

# ***BIOS REPORTER***

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July 2019



THE BRITISH INSTITUTE OF ORGAN STUDIES

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### **BRITISH ORGAN ARCHIVE (BOA)**

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# THE BRITISH INSTITUTE OF ORGAN 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.

**Editor:** Gordon Curtis, [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, Front: *St Mary, Radwinter, Essex. Case by Temple Moore, organ by A T Miller.* (Photo © Andrew Hayden 2019). See page 72. Back: *St Philip, Salford. Organ by Renn & Boston.* (Photo Richard Hird). See page 68.

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## FROM THE CHAIRMAN

It is good to be able to reflect that the long sought-after goal of getting the various organisations devoted to organs and organists to work together, rather than just in our individual 'ivory towers', has in the last few years started to become an established reality. The jointly arranged OrganFest (RCO, IAO and BIOS) is now firmly established on the calendar as a biennial event, alternating with the previously annual IAO Festival (formerly called the Congress). The lead in arranging each OrganFest is taken by one of the three bodies in turn. The 2019 OrganFest is being held in Cardiff, from 6th to 8th September this year, with the RCO in the driving seat. I hope that all BIOS members, in particular those who live in Wales and the south-west of England, will do their best to support it, whether for the whole event or just a single day. In 2021 it will be the turn of BIOS once again to take the lead, and Council is already giving consideration to possible venues.

The close working link that has evolved over the past few years between BIOS and the RCO is greatly to be welcomed. The RCO now makes a major contribution to the day-to-day running of the NPOR through the work of Andrew Macintosh (RCO Administrator) as NPOR Manager. BIOS contracts his services by means of an annual Service Level Agreement with the RCO. Together with the success of our dedicated NPOR Fund, this now gives the Register a much greater assurance of continuity and stability than it was able to enjoy at times in the earlier years. The NPOR team of Editors, working under Andrew, is to be congratulated on having reduced the backlog of updates awaiting processing to a matter of months: in the not too distant past the backlog was well over a year. The British Organ Archive also has an RCO presence. BIOS is grateful to Andrew McCrea (RCO Deputy Director) for serving as a member of the BOA Steering Committee, and for the much valued contribution he brings with him through his wealth of experience as Librarian of the RCO Archive. It is good to be able to discuss and steer the individual collection policy of the two Archives so as to avoid undue duplication.

A recent example of co-operation between our two bodies was the RCO/BIOS event held in Manchester at the beginning of June. This was jointly planned by Tom Bell for the RCO and Richard Hobson from BIOS. Tom is an enthusiastic member and supporter of BIOS in addition to his senior and very active role with the RCO as Director for the North of England, North Wales and the Isle of Man. The event was informative and most enjoyable, and a full account of the programme will appear elsewhere. The itinerary introduced us to three very important organs in the surrounds of Manchester rather than in the City centre. Of particular interest to me was the large and fine three-manual Hill organ at the church of St Thomas and St John, Radcliffe. I have heard much about this organ over the years but never previously had the opportunity to visit and hear it. The organ was originally built in 1863 to stand in the Nave of York Minster and was installed to provide better support for the congregational singing in the Nave than could be given at that time



by the instrument on the Screen. The Hill organ apparently did its job well, and must have sounded magnificent in its free-standing position in the Nave, but its visual presence there was never fully accepted. It was moved to Radcliffe in 1904, when Walker's were commissioned by the Dean and Chapter of York to build the new and more powerful organ on the Screen. As well as being grateful to Tom and Richard for their work in promoting and planning the conference, those attending the Manchester event were also grateful to our President, Nicholas Thistlethwaite, for being with us and giving his detailed talk on Hill as well as his introductions to both the Radcliffe organ and the slightly larger Hill at the Church of the Holy Name of Jesus, that was our final stop on the Saturday. This was the first joint event of this kind, but we hope that it will inspire other similar ventures in the future.

Still on the subject of the RCO/BIOS theme, may we take this opportunity of congratulating our Publications Officer, Dr Katharine Pardee, on her election last year as a Trustee Council Member of the Royal College of Organists. This is of course an entirely separate appointment in her own right: nevertheless, to have one person so closely involved in the running and day-to-day management of both bodies is undoubtedly to be welcomed. For those BIOS members who are also members of the RCO, it was very pleasing to see Katie's photograph and the column about her in the June edition of the RCO's magazine, *RCO the News*.

