

# ***BIOS REPORTER***

Volume 39 (3)  
July 2015



THE BRITISH INSTITUTE OF ORGAN STUDIES

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### ***BIOS COMMITTEE FOR THE LISTING OF HISTORIC ORGANS***

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### BIOS REPORTER

*Opinions expressed in the BIOS Reporter are those of the respective contributors.*

*The Editor reserves the right to refuse or amend material.*

**Acting Editor:** Gordon Curtis

The Reporter is printed and distributed by Anchorprint, Syston, Leicestershire. The layout and typesetting are by the editor. Copy for inclusion in the October edition should be sent to the Acting Editor by post or e-mail by Friday 11<sup>th</sup> September 2015.

### BIOS SUBSCRIPTIONS

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

Front cover: *Art Nouveau is a style rarely found in organ cases. The case at St Matthew's, Paisley was designed by William Daniel McLennan, a member of the congregation and a contemporary of Charles Rennie Mackintosh (photo© User:Colin / Wikimedia Commons / CC-BY-SA-3.0).* Back cover: *The John Nicholson organ, designed by the Revd Sir Frederick Ouseley, in All Saints', Shrewsbury. An account of the recent BIOS day conference will appear in the next Reporter (photo: Jim Berrow)).*

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## FROM THE CHAIRMAN

Following the advertisement in the April edition of the Reporter, and the plea for members to come forward and help with the day to day operations of running BIOS and the services we provide to the public, we are grateful to the three members who contacted us in connection with the post of Coordinator for the Historic Organs Listing Committee. I am sure that members will be pleased to read in the Secretary's notes of the last Council meeting that follow-up discussions are now taking place with one of those three, with a real hope that we have found a volunteer with exactly the right experience and background to undertake this important work. However, we have still had no enquiries about the Publicity post. There must surely be a member out there somewhere who has the aptitude and skills to continue designing and placing the eye-catching advertisements that Melanie Plumley has produced for us in recent years, and that appear in such prestigious publications as Organists' Review and Choir & Organ? This is not a cosmetic exercise, it is a vital way of informing the public about BIOS and attracting them to want to become members.

Those who use the NPOR will have seen that, since early this year, each page now carries a prominent notice (in Wikipedia style) inviting users not just to donate towards the running costs (we have always done that, but with very small response), but now giving them the ability to do so immediately and online. Donations go into our new, restricted, NPOR Fund, so that in charity terms we can demonstrate that the incoming money is used towards the direct costs of the operation. In addition, letters have gone to organ builders and to the various local Organists' Associations up and down the country, asking not just for donations but for a pledge of regular support through standing orders. Melvin Hughes' report gives details of the magnificent response achieved within a relatively short space of time. It is true, however, that the majority of contributions have been 'one-off' donations (and some have been enormously generous). We do need to keep preaching the message that we need support every year, and that securing annual standing orders for relatively modest amounts is the most likely way to help us achieve this. I would like to express the thanks of BIOS to Mark Venning for his work in inspiring and leading this initiative, and for writing personally to all the organ builders. It is a great help to have such a significant figure from the organ-building world championing the cause. Mark, who has been an enthusiastic and long-standing supporter of the NPOR, acts as the liaison between the Joint Management Committee and Council.

For some time BIOS has been anticipating, with natural trepidation, the retirement of Mike Sayers. A target date of the end of September has now been set for the transfer of the NPOR site from Emmanuel College, Cambridge, to the web providers of the Royal College of Organists. With characteristic generosity Mike has indicated that, once this is done, he will still be prepared to take an interest and offer advice. The NPOR is the beating heart of the BIOS operation, hosting not just the

Register itself, but serving as the home for the details of the Organ Archive, the Listing Scheme, the Directory of Organ Builders and the Sound Archive. Soon, we hope, this may be further extended to include an 'Organs at Risk Register' as recommended to us by English Heritage (now renamed Historic England). The use made of the NPOR by the public, as well as members, is enormously impressive. If you haven't seen the figures for yourself just visit the site, go to the 'news, help and notes' page, and click on 'activity graphs'. You may be in for a pleasant surprise!

Alan Thurlow

## **FROM THE SECRETARY**

### **BIOS Council (June 2015)**

BIOS Council met at the Diocesan Office, the Diocese in Europe on 6 June 2015. Eight members of Council were present. John Norman (BIOS Webmaster) was also in attendance. Council unanimously agreed the co-option of Colin Menzies.

The roles of Publicity Officer and Listing Committee Coordinator were still not filled, though discussions are taking place with a member who may be interested in taking on the work of the Listing Committee. Melanie Plumley had kindly agreed to carry on for the moment in the former role and the Secretary was covering the latter.

English Heritage had suggested that BIOS should consider establishing an 'Organ at Risk' Register to mirror their 'Buildings at Risk' Register. A Working Group had considered how this might be carried forward and Council noted the points made relating to potential coverage, how to define risk and presentational aspects. Following discussion by Council the Group was asked to consider further the steps needed to introduce such a Register, including criteria and procedure.

Council noted that the response to the appeal for funds to support the annual cost of the NPOR (£8,500) had been encouraging: the total value of donations to date was £8,527 which with Gift Aid where relevant achieves a total of over £10,000.

Plans were proceeding for the 40th Anniversary Residential Conference at Cambridge in 2016.

Council approved the listing of six historic organs and declined two applications (one of which was an appeal). One application had been referred by the Listing Committee to Council for advice on how it might best be assessed.

The new yearly Service Level Agreement relating to the services provided by the

RCO in the form of their Administrator as part-time NPOR Manager had just been received and this had been increased by 2%. Council accepted this 2% increase.

Council meets next on 26 September 2015.

Melvin Hughes

## MEMBERSHIP MATTERS

The hand-over from Melanie Plumley to me as Membership Secretary, took place after the AGM. I must thank Melanie for her considerable help in guiding me through these first few weeks in this new post. Her knowledge of the requirements and her comprehensive instructions of the various facets of the rôle have been invaluable. Although I have been in an equivalent position with the Cinema Organ Society for over ten years, both organisations approach payment dates and payment methods differently. I shall try not to confuse the two, but ask for your indulgence whilst I continue to familiarise myself with the BIOS way, over the coming months.

I do know that there are still a number of outstanding membership amounts, caused mainly because the subscription rates were increased at the beginning of 2015. If, like me, you pay by Standing Order, at the start of each calendar year, please re-check with your bank in person, or on-line, that you have altered the subscription amount to a total of £37 for the Ordinary Subscription or to £32 for those of us eligible for the Concessionary Subscription. If it's easier for you to top-up the amount by sending a cheque, then my address is: [REDACTED], and I can always be contacted by email at [membership@bios.org.uk](mailto:membership@bios.org.uk)

Finally, I extend a warm welcome to a new member:

Mr Christopher Jackson, [REDACTED]  
[REDACTED]  
[REDACTED]

and to a returning member:

Professor Christopher Anderson, [REDACTED]  
[REDACTED]

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 6 June 2015.

| Location  | Builder(s) and Date  | Comment   | Grade   |
|---|--|---|---|
| All Saints, Lullington, Frome, Somerset, BA11 2PG                     | William Hill & Son c.1872  |   | II  |
| Church of the Annunciation, Chesterfield, Derbyshire                  | Henry Willis 1881  | Restored conservatively 1994  | II*   |
| St Matthias Church, North Hill, Plymouth, Devon, PL4 8NF              | Hele & Co. 1889  |   | II  |
| Bishop Street Methodist Church, 10a Bishop Street, Leicester, LE1 6AF | Case by Crang & Hancock 1773   | Case was installed originally in St Margaret's Church, Leicester and moved to Bishop Street Wesleyan Chapel c.1858. | II* for case only   |
| Lady Chapel, Liverpool Cathedral (Anglican), Lancashire               | Henry Willis 1910; Hill Norman & Beard 1974; Case by Giles Gilbert Scott |   | I for case only.  |
| Parr Hall, Warrington, Cheshire                                       | Cavaillé-Coll 1870   |   | I for case, console, surviving original C-C soundboards and pipework. |

The latest date for new Applications for Listing is 4 August for the 15 September meeting.

