

BIOS *REPORTER*

Volume 39 (4)
October 2015



THE BRITISH INSTITUTE OF ORGAN STUDIES

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HISTORIC ORGAN SOUND ARCHIVE (HOSA)

Curator Anne Page, [REDACTED]
[REDACTED]

Saturday 21st 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 century English organ magnificently back to life - one of the most important events in the recent history of the British organ.

A full programme and booking details can be found on pages 97-98.

Saturday 5th December, Grosvenor Chapel, Mayfair, London W1 (*please note change of date*)

The BIOS Lunch.

Following last year's much enjoyed event a three course lunch including sparkling aperitif, wine, drinks and coffee will be served. Members and guests welcome.

Cost c. £30.

Please contact Richard Hobson by email or phone direct by November 21st if you would like to attend. A menu will then be sent to those who book.

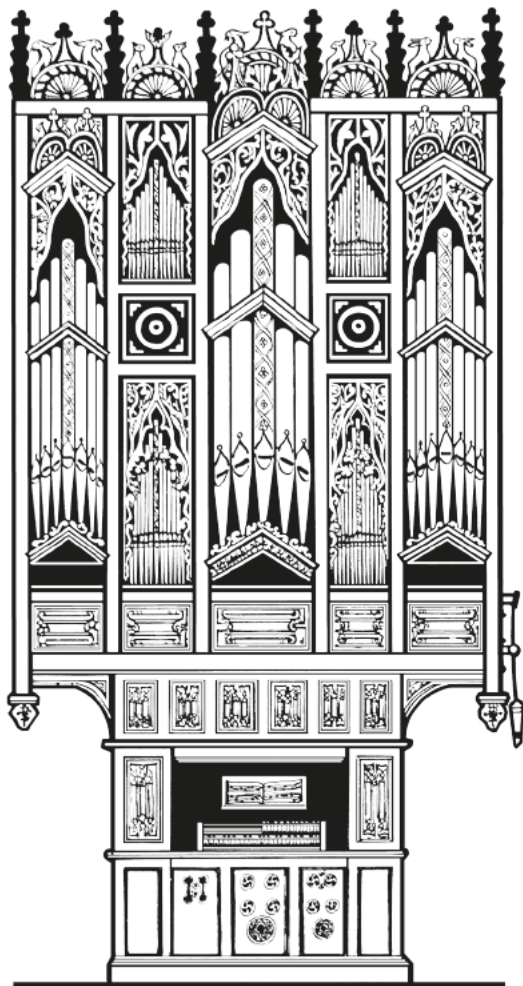
Saturday 20th February 2016

**Bernard Edmonds Research Conference at the Barber Institute of Fine Arts,
University of Birmingham**

See Call for Papers on page 99.

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 of 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 visits to 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.



Notes:

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

UK phone numbers are shown in the form for dialling from within the UK. If dialling from elsewhere, the local international access code should be keyed first followed by 44 for the UK and the number then dialled as shown but omitting the leading zero. Fax numbers are not published in this edition.

Phone numbers outside the UK are shown with a + that should be dialled as the local international access code (e.g. 00 from the UK, 011 from the USA).

Errors & omissions

Only members without subscription arrears are included. Whilst every possible care is taken, it is possible errors may have occurred, either because members have not notified their latest contact details or for other reasons.

Please notify the Membership Secretary of any corrections that should appear in the next edition.

BIOS Membership 2015

Honorary Members

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Institutional Members

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BIOS Membership 2015

[Redacted Table Content]

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The table contains approximately 30 rows of data. Each row appears to have several columns. The content is almost entirely obscured by black redaction bars. Small white rectangular boxes are scattered throughout the redacted areas, possibly indicating specific data points or identifiers that were not fully redacted.

[Redacted content]

BIOS Membership 2015

The table contains multiple rows of data, each representing a member's information. The majority of the text is obscured by black redaction bars. Visible elements include small white rectangular boxes, possibly indicating membership status or specific categories. The layout is organized into columns, though the content within these columns is illegible due to the redaction.

The image shows a table that has been almost entirely redacted with black bars. Only small white rectangular markers remain visible within the cells, likely representing the positions of text or data points that were obscured. The table structure is consistent with a membership list, as indicated by the header.

BIOS Membership 2015

The table contains multiple rows of redacted information. Each row typically consists of several columns, with the most prominent ones being the member's name and their contact details (address, phone, and email). The redaction is complete, obscuring all text within the table's structure.

[Redacted Table Content]

BIOS Membership 2015

The table consists of multiple columns and rows, all of which have been completely redacted with black bars. The redaction covers the entire content area of the page, leaving only the structural layout of the table visible. No specific names or data points can be discerned from the image.

BIOS Membership 2015



The table content is almost entirely redacted with black bars. Only a few small, empty rectangular boxes are visible, which appear to be placeholders for data points that have been obscured.

The table content is almost entirely obscured by black redaction bars. Visible markers include small white boxes containing characters such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200.

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BIOS Membership 2015

Notes

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Data formatting, booklet design and typesetting by Melanie Plumley, BIOS Publicity Officer.

Errors & omissions

Only members without subscription arrears are included. Whilst every possible care is taken, it is possible errors may have occurred, either because members have not notified their latest contact details or for other reasons. Revision information received by 18th September 2015 has been included.

Please notify the Membership Secretary of any corrections that should appear in the next edition.

David Shepherd (Honorary Membership Secretary)

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Honorary President: Professor Peter Williams

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, [REDACTED]
[REDACTED]
[REDACTED]

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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: *The Frobenius organ of The Queen's College, Oxford, was built 50 years ago in consultation with the then Organist of the College, James Dalton. It stands in the West gallery of the chapel in a case designed by Fin Ditlevsen. (Photos courtesy of Haddon Davies (front) and The Queen's College (back)). See article on page 93.*

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FROM THE CHAIRMAN

The support of overseas members for the work of BIOS is greatly appreciated and it is always good to have contact with them. Although the total number may not be great, they are nevertheless drawn from an impressive spread of geographical locations indicating that, outside our own country as well as within, there continues to be a real interest in the history and fortunes of British organ building.

BIOS member Professor Matteo Malagoli of Reggio Emilia in Italy has recently been in touch to enquire if BIOS members can help him to identify the original builder of an English organ that he has acquired and is currently restoring to relocate to a church in Italy. The instrument was built c.1880 for Holton Hall in Oxfordshire but later installed in Quarry High Street Methodist Church in Headington, on the outskirts of Oxford. The church closed in 2007 and the organ had to be removed by a deadline date in order to allow for the refurbishment of the building to become what is now known as the 'Cornerstone Church'. Details of the organ can be found on NPOR Survey C00043 and the instrument can be seen in the photograph. As yet it has not proved possible to identify the original builder, but Professor Malagoli wonders



whether it might perhaps have been August Gern, known as the builder of a number of house organs. Professor Malagoli suggests this on several grounds, including the inclusion of the carving (there are two carved swans under the keyboards, reflecting the swans on the lake in Holton Park), the appearance in the specification of a Flautina (a stop often found on instruments by Gern), additional pipes for the mechanical octave extension on the Swell, and a number of French influences in the design (Gern had been a foreman with Cavallé-Coll).

