on them. In 2005 they were due to perform the Rossini Petite Messe Solennelle, for which a companion piece was needed. Hugh eventually came up with a Sanctus by a certain Stefano Maritozzi, whose biographical details were vague to say the least. The work, receiving its first – and only – performance, was by Hugh himself; a 'maritozzi' turned out to be some sort of Italian cream-filled bun!

In 2008 Hugh retired in order to continue his worldwide examining work. He received the Archbishop of Wales' Award for Church Music and was made an honorary ARSCM.

Hugh's great love of life, people and music was obvious to all who knew him: he was a superb cook and a generous host, as well as being an outstanding musician. He was diagnosed with pancreatic cancer towards the end of 2020 and died peacefully at home on Christmas Eve.

Simon Clarkson

Roger Fisher remembered

Whilst short in stature, Roger was large in character, had a massive knowledge in terms of the organ, its repertoire, design and history, both at home and abroad, as well as a very quick recall on matters of liturgical and large scale choral music. Yet that was only part of it. His love and depth of understanding of orchestral and piano literature in particular featured as a great passion and sometimes release from everyday affairs. He loved to share this knowledge and, for me, whilst I never studied officially with him, it was like a degree course over the years we worked together. He taught many people with a very high level of success.

Everyone knew what a fine organist he was, but he always kept up his piano repertoire in the background, and gave many piano recitals at Chester Town Hall for instance. He played most of the classical and romantic repertoire and performed concertos on many occasions. It was only a couple of years ago when he played the Mozart Concerto in Bb at The Old Chapel in Trelogan and I was providing the accompaniment on the three manual Sixsmith instrument he had built in the 1980s. We had done quite a few rehearsals, but on the morning he said something like 'I'd like to go a little quicker – it needs a bit more life about it'. Anyway, he effortlessly dashed off a virtuosic performance and I had to really work to keep up with this lively man in his 80s!

Roger was a practical man in many ways and in my Chester days he always let me use the Sixsmith for practice, but he had also built a small 2 manual extension organ of a clever design for Philip Rushforth and it was such a good instrument for

learning notes and I am grateful to them both for the use of it. Roger was consultant for many instruments far and wide and could always find an innovative solution to get round a tonal problem or a way of adding versatility.

When time allowed he travelled extensively in this country and abroad as a recitalist and could get the measure of any instrument large or small, mechanical, pneumatic or electric with ease and in a short timescale and was rewarded with excellent reviews. He had friends from all over and many of them contributed to the highly successful and long running recital series at Chester. He recorded extensively on vinyl and CD and these will be a lasting legacy of his inspiring musicianship and technique on many diverse instruments.

As Organist and Master of the Choristers at Chester Cathedral for nearly three decades, he inspired countless choristers and lay clerks who owe him much in terms of their musical inspiration. Not only that, the choir for many was also a family that cared and supported each other. Roger did not suffer fools of any kind, but when he felt that support was needed or there was an injustice, he would work tirelessly to find ways of putting it right and there are many that would testify to this, including myself. He was an excellent speaker both in private and public keeping his audience in fits of laughter whilst recounting situations and characters he had encountered.

Best wishes go to his wife Gill and all the family on the loss of a man of very many parts.

Graham Eccles

HISTORIC ORGANS AT RISK REGISTER

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

Location	Building	NPOR Grade	Comment
Parkstone BN14 9HR	St Dunstan	I	The church authorities wish to dispose of the organ

There are currently eleven organs on the Register:

Margate, Royal Sea Bathing Hospital	2016	Totton, St Winfrid	2020
Cambridge, St Andrew	2017	Edge Hill, St Dunstan	2020
Devizes, St Mary	2018	Edge Hill, St Mary/All Saints	2020
Tollington Park, St Mark	2019	Alexandria, St Mungo's Episcopal	2021
Ipswich, St Clement's Congregational	2019	Parkstone, St Dunstan	2021
Bangor, St Mary	2019		

Jonathan Goodchild

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 5 June 2021.