**Correction.** In the April 2015 *Reporter* St Mary the Virgin, Orchardleigh was incorrectly located in Wiltshire rather than Somerset where it is to be found.

Melvin Hughes (Acting Co-ordinator)

## MEETING REPORT

### Annual General Meeting and Day Conference, Saturday 18th April 2015

The annual general meeting is not the most popular event in the BIOS calendar. This is perhaps a little unfair as the executive try to make the day an ‘organ’ event rather than an administrative event. This year the AGM was organised around two recently restored London organs, beginning at St Peter’s Kensington Park Road with John Norman discussing the 1905 J.W. Walker organ and its restoration by T.W. Fearn. The organ is divided to the North and South of the chancel with the console placed beneath the south division. The organ was ably demonstrated by Richard Hobson who gave an accomplished recital of music to show off the qualities of the organ, appropriately beginning with The Edwardian Sound by Percy Buck given the date of the original instrument. I am told that Buck said that no mixtures should be used, but I think I detected the mixture being used towards the end on this occasion! It sounded quite appropriate. Pieces by Mendelssohn, Bach, Bridge and Karg-Elert followed with a final Grand Choeur by Théodore Salomé.

The group of around 35 people then left St Peter’s to walk to St John’s Lansdowne Crescent. The initial introduction to the organ was given by Sam Barber, the organ scholar at St John’s, who played J.S. Bach’s Fantasia in G major BWV 572 in a sprightly and lively performance. John Norman then spoke about the history of the organ from its 1794 William and Robert Gray origins through the Bishop and Hele additions to the current restoration by T.W. Fearn. I do not wish to misquote John Norman but my notes suggest that if I read beneath his gentlemanly comments the original work was of high quality and the Bishop and Hele work of suspect quality both tonally and for craftsmanship. The current restoration used the best of the past to create an integrated instrument of high quality. The second talk was by Andrew Fearn, the organ builder, who summarised the technical problems of the Barker Lever action and gave reasons for not repositioning the organ in its original home in the west gallery, but placing it in the North Transept. The organ is an interactive display in itself with the inner workings made viewable through glass and the opportunity to pull out a stop, for example the tremulant, and demonstrate what happens inside the organ. This is the place to go if you want to show someone how an organ works.

The day ended with a well-crafted and technically gifted recital from Alexander Hamilton who is the current organ scholar of St George’s Chapel Windsor Castle and shortly to become organ scholar at Trinity College Cambridge. The organ was shown to be suitable for a wide-range of music ranging from J.S. Bach and John Stanley to Reger and Louis Vierne.

You will note that I have not mentioned the AGM so far. This is to persuade you that this day is not focused on the accounts of the society, the difficulties with membership renewals, report from the Treasurer and so on. It is a day for



people interested in the organ. Nevertheless the AGM itself, held just after a pleasant lunch, was worth attending if only to observe how a meeting can be chaired well. Our chairman's report was fluent, well-written and masterful. The other reports were succinct and to the point. The attendees acknowledged the hard work of the committee and we returned to focus on the organ. Do try to come next year.

Dr Anthony Bateman

## NEWS FROM MEMBERS

### *York organs*

**Geoffrey Donald** writes that he has now completed the task of re-transcribing the scrapbooks of J.W. Knowles, a York city archivist in the early years of the last century. That concerning 'York Churches and Chapels, their organs and music' has been made available in a web-friendly form, checked against the original handwritten manuscript and can be searched on-line at

[https://www.exploreyork.org.uk/client/en\\_GB/search/asset/1017580](https://www.exploreyork.org.uk/client/en_GB/search/asset/1017580)

The text runs to some 110 pages and contains much valuable information relating to choirs, organs and church politics as well as specifications dating mostly from the first half of the twentieth century. It will repay careful study by anyone interested in the organs of this ancient city.

### *Complete Bach in London*

**Margaret Phillips**, international recitalist and Professor of Organ at the Royal College of Music, will be performing the complete organ works of J.S. Bach on the Richards & Fowkes organ of St George's, Hanover Square in September and October. The series begins on Thursday 24th September at 6 pm with Clavierbung III and continues weekly on Thursdays, Fridays and Saturdays at 6 pm until Saturday October 31st. Admission free (retiring collection) except for October 31st. Further information:

[www.stgeorghanoversquare.org.uk](http://www.stgeorghanoversquare.org.uk) & [www.margaretphillips.org.uk](http://www.margaretphillips.org.uk)

## VACANCY

BIOS seeks a volunteer to take on the role of  
**PUBLICITY OFFICER**

Expressions of interest will be welcomed. A job description is available. If you are willing to help, please contact our Secretary, Melvin Hughes, as soon as possible by phone (██████████) or email ([secretary@bios.org.uk](mailto:secretary@bios.org.uk)).

## **CHARLES GARLAND VERRINDER (1839–1904), ORGANIST, CHOIRMASTER AND COMPOSER: A PIONEER IN JEWISH LITURGY**

SUSAN WOLLENBERG

The nineteenth-century volume of the Athlone (later Blackwell) History of Music in Britain<sup>1</sup> is so full of valuable information that it does seem churlish to call attention to one particular omission. But to read through that volume and indeed merely to consult the index at the back would be to gain the impression that liturgical music in Victorian Britain was cultivated as an exclusively Christian phenomenon. In fact the Anglo-Jewish community during this period witnessed some of the most fundamental changes ever in its liturgical practice in connection with the new Reform movement in Judaism.<sup>2</sup> And taking a role as a remarkable leader in that movement was Charles Garland Verrinder, a Christian musician (born at Blakeney, Gloucestershire), who gave long and devoted service to the Anglo-Jewish community in his capacity as organist and choirmaster of the West London Synagogue (WLS).<sup>3</sup>

Verrinder's multi-faceted activity is summarised in the obituary notice printed in the Musical Times (1 August 1904), which is worth quoting at some length:<sup>4</sup>

On June 27, quite suddenly, at 6, Webster Gardens, Ealing, Dr. CHARLES GARLAND VERRINDER, a former chorister of Salisbury Cathedral and a pupil of Sir George Elvey. Dr. Verrinder was organist successively of Holy Trinity, Windsor, 1854; St. Giles-in-the-Fields, London, 1856; Christ Church, Lancaster Gate, 1866; St. Michael's, Chester Square, 1877; St. Mary's, West Kensington, 1890, while for the last four years of his life he held the organistship of Ealing Congregational Church ... In 1859 he was also organist of the West London Synagogue of British Jews (the Reformed Synagogue).