Professor Malagoli would be pleased to hear from any BIOS member who can throw further light on the origins of the Holton Hall organ, or has comments on the possible attribution to Gern. Please contact him on matmalagoli@libero.it. If you do get in touch with him I would be grateful if you would also copy me in (chairman@bios.org.uk) as I would be interested to follow any developments.

Historic Organs at Risk Register - a progress report

Towards the end of 2013 Barrie Clark, then BIOS Heritage Officer, arranged a meeting in London with senior officials of English Heritage (EH; now re-named Historic England (HE)). The meeting had a number of objectives, one of the principal purposes being to register the concern of BIOS at the lack of protection afforded by the present secular listing system to the contents of a listed building, as opposed to its fabric and construction. BIOS also pointed out that there are frequently objects of great historic interest and heritage value, well worthy of protection, that are contained in buildings that are not listed.

At the meeting a strong recommendation was made to us by EH that BIOS should found its own Organs at Risk Register, mirroring their own Register, now called Heritage at Risk: Buildings. Since then Council has discussed the suggestion on several occasions and has encouraged its development. At the Council meeting this September, members spent some time discussing in detail the draft scheme that has now been drawn up for the implementation of a Register. The experience already gained from the buildings register by EH and HE seems to suggest that it has had two particular advantages. First, that when parishes or individuals discover their church is deemed to be 'at risk', it raises an increased awareness of the problem and in many, if not all, instances, fosters more of a determination to do something about it. Second, that when it comes to raising funds, the fact of being on the register reinforces the element of need and assists in the task of obtaining grants.

If in due course the scheme is given final approval by Council, it will become a further expansion of the NPOR, operating in a similar way as the present HOCS scheme. An appropriate red symbol on the relevant NPOR entry will indicate that that particular organ has been designated 'at risk'. In addition, a red box will contain a short statement giving the reason why the organ is considered to be at risk: it might for example say such reasons as 'building to be demolished', 'organ to be removed from church as part of re-ordering scheme', or 'badly damaged by water ingress through roof, following lead theft'. The box will also record the date on which the entry was posted on the site. The NPOR user will be able to search the register for 'organs at risk' by city, town or county, in the same way as currently applies for listed organs or those with an Historic Organ Certificate. The Register will also be accessible, by a link, through the BIOS Website, where it would have its own page as an addition to the current 'Resources' section.

As with the BIOS Listing Scheme, applications for an organ to go on the list will be accepted from any interested party. As the Register will be concerned about heritage,

only listed organs or those with an Historic Organ Certificate will be eligible for inclusion. Applications will be assessed by a panel which includes the BIOS Casework Officer and the Chairman of the Historic Organs Listing Committee, who will need to satisfy themselves on the element of risk as well as the nature of the organ itself. The list may include organs in the private sector as well as those in the public domain. However, the procedure will allow for the fact that, although the NPOR now contains details of over thirty thousand organs, it is by no means yet an exhaustive list. Special procedures will be put in place for a fast-track spot-listing procedure for any nominated organ which is not yet on the NPOR but which, on the initial assessment of the Panel, appears to be of listable quality.

Council has suggested some further work on the precise definitions of what constitutes being 'at risk', and also that the document is then submitted to Historic England for their comments and input, before the scheme comes back for final consideration.

Publicity

There has not as yet been a single response to the advertisements in the past few editions of the *Reporter* for a new BIOS Publicity Officer. Melanie Plumley has nobly carried on for some time now, for which we are extremely grateful, but recently she has quite rightly indicated to us that, having given in her notice, she cannot be expected to continue for ever. We are therefore soon going to reach the point where, if nobody can be found, Council will be forced to suspend any future publicity. Publicity is vital for any organisation that wishes to grow and prosper. Is there really no one out there who has the right talents and is willing to help us?

Alan Thurlow

FROM THE SECRETARY

BIOS Council met at the Diocesan Office, the Diocese in Europe on 26 September 2015. Eleven members of Council were present. John Norman (BIOS Webmaster) was also in attendance.

Council unanimously approved the appointment of Jeffrey Williams as HOCS Co-ordinator, in succession to Paul Joslin.

English Heritage (now Historic England) had suggested that BIOS establish an 'Organs at Risk' Register to mirror their 'Buildings at Risk' Register. Council considered in detail a draft document which set out an approach to eligibility, assessment and the content of entries on the Register, which would be made available on the NPOR Website (see the more detailed note from the Chairman on p. 79 of this *Reporter*).

BIOS collaborated with the IAO and RCO both on the first OrganFest event in 2014,

where the IAO were in the lead, and this year led by the RCO (which spanned most of 3 days). For 2016, organising the event fell to BIOS and suggestions were made as to possible length and locations.

Council heard that the result of the appeal for funds to support the annual cost of the NPOR had been very encouraging. However, only a proportion of the total represented a commitment to making ongoing annual payments, and further efforts will be needed to encourage donors to set up standing orders, however modest, to secure income streams in the longer-term.

The role of Publicity Officer was still not filled on a permanent basis and if a replacement cannot be found soon for Mel Plumley, Council might have to take a decision that there would be no more publicity until a person can be found to fulfil the role (please see advertisement below).

A number of venues were discussed as possible locations for a Day Conference in June 2016. Detailed planning continued for the 40th Anniversary Conference at Magdalene College, Cambridge (8 to 10 September 2016).

Council approved the appointment of Dr David Knight as Reviews Editor for JBIOS and the *Reporter* and noted that the Editor for JBIOS 40 was Nicholas Thistlethwaite and for JBIOS 41 was John Scott Whiteley. The Freeman Publication was progressing well and was expected to be ready for the 2016 Cambridge Conference.

Council approved the listing of 18 historic organs and referred one application back to the Committee for further consideration. Council accepted the recommendation of the Listing Committee that when appeals on Listing decisions are made the applicant should expect a charge to be made for a visit by two persons (a committee member and an independent organ builder) to inspect the instrument unless the applicant indicated that they did not wish a visit to take place (thus avoiding any liability for a charge) and were content for the Committee to decide their appeal on the basis of the further written representations.

Council noted the much improved position on the NPOR backlog, which was due, to a large extent, to the fact that the Manager had taken on some of the straightforward editing.

Council meets next on 23 January 2016.

Melvin Hughes

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 (tel: [REDACTED] email: secretary@bios.org.uk)

MEMBERSHIP MATTERS

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

Mr David Thornton BEd FRCO LRAM ARCM: [REDACTED]
[REDACTED]
[REDACTED]

Mr Stephen R Alliss: [REDACTED]
[REDACTED]

Mr Peter F Lutton MA ARCO ARCM: [REDACTED]
[REDACTED]

Mr Daniel Graber: [REDACTED]
[REDACTED]

Mr Michael Mappin: [REDACTED]
[REDACTED]

Fr John M Allen: [REDACTED]
[REDACTED]

Mr Tom Mohan MA FRCO: [REDACTED]
[REDACTED]

Mr Jory M Bennett: [REDACTED]
[REDACTED]

I am so sorry to have to advise the deaths of three members during the last quarter: Mr H David Watson of Norwich, who had been a member since 1998, Mr John Scott of New York, who joined in 1979, and Mr Martin Goetze of Nottinghamshire, a member since 1977.