Location	Builder and Date	Comment	Grade
Welsh Presbyterian Church Clubmoor, Liverpool L4 8TT	Willis 1877	Moved here in 1930. A significant, preserved example of Willis's output.	II*
Strumpshaw Hall Steam Museum, Norwich NR13 4HR	Christie 1935	A rare, complete example of a Christie theatre organ.	I
Royal Northern College of Music, Manchester	Hradetzky 1972	An organ of intrinsic merit and influence.	II*

Future Submission Date:

Friday, 26 November 09:00 for meeting of Listing Committee to be held in January 2022.

Jeffrey Williams

The Making of an English Organ Builder: John Nicholson of Worcester

Dr Jim Berrow's long-awaited book about one of the most prominent organ builders in Britain is scheduled for publication by BIOS at the end of July 2021. ISBN: 978-0-9955419-1-7. Hardback 488 pp. List price £30. Available on the BIOS website (www.bios.org.uk): £25 plus postage and handling.

LETTERS TO THE EDITOR

Another Wadsworth organ

Sir,

I live around half-a-mile from the US/Canadian border, and just a little north-east of here is Exeter, Ontario. The Anglican Church there, rather curiously named Trivett Memorial Anglican Church, rather than being dedicated to a saint, has an 1890 organ by 'Wadsworth & Bro., Montreal'. The instrument has two manuals and pedals with 14 stops. The action has sadly been electrified, and two of the stops are non-original. Nevertheless, it is an interesting survival.

John L. Speller, Port Huron, Michigan

A Miller Milled

Sir,

A H Miller & Son installed their last purpose-built organ at Cambridge Unitarian in 1928:

<i>Great</i>		<i>Swell</i>	
Open Diapason	8	Open Diapason	8
Clarabella	8	Lieblich (sic)	8
Dulciana	8	Salcional (sic)	8
Principal	4	Voix Celeste	8 TC
Wald Flute	4	Principal	4
		Oboe	8
<i>Pedal</i>		<i>Tremulant</i>	
Bourdon	16		
Bass Flute	8		

Appropriate couplers were supplied.

The naturalised French organ builder, Joseph Riepp¹, a vintner with an interest in catering, compared his 'melanges' of stops with specific meals, as for instance on his 'Trinity Organ' at Ottobeuren (1754-1756). I suggest, as a visual analogy, Seurat's pointilliste paintings, the entire spectrum being resourced with myriad dots of complimentary colours, juxtaposed to invest his compositions with dynamic unity. Conversely, Miller's monotone in black and grey, for all the integrity of its tracker-action, timbre and West gallery acoustics, lacked the cohesive ensemble available from the inclusion of upperwork enriched by harmonics.

In 2018, the Church aided by an auspicious bequest and a generous donation of redundant Norman & Beard upperwork from The Leys School, appointed Norman Hall & Sons to up-grade the Great, whilst preserving all Miller's Swell and Pedal

stops in situ. Based on Miller's versatile Clarabella and Principal, the Wald Flute was transposed to a Nazard, a Fifteenth replaced the Open Diapason, the Dulciana (practically replicated, in both scale and timbre, by the Swell 'Salcional') made way for a Tierce. The result is an Organo Pleno, a 5-rank Cornet, and a host of other new combinations, as solo or ensemble, that bring Miller's dormant organ to life. J.S. Bach, Couperin and Stanley can now join an array of pre-nineteenth century and contemporary oeuvres, authentically registered, to serve worshippers a more eclectic menu for the three designated musical contributions integrated into the service whilst hymns profit from accompaniments more liberally equipped for chorus, expression and solo.

Despite its lack of upperwork, Miller's battery of Swell 8' voices speaks with clarity and welcome variety of timbre. It suggests opportunities for a serene Romantic feast (with a visit from the Tremulant), comprising Riepp's 'melange No. 9, 'suitable for old men', equivalent, with a pinch of salt, to Miller's own 8' diet, wine (4' Principal) extra. Indeed, it is testimony to Miller's painstaking craftsmanship that his 'hors-d'oeuvre', prepared almost a century ago, has now matured for us to enjoy with relish.

