

BIOS REPORTER

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THE BRITISH
INSTITUTE OF
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STUDIES

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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.

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

Front cover: *Chamber organ by John Avery (1779) in the Baptist Church at Ponsonby, New Zealand. Restored by Goetze and Gwynn in 2004.* (Photo: Dominic Gwynn)

Back cover: *SS. Peter & Paul, Blandford Forum. c.1925.* See page 84. (Photo: BOA Freeman Collection © BIOS)

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FROM THE CHAIRMAN

It is with a certain sense of déjà vu that I embark on writing my first proper 'From the Chairman' column for what is (if my calculations are correct) the 186th issue of the *BIOS Reporter*. (It would have been the 187th issue had there not been a double issue in the distant past). In fact, the early issues of the *Reporter* began with an editorial rather than news and reflections from the Chairman. As the Editor (and Hon. Typist) of those early issues, I therefore contributed the first page of text, and I well remember the difficulties I sometimes experienced in finding something of consequence and interest to say. Nonetheless, re-reading that first Editorial (January 1977), I venture to suggest that I made two accurate predictions about the future of the fledgling society. First:

There is so much that we could do: too much, really – for there will always be a danger of spreading the net so wide that it snaps, causing various half-finished projects to fall to the ground. Hence it would seem best to concentrate initially on one unquestionable priority – Preservation: preservation of records, and preservation of organs.

That's certainly what we did in the first decade or so of BIOS. The belated arrival of the organ reform movement in the UK had led to the loss or destructive rebuilding of countless Victorian and Edwardian organs, whilst the relatively few organs surviving from earlier centuries cried out for sensitive and informed restoration. If urgent steps were not taken to preserve them, there would be little left worth preserving. At the same time, by the 1970s, the contraction in the organ-building trade in the UK had already begun, and valuable collections of business records were endangered. As a result, there was an urgent need for a repository where important archival material could be preserved and made available to historians and musicologists.

Once the destruction of organs and loss of records had been halted or at least slowed, it would be possible to move on to the broader educational role that BIOS had set itself: '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', as the first of the aims of BIOS expresses it. And that is where the second of my predictions came in:

The success of BIOS depends entirely upon attracting a membership sufficient to support our publications, and willing to take an active part in the task of preservation which the Institute has set itself.

Looking back, it is remarkable how much has been achieved (which is not to say that much doesn't still remain to be done, or that some things might have been done differently). When we consider the creation of the British Organ Archive, the establishment of the National Pipe Organ Register, the production of a steady

stream of publications including the *BIOS Journal* and (now) individual studies of particular organ-builders, the institution of the Historic Organs Listing Scheme and the Historic Organ Sound Archive, and the organisation of annual programmes of conferences and study days – clearly our membership has risen to the challenge over the last forty-seven years.

The first *BIOS Reporter* listed five officers and six Council members. The most recent issue named seven officers and seven Council members (the latter all allocated specific roles within BIOS), and another 20 or so members who serve as members of sub-committees, NPOR editors, or reviewers. We are deeply grateful to them all. But this level of activity can only be sustained if successors can be found when long-serving office-holders or committee members stand down. For some time there have been discussions around the Council table about where the next generation of BIOS ‘activists’ is to come from. We are hardly alone in needing to address this issue. Many similar organisations struggle with the recruitment of new and (let’s be honest) younger members to carry on the tasks they have set themselves.

Over the coming years the Council will need to develop a strategy for attracting new members. This might, for example, include more performance opportunities, workshops, and visits to historic organs. Students who have completed dissertations on the organ or its repertoire as part of a degree course should be invited to deliver papers at the annual research conference. We might undertake more regional HOSA recordings and invite young players to take part, and involve others in helping us to improve the NPOR’s coverage of areas less visited by Freeman, Edmonds and other pioneers in the last century.

In the meantime, however, there is a pressing need to turn to our existing membership to fill three impending vacancies. As it happens, they are all roles that can be undertaken from home, and all require computer skills specific to the task in hand. Any reasonable expenses incurred will, of course, be reimbursed.

Outline job descriptions of the three posts follow. If you think you might be able to undertake one of them, I would be happy to have an informal conversation without commitment on either side. In the first instance, please make contact by email (njt1789@gmail.com) to arrange a mutually-convenient time.

Preparation and mailing of Historic Organs Listing Scheme [HOLS] certificates

- Prepare and send out HOLS certificates using information provided by the Listings Co-ordinator, or (where he/she does not hold the information) by obtaining appropriate contact details from others.
- Undertake three mailings each year following the Council’s ratification of the

recommendations of the HOLS committee.

- Maintain the cumulative HOLS Excel database using details from the HOLS application forms, and the Grades and Citations document supplied by the Listings Co-ordinator.
- Copy and paste details of each award into the certificate template and save.
- Prepare letters and envelope labels either by merging data or copying and pasting.
- Send proof certificates and letters to the Listings Co-ordinator for checking; on confirmation that the details are correct, send the certificates and letters to the applicants or intended recipients.

Webmaster

- Monitor the operation of the website, liaising with the Service Provider to attend to any failed links or other service obstruction.
- Design and maintain a Home Page as an introduction to BIOS and the website contents and to convey general information and some news (although the main news interface is via Twitter, currently edited separately).
- Maintain and keep up to date the Events pages of the website.
- With the assistance of the Service Provider, maintain and add to the Webstore.
- Maintain and keep up to date the pages relating to Listing, Organs at Risk, and Restoration successes.
- Design any new pages in accordance with good website practice, adapting and reformatting any material originating in a printed A4 environment, bearing in mind the need for design quality and readability, both on screen and via a smartphone, adding illustrations where possible.

Editor of the BIOS Reporter

• Responsibilities

The *Reporter* is the main channel of communication between Council and the Membership and, apart from the academic *BIOS Journal*, is the only text sent to every BIOS Member on a regular basis. It is the responsibility of the Editor to ensure the regular publication and delivery of each issue to the subscribers and the statutory academic institutions entitled under the current Copyright regulations.

• Duties and Tasks

The Editor will receive copy from Officers, Members and, occasionally, non-members. He/she will review the content and raise any queries with the submitting author, taking advice from third parties when necessary. The Editor will be responsible for the layout of each issue and prepare a proof for submission to the panel of proof readers. Proofs of individual articles will be sent to their authors.

• Printing

The Editor will send the final text to the printers with details of the print run required and also mailing addresses provided by the Membership Secretary. A copy of this final text will be sent to the Publications Officer for distribution to those

members who have expressed a preference for electronic versions.

- Future development

The Council has had some discussions about the future format of the *Reporter*, including making it more generally (but not exclusively) available in electronic form, and these will continue once a new Editor has been appointed.

It will be apparent that each of the three posts plays a crucial part in BIOS's continuing work, not least inasmuch as they all communicate to the wider world the issues that concern us. Please consider whether you might be able to help. BIOS needs you! And there will be other opportunities in the future. The Chairman is always glad to hear from members who might be interested in becoming more involved in BIOS's activities by taking on specific roles, arranging conferences, or joining committees.

Nicholas Thistlethwaite

FROM THE SECRETARY

BIOS Council (May 2023)

BIOS Council met on Saturday 20 May 2023. Eleven members of Council were present.

Council received Reports and from them agreed/noted the following:

- Discussions continued on the possibility of producing a Publication in celebration of the Golden Jubilee of BIOS (2026).
- The Chairman had indicated that as a caretaker he had no programme to unfold to members. But he did have two matters in mind that should be pursued over the 12 months viz (i) succession planning for Officer and other roles within BIOS, and, (ii) picking up on the Governance Review the need to attract new and more diverse Members.
- A Working Party was established to look at the future considering where BIOS wishes to be in, say, 10 years, 20 years, 50 years.
- Subscription income was similar in figures to corresponding periods and investment income was close to the norm for each fund.
- There were 25 members who had not paid their subscription, despite two reminders.
- The OrganFest planned for September in Sheffield would not now take place due to a lack of response from the main venue which was seen as pivotal to the programme.
- The next planned book project was Gerald Sumner's manuscript on Cavallé-Coll in England.