The post of organist at a synagogue was new to Britain, never having featured in the Orthodox tradition that prevailed previously: indeed, instrumental music was proscribed in the Orthodox synagogue services. When the WLS failed to attract the hoped-for applications from Jewish organists (since the instrument was not traditionally espoused by Jewish musicians) but found itself overwhelmed with applications from Christian organists, Verrinder was appointed in 1859 for a period of six months pending the securing of a Jewish incumbent.<sup>5</sup> He continued in post at the WLS for 45 years! And soon after taking up the organistship of the WLS he was entrusted with the synagogue choir (the previous incumbent, Hart, having been encouraged to retire), an appointment that deepened Verrinder's commitment to the musical life of that institution.

The Jewish Chronicle's obituary adds to the facts of Verrinder's life as rehearsed by the Musical Times a sense of the admiration and appreciation felt for Verrinder among the Jewish community he served so faithfully, noting that:

It is a remarkable fact that during the whole forty-five years he held office he never missed a service, and was never unpunctual for an appointment. Even when special services were held on Sundays which clashed with his duties elsewhere, the synagogue

always came first ... From the time of his appointment at the WLS, Dr. Verrinder threw himself into the duties of his office with indefatigable zeal. They became the absorbing passion of his life.<sup>6</sup>

Verrinder learnt Hebrew in order to equip himself better to train the choir at the WLS, and he developed the role of the synagogue choir in the services, both regular (for Sabbaths and festivals) and for special occasions such as anniversary celebrations. His efforts on these latter occasions attracted favourable comment in the press. He introduced women into the synagogue choir, beginning with girls from the school which had been opened in conjunction with the WLS. And he composed and arranged music for the synagogue services, collaborating with the pianist, composer and teacher Charles Kensington Salaman (1814–1901) on a series of volumes published by Novello.<sup>7</sup> Verrinder was a learned musician, who graduated as a B Mus from the University of Oxford in 1862 and in 1873 was awarded the Mus Doc Cantuar (the Lambeth doctorate) bestowed by the Archbishop of Canterbury. (His successful compositional exercise for the B Mus, the sacred cantata ‘Israel in Adversity and Deliverance’, was duly deposited in the Bodleian Library). Altogether Verrinder’s was a remarkable, innovative and substantial contribution to a burgeoning area of Jewish musical culture in Victorian and early Edwardian London; and the archival sources documenting the day-to-day business of his work for the WLS, together with the reports in the musical and national press of performances by Verrinder with his synagogue choir, illuminate an unexpected facet of a church organist’s life in that period.

<sup>1</sup> The Romantic Age, 1800–1914, ed. Nicholas Temperley, Athlone History of Music in Britain, v (London: Athlone Press, 1981).

<sup>2</sup> For details of these developments see Susan Wollenberg, ‘Charles Garland Verrinder and Music at the West London Synagogue, 1859–1904’, in *Music and Performance Culture in Nineteenth-Century Britain: Essays in Honour of Nicholas Temperley*, ed. Bennett Zon (Farnham: Ashgate, 2012), pp. 59–81.

<sup>3</sup> The West London Synagogue (WLS) has been dubbed ‘the “cathedral” of reform Judaism in Britain’ (Sharman Kadish, *Jewish Heritage in England: An Architectural Guide* (Swindon: English Heritage, 2006), p. 42). The WLS is the only synagogue in Britain with a pipe organ. The specification drawn up for the Gray and Davison organ (1869) is transcribed in Wollenberg, *op. cit.*, Appendix 4.1 (p. 75).

<sup>4</sup> *Musical Times*, 45 (1904): 533, ‘Obituary section (‘We regret to place on record the following deaths’).

<sup>5</sup> Walter Hillsman, ‘Organs and Organ Music in Victorian Synagogues: Christian intrusions or symbols of cultural assimilation’, in *Christianity and Judaism, Papers read at the 1991 summer meeting and the 1992 winter meeting of the Ecclesiastical History Society 1992*, ed. Diana Wood (Oxford: Blackwell for the Ecclesiastical Historical Society, 1992), pp. 419–33, p. 426.

<sup>6</sup> *Jewish Chronicle* (1 July 1904): 25.

<sup>7</sup> Verrinder’s music still features in the synagogue repertoire.

## ANGELO BARBIERI'S ORGANS IN GREAT BRITAIN

GIORGIO FARABEGOLI

Angelo Barbieri (1875-1950) was an Italian priest who had a passion for music and music machines. He took leave from his priestly ministry to devote himself fully to the invention and production of musical instruments.<sup>1</sup> In Milan he founded a factory called Società Anonima Brevetti Barbieri per Applicazioni Elettro Musicali (S.A.B.B.A.E.M.; Barbieri Patents for Electromusical Applications Inc.), which, at least from 1923,<sup>2</sup> produced pipe organs for churches, cinemas and theatres.

The wide variety of models in the catalogue and the custom-made adaptations that allowed the installation of the instruments in any type of environment, enabled the factory to build and install over 1,600 pipe organs and automatic organs throughout Italy.<sup>3</sup>

In 1930, when the reputation of S.A.B.B.A.E.M. became more widely known beyond the Italian borders, Barbieri tried to enter the British market, creating the company 'Barbieri Organs (Great Britain) Limited', with a capital of £15,000. It produced and distributed Barbieri pipe organs on the basis of patents registered in England. The sum of £15,000 in 1930 approximately equates to £827,400 today.<sup>4</sup> For its entry into the British market, on 2 April 1930, Don Angelo Barbieri concluded a contract with his Italian dealers and the British partners.

The contractors are listed on the first page of the Agreement.

An Agreement made the Second day of April One thousand nine hundred and thirty BETWEEN DON ANGELO BARBIERI of Via S. Vincenzo 26 Milano Italy (hereinafter called 'the Vendor') of the first part CORVI & SEMERARO SOCIETA ACCOMANDITA of Via Carducci 30 Milano aforesaid (hereinafter called 'the Concessionaires') of the second part NORMAN HALL of Woodleigh Edgerton Huddersfield in the County of York Manufacturer GEORGE PALMER of 23 King Street in the City of London Incorporated Accountant JOHN WILSON WHITE of 463 Princes Gardens London W.3 in the County of Middlesex Engineer and FRANK ROBINSON WARD of 14 Queen Victoria Street in the City of London Engineer (hereinafter called 'the Purchasers') of the third part.

In the penultimate and last page of the Agreement there is the list of the licensed English patents and original signatures of the contracting partners:

- Don Angelo Barbieri
- Umberto Corvi
- Norman Hall
- George Palmer
- John Wilson White
- Frank Robinson Ward

In the Memorandum and Articles of Association of 'Barbieri Organs (Great Britain) Limited', Article 3, are listed the patents that Don Angelo Barbieri used for the construction of the organs to be sold on the British market. These patents are:

- Patent Specification No. 271,126 (Application date: 23 December 1925. Accepted: 23 May 1927), 'Improvements relating to the Control of Electric Orchestral Instrument of the Organ Type.'
- Patent Specification No. 218,333 (Application Date: 2 January 1923. Accepted: 2 July 1924), 'Improvements in and relating to Combined Pianoforte and Organ Instruments.'
- Patent Specification No. 223,842 (Application date: 22 June 1923. Accepted: 22 October 1924), 'Improvements in or relating to Music Recording Devices.'
- Patent Specification No. 219,148 (Application date: 22 June 1923. Accepted: 24 July 1924), 'Improvements in or relating to Music Recording Devices.'
- Patent Specification No. 295,468 (Application date: 10 June 1927. Accepted: 16 August 1928), 'Improvements in and relating to a Combination of Musical Instruments Electrically Operated by Means of Keyboard and Pedals.'