At the end of July, I wrote to those members who had not up-dated their Standing Orders, and who were paying the new 2015 subscription at the old rates. I'm really grateful for the encouraging response to this letter, and to those members who have remitted arrears, revised their Standing Orders, and have put their BIOS house in order! Thank you all.

Because some members do not use the Standing Order system, but prefer to pay by cheque, BACS transfer to the BIOS bank account, or PayPal through the website, we still have a substantial number of overdue subscriptions for this 2015 subscription year. These subs are nominally due on January 1st but, in reality, it's often October and beyond when some have been paid in the past! You can imagine the problems that this can cause with the membership account, when a significant number of members are overdue. Now that BIOS Journal 39 has been mailed, I would particularly ask that members who haven't paid their 2015 sub look to sending it straight away, before the need for a reminder letter, and the subsequent costs to BIOS from that. If you're unsure about anything, please don't hesitate to contact me; I'm not the BIOS Rottweiler, just another member trying to do his best to keep costs down for our Registered Charity!

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 26 September 2015.

| Location | Builder(s) and Date | Comment | Grade |
|--|--|---|---|
| St Luke, Bramham Road, Clifford, West Yorkshire, LS23 6SL | J J Binns, c1887 (IIP/14), some later alterations | An important early example of this builder's work | II |
| All Saints Church, Killigrew Street, Falmouth, Cornwall TR11 3PY | Hele & Co, 1894; tonal scheme completed by Speechly, 1926; overhauled Roger Yates, 1950; further changes by Lance Foy, 1990 (IIP/33) | Case by Edward Sedding | II for the case with special note of the remaining Barker Lever mechanism |
| All Saints , Hundon, Suffolk, CO10 8ED | Wadsworth & Bro, Manchester 1899. (IIP/23) | Built for Mr C J Revell, Norman Tower, Elgin. Moved to Hundon church by Wadsworth in 1916 | II |
| All Saints, Little Horton Green, Horton, West Yorkshire, BD5 0NG | Hedgeland in 1865, re-actioned with pneumatic action by Binns in 1892. (IIP/28) | Unusual case with ironwork by Skidmore, and retains almost all its original Hedgeland pipework | II |
| Liverpool Cathedral, St James' Mount, Liverpool, L1 7AZ | Henry Willis & Sons, 1923-26 & 1960; David Wells 1989, 1997 and 2007 (VP/152) | Cases of great significance, and interior action and pipework which remain substantially as originally conceived, despite additions and alterations | I for the cases; II* for the interior |
| The Town Hall, Albert Square, Manchester, M60 2LA | Cavaillé-Coll, 1877; rebuilt by Cavaillé-Coll as a 4 manual, 1893 and by Lewis & Co, 1912 with new console and action by Jardine, 1970 (IIIP/65) | Alfred Waterhouse case and the surviving Cavaillé-Coll soundboards, expression boxes and reservoirs and pipework | I for the case and surviving Cavaillé-Coll material |

| | | | |
|---|---|---|-----|
| Parish Church of St Tysilio & St Mary, Meifod, Powys, SY22 6BX | John Gray c1840 with additions by Gray & Davison (IIP/14) | Built for an unknown building in the London area and moved here in mid 19th century | II* |
| St John the Baptist Cathedral (RC), Unthank Road, Norwich, Norfolk, NR2 2PA | James Scott, West Tofts (c1865) with some later changes by N&B (IIP/15) | An important survival of the work of a provincial builder | II |
| St Andrew's Church, Main Road, Owslebury, SO21 1LU | Hill & Son 1864 (IP/7) | Installed in Owslebury in 2014 | II* |
| St Benet's Hall, 38 St Giles, Oxford, OX33 1BG | Charles Crole c1780 (I/4) One manual bureau organ | Important example of a bureau organ restored to original condition | I |
| St Matthew's Church of the Nazarene Gordon Street, Paisley, PA1 1XL | Norman & Beard, 1907 (IIP/27). Art Nouveau case by W D McLennan | An unusually large example of a Norman & Beard 2 manual organ still in original condition with a distinctive case | I |
| St Clement, Ordsall, Groves Avenue, Salford, M5 3QW | Willis, 1886, some later changes (IIP/17) | A fine example of this builder's work | II* |
| St. James' Parish Church, The Green Rawcliffe, Goole, DN14 8QE | Brindley & Co, Sheffield, 1865 (IIP/11) | In substantially unaltered condition | II* |
| Emmanuel Parish Church, Cambridge Road, Southport, PR9 9PR | Harrison & Harrison, 1914; rebuilt by Rushworth & Dreaper, 2000 (IIIP/34) | Substantially an intact instrument even though changes have been made | II* |
| St Mary the Virgin, Church Street, Steeple Ashton, Wiltshire, BA14 6EW | Bryceson, 1875 with changes by Percy Daniel, 1956 (IIIP/28) | Probably the largest surviving example of Bryceson's work | II |
| St Michael's Church (RC), Bishopswood Road, Tadley, Hants, RG26 4HG | Walker, 1866 (I/5) | May originally have been a barrel organ | II |
| St John's, Weymouth, Greenhill, end of Dorchester Road, Weymouth, Dorset, DT4 7SS | Harrison & Harrison, 1927 (IIP/20) | Fine example of an unaltered small organ by this firm, still retaining the original tubular-pneumatic action | II* |
| Private Residence, 20 Braxton House, Winnall Manor Road, Winchester, SO23 0LX | Hill & Co practice chamber organ, c.1842-47 (IP/2) | A rare example of a practice chamber organ produced by this firm | II* |

Future Submission Dates:

Tuesday 1 December 2015 for Meeting of Listing Committee to be held on 12 January 2016
 Tuesday 15 March 2016 for Meeting of Listing Committee to be held on 26 April 2016

MEETING REPORTS

27th June 2015, John Nicholson, organ builder (1815-1895)

The organ builder John Nicholson has one sentence in Bicknell's *History of the English Organ*. Is this fair, unjust neglect or just a reflection on the state of Nicholson research toward the end of the last century? Nicholson's substantial three-manual organ in All Saints, Castlefields, Shrewsbury is the largest of his surviving instruments and gives an insight into the tonal and mechanical world he inhabited.

Dr Berrow planned this interesting and worthwhile study day and gave the opening paper: John Nicholson, an appreciation. Nineteen members of the Nicholson family were organ builders, and, to avoid competing with each other they moved around the county to set up in business. John moved to Worcester and established himself around 1840. His early work included instruments with mixed manual and pedal compasses, not unusual at the time, by choice – not ignorance of contemporary developments. His work with existing instruments, such as Worcester, St Swithun and at Ombersley reveals a respect for historic instruments. He worked for Lord Dudley at Witley Court in 1857, after which the influence of Ouseley starts to appear.