- Five organs had been scoped for Casework advice, including Adlington Hall.
- Seven new applications for Listing were approved and three were reassessed following a previous award.
- Some technical issues with the hosting of the NPOR site had been experienced recently but upgraded software and increased space was being activated which should solve the problem.
- New advertisements for the Walker book were being placed in Organist journals.
- It was hoped that the Joint Archive Committee would be able to address the digitisation of parts of the collection to make those records more accessible and free up shelf space.
- On the HOSA YouTube Channel, in addition to the single entry for each organ in the HOSA project the complete sound files were gradually being added to YouTube, referring viewers back to the NPOR record for each organ.

BIOS Council meets next on Saturday 30 September 2023.

Melvin Hughes

MEMBERSHIP MATTERS

I am delighted to welcome the following 10 new members, and two returning members to BIOS:

Richard Mander, GRNCM, [REDACTED]
 [REDACTED]
 Andrew Macdonald, FISOB, [REDACTED]
 [REDACTED]
 Nicholas Stefano Prozzillo, MA, MMus, DPhil, [REDACTED]
 [REDACTED]
 Norman Harper, MA, FRCO(CHM), ARCO, ARSCM, HonFASC, PGCE, [REDACTED]
 [REDACTED]
 Matthew Owens, [REDACTED]
 [REDACTED]
 Leonard Sanderman, PhD, MA(Oxon), MA(Hons. Ebor), ARCO, [REDACTED]
 [REDACTED]
 Felix Petheu, [REDACTED]
 [REDACTED]
 Christopher Smith, [REDACTED]
 [REDACTED]
 Marc Michalak, [REDACTED]
 [REDACTED]

Alastair Fraser-Urquhart, [REDACTED]
and our two returning members:
Rev. Gilleen W. Craig, MA, BA, [REDACTED]
[REDACTED]
Tristan Moore, [REDACTED]
[REDACTED]

We regret to note the recent death of Jonathan Holl of Winkfield, Berkshire, a BIOS member since 2018.

Please note the following changes to the 2021 Membership List:

Paul Joslin's email address is now: [REDACTED]
David Cooper (Church Organ Rescue) has moved to: [REDACTED]
[REDACTED]

Paul Broadhurst has moved a few yards south to: [REDACTED]
[REDACTED]

Tim Gray has moved to: [REDACTED]
[REDACTED]

John Ross, MA, FRCO has moved to: [REDACTED]
[REDACTED]

Philip Drew's email address has changed. It is now [REDACTED]

A new Membership List will be issued later this year.

My grateful thanks to those members who have already paid their 2023 Subscription on time, or who have amended their Standing Order amount. There will be no more membership reminders. To the 23 who still owe subscriptions, this will be your last BIOS publication: no more *Reporters*; no *BIOS Journal* 47. Here's the renewal information, in the hope that it might actually bring forth some results:

Subscription amounts are: £37 (£32 concessionary, £12 student under 30). For those outside the UK, rates are £10 higher respectively, to reflect the additional postage costs of publications. As always, you can pay in one of four ways: i) by Standing Order (as many hundreds of members do), ii) by direct transfer into the BIOS bank account, whose details are: NatWest; sort code: 52-30-44 account number: 05097169 account name: The British Institute of Organ Studies – Registered Charity, iii) via the BIOS website: <http://www.bios.org.uk> using PayPal and iv) by sending me a cheque to my address given on the inside front cover. Please 'Gift Aid' your subscription if you are able, and are not already doing so.

David Shepherd

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

Grade I organs are of exceptional interest

Grade II* organs are particularly important and of more than special interest

Grade II organs are of special interest, warranting every effort to preserve them

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on 20 May 2023.

Location	Builder(s) and Date	Comments	Grade
Adlington Hall Cheshire	Attrib. Smith c.1693	England's most significant surviving organ from the 17 th century.	I
<i>N04410</i>			
Christchurch Streatham	Hill & Son 1886	A large and important organ from the time of Thomas Hill's direction of the firm.	I
<i>K00167</i>			
St Mary Kernadington	Elliot 1815	A fine example of a late Georgian chamber organ. Expertly restored in 2020.	I
<i>M00176</i>			
St Botolph Northfleet	Gray & Davison 1863	A notable legacy and of some rarity as one of a small group of chancel organs.	II*
<i>D00299</i>			
Bristol Beacon (Colston Hall)	Harrison 1956	A late-romantic concert hall organ built with an eye to transitional trends of the time.	II*
<i>N03898</i>			
St Margaret Braemar	Bruce & Co c.1840	A notable survivor of the work of James Bruce retaining an original glazed-shutter Swell.	II*
<i>M00177</i>			
St James Ramsden	Nicholson 1876	A representative instrument from John Nicholson's later period.	II
<i>E00231</i>			
Church of England Chapel Withcote	Forster & Andrews 1876	An unaltered example of a small organ by Forster & Andrews.	II
-			
St David's Hall Cardiff	1982 Collins, 1991 Walker	The largest organ built by Collins. Mechanically rebuilt by Walker but with pipework as Collins left it.	II
<i>N09211</i>			

Future Submission Dates:

- 09:00 August 11th for meeting of Listing Committee to be held on September 14th.
- 09:00 December 1st for meeting of Listing Committee to be held on January 11th.

Jeffrey Williams

LETTERS TO THE EDITOR

Relations between Walkers and Nicholsons

Sir,

I am sure that I speak for all BIOS members when I express my pleasure on the publication by BIOS of Nicholas Plumley's new book, *A history of J.W. Walker & Sons Ltd organbuilders*. This is an important addition to the literature.

There is one point I would like to correct that slipped through the editing process. In the Preface there is mention that, as with Nicholas Thistlethwaite's recent Gray & Davison book, Nicholas Plumley 'has also had the added advantage of being able to work with company archives'. A footnote states that my recent Nicholson book also benefitted from similar sources. While this is true of JWW and G & D, in the case of Richard and John Nicholson, it would have saved me many years of work had that been so! No records of the Nicholson firm survive until 1886, the year that John retired, with the exception of one slim pocket notebook containing drafts of a modest number of specifications and a page or two on the costings of some wooden pipes. All the information on the Nicholson family's instruments, business and craft methods and their personal lives was researched from the public record and, where known or available, from client files. The BIOS Nicholson book was specifically an exercise in historical recovery and an attempt to push the boundaries of contextual study and what might be possible when only minimal, primary archival material is available.

Apart from fires (something of a habit where nineteenth-century organ builders were concerned) and accidental loss, it cannot be over-emphasised that business records are at their most vulnerable when the ownership of a company changes hands or moves to a new location. I hope, following the launch of the magnificently produced Walker volume, that the firm's archives might be made publicly available in an accessible archive, or that funding might be found for their online digitisation.

While I am writing, a couple of related details may be of interest to readers. The respective houses of Nicholson and Walker were joined for a while from 1931 until 1952, though operating from separate premises and under their own names. On page 268 of the Walker book, a large, experimental and innovative, extension instrument for Wycliffe College, Stroud (1932) is attributed to Walker, though it is claimed elsewhere by the contemporary Nicholson & Co. in their promotional literature. This was probably while Arthur Priestley was managing the Worcester firm; his father had worked with Hope Jones and it would be interesting to know more of the provenance of this organ. In 1982 more discussions took place between the two firms, with a suggestion that Walkers take a financial interest in Nicholsons (though a return of the voicing talents of Dennis Thurlow may have been an added attraction to the then Brandon-based company), but this appeared to come to nothing.

Jim Berrow
Worcester

Voicing - a 'dark art'?

Sir,

I read with interest William Whitehead's review of the Bernard Edmonds Research Conference in *BIOS Reporter* 47/2 (May 2023). In particular, I noted John Norman's paper on pipe mouth cut-ups, entitled 'The Voicer's Secret Weapon'. John's work on this subject was also published in the March edition of *Organists' Review* (OR), where it is also titled 'The Voicer's Secret Weapon'. The quoted sentence in William's review, consistent with the article in OR, caught my eye:

The cut-up is the voicer's secret weapon. A low cut-up gives a 'sweet' but non-aggressive sound, suitable for intimate and non-reverberant venues. A higher cut-up gives a harder sound which seems better able to cut through in a larger and more reverberant environment.