Angelo Barbieri particularly aimed at selling cinema organs on the British market that were specifically designed to imitate an orchestra. During the 1920s and the 1930s the cinema organs were built in a great variety of sizes, because they could replace the orchestra in the accompaniment of silent movies at a much lower cost and, after the arrival of the 'talking pictures', for musical interludes between the films. These organs were built to provide the greatest variety of timbres, and often had pianos and percussion instruments built in as well as some sound effects such siren, harps, chimes, etc.

To succeed in such a competitive market, Don Angelo Barbieri made great efforts offering a full range of models, called 'Barbieri Perfect Unit Organs', which made it possible to install in any hall, whatever its capacity, a pipe organ suitable in tone and volume to its size. On the cover of its catalogue there is a phrase in praise of Barbieri organs by the great composer Pietro Mascagni:

The organist can find expression for the whole of his art in the Barbieri Unit Organ.

In this catalogue there are the five standard sizes in which the Barbieri Perfect Unit Organs were produced, including the relevant prices and the number of seats in the room to which each model was most suitable.<sup>5</sup> The sizes of Barbieri organs started with the small 'F6' and 'F6c' models, suitable for halls from 300 to 600 seats, the most economical and compact instruments. The prices ranged between £290 and £415, approximately £16,000 to £22,890 today.<sup>6</sup> Then there were the intermediate models, 'NR' and 'NRc', suitable for halls from 500 to 1400 seats, with two-manual console. The prices ranged between £435 and £700, approximately £24,000 to £38,610 today.<sup>7</sup> Finally there was the giant model 'Super O', which in Italy had been installed at the new 'Odeon Cinema' in Milan in 1929,<sup>8</sup> a cinema which had a huge auditorium with 3,800 seats.

How many organs did Don Angelo Barbieri really sell in Britain from this wide

range of models in the catalogue? From some research carried out by experts and enthusiasts of such instruments only one Barbieri organ could be traced which was installed in 1931 in the Regal Cinema (now 'Vue Leamington Spa'), Leamington Spa, Warwickshire. On the 'Cinema Treasures' website<sup>9</sup> you can find this information:

The Regal Cinema was equipped with a Barbieri 3 Manual/6 Rank organ which was opened by Frederick Jukes. It is thought that this was the only British cinema installation of this Italian made instrument. The organ was removed in 1955 when CinemaScope was installed.

Mr Richard Cole<sup>10</sup> confirmed to the author that this was the only Barbieri Cinema Organ in England and provided some technical information:

The organ was removed from the cinema in the 1950s and broken-up for parts. ... The Regal, Leamington Spa, had a 3 manual, 6 unit Barbieri organ: Vox Humana, String, Flute, Trumpet, Tibia Clausa, Diapason. ... I have been informed that the pipework probably still exists, spread about various instruments, but that the console, chests, regulators, etc, were all broken-up many years ago. A sad end for the only Barbieri organ in England!

The author has found images of this Barbieri organ and of the contemporary interior of the 'Regal Cinema' and the console is shown in the photograph.

It appears that Don Angelo Barbieri failed to enter the British market and it would be interesting to understand why he sold only one of his 'Perfect Unit Organs' to Britain, or, if he did sell more, why the evidence is lost. The limited success of the Barbieri organs was probably not due to technical characteristics, nor the price which was very competitive in the UK market. Barbieri may have arrived too late in a market that was beginning to decline due to the arrival of the 'talking pictures'. With a soundtrack accompanying the movie, there was no longer a need for musical accompaniment.<sup>11</sup>

### Acknowledgements

I am very grateful to Dr. Albert Löt, Munich, who gave me much advice and corrected my translation of this paper into English. Thanks are also due to Mr. Franco Severi, President of AMMI (Italian Association for Mechanical Music), for providing me with much of the historic material and for his interest and help in the studies on the life and work of Don Angelo Barbieri.

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<sup>1</sup> For more information on Angelo Barbieri: Giorgio Farabegoli, 'Angelo Barbieri (1875-1950), Erfinder selbstspielender Orgeln und anderer Apparate zur Aufnahme und Wiedergabe von Musik', *Das Mechanische Musikinstrument* 117 (Baden-Baden, 2013), 12-25.

<sup>2</sup> *Gazzetta Ufficiale del Regno d'Italia Parte Seconda – Foglio delle Inserzioni*, 18 December 1923, n. 296.

- <sup>3</sup> Angelo Barbieri, Barbieri Perfect Unit Organs, catalogue of pipe organs of ‘Barbieri Organs (Great Britain) LTD’, 2.
- <sup>4</sup> Measuring Worth, Five Ways to Compute the Relative Value of a UK Pound Amount, 1270 to Present: <http://www.measuringworth.com/ukcompare/>, for conversion of 1930’s price to 2013’s price, consulted 13 April 2015.
- <sup>5</sup> Barbieri, op. cit., 4.
- <sup>6</sup> Measuring Worth, op. cit.
- <sup>7</sup> Ibid.
- <sup>8</sup> Giorgio Farabegoli, ‘Angelo Barbieri Organs’, trans. Aldo Laus, The AMICA Bulletin, 50/6, (2013), 261-275.
- <sup>9</sup> Website Cinema Treasures: <http://cinematreasures.org/theaters/24797>
- <sup>10</sup> Richard Cole, Curator at The Musical Museum, Brentford, Middlesex, England.
- <sup>11</sup> Theatre Organ History - End of an Era, <http://www.atos.org/about/history/theatre-organ-6>



Console of the Barbieri organ installed in the Regal Cinema with the organist Leslie Norris. (Courtesy of ‘Fondazione Franco Severi’, Cesena, Italy).

## CD REVIEWS

JOHN COLLINS

**Trabaci Music for Organ and Harpsichord.** Francesco Cera Brilliant Classics 94897 2 CD

These two CDs present some 33 pieces taken from the two volumes of keyboard music published in 1603 and 1615 respectively by Giovanni Maria Trabaci. A pupil of de Macque, he became chapelmaster at the court of the Spanish viceroy in Naples; he also published much sacred vocal music. These two volumes contain music from many of the compositional genres prevalent at the turn of the 17th century, including Ricercars, Toccatas, Gagliards, Canzonas, Canto Fermo settings, Variations and Versetti for use in the Liturgy.

The instruments used in this recording are the single-manual organ in the church of Sant'Antonio, Salandra (Matera-Basilicata), Italy, which dates from 1570, and after some 18th century rebuilding it was restored by Fratelli Ruffati of Padua in 1998. The Principale chorus extends to 29th, and the Voce Humana has been unison-tuned to the Principale especially for this recording. The 16ft Pedal Contrabassi, playing from the keyboard was silenced for this recording. The harpsichord is a copy of a mid 17th century Neapolitan instrument, utilising the same special construction techniques of the original.

The first CD features 16 tracks, 12 from the 1603 volume and four from the 1615 volume, recorded on the organ. Compositions of different genres are not played en bloc, but as a carefully chosen variety. We hear four of the Canzonas, all of which feature changes to triple time and a tightly woven four-part texture for most of their length, the CD opening with the seventh, subtitled cromatica, based on the ascending chromatic fourth. The first Canzona concludes in a shower of demisemiquavers, while the third and sixth both contain semiquaver passaggi. In the slow Consonanze stravaganti and the Durezza et ligature, Cera relishes the dissonances and the interplay between major and minor thirds, while his capacity to display an excitingly improvisatory freedom and a tightly controlled rhythm in different sections of the same piece is clearly evident in the two Toccatas, the earliest printed examples of the departure from the Venetian examples with their scalar divisions. The second and fourth Canto Fermo are based on the tune known as la Spagna, presented in breves in the bass and the tenor respectively, the second one having more lively writing than the rather more subdued fourth one. Two Ricercata from the set of 12 are included, that on the ninth Tone including three subjects and being far more sedate than that on the tenth Tone which is based on just one subject and includes a triple time section and closes with a flourish of demisemiquavers in the treble over held chords.