Winning the contract for Manchester Cathedral in the 1850s was an indicator of Nicholson's success, that the organ was replaced ten years later by an unsuccessful organ by Hill is not an indication of a poor organ – its true glory now evident in Portsmouth Cathedral. Age was against him being chosen for the nave organ at Worcester, losing to Hill and paving the way for the Hope-Jones rebuild 22 years later.

Ouseley's role in the commissioning of the All Saints organ, was explored by Jim Berrow and the influence of the college Ouseley founded in Tenbury by Roger Judd. Ouseley's activities as an adviser and his influence through the college were lasting and far reaching, with students holding prestigious cathedral and university posts and gaining international reputations as composers, with both John Stainer and Jonathan Harvey among its alumni. Judd was the last Director of Music at the college before it closed. All Saints has a Barker lever to the Great organ. Gerry Sumner gave a lucid and well-illustrated presentation of the development of the Barker Lever, using new drawings to show the first designs, their weaknesses and subsequent evolution into a reliable mechanism. Although Hill took a serious interest in this action before Barker left for France, it is a French patent of 1839 that records the details of the successful action. The action was popular in France, where it enjoys a high survival rate. There are many variants of the design, with Cavaillé-Coll using eight different ones. The survival rate in England low. This makes the Nicholson example in Shrewsbury particularly significant.

The demonstration of the organ by Richard Hobson, and the closing recital by Roger Judd both revealed an organ of great character with well-integrated choruses, clarity in the inner voices and a good cantabile. Roger's well-chosen programme included compositions contemporary with the organ, and by composers linked with Ouseley. For an encore he played BWV 565. This popular toccata and fugue was much recorded in the first half of the twentieth century. Intentionally or not hearing it played in a style of the era of the organ revealed that the unrestored sound of the organ has a quality of another age – and a quality that should be carefully guarded when the organ receives a long-overdue restoration.

David S Knight

5th September 2015, A Day with Father Willis

Given Henry Willis's position as one of the most significant nineteenth century organ builders it is surprising that we still don't have a full length scholarly study of his life and work. Nicholas Thistlethwaite brought modern scholarship and research to bear on Willis's early style and influences in *The Making of the Victorian Organ*, but there is much still to be told both biographically and about the later organs. Dr Thistlethwaite ends his study with a description and assessment of the instrument in the Union Chapel, Islington, completed in 1878, and it was here that about 30 members met on the morning of September 6th to hear about the recent restoration of the instrument. Our thanks are due to Janet Gilbert who has overseen the many facets of the organ project (funded by the Heritage Lottery) who made our visit possible, and she welcomed the delegates with an account of this remarkable building, its history and current use. Mark Venning, Chairman of Harrison and Harrison who undertook the restoration work arranged for Duncan Matthews and Andrew Scott to give detailed illustrated talks on the mechanical and tonal restoration of the organ, and William Whitehead demonstrated the organ and gave a brilliant closing recital of music by Mendelssohn, Stanford, Parry, Best, Wesley and Dupré, and pieces from the Orgelbüchlein Project, part of which was blown by the original hydraulic engines which have also been restored, and which were viewed in action via CCTV.

For the afternoon session we moved a few miles west to the Priory of St Dominic, Southampton Row, Haverstock Hill where we were welcomed by the organist Martin Stacey. He introduced and demonstrated the organ, completed by Father Willis in 1883, before Bruce Buchanan, who is currently researching Willis's life and work, gave a talk on his recent discoveries. Bruce has been able to continue work begun by the late Stephen Bicknell and we look forward to further publication of what promises to be fascinating material in due course. The afternoon ended with a comprehensive recital on the St Dominic's instrument by Martin Stacey to whom

thanks must go for arranging our visit and providing refreshments.

The two instruments, completed within a few years of each other at a time when Henry Willis was at the height of his powers as a progressive organ builder both tonally and mechanically, have much in common, but differ in a number of ways. The Union Chapel organ, sited behind the central pulpit in a non-conformist church with a reputation for vigorous congregational singing speaks boldly with higher pressures for Great, Swell and Pedal reeds, a progressive layout involving Barker, tubular and mechanical actions and more orchestral colour. St Dominic's Priory, positioned at the east end of the north aisle in a huge gothic church seems more old fashioned with a traditional layout, tracker action assisted by a Great Barker lever, an unenclosed Choir celeste and Swell reeds on the flue pressure. However, both are magnificent musical instruments of international importance which deserve to be heard by a wide audience.

RH

18th – 20th September, OrganFest 2015

The first OrganFest was held in Birmingham last year to mark significant anniversaries of the Birmingham Organists' Association, the Royal College of Organists and the British Organ Archive. BIOS, the IAO and the RCO collaborated in arranging a weekend of events. Subsequently it was agreed that the event should continue annually, and that the coming together of the three most significant national organisations concerned with the pipe organ in an annual event was something to be encouraged and supported.

This year's event was once again held in Birmingham, masterminded by Simon Williams on behalf of the RCO, with further input from BIOS and the IAO. The event began on the Friday evening with a concert of Cathedral Music (mostly) given by the Choir and Organists of Birmingham (St Philip's) Cathedral at St Chad's Metropolitan Cathedral, with music by Bairstow, Burgon, Dvorak, Haydn, Huxley, Josquin, Mendelssohn, Moore, Schütz and S S Wesley. Saturday was taken up largely with the RCO Organ Forum held in the new Bramall Music Building at the University of Birmingham. Musica Poetica: a celebration of the music of Nicolaus Bruhn in the 350th anniversary of his birth was a fascinating day of talks on and around the music of the North German school before Bach and, in particular, the influence of Italian music on the style. University Organist Henry Fairs lectured and played at the beginning and end of the day, assisted by Nicholas Wearne, and there was an important illustrated lecture by Lorenzo Ghielmi on Stylus Fantasticus in the two E minor preludia by Bruhns. Thomas Wilkinson from St Andrew's University gave two lectures on choral music before Bach, and the influence of Bruhns on JSB. The new organ by Garnier in the Elgar Concert Hall was ideal for all this music, and

Henry Fairs's closing recital of J S Bach and Bruhns was music making of great integrity and style. This was a fascinating and high quality day of study at the highest level – one can only regret that attendance was comparatively small.

I was unable to attend the remaining events of OrganFest 2015, but the weekend continued with a recital at Broadway United Reformed Church, Walsall in the evening, Choral Solemn Mass at St Chad's Cathedral on Sunday morning, and Richard Hills in Concert on Sunday afternoon on the Compton Theatre Organ at Fentham Hall, Hampton in Arden.

RH

NEWS FROM MEMBERS

Our President, *Peter Williams* writes that he has now completed his revised and much-enlarged book for Cambridge University Press on the life and works of Johann Sebastian Bach. All the music is now surveyed and emphasizes Bach as a virtuoso organist, organ-expert, keyboard-composer and teacher, thus giving quite a different emphasis from recent studies of his vocal music. *Bach. A musical Biography* is now in production, to be published in a few months' time.