Samuel Street comes to town

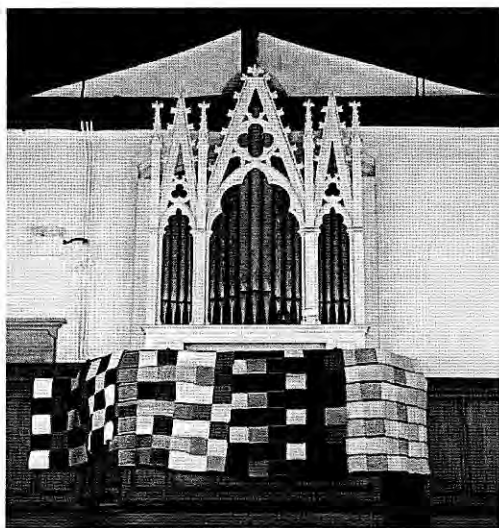
An organ case by Samuel Street of Great Yarmouth, Norwich and King's Lynn is now in London. Forsaking its native county, the case of an organ, with its mainly-Bevington contents was, until recently, at Earlham, a small village church now in the western suburbs of Norwich. The organ has recently started a new life in an east London church. This is the case mentioned on page 41 of the *Reporter* for May 2021. Its contents consist of a remade organ by Bevington (their job number 776) and dated April 1869 on the bass pallet and formerly (but not originally) at Horndon-on-the-Hill in Essex. It was rebuilt at the Thaxted works of Arnold, Williamson and Hyatt in 1966 and then installed on the west gallery, backing into the tower, as in the photograph opposite. A full pedalboard with a new mechanical key action and a new soundboard to wind 16' pedal pipes by Bevington (bass octave) and Walker was added at the time. A Fifteenth was placed on a re-worked manual 13-note 16' slider; the front pipes and the Open Diapason are not by Bevington. However, internal evidence indicates that the Bevington organ was very likely to have been a 'chancel organ' with an Open Diapason to bass F in the front, (with its own stopped bass) outside a swell-box which was probably removed in 1966, and a Stopped Diapason (the bass octave drawn separately) with its open Claribel trebles, a tenor C Dulciana and a Principal inside the box. These last three ranks are basically original Bevington work.

At what point organ and case came together is not at all certain; it could have been as late as 1966, especially if it is correct that Street did not work outside Norfolk, as

suggested by Julian Litten. Perhaps he created it and an organ inside it for Earlham while living in Norwich c.1852-c.1860. The organ was brought from Norwich by Reuben Anstey, organ builder and formerly organist at Earlham church, who helped to install it in London.

The organ now belongs to the writer and will be among 13 organs to be handed to a new Trust when that has been set up with the aim of, among other things, lending organs of various styles and dates (from 1789 to 1966) for use and teaching in churches (including Oxford cathedral) and elsewhere, in France and the UK. The future Trust has just been generously offered space in the same offices at 70 Cowcross Street near Farringdon station (London EC1) as, among other heritage societies, SAVE Britain's Heritage and the Friends of Friendless Churches. It hopes to work closely with these and other similar organisations to safeguard the future of organs in Britain and find more places to save and install worthy organs of all dates.

Martin Renshaw, London



Street's organ case in the West gallery of Earlham church, Norfolk

B.B. EDMONDS - THE LAST ORGAN PHOTOGRAPHS?

NICHOLAS THISTLETHWAITE

Most readers will be aware that the British Organ Archive housed in the Cadbury Research Library at Birmingham University includes two major collections of organ photographs. Those taken by the Reverend Andrew Freeman (1876-1947) formed the subject of a BIOS publication to mark the 40th anniversary of the society (Katharine Pardee, editor, *In search of organs – Andrew Freeman, priest, photographer and scholar*, British Institute of Organ Studies, 2016; still available via the BIOS website). They were gifted to BIOS by the Reverend B.B. Edmonds (1910-2003), well-known to many as a member of the BIOS Foundation Committee, who had inherited the collection from Freeman and was himself a fine photographer of organ cases (and railways). Following his death, Bernard's own considerable collection was bequeathed to the BOA where it forms an invaluable pictorial record of British organs and organ cases of all periods.