The four pieces from the second volume include some of the Versetti for the Magnificat, the chant being sung, and the different character of each Verso is immediately apparent. The Toccata Quarta contains a mix of passaggi and a more formal closing section in quavers in the four voices. Two Ricercars are included, one on the sixth Tone being subtitled cromatico and including a triple-time section, and the one on the first Tone being based on one subject. Both are relatively subdued. The organ's quarter-comma mean-tone tuning at A=400 makes the frequent spiky dissonances, particularly the numerous seconds, sevenths and ninths, even more ear-catching, and still able to arrest the attention. The transparent tone enables the listener to perceive the compositional intricacies of both the strict counterpoint and the virtuosity of the passaggi without anything being lost.



The second CD contains 17 tracks comprising ten pieces from the 1603 volume and seven from the 1615 volume, all played on the harpsichord. From the first volume we hear two Canzonas, including the second with its Toccata-like closing section and the fourth with its virtuosic flamboyant opening and closing sections. The two sets of Partite from the book are included, the 21 short variations on Fidele, the majority in triple-time are generally looser than the 15 on Rugiero, which contains some more concentrated rhythmic writing. The Canto Fermo on the first Tone also contains some concentrated writing but because of the harpsichord's lack of sustaining power the subject fades before the next note. Three of the eight Gagliards are played, including numbers four, seven, which opens imitatively and contains a section in C-time in quavers, and eight, the instrument being beautifully suited to the impulsive drive and verve of these dances. Preceding the Partite on Rugiero, Francesco Cera plays the Ricercar on the eighth Tone, which is also based on Rugiero and has three subjects, with a triple-time section and some more lively writing than many of the Ricercars. The final piece from the first volume is the rather more subdued ricercar on the fourth Tone, with three subjects and 'inganni'. (i.e. changes of melodic shape while the hexachord syllables remain the same).

The remaining tracks on the CD include seven pieces from the second volume published by Trabaci. Francesco Cera plays the first and second of the four demanding difficult Toccatas, the second one being entitled as for the harp, a not uncommon inclusion in published books of keyboard music in the 16th and early 17th centuries. Both follow on the patterns set in the first volume, with fast passagework juxtaposed with sections based on motifs and sequential patterns. The final three of the five Gagliards in five voices are included, of which the third in four sections has two in C time, the opening section being based on the dactylic rhythm of minim followed by two crotchets (which is associated with the canzona), and the fifth is subtitled *cromatica*, venturing into F#. Cera again displays his rhythmic control admirably in the virtuosic setting of *Ancidetemi Pur*, also entitled for the harp; the sweeping rush of passagework in the right hand being very well executed and shaped. The CD closes with the restrained and subdued Ricercar on the fourth Tone with three subjects and their inversions.

The booklet contains a short biography of the composer and some informative notes on the music and its enormous importance in the history and development of Italian keyboard music during the early Baroque; its influence on Frescobaldi will become apparent on careful listening. Through this careful selection of pieces of widely varying styles, Francesco Cera shows why he continues to be regarded as one of the leading exponents of early Italian keyboard music; his enthusiasm and love of the music and an understanding of how to apply the rhetorical affetti and the added ornaments which it requires shines through his playing, which embraces the dazzlingly virtuosic and rhapsodic in the Toccatas, Canzonas and Gagliards to a more delicately nuanced subtlety in the academic Ricercars, making this recording as a whole so much more than the sum of the individual tracks. A highly persuasive vehicle for much of this repertoire being equally suitable for performance on both organ and harpsichord, this CD is highly recommended as an introduction to the artificial and extravagant world of Neapolitan keyboard music – perhaps even spurring on some listeners to buy the new editions and tackle this music for themselves.

**Barocco da sud a nord. Italian roots of the German Baroque** Francesco Cera (organ)  
Tactus TC58001 (63:35 mins). Available through [www.tactus.it](http://www.tactus.it) 17.69 Euros

On this CD Francesco Cera plays four pieces for keyboard from Italian composers, four from

German composers and an arrangement of an Italian concerto by a German composer; the subtitle of the recording is 'Italian roots of the German Baroque'. Three organs in Rieti were chosen as being suitable to reflect the different sonic landscapes of the compositions.

The first organ we hear is the one-manual instrument of 1720 by Cesare Catarinozzi in Santa Scolastica, which, in addition to a 16ft Contrabassi, contains Principale ranks from 8ft to 29th, with a Flauto in XII and Voce Umana as well as a toy stop, the Uccelliera. The 10-note pedals are coupled to the manual. The CD commences with the Toccata ottava from the first book of Toccatas by Girolamo Frescobaldi, the mercurial organist of St. Peter's, Rome who had many pupils from Germany and even Poland as well as Italy and whose seminal impact on the development of 17th century keyboard music cannot be understated. This piece contrasts a short slower syncopated central section with the highly improvisatory passages in the opening and closing sections. Francesco Cera captures the rhapsodic nature of the piece and his fresh performance shows that he has carefully assimilated the composer's own remarks on playing these pieces and fully captured the innate vitality and spontaneity, reducing the ripieno for the central section. Cera plays next two pieces in contrasting styles from the extensive output of Bernardo Pasquini (1637-1710), organist of Santa Maria Maggiore in Rome, and who also numbered several famous composers amongst his pupils. Firstly the binary form *Variazioni capricciose*, which contains seven variations in a wide variety of forms, including the second, which is headed *Corrente*, and the slow fourth which is headed *Sarabanda*, both in the expected triple time. The fifth variation, in 6/4, is also to all intents a *Corrente* in style. Surprisingly the final variation is in 3 time - perhaps Pasquini intended to add more variations. Repeating each half gives Cera the opportunity to vary the registration and add tasteful ornamentation; the Uccelliera (little birds) stop adds to the effects in the sixth variation with its difficult internal trills. The technical difficulties of this work are made light of and the result is an accomplished performance. The second piece is a stately *Passacagli* in G minor, based on a four-bar bass which builds to an exciting climax over 24 statements. The last piece which Francesco Cera plays on this organ is the first of two *Elevazione* included in the publication of 1716 by Domenico Zipoli, a pupil of Pasquini who moved to Paraguay. This piece, intended to be played at the elevation of the Host, is here played very freely and Cera takes the opportunity to display the Voce Umana to great effect.

The second organ which Francesco Cera plays was constructed by Johann Konrad Werle in 1759 in the Sanctuary of San Giuseppe da Leonessa. It contains a Contrabassi of 16ft, Principale ranks from 8ft to 26th, a Mixture of 22-26-29, a Viola da Gamba, Bordone of 8ft, Flauto in XII, a Cornetti of 12-15-17 from middle C, a Voce Umana and Trombone con Cornetto of 8 and 4ft. From South Germany we hear the first of the 12 Toccatas for organ published in 1690 by Georg Muffat, who was most influential in uniting the French and Italian styles. This multi-sectional Toccata is given varied registration for each section in a commanding rendition in which the improvisatory nature is fully brought to life in Cera's skilfully measured performance. Also on this organ we hear the transcription for keyboard instrument by Johann Sebastian Bach of the final concerto from Vivaldi's op. 3. An exuberant work in C major, the outer movements are taken at an exceptionally brisk pace without losing any of the clarity in the intricate figuration, while the longer lines in the slower central movement also breathe well. The addition of the reeds further builds the excitement in the final movement with chords against the passagework - a virtuoso performance throughout.