Philip Wells has recently completed his monograph on the William Gray chamber organ of 1804 which once stood in Berkeley Castle. It was built for Frederick Augustus, 5th Earl of Berkeley and Mary Cole, Countess of Berkeley and stood in the Castle 'Musick Room' which new research has shown is now part of the Private Apartments. It was played by Charles Wesley Jnr, in Gray's London workshop, and William Mutlow, organist of Gloucester Cathedral, in Berkeley Castle in 1807 for a visit by the Prince of Wales. Associated events touched on in the booklet include concerts in the Great Hall together with musicians taking part including C H Lloyd and Hubert Parry. This is believed to be the first attempt to document the history of an instrument that remained within the Castle for nearly 120 years, before it became unfashionable, was moved, 'improved' and finally disposed of to Liddiatt and Sons, the local organ builders. It is now in St Anne's Church, Cwmffirwd, Carmarthenshire. Proceeds from sales will directly support the work of the Friends of Berkeley Castle (FoBC), part of the Berkeley Castle Charitable Trust.

Booklet format. A5, 40 pages, fully illustrated. Price: £5.00, or £6.00 by post from: Philip J. Wells, 80 Lantern Close, Berkeley, Gloucestershire. GL13 9DE

John Rowntree reports that Nicholson's work on the 1865 Hill organ in St John's, Hyde Park, is now complete and the opening recital will be given by James O'Donnell on 21st November at 7.30 pm. It will include the first performance of

Ulalume by Tom Floyd.

The 2016 Calendar *Star Organs of Britain* will shortly be available from **Andrew Hayden**. Thirteen colourful photographs of organs grace the A3 pages and the calendar can be ordered now for delivery in November. Payment by Paypal or Card. Price (including postage) UK £19.25, Overseas £21.00 from: Andrew Hayden, www.starorgansofbritain.co.uk or by post from [REDACTED]

MEMBER'S LETTER

PAISLEY: St MATTHEW (*see p. 84 for Historic Organ listing*)

The front cover of the July 2015 *Reporter* shows the Art Nouveau organ case of St Matthew's, Paisley. The architect, W D McLennan, was a leading light in the Paisley architectural scene at the turn of 19th/20th century when the town was wealthy and successful – and proudly independent of Glasgow, only a few miles to the east. He was a near-contemporary of Charles Rennie Mackintosh and they almost certainly knew each other although their personalities were very different (McLennan was a retiring bachelor whereas Mackintosh was highly extrovert). McLennan espoused the Art Nouveau style introduced to Scotland by Mackintosh and several of his buildings are marvellous examples of it. Had his tower and steeple at St Matthew's been built (he designed the church for the congregation of which he was a member) – it was daring in both outline and structure – this church would almost certainly have been regarded as 'the' Art Nouveau church in the British Isles. As it is, the remarkable window tracery and the superb woodwork and metalwork are of the greatest interest.

The organ was built in 1907 by Norman & Beard and was an unusually large example of their 2-manual organs of the time, with 27 stops. The firm took considerable trouble over it; Herbert Norman went up to Paisley to superintend the installation and carry out the final voicing - perhaps the church had agreed to the instrument's being used for demonstration purposes for future clients. Hill Norman & Beard did work in 1924 (which possibly included the addition of the two stops left prepared-for in 1907) and overhauled the organ in 1948.

In 1988 the Church of Scotland congregation was dissolved (perhaps in part because of the proximity of Paisley Abbey) and the building was sold to the Church of the Nazarene which continues to work hard to keep it in good order. The organ is still extant but David Stewart (who has helped with background information) and I have no knowledge of its current condition.

Colin Menzies

THE CHAYRE ORGAN REVISITED

RICHARD E OVERILL

During background research in preparation for a lecture-recital on the English voluntary for double organ, Bernard Edmonds's article 'The Chayre Organ: an Episode'¹ was revisited. The author speculates on the possible origin and meaning of the seventeenth century term, variously spelled 'Chare', 'Chaire', 'Chayre', 'Cher', 'Chere', 'Chear', 'Cheire', 'Chire' or 'Chaior'. Edmonds correctly points out that it has nothing to do with 'Choir', which is a mid-eighteenth century mis-transcription of 'Chair' and which was in any case usually written 'Quire', 'Quier', 'Quyre' or 'Quyer' in seventeenth century England. The first and last documented uses of 'Chayre' and its variants appear to date from 1605-6 (King's College, Cambridge) and 1738 (Doncaster parish church) respectively, where the first documented use of "Choir or Quoir Organ" also occurs. Edmonds also correctly shows that 'Chayre' has nothing to do with 'chair' in the sense of the organist's seat, bench, form or stool.

Instead, he suggests that the term 'Chayre' and its variants is a reference to the utilitarian nature of the instrument – as evinced by the words 'char' and 'chore' – the instrument to which one turns to perform everyday tasks. It should be mentioned here that this interpretation had already been proposed by William Sumner in *The Organ: Its Evolution, Principles of Construction and Use*² which was unfortunately not cited or otherwise acknowledged in Edmonds's article.

However, in *The History of the English Organ*³ Stephen Bicknell draws attention to 'the French connection' of this term: the contract for the Loys Gaudet (Gondet) organ in Saint-Michel, Bordeaux in 1510 refers to 'la cheière de devant là où sera l'organiste, où il y aura ung jeu d'orgue qui sera une chose singulière'^{4, 5} which Fenner Douglass⁴ takes to be an indication of a 'positif à dos'. Similarly, the reference to 'La Cheyère' with five registers in the 1515 specification of the Charles Waghers (Waquet) organ in the convent of Saint-Jean, Valenciennes^{6, 7} also suggests a Franco-Flemish Rugpositiv arrangement.⁷

Nevertheless, the original meaning of 'Cheyère' or 'Cheière' in sixteenth century French has remained elusive. In fact, one meaning of the modern French word 'Chaire', of which 'Cheyère' and 'Cheière' are earlier variants, is: 'tribune dans une église, dans un temple, destinée à la prédication'⁸ (i.e. a raised pulpit). Similarly, we note that one mid-seventeenth century meaning of the English word 'chair' is a pulpit: 'not performed by mounting twice into the chair with a formal preachment' – Milton, *Tenure of Kings and Magistrates*, 1649, p.14.⁹ And in James Boeringer's annotated edition of the Sperling notebooks and drawings,¹⁰ at Worcester Cathedral: 'after the Restoration, in 1660, a "pulpit organ" was mended'. This probably refers to the Chayre organ of the 1613 Thomas Dallam instrument. But what could be the link between a pulpit and a French or English Chayre organ? We suggest that both were of comparable dimensions, elevated and overhanging.