A 35mm black-and-white film taken by BBE recently came to light. Several of the subjects are church organs, and Tim Edmonds (son) believes that they can be dated to October 1999, and may well be the last organ photographs taken by BBE, who was eighty-nine years old at the time. The family have kindly donated the negatives to the BOA where they will join the remainder of the collection.

However, with the exception of two images of the splendid Ninian Comper case at Lound in Suffolk, the organs are not identified. It seems likely that they were all from Norfolk or Suffolk, or just possibly Essex where BBE was living at the time. One is identified as an instrument by Bevington, but again, no location is named.

Scans of the images have been included alongside this introduction. Can any readers help with identifications? There are six organs, as follows.

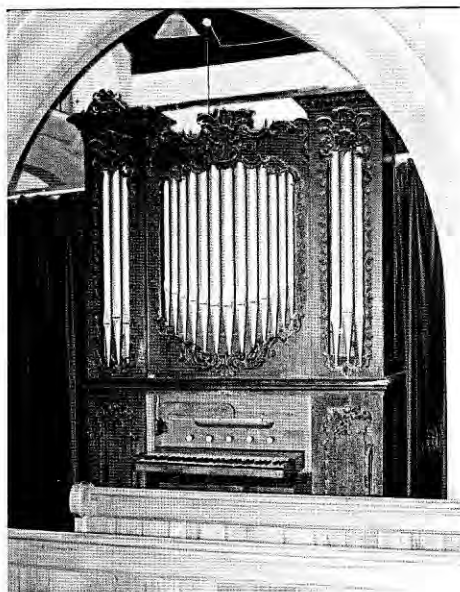
- A The 2-manual Bevington with 9 (?) stops and a 5-compartment case front
- B A small rococo-style case housing a 5-stop instrument
- C A tall Gothic front with pinnacles and pointed arches at the tops of the flats
- D A smaller Gothic case with a heavy vertical cornice, housing a 2-manual instrument
- E A single-manual organ housed in a Gothic case with three flats and Gothic pipe shades
- F Another single-manual organ, apparently with 11 stops, housed in a painted Gothic case

Anyone who can provide information is invited to write to the Editor.

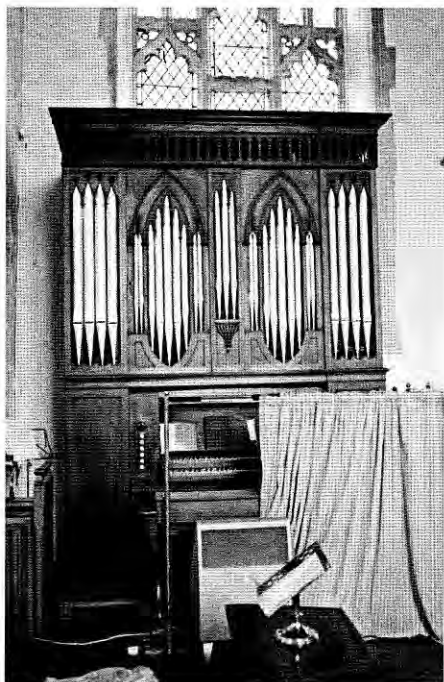


A (left) 2-manual Bevington with 9 (?) stops and a 5-compartment case front

B (below) A small rococo-style case housing a 5-stop instrument

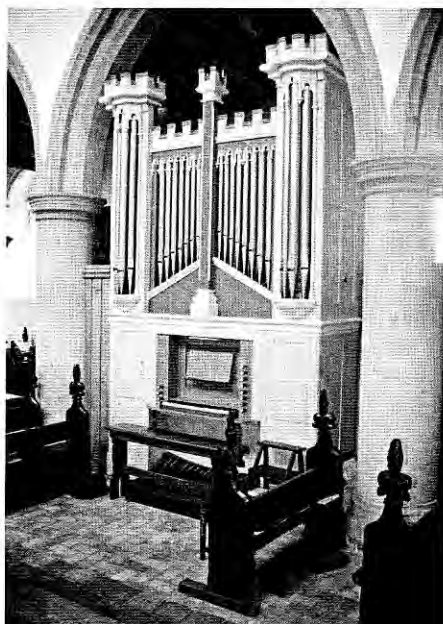


C (left) A tall Gothic front with pinnacles and pointed arches at the tops of the flats