The final organ which Cera plays is an instrument of 2011 by Fratelli Pinchi-Ars with two manuals and pedals, built in the North German style under Francesco Cera's consultancy. The Hauptwerk contains a flue chorus from 16ft to 2ft plus Mixture and 8ft Trommet, the Rück Positiv contains flues to 2ft plus a Scarff and Sexquialter and an 8ft Regal. The pedals

contain flues from 16ft to 2ft, and reeds of 16ft, 8ft and 4ft, all mainly by transmission or extension. From North Germany we hear the introspective Passacaglia in D minor by Buxtehude, played quietly for the first and final sections with the reeds making an appearance only in the central section in A minor. Johann Sebastian Bach's setting for two manuals and pedals of *Liebster Jesu wir sind hier* is given an intimately reflective treatment, the carefully measured tempo allowing the florid solo line, played on the restrained regal, to breathe like an Italian aria against the two-part accompaniment and walking quaver bass for much of the piece. The CD concludes with a masterly rendering of Bach's Dorian Toccata and Fugue, the Toccata being taken at a brisk pace, with the flue chorus used in the long stile antico fugue over the pedal chorus plus reeds.

The booklet gives an interesting summary of the influence of the Italians on the contemporary and later German composers, and a full description with photos of each organ. The playing is of the exceptionally high standard throughout that we have come to expect from Francesco Cera with crisp articulation and most tasteful added ornaments and decorated reprises. Highly recommended.

**The John Reading Manuscripts of Dulwich College** Riccardo Bonci (organ) (67:07)  
Brilliant Classics 94454 £5.50. Available from <http://www.prestoclassical.co.uk>

On this CD Riccardo Bonci, assistant organist at St Barnabas, Dulwich, plays 17 Voluntaries and single-movement pieces taken from the three extensive manuscripts compiled c.1717-34 by John Reading, organist at Dulwich College 1700-1702 before moving to hold organist posts at several important London churches. Three of the 12 volumes at Dulwich College Library are devoted to keyboard music (there is another at the Henry Watson Library, Manchester and one more at the Nanki Music Library, Tokyo) and in addition to pieces by John Blow and William Croft they contain important early versions (with textual and registrational changes) of voluntaries later seen into print by John Stanley, as well as movements by Maurice Greene, John James, John Barrett and Reading himself which were published posthumously. Several voluntaries exist in different versions in different volumes and show Reading's passion for reworking both his own and other composers' compositions. For several pieces these MS are the unique source. Riccardo Bonci performs these voluntaries on the organ in Christ's Chapel of God's Gift, Dulwich, built by George England in 1760 and rebuilt and restored by William Drake in 2009. Tuned to A=430 in Third Comma meantone, its three manuals (long bass octaves in Great and Choir) contain the typical eighteenth-century disposition with a flue chorus to Furniture and a fine Trumpet, Cornet and Sesquialtera on the Great, Echoes to Cornet and Trumpet as well as Hautboy on the Swell, and a Vox Humana and Cremona (not used here) on the Choir, which make it an ideal vehicle for this performance.

Two voluntaries by John Blow open and close the CD, the former being for full organ, here played in a French style with notes inégales, the latter being a double voluntary, concluding with both hands on the Great after the subject has appeared in both left and right hands, and William Croft is represented by a more reflective voluntary played on the flue chorus. There are two voluntaries by Maurice Greene, a fine Prelude and Fugue in F (marked in the MS for Full Organ but played here convincingly on a flue chorus), and a Voluntary in G in which the opening slow movement is repeated on Full Organ after the Cornet movement. John James (d.1745), a rather colourful character who apparently kept some very dubious company but still had quite a formidable reputation as a performer, is represented by three voluntaries, the first one heard here being in three movements; the traditional slow movement is followed by

a Cornet and echo movement, with a powerful fugue to close. The other two open with a slow movement for Full Swell, followed by a Cornet movement; in the first case this is in binary form with the repeat marked for Flute - not accompanied by itself as would have been expected; in the second it is for Cornet and Echo. From Mr. Seedo (c.1700-54, primarily a composer of theatre music) we hear two voluntaries. The first is a dramatic prelude with repeated chords and a vigorously chromatic fugue (interestingly both movements are also found in a different Dulwich volume but anonymously, attributed to John James in the Manchester MS and to John Stanley in the Southgate MS and the second movement was published without ascription in an anthology c.1771). Secondly we hear a 1st Voluntary in D minor in three movements, the second being an *affettuoso* solo for the Vox Humana, and the third a stirring *Andante* for Trumpet and echo with passages in thirds and sixths. Another 1st Voluntary in D minor, by John Barrett, opens with a slow movement for the Choir, the theme being taken up by the Cornet and echo, the closing movement being for Trumpet and echo. John Reading's own voluntary in D minor (which he reworked several times in different volumes), is a tour de force with sections alternating between Cornet and the LH Sesquialtera, and both hands on Full Great for the closing section. We hear a version of the popular three-movement Voluntary Op. 6 No. 5 by John Stanley; the closing movement here marked for Cornet and Vox Humana. Also by Stanley we hear an earlier version of the Cornet and echo voluntary Op. 6 No. 2. Three further pieces by Reading himself include two Trumpet Airs, which are similar to the many examples by Purcell and his contemporaries for harpsichord, and are here cleverly arranged for Trumpet and echo, and an Air for French Horns and Flutes, with some interesting registration instructions.

Riccardo Bonci shows an impressive awareness of the style and offers a generally most convincing performance with crisp ornamentation growing out of the melodic lines, and frequently elegant decoration of the slow movements, although the opening to the Stanley A minor Voluntary takes this to extremes. The first movement of the first Seedo Voluntary also has some rather extravagantly improvised links between the opening bars to fill in the crotchet rest at the end of each bar. Tempi are generally well judged, with the faster movements showing excellent control. Reading's frequently doubled octaves in quavers in the left hand are negotiated with ease. One problem, which may be a recording technical issue, is that in the echo movements the left hand frequently overpowers the right hand lines, especially noticeable in the Stanley Cornet and echo movement. In the booklet accompanying the CD Dr John Carnelley has provided a short biography of John Reading and a summary of the development of the Voluntary in England in the early eighteenth century. Riccardo Bonci has written a brief note about performance styles and the editions used, which will certainly be a great help to the listener sufficiently enthused to explore the music for himself (although Dr Carnelley's edition is not commercially available), and there is a list of the stops of the organ, but no information at all about its history. This is disappointing, but even more disappointing is the overall lack of information about the individual compositions and their composers, many of whom are still not household names even in the UK; the titles of the pieces, taken from the source MSS, in some instances give no information. Surely space could have been found for at least a resumé of each piece to assist the listener, including details of composer's appointments, the number of movements in the piece and which solo stops were used. For the non-playing listener, such information would add an extra dimension to the experience. The running order of the tracks with the titles is printed only on the back cover of the CD case and is not shown in the booklet. A generally excellent performance by Riccardo Bonci on an organ which is eminently suitable for this repertoire has been let down by the paucity of the booklet notes, but the CD is highly recommended for the former, and

would make a valuable introduction to the English Voluntary in the first half of the eighteenth century; at this price it is a bargain.