Alan Thurlow

## **FROM THE SECRETARY**

### ***BIOS Council (June 2019)***

BIOS Council met at the Grosvenor Chapel, 24 South Audley Street, London, W1K 2PA on Saturday 8 June 2019. Nine members of Council were present. Nicholas Thistlethwaite (BIOS President) and John Norman (WebMaster) were also in attendance.

Council agreed the co-option of Gordon Curtis and Jeffrey West (the latter attended the Meeting).

Council received reports and agreed or noted the following:

In future, last-minute applications for Listing risked possible deferment to the subsequent Listing Meeting in the event of an Agenda being over-subscribed in advance of the published closing date and this information will be publicised to users.

Initial consideration was being given for a publication to mark the 50th Anniversary of BIOS in 2026.

Reciprocal institutional membership would be proposed to the Pontificio Istituto di Musica Sacra in Rome and BIOS would also seek to become a member of the Scottish Historic Organs Trust (SHOT).

The financial results for the first five months of the year showed that there was

nothing exceptional in income and expenditure for this time of year.

The Membership Secretary's efforts in chasing outstanding subscriptions meant there were only now 19 outstanding for this year.

There were ongoing discussions with the organiser of the National Churches Trust *ExploreChurches* Website (currently unavailable) about the coverage of organs when the new Website is made available.

Current plans for Meetings included:

*Friday 6 to Sunday 8 September 2019*

*OrganFest 2019 (jointly with IAO and RCO) in Cardiff*

*Saturday 5 October 2019*

*The GD&B Organ and the Influence of the German Orgelbewegung at  
New College, Oxford*

*Saturday 30 November 2019*

*BIOS Lunch at the Grosvenor Chapel*

*Saturday 29 February 2020*

*Bernard Edmonds Research Conference at the Barber Institute,  
Birmingham*

Details were still being finalised for the Day Conference and AGM and a Day Conference in Norfolk.

JBIOS 43 (Editor: David Shuker) was expected to publish on time.

On the recommendations of the Listing Committee, Council approved the listing of eleven historic organs and agreed the recommendation to turn down the listing of four organs. The Listing Committee had agreed a draft Delisting Policy/Procedure (based on Historic England's 'Removing a Building from the List, March 2017) sent to them by Council and this was now in place.

Council agreed the addition of one organ to the Historic Organs at Risk Register (HOARR) viz St Mark, Tollington Park, London N4.

Publication of Historic England's report on *Developing a Strategy for the Future of the National Heritage List for England: The Sector's Perspective* was awaited.

Council noted that the Steering Committee are currently considering a proposal to digitise the Hill & HNB drawings held by the British Organ Archive with the possibility of off-site storage of the originals being explored.

Progress was being made in additions to the HOSA YouTube channel, which now has 47 videos that to date have had a total of 1,226 views.

Council meets next on Saturday 28 September 2019 at 12.00 (Grosvenor Chapel).

Melvin Hughes

## **MEMBERSHIP MATTERS**

I am delighted to welcome five new members who have joined BIOS since the publication of the *April Reporter*:

Dr David Wyld, D.Mus., FRSA, FISOB, [REDACTED]  
[REDACTED]

Mr David Byers, ARAM, GRSM, LRAM, ARCO, FRSA, [REDACTED]  
[REDACTED]

Mr Paul Isom, BA, LRSM, DipABRSM, DipRSCM, ACertCM, [REDACTED]  
[REDACTED]

Mr Michael Little, [REDACTED]  
[REDACTED]

Mr Marc Murray, MA, ARCO, Dip CHD, LTCL, UPLM, UTM, [REDACTED]  
[REDACTED]

Please note the following eight address changes to the 2017 Membership List:

Tom Mohan, 34 Rue d'Alencon, [REDACTED]  
[REDACTED]

Michael Toplis, [REDACTED]

Andrew Briggs, [REDACTED]

Matthew Hynes, [REDACTED]

Arnold Mahon, [REDACTED]

I regret to record the death in May of Mrs Bernadette Rogers of Woodford Halse, Daventry, Northants.

At the end of April I sent a personalised reminder to those 68 members who still owed their 2019 subscription. Those who did not have an email account received a personal letter through the post. To date, (08/06), 19 members still have to pay up! I do thank those members who continue to pay their 2019 subs, and who have a Standing Order in place. Please Gift Aid your subscription if you are able, and are not already doing so. For payment directly into the BIOS account, the details are: NatWest; sort code: 52-30-44 account number: 05097169 account name: The British Institute of Organ Studies – Registered Charity. You can also pay via the BIOS website: <http://www.bios.org.uk> using PayPal, or you can send me a cheque at the address on the inside cover of this issue. The subscription amounts remain: £37 (£32 concessionary, £12 student). For those outside the UK, rates are £10 higher to reflect the additional postage costs for publications. A reminder that subscriptions do run from January to December, and do become due from January 1st. If you're not sure whether or not you've paid, or need reminding of your membership number, send me an email!