OR has a readership perhaps less discerning than the membership of BIOS; whilst I thought about writing to the editor of the former, I felt this to be a more appropriate place to voice my concerns with this statement. Whilst I respect John immensely, what he is saying about the voicing of flue pipes does not square with my own experience. Of course, nothing is straightforward when it comes to organ voicing - it is not referred to as 'the dark art' for nothing!

The cut-up is just one of many secret weapons in a voicer's armory which include those decided before voicing (wind pressure, scale, mouth width and slotting detail), and those employed during voicing (nicking, chamfering, and/or bearding). Whilst John is right that the cut-up is a crucial part of voicing, he makes no mention of the wind pressure, with which the cut-up must go hand in hand. Essentially, the lower the wind pressure, the lower a cut-up needs to be; the higher the wind pressure, the higher a cut-up needs to be. Varying the cut-up whilst keeping the wind pressure constant simply allows one to hone the tone quality and harmonic interest of the stop in question. If more colour is desired, the cut-up is kept low to develop more harmonic interest. If a cut-up is increased, harmonic interest is removed and the pipe is grounded further into its fundamental, becoming more fluty. Conversely, if the wind pressure is raised with the cut-up held constant, more harmonic content is introduced, as the cut-up is effectively being lowered.

This means that if one lowers the cut-up whilst keeping the wind pressure constant, the sound will become more aggressive, not less. A low cut-up will only produce a sweet and non-aggressive sound if it is coupled with an appropriately low wind pressure. It is quite true that a harder tone will allow for better carrying in a large and resonant acoustic. Westminster Cathedral springs to mind, where the pipework is uncomfortable at close quarters, but is rounded off by the space and the acoustic. We often use the phrase 'distance lends enchantment' for these situations! However, a high cut-up could never produce a harder sound in and of itself without a commensurate increase in wind pressure. In his article, John has neglected this fact: that the cut-up and wind pressure are indivisibly linked.

Andrew Scott
Durham

A Plea for Standards

Sir,

It may be a little unfair to blame our Secretary — who does much to serve this society — for his ‘propose to impose’ and ‘de facto acting’ (both on p.36 of the *May Reporter*); but I pick them out to illustrate just one (to Fowler, ‘jingles’) of the many little things that can go wrong with writing if the writer is not attentive enough to the effect of what he writes. If Fowler is now a name unknown, it would begin to explain our state of affairs. Another grumble comes from reading p.30, which gave me a jolt where the plural possessive adjective ‘their’ was matched with ‘that person’, obviously singular. A lapse? Or new policy in action?

The BBC has been going to pot in a number of ways, not least in its betrayal or neglect of good standards in language and speech. I had hoped to see BIOS hold out as a bastion of good usage and sound style. If it is not to be so, I hope that Council has given plenty of thought to its choice in the matter. I do not envy it its task of trying to reconcile traditional values of scholarship and the new tendencies towards inclusiveness and anti-elitism, and also the gender thing. In this age, we have to pick our way across minefields of fraying or transmogrifying modern mores and social shifts.

Seeing BIOS take this turn, I yield the more easily to premature but comfortable thoughts of my escape from the world. It’s just as well that with the passing of the years death becomes only more palatable; for this is a world with too much Putin, too many kinds of damage, too little goodness, too much misguidedness and heedlessness, and a sort of dilapidation of truth and lingual pedigree. A most elusive, mirage-like thing, human progress.

There are fashions, of course, and changes of attitude, and we oldies have to try to adjust, and see whether there may be good in them. Perhaps the gender-neutral shift and what gets called wokeness bring benefits I have yet to notice; perhaps they are passing fashions or fads; time will tell. But for the integrity and beauty of the language that has meant so much to me I must worry, and my worries tend to turn into lamentations — though, what good did those do for Jeremiah and his cause?

I am perhaps too fastidious. I only know that grammar, the bedrock of language, should not be subverted or weakened so long as there are alternative ways of coping with necessary change. To respect people’s claims on gender, I am far from sure that we need (to recycle a phrasal verb dear to George Orwell) to do dirt on the English language.

It would be unreasonable to ask that everything published by BIOS should reach the level of literature. Written English spans the gamut, from near-illiterate or truly illiterate ‘texts’ (that’s a misappropriation of a word, if ever there was!) and ‘twitterings’ to really well-fashioned and estimable material with both substance and style, worthy to last. BIOS, it is to be presumed, will do its best to foster standards in its pages closer to the latter than the former.

If general decline continues, and old folk who knew what grammar is (or was) have died off and been replaced by people with as much grammatical nous as the typical young teenager, BIOS will not have to worry about being shown up. No one will know any better.

Alec Dingwall
Isleworth, Middlesex

NEWS FROM MEMBERS

Study Day at Cambridge

Our President **Dr Nicholas Thistlethwaite** draws attention to a Study Day on *The Art of Fugue* scheduled for 21 October 2023 at Trinity College, Cambridge, led by the eminent Dutch musician Pieter Dirksen. The booking fee is £35. This is reduced to £20 for students in full-time education. There is no charge for current students at Cambridge University. For payment details and to make a booking, please contact James Little, CAOS secretary at: james@cambridgeorganacademy.org

The Reporter

The Editor has a number of back copies of the *Reporter* for disposal. They are numbers from volumes 44-47. If any member has gaps in a run which need filling please get in touch: gdwcurtis@gmail.com

ORGAN IN THE MONUMENTAL CHURCH, RICHMOND, VA

DAVID SHIELD

Much has been written about the Richmond Theatre Fire of 26 December 1811 in Virginia. This conflagration took the lives of at least 72 individuals and led to the construction of the Monumental Church completed in 1814 as a memorial to the loss. What is less known is that British organ-builder Henry Bevington senior was asked to provide a pipe organ for the church. This instrument is a significant early instrument of the maker and perhaps the first he exported.

At the time of the fire, subscriptions were already in train to build a church on Shokoe Hill. By agreement these funds were channelled to purchase land and build a monument to those who perished. The sum was added to by \$5000 from the coffers of the City of Richmond,¹ and aided from the sale of the new church pews. The cornerstone of the new church was set on 4 August 1812.² The building was designed by Robert Mills in Greek Revival style and took two years to complete. Octagonal in shape it had a ground floor with a gallery. The altar was directly opposite the ceremonial main door entry generally being from north and south doors. Initial drawings seem to have made no place for musical instruments or church choirs and it is interesting to find the church soon obtaining an organ from England. The church was opened for worship on Wednesday 4 May 1814, the service being read by the Rev Mr Buchanan.³ There appears to be no description of ceremony in the press nor when consecrated later in November.⁴

The Episcopal Diocese of Virginia was regarded as being in a destitute condition at the time. The church vestry invited Dr Richard Channing Moore (1762-1841) of St Stephen's church in New York, to become their minister. In an endeavour to improve the overall situation the Episcopalian Convention ordained Moore to the position of Bishop of Virginia with the Monumental Church becoming the Metropolitan Church of the Diocese. The status of the Bishop is reflected in his salary set at \$2500 to be raised by an assessment of 15 % per annum on the first cost of a pew.⁵ One hundred pews on the ground floor were made available for initial sale in April 1814, those in the gallery being reserved for later tenancy. Seats sold between \$300 and \$400 with some considered more desirable by virtue of position, fetching prices far in excess.⁶ The sales raised sufficient for the salary and the cost of building the church.

Obtaining the Organ, 1817

When the organ arrived at the Monumental Church is a bit vague. The Richmond Press of Friday 7 November 1817 reported the organ had arrived 'a few days since' and had already 'been played on by the best artists' in the church.⁷ The organ was shipped from London in the *Mint* which sailed for Virginia on 4 September 1817.⁸ The exact arrival and departure dates of the *Mint* at Richmond appear unrecorded but can be deduced as some time after Tuesday 28 October.⁹ How long it took to be unloaded from the ship, how where and by whom it was erected in the church are unknowns.