**J.S.Bach: Orgelbüchlein Chorales.** Francesco Cera (organ) and Coro della Radiotelevisione Svizzera conducted by Diego Fasolis. 2 CDs (67:20 and 67:14) Brilliant Classics 946399 £8.75. Available via <http://www.prestoclassical.co.uk>

Well known for his excellent recordings and concerts of the early Italian repertoire, Francesco Cera has here brought to fruition a project he has nurtured for some time of recording the complete Orgelbüchlein integrated with a vocal performance of the chorales on which the preludes were based, these following the prelude. The instrument chosen for this recording is the organ built in 2009 by Mascioni at the Church of Santa Maria Assunta in Giubasco, Switzerland. It has two manuals of 58 notes, the Rückpositif based on flute tone up to 1 1/3 and a 2-rank Cimbalo (sic) and an 8ft regal, the Grand'organo being based on the Principale up to 2ft with flutes at 8ft and 4ft, a Gamba, 3-rank Cornetto, 4-rank Ripieno, Voce Humana from treble C and a Violoncello (reed) at 8ft. The small pedal division contains only four stops, Subbasso 16ft, Flauto 8ft, Ottava 4ft and a Contrafagotto 16ft. There are inter-manual and manuals to pedal couplers, and the accessories include a tremulant to the Rückpositiv, and a Zimbelstern, this being heard to great effect in *Lobt Gott, ihr Christen, allzugleich*. For each setting Francesco Cera chooses a tempo which conveys the underlying mood of the text, a slower performance being particularly successful in emphasising dissonance and chromatic passages in *Nun komm der Heiden Heiland*, *Jesu meine Freude*, and *Durch Adams Fall ist ganz verderbt* played on the Regale plus the tremulant, *Christum, wir sollen loben schon* played on full organ, and *Da Jesus an dem Kreuze stund*, whereas a faster tempo transmits the joyful exuberance of *Herr Christ, der einige Gottessohn*, *In dir ist Freude*, *Es ist das Heil uns kommen her* and *Wer nur den lieben Gott lasst walten*. Registration is also carefully thought-out within the more modest specification of the organ at Giubasco, with the Viola da Gamba and Flauto 8ft in *Mit Fried' und Freud' ich fahr dahin*, featuring the use of a louder reed than may be usual in the right-hand solo in *Das alte Jahr vergangen ist* (the Regale plus Flauto and tremulant), and the Cornetto with Flauti 8ft and 4ft in both *O Mensch beweine dein Sünde gross* and *Wenn wir in höchsten Noten sein* enhancing the overall atmosphere. Particularly successful is the contrast in registers between the manuals in *Herr Gott, nun schleuss den Himmel auf* (RH Regale, Bordone and tremulant) and in *Hilf Gott, dass mir's gelinge* (RH Violoncello plus Ottava), providing great clarity in following the crossed parts, and also the contrast in the RH solo in the two settings of *Liebster Jesu*, the first using the Rückpositiv Cornet décomposé, the second the Bordone plus Nazardo with tremulant. The playing is of the highest standard, with careful articulation even in the fastest passages, and ornaments which grow organically out of the line. The one problem for the listener is that in some preludes the pedal is too soft and does not provide the necessary underpinning; this is noticeable in *Gelobet seist du, Jesu Christ, Vater unter im Himmelreich* and *Ich ruf zu dir, Herr Jesus Christ*.

The chorales are accompanied simply, with the choir singing the majority, but fifteen are sung most effectively as treble solos by Antonella Balducci. The accompanying booklet gives a thoughtful view on how the music interprets the text, and there are brief biographies of Francesco Cera and Diego Fasolis as well as a brief history of the Coro della Radiotelevisione Svizzera. It would have been interesting if the registrations had been included. Highlights include the three verses of *Christ ist erstanden*, and *Christum wir sollen loben schon*, and particularly haunting is the use of the Bordone and Larigot with the tremulant for the RH of

*Ich ruf zu dir*: but every track exudes profound care and a deep love for the work. This CD is a worthy addition to the many interpretations of this seminal work, written "To God almighty in praise and to every man for instruction".

**The First printed Organ Music** Kimberly Marshall organ (55: 38) Loft Recordings LRCD 1124 USD 16.98 from <http://www.gothic-catalog.com>

On this CD Kimberly Marshall, well known as a leading interpreter of late Medieval and early Renaissance keyboard music, presents the complete organ works of Arnolt Schlick, most of which are taken from his print of 1512 entitled *Tablaturen etlicher lobgesang und lidlin*, which, in addition to pieces for lute, contains the first music printed for organ. Also recorded are a few works by Schlick's predecessor Conrad Paumann and his contemporaries Kotter, Hofhaimer, Buchner and Isaac as well as a setting of the popular Marian devotional song *Maria Zart* by Leonard Kleber, who was some forty years younger. The CD includes some twenty-five keyboard settings of both sacred and secular texts together with seven sung versions, and charts the development of composition technique over more than half a century from c.1450. By Schlick himself the sacred settings include *Salve Regina* (the alternatim chants are sung by Skye Hart) with double pedals featured in *O pia*, a *Benedictus*, a *Christe* which lacks a *cantus firmus* and three verses of *Da pacem* (preceded by a sung setting), the final verse being a sublimely majestic setting with the chant in the bass. We also hear a highly ornamented one-movement setting by Kotter of the *Salve*, and Isaac's three-voice *Benedictus* setting with prominent use of the reeds. Buchner's two verses of the *Agnus Dei* are separated by a sung verse. Secular pieces include *Zucht*, *Herund Lob* by Hofhaimer, with the melody in the tenor thrown into relief by the figurations in the discant; quite varied registration adds to the effect. *Maria Zart* is heard in contrasting settings by Schlick and Kleber, the former with the three voices high up on the keyboard (the latter's four-part setting has them all lying rather low). The settings are separated by a sung verse. Other pieces included on the CD by Schlick are *Pete quid vis*, which makes extensive use of the first four notes of the ascending scale of F major, and a piece entitled only *Primi Toni*. Kimberly Marshall plays a *Prelude* from Paumann's *Fundamentum* and also two of his pieces which show how ever-increasing figuration can be added to repeated notes; dotted rhythms are prominent in the first of these. The final piece on the CD is Schlick's magnificent setting of *Ascendo ad patrem*, one of two compositions Schlick sent to Bernhard Cles, Bishop of Trent, firstly in just two voices, then in a fully chordal ten-voice setting, with six voices in the manual and four in the pedal. In this CD we can trace the exciting rhythmic development of the parts added to the *cantus firmus* as applied to both sacred and secular texts. From the powerfully arresting opening verse of the *Salve* to the final chord of the *Ascendo* we are thrust deep into this exciting soundscape.

The organ chosen was the instrument in Arizona State University (ASU) where Dr Marshall teaches, it being the Op. 12 of Paul Fritts & Company, built 1991. It has two manuals and pedals, all richly endowed with reeds (16ft to 4ft), as Schlick would have liked. The *Hauptwerk* includes Principals from 16ft to 2ft, with Flutes at 8ft and 4ft, a Nasat/Cornet and 4-6 rank Mixture; the *Unterwerk* is based on a 4ft Principal with Flutes at 8ft and 4ft, a Gemshorn at 2ft, Quint/Sesquialtera and 4-6 rank Scharff. The Pedal contains Principals from 16ft to 2ft, some by transmission. The transparent voicing, based on Northern European baroque instruments, makes the instrument ideally suited to this music. The booklet contains an introduction by Kimberly Marshall to the pieces played, with the rationale behind the choice of the organ used - in the second *Da Pacem* setting there is a sustained third Ab to C; in his book on organbuilding Schlick advocates a modification of the sixth-comma meantone

so that the pure third E-G# is sacrificed to make the Ab-C third bearable, substantial retuning of existing historic instruments not being a viable option.