This suggestion is supported by artists' illustrations and early photographs of

essentially original seventeenth century English Chayre organ cases (e.g. Trinity, Emmanuel and Pembroke Colleges Cambridge, St Paul's Cathedral north case, Eton College, Gloucester, Exeter and Worcester cathedrals).^{3, 11} However, there are also exceptions to this disposition and two such illustrative examples may suffice here. From the 1609 contract with Thomas Dallam to rebuild the organ of St George's Chapel, Windsor: 'the said whole Instrument Consistinge of a greate Organ and a Chayre portative';¹² clearly, the 'Chayre portative' could be carried to whatever location was most convenient. In the 1684 Bernard Smith organ for the Temple Church, London, the Chair organ was situated within the main case, and: 'the pipes of the Great and Choir [sic] organs stood upon the same sound board',¹³ as indeed was also the situation with its competitor by Renatus Harris.¹⁴ The issue of internal versus external Chaire organs has also been considered by Susi Lady Jeans.¹⁵ While noting John Brennan's mention of a possible Catalan link via 'Cadireta' ('small chair'),¹⁶ the evidence presented here suggests that in the hundred years since its documented use in early sixteenth century France, its original association with the 'positif à dos' and its external resemblance to a pulpit had become generally obscure, *pace* Sperling on Worcester, and as a consequence the term 'Chayre' became associated with 'char' and 'chore' in seventeenth century England so as to refer to any small organ with a utilitarian function, as proposed by Sumner,² and subsequently by Edmonds.¹

By way of a *post scriptum*, it may be remarked that attribution of anonymous English voluntaries or verses for double organ may be assisted by the observation that a variety of conventions were employed by different composers to denote the two manuals. A table of these various usages is given below.

Comparison of manual indications for C17 double organ voluntaries / verses

| | | |
|------------------------|----------------|---|
| O Gibbons / B Cosyn | Gt. | Ch. |
| J Hingeston | Great | Lit, Litt, Little |
| R Portman | Double | Single |
| J Lugge | Double | Single |
| M Locke | Great | Chair |
| C Gibbons (Oxford MSs) | Basse, D | Litt, S |
| C Gibbons (London MSs) | Double | Single |
| H Purcell | Great | Chaire, Chare, Chire, Little, Single |
| J Blow | Great | Little |
| W Croft | Loud, L O, G O | Soft, S O, 2 D |

The late seventeenth century, untitled, anonymous voluntary in D minor for double organ is known only from Lbl Add.31446, ff.16–17v., 'George Holmes, his Book, 1698 at my Lord Bishop of Durham's'. It was firmly attributed to John Blow by both

John E West¹⁷ and Ralph Downes,¹⁸ but was subsequently more tentatively assigned to either Matthew Locke or John Blow by Watkins Shaw,¹⁹ primarily on stylistic grounds, while Robin Langley²⁰ has tacitly implicated Henry Purcell by analogy with bb.25–28 of 'A Verse to play after Prayer' in Lbl Add.31403, f.66r.²¹ This voluntary, which may also be the earliest English *pièce croisée*, employs the manual designations 'Double' and 'Single' throughout, so using that sole criterion the candidates are Richard Portman, John Luge and Christopher Gibbons. Applying stylistic criteria to this shortlist prompts the suggestion that Christopher Gibbons is the most likely composer.

Following the submission of this article in December 2014 the author became aware of a paper scheduled to appear in the August 2015 volume of the BIOS Journal²² which presents an alternative perspective on this topic; here, 'chair' is derived from Old French 'chiere' or 'chere' meaning face or front, denoting the forwards aspect of an organ.

It is a pleasure to acknowledge the insightful suggestions of Christopher Stemberge which prompted the author to pursue this investigation.

Richard E Overill is a Senior Lecturer in Informatics at King's College London.

Notes

- ¹ Bernard Edmonds, 'The Chayre Organ: an Episode', BIOS Journal, Vol.4 (1980) pp.19–33
- ² William L Sumner, *The Organ: Its Evolution, Principles of Construction and Use*, 3rd ed., 1962, pp.162–3
- ³ Stephen Bicknell, *The History of the English Organ*, Cambridge, 1996, p.61
- ⁴ Fenner Douglass, *The Language of the Classical French Organ*, 2nd ed., Yale University Press, 1995, pp.26–27, fn.16
- ⁵ Norbert Dufourcq, *Esquisse d'une Histoire de l'Orgue en France du XIII à XVIII Siècle*, Paris, 1935; *Le Livre de l'Orgue Français 1589–1789*, Vol.1, Paris, 1971, pp.76–80
- ⁶ Maarten A Vente, *Proeve van een repertorium van de archivalia betreffende hebbende op het Nederlandse Orgel en zijn makers tot omstreeks 1630*, Bruxelles: Palais des Académies, 1956, p.156; *Die Brabanter Orgel*, 2nd ed., Amsterdam, 1963, p.29
- ⁷ Barbara Owen, *The Registration of Baroque Organ Music*, Indiana University Press, 1997, pp.8–9
- ⁸ Chaire, Larousse French Dictionary:
<http://www.larousse.com/en/dictionaries/french/chaire/14453?q=chaire#14320>; see also: *Dictionnaire de l'Académie française*, 1st ed. (1694): “On prend figur. Chaire, pour la fonction du Predicateur. Il a de grands talents pour la chaire. l'eloquence de la chaire est bien differente de celle du barreau. on luy a donné la chaire d'une telle Paroisse. On appelle fig. la chaire du Predicateur, La chaire de verité”; Jean Nicot, *Le Thresor de la langue francoyse, tant ancienne que moderne* (1606): “Chaire de prescheur, Conscio, Suggestus”, the ARTFL Project, *Dictionnaires d'autrefois*: <https://artfl-project.uchicago.edu/content/dictionnaires-dautrefois>
- ⁹ Oxford English Dictionary, chair, #5:
<http://www.oed.com/view/Entry/30215?result=1&rskey=wy4UHa&n>
- ¹⁰ James Boeringer, *Organa Britannica*: Vol.3: Organs in Great Britain, 1660–1860: A

Complete Edition of the Sperling Notebooks and Drawings in the Library of the Royal College of Organists (1989), p.313

- ¹¹ Andrew Freeman and John Rowntree, *Father Smith*, Oxford, 1977
- ¹² William L Sumner, *The Organs and Organists of St. George's Chapel, Windsor, The Organ*, Vol.45, No.180 (April 1966) pp.145–155
- ¹³ Edmund Macrory, *A few notes on the Temple Organ, London, 1861*, p.36
- ¹⁴ Dominic Gwynn, 'Wondrous Machine': the Organ that Purcell knew, Pts. I & II, *Organists Review* (1995) pp.197–204 & 263–265
- ¹⁵ Susi Jeans, *The English Chaire Organ from its Origins to the Civil War, The Organ*, Vol.65, No.256 (April 1986) pp.49–55
- ¹⁶ John Brennan, *Settle for a Chayre, The Organbuilder*, Vol.12 (October 1994) pp.20–21
- ¹⁷ John E West (ed.), *Old English Organ Music*, No.14, Novello & Co. (c.1904)
- ¹⁸ Ralph Downes, *Dr Blow's Toccata for 'Double Organ'*, *Musical Times*, Vol.78, No.1134 (August 1937) p.742
- ¹⁹ Watkins Shaw (ed.), *Early English Organ Music*, No.4, Novello & Co. (1960)
- ²⁰ Robin Langley (ed.), *Early English Organ Music*, Vol.2, Oxford University Press (1986)
- ²¹ Robin Langley (ed.), *Organ Music in Restoration England*, Oxford University Press (1981)
- ²² Paul Binski, *The origin of the term Chair Organ*, *BIOS Journal*, Vol.39 (2015) pp.180-182

Last year we celebrated the 60th anniversary of the Royal Festival Hall organ, an instrument which changed the whole outlook of British organ builders. This year another organ, equally revolutionary in this country, has its 50th birthday. James Dalton, who was organist of Queen's College, Oxford from 1957 to 1995, writes below of his commissioning of the organ and some others in Oxford and beyond in the following years.