D (left) A small Gothic case with a heavy vertical cornice, housing a 2-manual instrument

E (below) A single-manual organ housed in a Gothic case with three flats and Gothic pipe shades



F (left) A single-manual organ, apparently with 11 stops, housed in a painted Gothic case

REVIEWS

Guy Russell, *A Life Full of Pipedreams*, (Institute of British Organ Building, 2021) ISBN 13-978-0-9927375-7-3, 86pp, available from www.ibo.co.uk, GBP 9.99, p&p GBP 2.95 (UK).

Descriptions of life at work form a well-established genre and such documents can provide an entertaining and revealing glimpse of the environment in which our ancestors lived and laboured. The mostly gritty lives of those who worked on the railways and the generally hard graft, especially during the days of steam, are a well-represented example. As an organbuilder and occasional voicer it was with particular interest and high anticipation that I embarked on a journey through Russell's pipedreams. As noted in Dr Massey's introduction this is a volume in three parts. We are firstly introduced to Russell and his upbringing, and the formative experience of his youth when J W Walker rebuilt the organ in Wimbourne Minster. While this eventually led to him becoming an apprentice at Walker, it is clear that Russell had other important influences at the Minster, where he learned to play and sang in the choir, and these musical strains carried through to his career. We learn also of organbuilders and voicers who influenced his work.

The story is told with warmth and not a little humour. For the most-part this is directed at himself though the anecdote about Ralph Downes being hoodwinked is awkward, particularly when set alongside comments which show the generosity of the man; one is left with the uncomfortable impression that Russell perhaps approved of Dennis Thurlow's choice of tactics. This inclusion is something that a stricter editor might have advised against, but that guiding hand has lain lightly on Russell's manuscript. This took something away from the story as the reader's attention has to span chapters starting in one direction, and undertaking a sharp turn off course before getting back on track.

The second section considers matters technical, and voicing in particular. There is a lot of detail here, and for those in the trade some interesting thoughts and suggestions that could encourage others to experiment. Russell has a great store of knowledge on the subject and the pipes flow through his hands in an apparently effortless fashion, which feeds into a welcome lack of drama and adventure on site. Once again a firmer editorial hand would have been welcome. For example a concise description of what voicing is would have been useful prior to launching into the complexities of how to work around the numerous variables that can be encountered and the reference to cut-ups in the fourth chapter required a couple of readings to fathom out. The distinction between the shape of the cut-up and the profile of the top lip is unclear, maybe this is particular Nicholson lingo. Russell's statement regarding the joys of tonal finishing brought a wry smile to this face, and I imagine that of other voicers who pick up this volume in the hope of receiving

confirmation that they are not alone in their battle against all that a building and the pipes can throw at them.

The final section provides specifications, along with a few words to set the context, of a number of instruments that Nicholson produced while Russell was their Tonal Director. There are broad similarities between these stop lists but the appearance of a Dulciana in the Whyke Great, an interesting and rare event today, would perhaps have benefitted from a comment regarding the rationale and success of this inclusion?

Russell signs off on a characteristic note and hopes that amongst those who read of his experiences some will be encouraged to follow in his footsteps; fingers crossed that this is so as the trade needs new blood of Russell's ilk. Russell has an interesting tale to tell and there is much to enjoy in the author's words and experiences. While the technical side of things may pass the non-organbuilder by, for organists and others who are steering projects forward there are useful pointers which will help them in their quest. The social history is also interesting and confirms what different times we live in today compared to the 1960s; I wonder how the formative experiences of a twentyfirst century apprentice will read half a century hence? Undoubtedly a worthy addition to the bookshelf.