Two sources confirm the organ was built by Henry Bevington senior. Described in *The Lyre* of December 1824 the organ is named as being built by Mr Bevington of London for the Monumental Church.¹⁰ The date is not given but is well before the firm became known as Bevington & Son (1834). A second source lies in a catalogue produced by Bevington & Sons in 1848. This lists all organs built to date and includes 'Richmond Church, Virginia North America'.¹¹

Organ in the Monumental Church, Richmond, Virginia.

Height of the organ, about 17 feet, width 11 feet, and depth 6 feet. Compass F in all to GG.

GREAT ORGAN.

Open Diapason,
Principal,
Fifteenth,
Sesquialtra, bass, 3 ranks,

Stop Diapason,
Twelfth,
Cornet, 4 ranks
Trumpet.

SWELL TO FIDDLE G.

Dulciano,
Principal,

Stop Diapason,
Cornet.

Hautboy.

Shifting movement to take off the loud stops in Great Organ.

This instrument was built by Mr. Bevington. of London, expressly for the church

Specification of the 1817 Henry Bevington organ (*The Lyre*, vol 1 no 7, 1 Dec 1824 p.110)

The editor of *The Lyre* spoke favourably towards the organ, savaging the acoustic of the building in which it was placed.¹²

The tones and workmanship are very good, but the church not being well contrived for sound, the effect in a measure is lost. If the organ was placed in a proper building and situation, few would surpass it.

The dimensions of the instrument suggest initial placement at ground floor level. However a comment on an Episcopal Meeting in 1835 noted¹³

... the concluding verses of the hymn were responded to by the choir congregation and a finely toned organ situated in the upper part of the building.

Bevington's work rarely appears in the London newspapers prior to 1825 and when it does mainly refers to sales of residence chamber organs. The American instrument is unique and any comparison is difficult. The closest example is the sale of a large two manual instrument assumed to have belonged to the estate of Rev Charles Buck advertised in January 1817, where Bevington may have been the builder or was merely acting as sales agent. No other details are given.¹⁴

Avoiding the Import Duty

It would appear the church vestry financed the purchase of the organ, and its import duty, by the issuing of shares though what the dividend was to be is conjectural. In December 1823 two shares in the instrument were offered for sale on behalf of John Preston and his second wife with, incidentally, one share in the Virginia Museum.¹⁵

At the time American industry was protected by import tariffs imposed, in this case, by the Committee of Ways and Means of the General Assembly of Virginia. What the impost for the organ amounted to is unknown. In 1818 a speech given to the assembly by John Tyler, the future 10th President of the United States, argued unsuccessfully to procure an exemption from the payment of the duties on the organ imported by the citizens of Richmond for the Monumental Church.¹⁶

There is a paucity of information concerning church life and/or music in the Virginian newspapers. It comes somewhat as a surprise to note both the *Alexandria Gazette* and *Richmond Enquirer* wrote in September 1817 about the Apollonicon barrel organ built by Flight and Robson in London, under patronage of the Regent, supposedly the biggest organ in the world.¹⁷ Only one oratorio and one sacred concert are mentioned in relation to Monumental church between 1817 and 1825, giving the slimmest notion of repertoire using the organ. Typical of the time the music was chosen from Messiah and the Creation, with other works from Handel, Hayden (sic), Mozart, and Kent. The programme of the concert is not given.¹⁸

Given the comment about the organ's effectiveness it is not surprising that the organ was either enhanced or replaced by Henry Erben in 1830.¹⁹ Information supplied by Stephen Pinel suggests Erben may have added 1½ octaves of pedals and relocated the organ to the gallery at this time. Erben apparently acquired the Bevington in 1850 when he was contracted to provide a new three manual instrument to the church. He proceeded to offer the organ for sale and at this point the provenance is lost.²⁰ An instrument by E M Skinner was installed in 1925 and the Erben instrument supposedly went to Mt Olivet Church, Church Hill, Richmond.²¹ The Skinner organ remained in Monument Church until its closure in 1975 when it was moved to St. Bridget Roman Catholic Church, Richmond.

The first organ in the Monumental Church was significant. Provided by Henry Bevington senior in 1817 it is both amongst the earliest instruments built by this English organ-builder and perhaps the first to have been exported by him. There are still many questions unanswered as to the acquisition process and what happened when redundant. However, its very existence for thirteen years in such an historic building as the Monumental Church, Richmond, Virginia is testament to its importance in Henry Bevington's narrative.

I wish to acknowledge with thanks the input of Anne Walkenhurst, archivist/librarian for the Organ Historical Society of America, and Jennifer Joyce, preservationist and Community Outreach Manager for Historic Richmond, current owners of Monumental Church. In January 2019 information was also provided in correspondence through William T. Van Pelt, Martin Walsh, Orphe Ochse, Barbara J. Owen, Stephen L. Pinel, Jim Lewis, and Frances Nobert.

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¹ *The Enquirer (Richmond Va.)* 20/3/1812 p.3.

² *Alexandria Daily Gazette* 11/8/1812 p.2.

³ *The Enquirer (Richmond Va.)* 12/5/1814 p.3.

⁴ *Ibid.* 15/11/1814 p.3.

⁵ *Ibid.* 7/5/1814 p.3.

⁶ *Virginia Argus* 16/4/1814 p.2.

⁷ The *Mint* arrived in Richmond prior to Tuesday 4 November 1817; by inference from *Richmond Enquirer (Richmond Va.)* 7/11/1817 p.3, which recorded ships that had arrived "since our last".

⁸ *Public Ledger & Daily Advertiser* Saturday 6 September 1817 p.4, *Mint*, Drysdale sailed for Virginia Sept 4.

⁹ Editions of the *Richmond Enquirer (Richmond Va.)* for 28 and 31 October with 4 November 1817, are not available on-line.

¹⁰ *The Lyre*, vol 1 no 7 (Dec 1 1824) p.110.

¹¹ The catalogue is given in Ord-Hume, A.E.J.G., *Barrel Organ* (Allen & Unwin, 1978) p.134.

¹² *The Lyre* op.cit. p.111.

¹³ "The Episcopal Meeting at Richmond," *Richmond Enquirer (Richmond Va.)* 11/4/1835 p.3.

¹⁴ *Morning Chronicle, (London, England)* 14/1/1817. Buck died in 1815 but the sale address was that of his widow. He had been minister to the Independent faithful of the City Chapel in Grub Street London.

¹⁵ *Richmond Enquirer (Richmond Va.)* 18/12/1823 p.4. John Preston (1764-1827) appointed Treasurer of Virginia 1810-1829. When an audit of the books found his accounts in arrears, he received a large fine resulting in the sale of property to pay off the debt. "Virginia Museum" opened 1st Monday in October 1817 *Richmond Enquirer (Richmond Va.)* 14/10/1817.

¹⁶ John Tyler's Speech; *Richmond Enquirer (Richmond Va.)* 12/2/1818 p.3.

¹⁷ *Alexandria Daily Gazette* 23/9/1817 p.2/3; *Richmond Enquirer (Richmond Va.)* 26/9/1817 p.2.

¹⁸ *Richmond Enquirer (Richmond Va.)* 18/12/1823 p.4; *ibid.* 24/5/1825 p.1.

¹⁹ Ogasapian, J., *Organ Building in New York City 1700-1900*, (Braintree, Massachusetts, Organ Literature Foundation, 1977), 61.

²⁰ "The Episcopal Meeting at Richmond," *Richmond Enquirer (Richmond Va.)* 11/4/1835: *ibid.* 23/8/1850 p.2. "Church Organs [Ad]" *Boston Pilot* 15, no 7 (Saturday, February 14, 1852): Correspondence William T. Van Pelt to David Shield Friday 4 January 2019.

²¹ *Richmond Planet* 24/4/1926 p.1&8.