FIFTY YEARS ON

JAMES DALTON

Should organists design organs? Or are such matters best left to architects, PCCs, administrators of colleges and concert halls, even organ builders? A walk round Oxford will reveal strengths and weaknesses in case design of every instrument, while tonal characteristics vary in their success between builder, player, location and music played. I would like to avoid 'style', difficult to explain, and concentrate on tonal quality.

The organ in Queen's was fairly inconspicuous until the mid-nineteenth century, when, under the influence of the Revd L G Hayne, a start was made on what eventually became a four manual organ of 73 stops by J W Walker. This instrument was rebuilt by Rushworth & Dreaper in 1931 and survived until 1965 when the present organ was installed. This has survived these fifty years, is in very good condition and, as far as I know, there is no wish to make alterations. My recollection goes back to the time when the project was being considered, and what

the college decided it wanted to do. Of course money was a critical factor, but one that challenged: to find a good solution within a fixed budget. Another was visual appearance, especially as previous instruments had largely obliterated the design of the west wall with its pilasters and central cartouche. And music; did we want an organ in a definite musical style, or one with flexibility and versatility? My aim at this stage was to consider what we wanted the organ to do: to be suitable for college services, for teaching, and for concert and recital performance.

Sooner or later all organists come to Bach, and his influence could be strong. So one sees the organ case with the manual divisions in the centre and pedal towers separately on either side, very much influenced by the wonderful north European baroque organs. Then on the inside there are choruses up to Mixture on both manuals and the pedal, causing Mr Zachariassen of Marcussen to remark that it was an organ of Principals. Well, yes, but there are quite a few flutes: Gedeckt 16', Rohrflute 8' on the Great, Gedeckt 8', Rohrflute 4', Gemshorn 2', Quint $1\frac{1}{3}$ ' on the Brustwerk and, what caused Dirk Flentrop to say 'it is much more flutey than we make it', Sesquialtera $2\frac{2}{3}$ ' $1\frac{3}{5}$ '.

One could say that for this organ I was my own adviser. Advisers can be very valuable, and there are crucial considerations between organist, adviser and organ builder which must be resolved. At Queen's these were satisfactorily resolved, even to the extent of arranging agreeable accommodation for the organ builders. In another case, at St John the Evangelist, Oxford (1978), now part of St Stephen's House, I proposed removing the rubbishy bits of organ on the screen, restoring the Bodley organ case and having a small mechanical action organ, something that was agreed at an interrogation in the final plenary session of the Cowley Fathers.

St Mary's Putney (1981) came about through the Vicar, an old friend, jumping out of the queue for the London coach at the Queen's stop and raising the subject – his church had been wrecked by an arsonist, and he had insurance money. We discussed possibilities with the organists, and when eventually I asked whether there was a preferred organ builder who they would like, and they replied 'Marcussen', I could confidently withdraw from further involvement – this was ideal.

At St Mary the Virgin, Oxford, (1987) where I was not the adviser, but the university watchdog, the Vicar had left to become a Roman Catholic, the curate moved to a theological seminary, the organist to a teaching post, and the adviser to an administrative position in Glasgow. This did involve some work, and one had to deal with the church, the university, the organist and the organ builder, but with the church expressing a wish for Metzler - which included collaboration with Bernard Edskes over the case design – one need not have worried.

Who should design organs? Readers are invited to express their views in Letters to the Editor.

REVIEWS

The Britannic organ Vol 7, Die Welte-Philharmonice-Orgel im Museum für Musikautomaten Seewen, Switzerland, (OEHMS Classics, OC846, 2CDs, 2013)
Franz Joseph Breitenbach, Paul Hindermann, Karl Matthaehi. Jakob Nater Organists; Music by Bossi, Wagner, Gigout, Lorenz, Mailly, Saint-Saens, Franck, Reger, Sweelinck, Scheidt, Dubois, Guilmant.

The Britannic organ series has now reached Volume 10. This review is intended to bring attention to the series, as much as the particular disc in the title.

The Welte-Philharmonie organ in the Museum for Musikautomaten, Seewen, Switzerland is believed to be the organ built between 1912-14 for the Britannic, sister ship of the Titanic, but never installed on board. The instrument was restored during 2006 and during its restoration stamps bearing the name 'Britanik' were found within the instrument and it was also established that the instrument was entirely the work of the Welte company, which had been paid for additions to the instrument in 1920 and 1937. BIOS members may recall a visit to the Welte organ in Salomons, Tunbridge Wells, in October 2007.

The Seewen Museum has 1,230 master rolls for the instrument and, alongside these an original Welte recording mechanism. Having the recording mechanism is perhaps the key to understanding what it is that is on the rolls, and therefore how to use them to achieve an 'authentic' performance of the surviving rolls through the restored Welte organ. The recording mechanism used a pencil to draw on a paper roll an indication of each note and stop used by the organist performing at the console of the Welte recording organ. From this a master roll was cut – with the possibility to make edits or insert additional details of interpretation.

Funding from the Swiss National Science Foundation has enabled the rolls to be digitally scanned, allowing research without risk of damaging the original master rolls. One outcome of this funding is the CD series The Britannic organ, making readily available faithful realisations of the original Welte rolls.

Readers of this review will have realised by now that there are at least two significant opportunities for intervention before the present-day listener hears the results of the marks on paper made by the performing organist at the Welte console. First when the roll was cut and second when the digital copy was made. Does it produce a musically interesting result?

The discs contain performances of mainstream repertoire, alongside some pieces no longer regularly performed. They are musically convincing and bear comparison with electrical recordings of the era. This consistent stylistic approach common to mechanical recordings and 'live' ones gives confidence that the Welte system produces musically useful results for understanding performance practice. The recorded sound does not enjoy the acoustic of a large and resonant room but this is rarely captured in early electrical recordings. Using a recording for absolute values may be misguided since so much of a performance is about the manipulation of time and articulation within the performance. Nevertheless these reconstructed roll performances are clearly useful for this purpose. The choice of when to use the glockenspiel stop may surprise a modern listener, but would have brought back the attention of any passengers on the ship Britannia, had the organ ever been installed on her.

For further information visit <http://www.davidrumsey.ch/> and http://www.bundesmuseen.ch/musikautomaten/britannic_organ/index.html?lang=en

David S Knight

Froberger: Keyboard and organ and works from copied sources volume V, part 2 Editor: Siegbert Rampe Published by: Bärenreiter BA9212. £41.50

Volume V of Johann-Jakob Froberger's keyboard works is in two parts. Part 1 contained Toccatas, and part 2 presents his polyphonic works. The main section of this volume contains 21 works determined to be authentic. Three are published here for the first time, ten are variants and eight were included in Howard Schott's edition for Heugel. A two-voice Fantasia deemed inauthentic is included as are two extracts from the Capriccio in F, considered to be spurious arrangements. Some 23 sources have been consulted, enabling new readings of eleven pieces from the autograph volumes and a few corrections required to volume one, to be included. The severe style of the Fugas/Ricercars contrasts well with the lighter air of the Capricci.