Duncan Matthews

Clementi's Selection of Practical Harmony vol 2

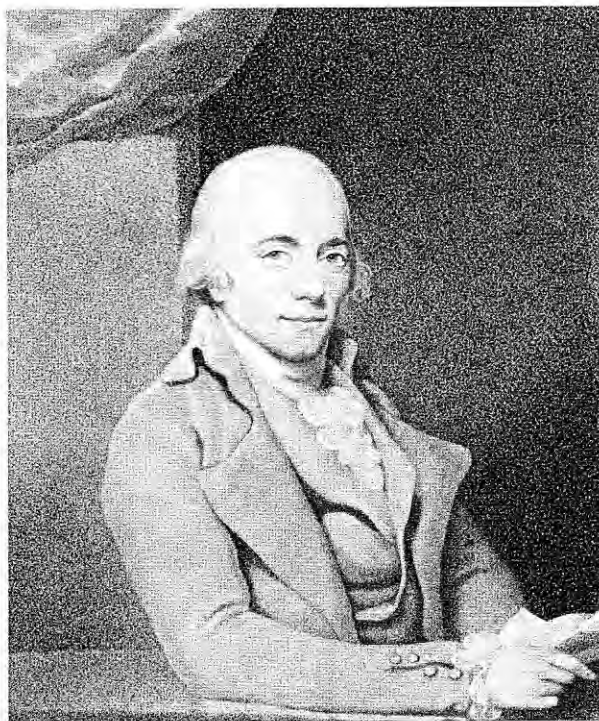
Muzio Clementi: Edited by Andrea Coen.

Ut Orpheus MC52.2 £81.50 www.utorpheus.com

A review of volume 1, published in the *Reporter*, Volume 45 (1), February 2021, includes background information to this anthology series. Volume 2 of this four volume set contains 47 mainly fugal pieces by nine eighteenth century composers, each of whom was represented by pieces in volume 1.

This second volume opens with six quite short, attractive Fugues, being numbers four in G and five in B minor from op. 7 and numbers two in G, one in G minor, four in D and three in D minor respectively from op. 8 by Johann Albrechtsberger, followed by the remaining four Toccatas (here called Voluntary) and somewhat academic Fugues by Johann Eberlin, numbers two in G minor, seven in D, eight in G and nine in E minor from his print of 1747 not included in Clementi's volume 1. Numbers one and two are double fugues and number four is intensely chromatic. Next is a fascinating arrangement by Clementi himself of Mozart's well known Fantasia in F minor K608 adapted for the organ or pianoforte; comparison with

other arrangements is well worth while. Five pieces by C.P.E Bach follow, including a Fantasia which dissolves into arpeggios and a solid four part Fuga in C minor, its subject including a downwards major seventh, a Fantasia in C from the sixth collection of pieces for harpsichord or fortepiano, a Voluntary better known as the Solfeggio in C minor, a long well-worked Fuga a 4 in C minor and a three movement *galant* Sonata in Bb, marked here as *composed expressly for the organ*, but entitled *per il cembalo* in the MS referred to as a source. Similar to his 1755 set of four written specifically for the organ, it could be very successful with light, contrasting registrations for the sections marked *p* and *f*. J S Bach's long manualiter Toccata in D minor BWV 914 opens with a free section followed by a rhythmically sequential slower passage, leading to the first of two lively fugues separated by an adagio.



Muzio Clementi from a portrait by Thomas Hardy (1757-1804)

Eleven fairly short Fugues by Handel are next, including the set of six published in 1735 followed by five taken from the harpsichord suites of 1720, number four in E minor, number six in F# minor, number three in D minor, number two in F major and number eight in F minor, all in a ms of 1760 according to the source.

Four multi movement Sonatas, each opening with a prelude - that of number 1 is dramatic with plenty of demisemiquaver passages - and a rigidly academic fugue, also including dances in numbers 1-3, are numbers nine in F, five in G minor, six in A and the first two movements of number seven in E minor taken from a set of 12 for organ and harpsichord published in 1742 by Giambattista Martini and are quite testing for the performer. In number one the Siciliana is plaintive and the Corrente offers an unusual switch from 3/4 to C time in each section. These are followed by a Fuga in F minor by Alessandro Scarlatti with frequent changes from 6/8 to 3/4, and two loosely contrapuntal Fugas by his son Domenico, including the well known Cats Fugue in G minor K30, with its galloping octaves in the left hand, and the Fuga in D minor K41. The volume closes with eight pieces attributed to Girolamo Frescobaldi but the three entitled Fuga are actually Canzonas by Gottlieb Muffat, preserved in manuscripts, number 44 here being a long work in four sections closing in 12/8. The five genuine pieces by the Roman composer include three lively variation Canzonas, Prima, Terza and Quarta and the slow, dissonant Toccata Ottava di durezze e ligature from his 1627 publication of Toccatas, and the Corrente Seconda from his 1615 book of Toccatas.