SURVIVING PARTS FROM 16TH CENTURY BRITISH ORGANS:

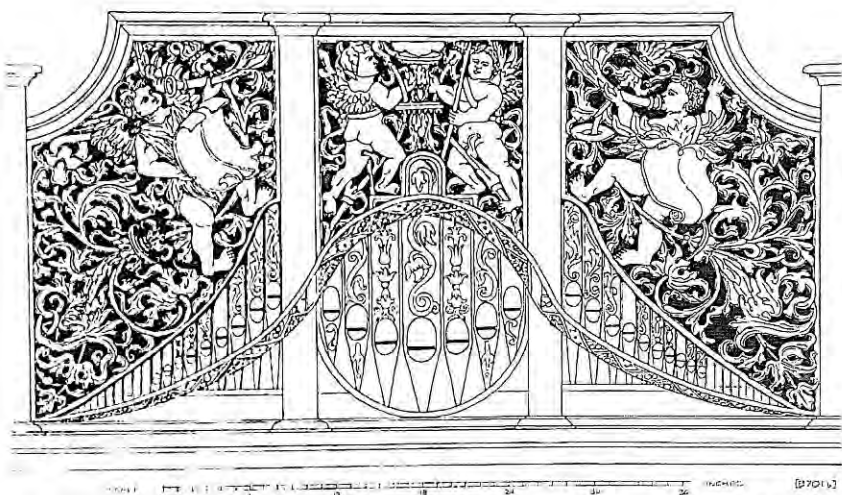
1. FRAMLINGHAM WEST GALLERY ORGAN SCREEN

DOMINIC GWYNN

In the church at Framlingham Suffolk, there is a fragment of an ornamental organ front, now acting as a screen to hide organist and console. The organ case to the main organ dates from 1674, made by Thomas Thamer for Pembroke College Cambridge, and given to Framlingham in 1708. The organ inside the case is based on an organ of 1740 and later, re-cast by John Budgen and Bishops of Ipswich in a new west gallery in 1970, replacing inappropriate alterations with more appropriate secondhand parts (which makes life tricky for the organ archaeologist).

The organ screen has always been known about, first written about by the antiquary John Borret in 1660. An article published in 1989 showed that it might date from before 1524, was probably from the wooden part of an organ front, and might always have been in the church.¹ The writers may not be known to the world of organ history, but they are/were noted historians. The image is taken from the article, fig.10 on p.22.

Originally, I discounted what they wrote, because I couldn't believe that such a thing



Drawing of carved and pierced organ screen panels by Birkin Haward (reproduced by kind permission of the estate of Birkin Haward and the Suffolk Institute of Archaeology and History).

could survive, but the article is persuasive. At that time the local patrons were the Howard Dukes of Norfolk, and Borret saw the arms of the 2nd Duke on the organ in the chancel, 'a Large payer of Organs with mettall pipes parcell gilt'. The Duke had been buried at Thetford Priory with his ancestors, but the 3rd Earl rebuilt the chancel at Framlingham as a mausoleum for his family. The family tombs were moved from Thetford, and perhaps the organ as well. In 1660 Borret saw it in the chancel; it seems likely that it was always there. East Anglia suffered from the attentions of William Dowsing in the 1640s, at the behest of the Earl of Manchester, but Dowsing and his deputies were not allowed to touch anything that was purely heraldic, which may be why this survived. The gallery and the screen can be seen in a c.1850 etching of the interior of the church, in front of the 1674 organ, as it is once again. The heraldry has been painted over, and the present form of the front dates from 1708.

The 2nd Duke of Norfolk visited the continent frequently in a diplomatic role, and particularly Burgundian Brabant. He died in 1524. The arms on the organ were those of Norfolk's first wife, who died in 1497, so the coat of arms including her arms must have been intended as a memorial. The year 1497 is very early for decorative ornament in this Roman style north of the Alps, and certainly in England. The earliest is supposed to have been the design for the altar in Henry VII's chapel and his tomb by the Florentine Pietro Torrigiano in Westminster Abbey, presumably made in around 1510. The estimate by the 1989 article of a date 'around 1520 or a

little earlier' is valid. The style had definitely appeared in the Rhineland before this date, often as engraved ornament in printed books. This extravagant decorative style, with putti and cornucopia and grotesque heads, etc. surrounded by acanthus, can be traced through Florentine artists, back to late 15th century Rome.

In organ cases the closest comparison that I can find to the shades at Framlingham in shape and style are the carved shades on the organ case at Konstanz, which dates from 1522 (not the organ). There are numerous pictures of the case online, e.g. <https://www.gdo.de/veranstaltungen/tagungen/orgeltagung-konstanz> with its striking perspective effect.

The amount of gilding on the Konstanz organ rather obscures the comparison, but if one compares Birkin Haward's drawing with Arthur Hill's drawing of the Konstanz shades one can see the similarity. Imagine the lower three fields of that case with their carvings to get an idea of what the Framlingham case front may have looked like, though on a smaller scale.



Konstanz

Carved pipe shade at Konstanz

References

¹ Macculloch, Diarmaid and Blatchly, John with drawings by Birkin Haward, 'An early organ at Framlingham Church', in *Proceedings of the Suffolk Institute of Archaeology & History* vol. 37 part 1, pp.18-30 (1989), available online at <https://suffolkinstitute.pdfsrv.co.uk/>

² e.g. <https://www.gdo.de/veranstaltungen/tagungen/orgeltagung-konstanz>

SURVIVING PARTS FROM 16TH CENTURY BRITISH ORGANS:

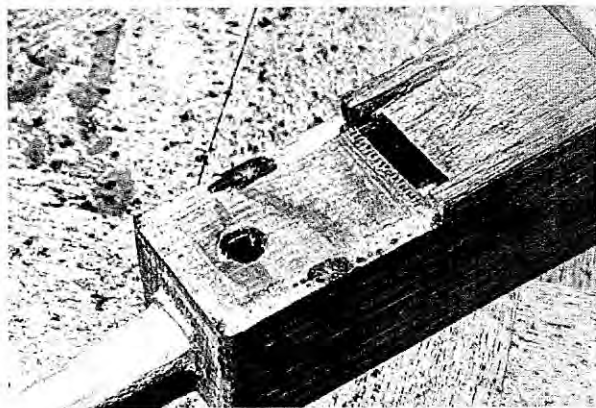
2. c.1600 CHEST ORGAN AT KNOLE HOUSE IN KENT

DOMINIC GWYNN

Having written about the fragment at Kirby Hall in Northamptonshire, this short article is about the chest organ at Knole, specifically those parts I would consider to be 1600 or earlier, or at least dating from the original organ and in an early style. It is undated, and its early history is unknown. It may only have come to Knole in the late 17th or early 18th century (the earliest record of the organ at Knole dates from 1747), but one or two features connect it to the Suffolk fragments and suggest that it pre-dates the other early 17th century English organs.

There is an article about the Knole organ by Martin Renshaw¹ which is still the best available description, though needing revision after four decades of research. Martin has looked after the organ for many years and prepared it for its many recordings. He (and the then Lord Sackville) allowed me to examine the pipes in 1999 during one of his maintenance visits. They provided the model for the pipes of the Wingfield organ (Early English Organ Project). At about the same time, Joan Jeffery carried out her customary exhaustive search of the archives for its history.²

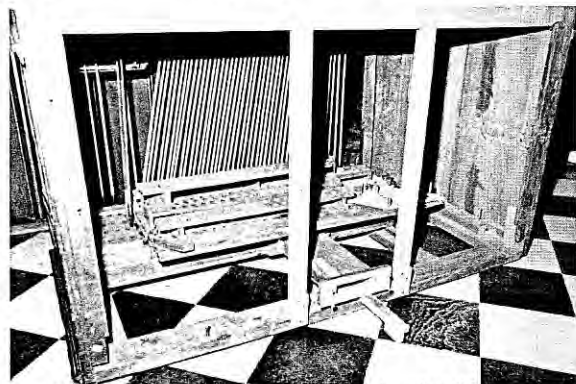
The original organ was C D – a² 45 notes, which suggests a 16th century compass. It



Stopped Diapason G# with cap removed

was only extended to d³ in the later 18th century, judging by the style of the treble pipework. The five pipes a#² to d³ stand on a later upperboard. The early Tudor organs that we know about had a key compass of C to a² or F to a². The early 17th century church organs had a compass of C to c³ or d³, and the consort organs C AA D to c³.