The three pieces published here for the first time are the Fuga in F, FbWV415, and the Fuga in d FbWV416, its subject being the chromatic fourth. Both feature longer note values, with 414 including quavers, and are in C time throughout. The third piece is the Capriccio in e FbWV519, a four-section work of 129 bars

The pieces previously published in Schott's edition are the Fantasia in G FbWV 207, the Fugas in C FbWB413, and in d FbWV414, all reflecting a more severe approach, with the lighter style including note values down to demisemiquavers, and five Capriccios (FbWV509, 510, 512, 513, and 518) all representing the generally less rigidly contrapuntal approach. These are fine multi-sectional works which make considerable demands on the player.

Four of the nine pieces which are extracts from longer works are included amongst the set of 56 versets attributed to Wolfgang Ebner, Froberger's colleague in Vienna, (FbWV502a, 504a, 509a and 519a). FbWV512a was possibly prepared by Pachelbel and appears here for the first time, FbWV509b and 510a were included in this short form in the Mainz print of 1695, FbWV307 is largely identical to the closing section of the Toccata FbWV119 but has been given a separate catalogue number because of the difference in the ending, FbWV505a is a half-note value version of the Capriccio in g FbWV505.

Variant readings are incorporated into the musical text. They are worthy of careful study since they reflect the many possibilities of rhythmic and pitch differences, including application (or not) of accidentals which may have featured in a contemporary performance. The introduction to this volume (in German and English) provides information on only the new sources that have been consulted for the volume at hand, thus necessitating the purchase of earlier volumes for the player who wishes to have the fullest information possible. There is a detailed description of most of the pieces included in this volume and also a full critical commentary on each piece, which gives source details and variant readings, in German only. Several pages of facsimiles are included. The introductory section on scope and outline of the new edition published in volume V.1 has not been repeated.

A feature of the Gottlieb Muffat MS copy of the toccatas and contrapuntal works that has a most important bearing on performance practice is the addition of elaborate ornamentation. Muffat's own comprehensive table of performance of these ornaments is included in each volume, but a discussion of the transition from the main note start for the trill to the upper note start required by Muffat is most regrettably not discussed in the preface. His table of ornaments is reproduced only in part 1.

Volume V.2 contains 70 pages in the music section, with a further five pages of doubtful arrangements, but the quality of the ten substantial pieces plus the short fuga within its covers is uniformly high. Those players who already have the Heugel edition will need to consider paying out for just three previously unpublished pieces, and also many players may feel little inclination to have all the variants, both in the form of textual additions, and also as the stand-alone works. For the professional recitalist and teacher and the keenly interested non-professional, comparison of variants will offer invaluable information about how Froberger's

contemporaries may have performed his pieces. They should take their place in concerts as well as in church services. Not easy to play stylishly, a thorough knowledge of performance practice is an essential and indispensable pre-requisite to an informed rendition, but the pleasure obtained by both performer and listener will repay the time spent in learning them many times over and will restore Froberger to his rightful position as one of the most innovative and influential keyboard composers of all time.

John Collins

FUTURE MEETINGS

THE RICHARD BRIDGE ORGAN (1735) IN CHRIST CHURCH SPITALFIELDS, LONDON

Study Day
Saturday 21st November, 2015

- 1030 Coffee
- 1100 Welcome
- 1105 Opening voluntary
- 1110 ‘The tone is pronounced to be unexcelled’ – The Spitalfields organ and its restoration – Nicholas Thistlethwaite
- 1130 Richard Bridge, an eighteenth century organ maker – Dominic Gwynn
- 1200 Demonstration of the organ – William McVicker and Nicholas Thistlethwaite
- 1220 Restoring the organ – Joost de Boer and Geert Noppers (William Drake Ltd) and David Frostick
- 1300 *Lunch break (there are plenty of bars and cafés in Spitalfields market and the surrounding streets)*
- 1400 Peter Prelleur, the first organist, and his music – John Collins, with musical illustrations on the organ
- 1430 Short recital – Gerard Brooks and William McVicker
- 1500 Panel discussion on temperament – William McVicker (chair)
- 1545 Closing voluntary
- 1600 Tea

Conference fee: £25 For booking form please see over.

Those attending the conference may like to know that there will be an organ recital by John Wellingham at 6 p.m. the same day on the Spitalfields organ. John (who was a longstanding professional colleague and friend of William Drake, the restorer of the organ) will include music by Croft, Handel, Starling Goodwin, Marcello and Walond.

There will be a retiring collection.

BOOKING FORM
BRITISH INSTITUTE OF ORGAN STUDIES DAY CONFERENCE

Saturday 21st November 2015 10.30 am

THE RICHARD BRIDGE ORGAN (1735)
IN CHRIST CHURCH SPITALFIELDS, LONDON

Christ Church, Commercial Street, Spitalfields, London E1 6LY

Please reserve a place for the BIOS Day Conference at Spitalfields for £25.00.

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.....

Please note any dietary requirements.....

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 contact information for Richard Hobson]

[Redacted contact information]

[Redacted contact information]

CALLS FOR PAPERS

BERNARD EDMONDS RESEARCH CONFERENCE 2016 Birmingham

Proposals for papers are invited for the British Institute of Organ Studies Bernard Edmonds Recent Research Conference to take place on 20th 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 30th November 2015.

A summary proposal of 200 words, along with a brief biographical note, should be sent by 30th October 2015 to: Richard Hobson, 52, Dickinson Square, Croxley Green, Rickmansworth, Herts. WD3 3EY Tel: 01923 718870 e-mail: hbsrnh@aol.com

BIOS 40th ANNIVERSARY CONFERENCE 2016 Cambridge

Papers are invited for BIOS's 40th Anniversary conference, to be held in Cambridge 8-10 September 2016. Reflecting this important anniversary, papers are invited on topics relating to BIOS's aims and its origins, as outlined on the front page of the BIOS website (<http://www.bios.org.uk/>). In addition, topics might include (but are not limited to) British organ history in the 20th-21st century; the importance of preserving old instruments; what older instruments can teach us; what influence familiarity with and the study of historic continental organs have had on English organs; the changing use of the organ over the last 100 or so years; the changing design of the organ in the 20th century; restoring vs. renovating and 'modernising'; influential organists, organ builders and organ historians of the past century; the challenge of historic preservation in the current climate; and whether to replace, restore, or rebuild an old instrument. Proposals (not more than 200-words) should be sent to Dr Katharine Pardee: kfpardee@yahoo.com, by 31 March 2016. Please include a brief biography, and full contact details.

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

**BERNARD EDMONDS RESEARCH CONFERENCE 2015
Barber Institute, University of Birmingham**

Saturday 20th February 2016

Please reserve a place for the BIOS Day Conference in Birmingham for £25.00.

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.....

Please note any dietary requirements.....

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]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]



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.