This well presented volume, with 231 pages of music, contains the same introductory material as volume 1 and a table of original sources used. It is indeed expensive, but provides a further selection of very useful pieces, only a few requiring pedals, notated as the lowest note in the bass clef, but with several requiring an advanced technical ability.

John Collins

Organ Works John Norman

Whetstone ISBN-13 978 1 5272 4762 8 h/b 246 + xxiv pp, illustr.

John Norman's new book is attractively presented, and well laid out. It is hard-bound, and has some weight to it. Happily, this reflects both the quantity and quality of the content. John Norman packs a wealth of detail into every page. Where additional information needs to be provided to illuminate a particular point, clever use is made of sidebars to avoid clouding the main text. There are many excellent pictures, drawings and diagrams from a variety of sources, including the familiar pens of Dom Bedos and Herbert Norman.

The first chapter provides a good overview of what follows, outlining the basics and (for the uninitiated) explaining why the organ is interesting. Chapter two records the evolution of the organ from the earliest times. For clarity, the focus from about 1500 is on the history of the organ in Britain. The history and evolution of the organ, which are expounded very well, lay the groundwork for an explanation of the workings of the instrument. Interestingly, chapter three examines the relationship between organ and room. This is a canny move, as several technical points made in subsequent chapters refer to the acoustical issues explored here.

Chapters four and five deal with the tonal structure of the organ, and pipes. The former gives a brief analysis of how a specification is put together, with reference to issues examined in the preceding two chapters. Chapter five has many virtues, including possibly the clearest introduction to scaling and mixture compositions a lay-person could hope for. Bravo! Voicing and tuning receive similarly clear explanations in chapter six.

Chapter seven is a glossary of stop names, with descriptions and explanations. As this could never be exhaustive, it is fun to note the various inclusions and omissions. I had quite forgotten about the Teint!

Next, John Norman considers the visual aspects of organ building, and provides yet another deft survey of a vast topic. Generous and helpful illustrations make this an especially enjoyable chapter, and also guide the reader through the subject of consoles in chapter nine. Chapters ten to thirteen provide complete but approachable treatments of, respectively: actions; soundboards; the swell box; and wind. The latter addresses blowing apparatus in all its forms; as with the chapter on swell boxes, the degree of attention to this subject is welcome. Having provided a list of organ builders past and present, John Norman concludes with a chapter on the care and maintenance of organs. This is absolutely excellent, and alone would justify the presence of this book on the shelves of every incumbent and church warden in the land.

My only criticism of *Organ Works* is that the bibliography could be bigger, especially in the historical and musical categories, which would help still further to connect the technicalities of the organ with its purpose and context.

This is a super book by someone who has spent a lifetime in organ building and advising, and who is blessed with an ability to communicate well. For the curious lay-person, or someone mystified by their responsibility for an organ, it is ideal. For the aficionado it is an enjoyable read and is likely to provide new information along the way. Get one for yourself, and some for friends!

Tom Bell

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FUTURE MEETINGS

Calling All Researchers

Response to the idea of a further on-line Zoom research conference has not been overwhelming, but there is still plenty of time to submit a proposal; a Saturday morning in October is suggested. Please contact the meetings officer if you would like to present a paper. Booking arrangements for the membership will be circulated by email should we be able to go ahead.

The BIOS Lunch

An end of year lunch is proposed for November 20th or 27th at the Grosvenor Chapel, South Audley Street, London W1. Please let the meetings officer know if you are interested. Cost c.£35 per head, arrangements to be confirmed nearer the date.

I hope to be able to give more information about the programme for 2022 in the November *Reporter*.

RNH



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 and to encourage their use and appreciation.

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.