There is a brief account of Schlick's handbook on organ-building and his approach to writing for the pedals, singularly advanced in comparison with that of many other European countries at the time. Stephen Keyl has provided an invaluable commentary on each of the pieces played, and there is a concise account of the construction of the organ at ASU and a biography of the performer. The quality of playing is exemplary with careful articulation especially in the highly florid manual writing and clarity of line in the complex pedal parts. The choice of registers (a pity that they were not included in the booklet) suits the music admirably and conveys the freshness, vivacity and innovation that must have been felt 500 years ago, and under the skilful hands and feet of Kimberly Marshall these pieces still project their excitement to listeners today. This CD is highly recommended to both the non-specialist and the specialist; it would be wonderful if some of the former were moved to explore the scores of at least some of this repertoire.

## **CALL FOR PAPERS**

### ***RECENT RESEARCH IN ORGAN STUDIES***

#### **BERNARD EDMONDS RESEARCH CONFERENCE 2016**

Proposals for papers are invited for the British Institute of Organ Studies Bernard Edmonds Recent Research Conference to take place on 20 February 2016 at the Barber Institute, Birmingham University. They 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 should be around twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged. Students are encouraged to apply for short slots if they wish to present initial research findings. Proposals will be reviewed by a panel including Professor Peter Williams. The authors of successful proposals will be notified by 30 November 2015.

A summary proposal of 200 words, along with a brief biographical note, should be sent by 30 September 2015 to:

Richard Hobson, 52, Dickinson Square, Croxley Green, Rickmansworth, Herts. WD3 3EY

Tel No: 01923 718870

e-mail: hbsrnh@aol.com

**ORGAN FEST 2015**

**Friday 18 – Sunday 20 September 2015**

***BIOS, IAO and RCO celebrate the organ***

Friday 18 September, St Philip's Cathedral, Birmingham, 7.45pm

Concert of music for choir and organ

Choir of St Philip's Cathedral, Birmingham

directed by Marcus Huxley, with David Hardie, organ

Saturday 19 September, Elgar Concert Hall, Bramall Music Building, University of Birmingham, 10:15am-5.00pm

*RCO Organ Forum: Musica poetica: a celebration of the music of Nicolaus Bruhns with Henry Fairs, Lorenzo Ghielmi, Nicholas Wearne and Thomas Wilkinson using the new Garnier organs.*

9.45 Arrival - tea and coffee available

10.15 Introduction to the day including a performance of Bruhns' Praeludium in G major by Henry Fairs

10.45-11.45 'Transmission of the Stylus Phantasticus from Frescobaldi northwards' – Henry Fairs and Nicholas Wearne on Frescobaldi, Rossi, Froberger, Weckmann, Muffat, and Buxtehude

12.15 Thomas Wilkinson on North German Choral Music before Bach

13.00 Lunch (included in the cost of the day)

13:45 Lorenzo Ghielmi looks at Stylus Phantasticus in the two E minor preludia by Bruhns

15.00 Tea break

15.20 Thomas Wilkinson on the influence of Bruhns and North Germany on the young Bach

16:15 Closing recital by Henry Fairs

Saturday 19 September, Broadway United Reformed Church, Walsall, 7.30pm

Organ Recital by Daniel Bishop (Liverpool Cathedral)

Sunday 20 September, Choral Solemn Mass, St Chad's Cathedral, 11.00am

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directed by David Saint, with Nigel Morris, organ

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For enquiries email [simon.williams@rco.org.uk](mailto:simon.williams@rco.org.uk), tel 05600 767237



## FORTHCOMING MEETINGS

### A Day with Father Willis

Saturday 5 September 2015

*Union Chapel, Compton Terrace, Islington London N1 2UN*

Henry Willis 1878, restored by Harrison & Harrison 2012/13 III/37

10.00 Registration and coffee

10.30 The Father Willis organ and its restoration

Duncan Mathews, production director of Harrison & Harrison, will describe the intricacies of the restoration work; Andrew Scott, head voicer, will discuss the pipework, and the organ's tonal qualities will be demonstrated. The organ and the hydraulic blowing engines will be available for inspection.

12.00 Recital by William Whitehead

1.00 Lunch not included. There are many pubs and restaurants in the area around Union Chapel.

*St Dominic's Priory, Southampton Road, Haverstock Hill, London NW5 4LB*

Henry Willis 1883 III/35

2.15 Introduction to the organ by Martin Stacey

2.45 Henry Willis: Work in Progress  
Bruce Buchanan, including questions.

3.30 An opportunity to inspect the organ.

3.45 Tea

4.15 Recital by Martin Stacey

5.00 end

Lunch is not included on this occasion. Delegates will need to make their own way from Islington to Haverstock Hill and information will be sent to all those who register for the day. Parking is difficult and expensive for both churches, so public transport is recommended.

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

**Saturday 5 September 2015 10.00 am**

**A Day with Father Willis**

Union Chapel, Islington & St Dominic's Priory, Haverstock Hill, London

Please reserve a place for the BIOS Day Conference for £20.00, or book via BIOS website

Cheques should be payable to 'BIOS'.

Please fill out a separate form for each person.

Name (including title)

.....

Address .....

Post Code .....

Telephone ..... (daytime and/or mobile)

Telephone .....(evening)

e-mail .....

Note: Acknowledgements will be sent by e-mail. If you do not have an e-mail address, and require an acknowledgement, please send a SAE with your booking form.

Please return this booking form (or a photocopy) to:

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

**Saturday 21 November 2015**  
**Christ Church, Spitalfields, London E1 6LY**

The reconstruction of the 1735 Richard Bridge organ at Christ Church, Spitalfields has been a tantalizing project for many years. Silent for over half a century, the completion of the work by William Drake Organs a few months ago has brought the largest surviving 18th c. English organ magnificently back to life - one of the most important events in the recent history of the British organ.

Nicholas Thistlethwaite and William McVicker, consultants for the reconstruction will lead a day with contributions from Joost de Boer of William Drake Organs, a demonstration and a recital.

A full programme and booking details will be published in the October Reporter and on the website.

The organ will be inaugurated by John Scott on June 30th at 7 pm, and a memorial concert for William Drake, who did not live to see the completion of his workshop's magnum opus will be held on July 30th at 7.30 pm. Please see the website of the Friends of Christ Church, Spitalfields for details.

**Saturday 12 December 2015**  
**Grosvenor Chapel, Mayfair, London W1**  
**The BIOS Lunch**

Following last year's much enjoyed event a three course lunch including wine and drinks will be served. Members and guests welcome. Cost c. £30. Further details in the October Reporter but please note the date now.

**Our 40th Anniversary**

BIOS was founded at a meeting in Cambridge in the summer of 1976 and we will mark the 40th anniversary with a residential conference at Magdalene College, Cambridge from 8 - 10 September 2016. The programme will include papers on the history of BIOS, successes, failures, current research and the future. There will be a recital on the organ at Trinity College and an opportunity to visit important Cambridge organs old and new. Please make a note of the dates now; the full programme and booking information will be available early next year.



### **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.