The pipework dates from more than one period, most of it 17th century but from two periods, of which most from the later period, perhaps about 1660. But there are about three or four octaves of pipes which date from the earliest period, or at least one assumes so, partly because they come from the bottom octaves of the Stop Diapason and Principal, and partly because they are made in an unusual way. That



View from the back of the organ showing 18th century extension to soundboard

is, the voicing is the same as other traditional English wooden pipework, but the construction of the blocks is unusual. Instead of having the usual solid block with the windway drilled and cut into it, there are three pieces of wood, a base, a languid, and a front facing with a circular hole. It is a coincidence that it resembles the blocks for the early 19th century

Vienna Flute with their inverted upper lips, the earliest of which can be found in Black Forest organ clocks from c.1810.

Of the original wind chest the soundboard (the grid and table), and the single upperboard definitely survive. The soundboard is made of a solid piece of oak, or rather two glued together (according to Martin Renshaw, who has examined it). It is similar to the Tudor fragments and the earliest 17th century chamber organs, whose soundboards are also made of a solid thick plank with two three or four pieces of oak jointed together. It is covered above and underneath with leather. The soundboard was extended in the late 18th century, with the original stop action trundles acting on the sliders between the original upperboard and the later extension. The original C D to a² upperboard is a single board made of three pieces of oak joined and glued, held against the sliders and bearers with staples and wedges in a similar fashion to the Wetheringsett upperboards. The pallet box was made at the same time as the extension of the key compass to d³, and extends under both C D to a² and a^{#2} to d³ soundboard and upperboards.

References

¹ Renshaw, M., 'An early 17th century British Organ', *JBIOS* 4 (1980), 34

² Her work and my measurements of the pipes are available at <https://www.goetzegwynn.co.uk/reports/>. Knole is report no.41.

REVIEWS

A Favourite Concerto in D major John 'Christmas' Beckwith Editor: David Patrick

Publisher: Fitzjohn Music £6.00 plus p&p from <https://www.impulse-music.co.uk/fitzjohnmusic/>

John Beckwith, c.1759-1809, was organist of St. Peter's, Mancroft, Norwich and of the cathedral there, and left a set of six Voluntaries (also edited by David Patrick) in addition to this Concerto for Organ, Harpsichord or Piano Forte. It is in four movements, opening with an Allegro in C time of 130 bars for the two Diapasons and Principal. introduced by three full chords marked Larghetto. The first section has repeat marks but not the second. There are several passages with crossed hands, sometimes in thirds, increasing the difficulty. The second movement is a most plaintive and expressive Largo in 2/4 in A minor of 79 bars, marked for Swell Diapason, and containing double-dotted quavers and plenty of hemidemisemiquavers as well as cadential flourishes in small notes. The central section is marked for Swell Oboe, and also carries a note informing the player on how the left hand is to be performed when played as a solo piece. The opening 16 bars are recapitulated to close the piece. Passages for the Swell Oboe against quaver chords followed by a rest also feature.

The third movement is a 16 bar binary form Minuet in the tonic major in crotchets and quavers, and the closing movement is a Rondo Allegretto in 2/4, covering 97 bars, of which 18 bars are demisemiquavers shared between the hands as a written out cadenza marked Solo, interpolated before the final repetition of the theme with its staccato thirds in right hand over a long pedal point until the fourth and eighth bar. Semiquaver triplets in the right hand abound.

Much of the writing is in two parts, with occasional thirds, thickening and left hand octaves, sometimes in the form of murky basses. Apart from in the slow movement there is less rhythmic variety than in some Concertos by other composers. Dynamics of *f* and *p* are indicated sparingly, as are solo and tutti. Ornaments include appoggiaturas, tr and the sign for a turn. Staccato dots appear throughout. A pleasant enough addition to the repertoire, requiring nimble fingers and careful articulation, it is worth playing, without reaching the level of some Concertos.

John Collins

Six Organ Concertos (Book 1) Georg Christoph Wagenseil

Editor: David Patrick

Publisher: Fitzjohn Music £12.00 plus p&p from <https://www.impulsemusic.co.uk/fitzjohnmusic/>

Georg Wagenseil (1715-77), a Viennese court composer, never visited England, although his six concertos were published by Walsh in London, c.1761 as Six Concertos for the Harpsicord or Organ with Accompanyments for two Violins and a Bass.

Keys used are F, C and F, all major. Each concerto is in three movements, the opening one being a through composed Allegro in C time in the first two covering 90 and 97 bars respectively and a much longer through-composed Allegro in no. 3 in 2/4 in the third, covering some 315 bars. The central slow movement is a through-composed Largo of 27 bars in the tonic major in no.1, an Andante of 60 bars in binary form in the relative minor in no. 2 and a through-composed Andante in the tonic minor of 64 bars in no. 3. Each concerto closes with a Tempo di Minuetto in 3/8 in binary form, covering 86, 88 and 169 bars respectively. Mainly in two voices with much use of semiquaver triplets there are repeated quavers and oscillating octaves as well as conjunct and disjunct quaver passages in the left hand. They provide a welcome light relief and conclusion after the intensity of the slow movements.

There are plenty of dynamic markings, but fewer ornament signs printed, including a tr, which occurs with some frequency, often followed by written out closing notes, sometimes in hemidemisemiquavers in the slow movements, and a turn sign with a

stroke through it, probably a mordent, which occurs in the slow movement of no. 1. Each concerto is fully figured throughout, with indications for tutti and solo. They are demanding pieces, with a varied texture ranging from two voices, to thicker chordal accompaniment in the left hand. The slow movements are particularly expressive including demisemiquaver triplets and hemidemisemiquavers, demanding a cautious tempo. Alberti basses and oscillating fifths and sixths appear.

These Concertos are high quality pieces, requiring careful preparation and concentration from the player. I await the second volume with great enthusiasm.

John Collins

ERRATA

The editor apologises for two errors in the May (47.2) issue:

- i) p.38 para 1, last line. 'sufficient' should be italicised to retain original emphasis.
- ii) John Forster's article on Hyperorgans was printed without references or illustrations. Both are included in the version printed below.

GDWC

HYPERORGANS: WHAT'S THE HYPE?

JOHN HENRY FORSTER

In 2011, the American organist Randall Harlow published a study of several innovative organs as part of his doctoral research, coining the term 'hyperorgans' to refer to such instruments.¹ His use of the 'hyper' prefix was inspired by the work of Tod Machover, whose Hyperinstrument Group at the Massachusetts Institute of Technology Media Lab has been designing and building augmented musical instruments since 1986.² Loosely defined, a hyperorgan is any organ that incorporates atypical elements in order to enhance its performative capabilities. Some employ existing technology in novel ways (e.g. the inclusion of both a tracker keydesk and detached electric console for the same instrument, MIDI integration, permanent internal microphones, and permanent loudspeakers), while others showcase new inventions and designs (e.g. the ability to remotely retune pipes, reprogramme which valves are actuated by which stops or keys, change the manner in which individual pipes speak, and manipulate wind flow and pressure). Essentially, hyperorgans permit attributes that were previously immutable without the intervention of an organ builder to be modified by an organist at the console.

Over the past decade, the hyperorgan movement has gained traction. New instruments have either been built or are in the planning stages, and new works specifically for hyperorgan have been created. A notable project is the Utopa Baroque Organ at Het Orgelpark in Amsterdam, the gestation of which was thoroughly documented in successive research reports.³ The June 2022 International Symposium at Het Orgelpark entitled 'New Music Ecologies' centred on hyperorgans, and, in addition to diverse contributions from academics, composers, and performers, gave organ builders the opportunity to present on pertinent technological matters.⁴ Three topic areas stood out, as together they hint at how organ building might be revolutionised in this century:

1. Valves

Digital valves are a core feature of hyperorgans, increasing the agency of the organist over the instrument.⁵ Unlike conventional organs where stops and keys are associated with specific pallets, sliders, valves, or solenoids, digital valves can be reprogrammed at the console so as to be actuated however the player wishes. Depressing a single key could, in theory, cause every pipe of the organ to sound at once. Digital valves also offer a greater degree of sensitivity than the binary open/closed positions of a standard solenoid, so that the manner in which pipes speak may be adjusted as required.

As an alternative to solenoids, Belgian organ-builder Tony Decap has advocated using repurposed loudspeaker drivers known as individual pressure units, one per pipe.⁶ Because loudspeaker drivers can oscillate thousands of times per second, this enables wind-flow to be precisely controlled in real-time for each separate pipe, meaning that attack, decay, sustain, and release (the ADSR envelope) is variable. When combined with a suitable keyboard, the result is a high level of touch-sensitivity. A modular organ (named l'Explorateur) utilising these valves is currently under construction and due to be completed over the summer, having being commissioned by Yves Rechsteiner, Director of Toulouse-les-Orgues in France.⁷

2. Software

Developing alongside the hyperorgan hardware has been the Sinua software created by Benedikt Auferbeck and Thomas Stöckl. Based in Düsseldorf, Germany, Sinua has existed since 2007 and provides the critical link between physical hyperorgan components and organist.⁸ Given the vast number of permutations available with digital valves, devising an intuitive user interface that optimises functionality without being overwhelming is a challenge, not least because organists tend to be more used to dealing with tangible pre-defined inputs like stop knobs and setter pistons than they are computer screens.

Beyond managing the mechanical aspects of the organ, live audio processing via microphones and loudspeakers adds another dimension to the interface issue,⁹ as

does connecting multiple instruments that may be hundreds of miles apart.¹⁰ Anyone who has used Milan Digital Audio's Hauptwerk software will know that being faced with the option to calibrate anything with a mouse-click can be as daunting as it is interesting, and hyperorgans are not dissimilar. Given how complicated interacting with hyperorgan technology can be, its general uptake might well come to pivot on how steep the learning curve is for the average organist to master all that is on offer.¹¹

3. *Keyboards*

In order to properly capitalise on the sonic range of a hyperorgan, a keyboard that can adequately mediate between player and instrument is necessary. One solution is to appropriate the types of 3D keyboards favoured by electronic musicians, which allow many parameters to be manipulated at once, placing the performer in closer proximity to the sound being produced - more akin to a clavichord than an organ or piano. Rather than just responding to the velocity at which a key is depressed and released, 3D keyboards react to the ongoing changes in horizontal, lateral, and vertical movement of fingers in contact with their keys.¹²

Austrian organist and composer Franz Danksagmüller has experimented with Haken Audio's Continuum Keyboard and Roger Linn's LinnStrument,¹³ although only in conjunction with electronic sound and not to directly play the organ itself, while the l'Explorateur instrument mentioned above is to use the Osmose keyboard manufactured by Expressive E.¹⁴ Moving forward, it is reasonable to suppose that subsequent hyperorgans will be fitted with a minimum of one 3D keyboard, or even an entire 'hyperconsole' with ports for swapping in different keyboards, laptops, and anything else that is MIDI-capable.

What does this mean for the trajectory of modern organs? As well as being overused, the observation that the organ is like an acoustic synthesiser has, until now, also been misleading. The rudimentary additive synthesis demonstrated by conventional organs simply involves stops with pre-determined timbral characteristics being layered on top of one another, with limited scope for changing the basic stop sounds themselves. The use of live audio processing has expanded this, but only insofar as the sound produced by an organ may be digitally altered.¹⁵ With hyperorgans, however, constructing complex timbres from the bottom up is viable. In this way, the pipes of a hyperorgan do indeed serve a similar function to the oscillators of an analogue synthesiser, with their initial sound able to be customised and combined into unique composite 'stops', then sounded with a delicacy and control approaching that of a wind player. The promise of hyperorgans is therefore one of unparalleled expressivity and flexibility—at least for an acoustically anchored keyboard instrument—of an order previously out of reach. The heightened touch sensitivity, the ability to freely blend timbral colours, and the enhanced interconnectivity with live electronics all come together to yield a dynamic instrument, and one that furthers the concept of the organ as a device for

maximising agency over sound.

It seems probable that the emergence of hyperorgans will stoke the same well-rehearsed debates about progress versus tradition that have surrounded organs for centuries, though this is not to say that hyperorgans need be at odds with historical attitudes to organ building, and the Utopa Baroque Organ already mentioned is testament to this. On the one hand, there is a strong historical precedent for organs being drivers of radical innovation - after all, they were the most elaborate machines prior to the industrial revolution; on the other hand, hyperorgans are open to accusations of extravagance and superfluity, especially from those occupied with the organ's functional role within liturgy as opposed to its sound potential as a cutting-edge musical instrument. It is worth commenting that the organ is somewhat in vogue with experimental composers and sound artists at the moment, and events like Aggergate in Berlin, FutureStops in Toronto, Organ Reframed in London, Toulouse-les-Orgues in Toulouse, and the itinerant Spire are testament to this popularity. The possibilities afforded by recent hyperorgan developments look set to make it an increasingly attractive prospect for the avant-garde, while simultaneously revealing new ways to interpret established repertoire. In turn, this can only raise the organ's profile and widen its audience, particularly among younger people.

Taking a step back, other questions beckon: is the current hyperorgan movement the twenty-first century's *Orgelbewegung*? Are hyperorgans a fad that will soon fade away? This feels unlikely. Thus far, the hyperorgan movement has been concerned with asking open questions rather than prescribing dogmatic answers, and on fostering positive discussion among a cross-section of international actors as to what form the organ of the future could take instead of promoting some sort of hyper-orthodoxy. If nothing else, the existence of this discourse and the enthusiasm of participants is a rebuttal to those who have suggested that organ-building is an irrevocably anachronistic industry, and one doomed to be superseded by the more 'technologically advanced and versatile' digital organ. Compared to hyperorgans, digital organs do not appear conspicuously advanced or versatile at all. Ultimately, it will be the task of BIOS contributors in decades to come to make a final judgement as to the merits of hyperorgans, but for now, it is exciting to witness the genesis of the next stage in the organ's evolution.

John Forster is currently studying for a PhD in Composition at City, University of London, and the focus of his work is the pipe organ.

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¹ Harlow, R., 'Recent Organ Design Innovations and the 21st-century "Hyperorgan"', *Huygens-Fokker Foundation*, published 05/2011, accessed 07/11/2022, <https://www.huygens-fokker.org/docs/Harlow%20->

%20Recent%20Organ%20Design%20Innovations%20and%20the%2021st%20Century%20Hyperorgan.pdf. The organs surveyed by Harlow are the thirty-one tone organ by Adriaan Fokker in Amsterdam; the Peter Bares's organs in St. Peter's in Cologne, as well as its predecessor in Sinzig am Rhein, Germany; the 'Modulorgue' by Daniel Birouste and Michaël Fourcade in Aspiran, France; the three prototype 'Mit dem Wind spielen' organs by Peter Kraul and researchers in Bern, Switzerland; and the symphonic organ by Gerald Woehl for the Musikhögskolan in Piteå, Sweden.

² Machover, T. et al., 'Hyperinstruments', *Opera of the Future*, accessed 07/11/2022, <https://opera.media.mit.edu/projects/hyperinstruments.html>. See also Montague, S., 'Machover, Tod', *Grove Music Online*, published 09/09/2009, accessed 07/22/2022, <https://doi.org/10.1093/gmo/9781561592630.article.42709>.

³ Fidom, H., ed., *Orgelpark Research Report: The New Baroque Organ at the Orgelpark*, Vol. 5/1 (Third Edition, 2020), VU University Press; Fidom, H., ed., *Orgelpark Research Report: The Utopa Baroque Organ at the Orgelpark*, Vol. 5/2 (Second Edition, 2020), VU University Press.

⁴ The 2023 Orgelpark International Symposium is 8th-10th June, and will also feature hyperorgans prominently.

⁵ Further details on digital valves may be found in Fidom, H., 'The Utopa Baroque Organ at the Orgelpark', *Orgelpark Research Report: The Utopa Baroque Organ at the Orgelpark*, Vol. 5/2 (Second Edition, 2020), VU University Press, pp. 15–71.

⁶ i.e. the basket, diaphragm, magnet, spider, and voice coil assembly.

⁷ This is a very brief summary of correspondence with Yves Rechsteiner and Tony Decap. There is little publicly available information in English on l'Explorateur or the individual pressure units, though hopefully this will change once the organ is fully operational.

⁸ 'Konzept', *Sinua*, accessed 08/11/2022, <https://sinua.de/index.html>.

⁹ Sinua does not currently handle audio I/O in this manner, but future hyperorgan software could provide a streamlined platform that covers everything.

¹⁰ Harlow, R. et al., 'Global Hyperorgan: A Platform for Telematic Musicking and Research', *NIME 2021*, published 29/04/2021, accessed 08/11/2022, <https://doi.org/10.21428/92fbeb44.d4146b2d>.

¹¹ At least two platforms already exist that might provide a template: Max MSP and Kyma. Initially developed in 1985 by Miller Puckette and 1986 by Carla Scaletti respectively, Max and Kyma are popular pieces of sound design software that allow sound to be generated and/or manipulated in myriad ways. Both use a visual programming language, meaning users can arrange elements via a graphical user interface, and so do not need advanced computer programming knowledge.

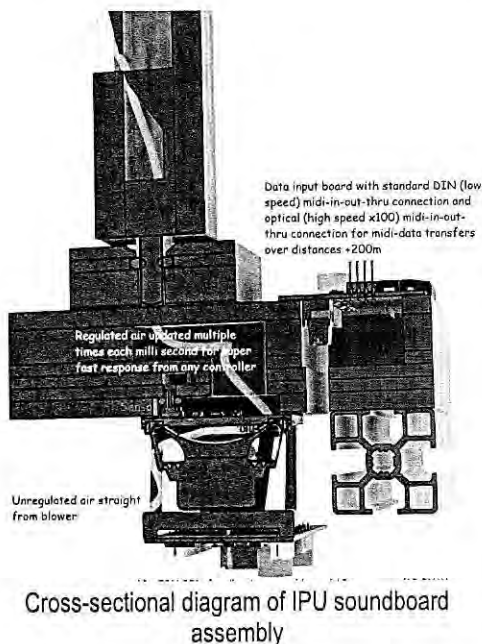
¹² For example, hitting a key hard could result in a pipe speaking quickly with a pronounced chuff, whereas slowly depressing it could cause the same pipe to start speaking gradually; once the pipe is sounding, sliding your finger up and down the key could cause pipes of the same pitch but different stops to blend into the existing sound; wobbling your finger left or right could affect the wind flow to effect vibrato; pressing the key down harder or lighter could increase or decrease the wind

pressure to bend the pitch.

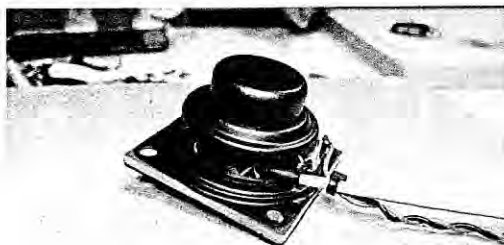
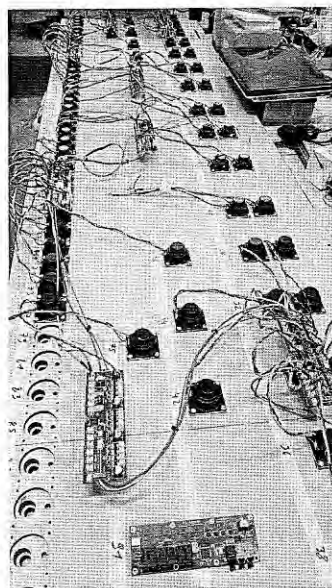
¹³ Danksagmüller, F., 'Body of Instruments', *Franz Danksagmüller*, accessed 08/22/2022, <https://www.danksagmueller.com/#/tab30>

¹⁴ 'Osmose', *Expressivee*, accessed 08/11/2022, <https://www.expressivee.com/2-osmose#>.

¹⁵ For a foundational article on the burgeoning field of organ and live electronics, see D'Alessandro, C. and Noisternig, M., 'Of Pipes and Patches: Listening to Augmented Pipe Organs', *Organised Sound*, Vol. 24 (2019), pp. 41–53.



Components from Tony Decap's *l'Explorateur* Instrument



A single Individual Pressure Unit (IPU)

INITIAL BOOKING FORM
BRITISH INSTITUTE OF ORGAN STUDIES

BLANDFORD FORUM AND MILTON ABBEY

SATURDAY 16th September 2023 10.30 for 11.00

St Peter & St Paul, Church Lane, Blandford Forum, Dorset, DT11 7AD

Milton Abbey Church, Milton Abbas, DT11 OBZ

Please complete and return this form to the Meetings Officer by email or post.
Richard Hobson, [REDACTED]

Please reserve a place for this day conference. The cost will be £30 but do not send any money at the moment. Once information has been gathered we will be in touch about transport and ask for payment.

The online booking facility on the BIOS website is not available for this event.

Please fill out a separate form for each person.

Name (including title)

Address

.....

..... Post Code.....

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

Telephone.....(evening) email.....

TRAVEL

For those without a car trains to Dorchester can I hope, be met, and transport provided by other members between venues.

Please tick/delete as appropriate

I will be travelling by car arriving on Friday/Saturday

I will be travelling by train to Dorchester on Friday

I will be travelling by train to Dorchester on Saturday

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 form.

Blandford Forum and Milton Abbey

Saturday 16 September 2023

Dorset is home to a number of important historic organs and cases, but none perhaps as significant as the instrument built in 1794 by G.P. England for Blandford Forum Parish Church (see back cover). The town suffered a devastating fire in 1731 which destroyed the Parish Church amongst many other important buildings. A new church designed by the brothers John and William Bastard was opened in 1739. The only substantial work carried out on the organ was done by William Hill and Son in 1867. In 1895-6 a new chancel was constructed and the organ moved to the east end on the north side, behind the choir stalls. In 1970 it was returned to the west gallery and renovated by N.P. Mander Ltd.

Major restoration work on the church is in progress, and whilst the parish are fully aware of the importance of the organ, recent changes in the style of worship at the church mean that the organ is no longer at the heart of the music making. The condition of the instrument is adequate for occasional hymn playing, but more specialist restoration work will be required to put it into first class condition. BIOS has been asked to visit to highlight the organ and consider questions about its future.

A detailed article about the organ by David Wickens was published in *BIOS Journal* 16 (1992). The same *Journal* also contains an article by Peter Bumstead about his restoration of an organ by Alexander Buckingham (1825) in Awsworth Methodist Church, Nottinghamshire. This organ was moved a few years ago to the Parish Church in Winterborne Stickland a few miles from Blandford. We hope to visit this organ as well.

Milton Abbas, eight miles from Blandford, is the home of Milton Abbey School. Adjacent to the school buildings (principally the house built for Joseph Damer in 1752, designed by William Chambers and James Wyatt) is the Abbey Church which reached its present size at the turn of the 15th century. Only the choir and transepts were built, but it is an inspiring and unforgettable building for which Gray & Davison built a modest organ in 1868. Originally placed in the choir aisle it was moved to the pulpitum in 1978 by John Budgen of Bishop and Son with small alterations to the tenor C Swell and Pedal. Further Pedal additions were made by Derry Thompson in 1997. Part of the Renatus Harris case from St Mary, Lambeth was also added to the east side of the organ.

The day will begin with refreshments in Blandford Parish Church at 10.30. There will be a pause for lunch in Blandford (not included in the day) before we visit Milton Abbas in the afternoon. A visit to Winterbourne Stickland could be arranged for anyone planning to travel on the Friday evening followed by a meal at the excellent pub there.

There will also be a concert by Margaret Phillips on Friday 15th at 11.30 at the English Organ School and Museum in Milborne Port near Sherborne at which BIOS members are welcome (tickets £10).

Those interested in joining the group are asked at this stage to contact Richard Hobson () by returning the form opposite.



AIMS OF BIOS

To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

To conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.

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

To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote, in Britain, a greater appreciation of historical overseas schools of organ-building.