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 8 June 2019.

| Location                                    | Builder(s) and Date        | Comment                                                                                                                                                                                         | Grade |
|---------------------------------------------|----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| Wavertree<br>Congregational<br>L15 8HL      | Willis 1873<br>II/P 18     | An organ from the mid-point of Henry Willis' output, augmented modestly in the early decades of the 20 <sup>th</sup> century                                                                    | II    |
| Birkdale, St Joseph<br>PR8 2AY              | Ainscough 1885<br>II/P 17  | An organ in divided cases that retains an early pneumatic action by Ainscough                                                                                                                   | II*   |
| Irton, St Paul<br>CA19 1YH                  | Nicholson 1874<br>II/P 18  | The only organ in Cumbria by Nicholson of Worcester, it has survived largely unaltered                                                                                                          | II    |
| Wellington, All Saints<br>Shropshire        | Bevington 1879<br>III/P 25 | A comparatively large 3-manual Bevington organ of 1879, moved and altered by the same builder in 1898                                                                                           | II*   |
| Boscombe, St Andrew<br>BH5 1HQ              | Hill 1908<br>III/P 24      | A typical example of an Edwardian parish-church organ of 1908 by Hill                                                                                                                           | II    |
| Acton, St Mary<br>W3 9NW                    | Walker 1876<br>III/P 29    | Substantially of 1894 but retaining its original tubular pneumatic action                                                                                                                       | II*   |
| St Peter & Paul<br>Shalden, Hants           | Walker 1873<br>I/8         | Typical mid-19 <sup>th</sup> century Walker organ, though without stencilled pipes, and apparently unaltered                                                                                    | II    |
| St John's Methodist,<br>St Austell PL25 5AE | Hele 1924<br>III/P 27      | By one of the West Country's major builders with minor changes in 1968, but retaining its original pneumatic action and the 1856 case of the previous instrument                                | II    |
| Christ Church,<br>Southampton<br>SO15 3BT   | Bevington 1865<br>III/P 22 | Brought to the church by Bevington it retains some 11 ranks and the case by G P England. Almost unaltered since 1865 it is now largely unplayable following an unsuccessful restoration in 1994 | II*   |



|                                                    |                              |                                                                                                                                                                  |     |
|----------------------------------------------------|------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| St Wilfrid, Kelham<br>NG23 5QX                     | Temple Moore case<br>1906    | Listed solely for the case by<br>Temple Moore                                                                                                                    | II* |
| St Clement's<br>Congregational,<br>Ipswich IP3 8AH | Bishop & Son 1909<br>II/P 18 | Unaltered organ by Bishop &<br>Son with a robust tonal design                                                                                                    | II  |
| St Mary, Bishopstoke,<br>Hants.                    | H C Sims 1891<br>II/P 18     | A rare surviving example of the<br>work of the first organ-builder<br>resident in the area and of<br>importance through his training<br>of other local builders. | II  |

*Applications recommended for refusal:*

Frosterley, St Michael & All Angels 1883 Wainwright (?) II/P 16 D00439  
 Carlton, St Peter attr Holdich 1/4 H00668  
 Swansea, Brangwyn Hall 1929/34 Willis IV/P 70 N12635  
 Bewdley M C mid 19th cent 1/P 5 G00610

*Future Submission Dates:*

Friday 09:00 2 August for meeting of Committee to be held on 18 September 2019  
 Friday 09:00 22 November for meeting of Committee to be held on 8 January 2020

Please note that applications received close to the closing date for submissions may be deferred until the following Listing Meeting in the event of an over-subscribed agenda.

Jeffrey Williams

## **HISTORIC ORGANS AT RISK REGISTER (HOARR)**

Applications to include an organ on the Register may be made by anyone concerned about an apparent threat to an organ. Eligibility is restricted to organs that have already been listed under the Historic Organs Listing Scheme or are potentially listable. Details of the criteria and an application form can be found on the BIOS website.

The inclusion of the following organ on the Register was approved by the Council at its meeting in June 2019:

| <b>Location</b>             | <b>Post code</b> | <b>Building</b>          | <b>NPOR<br/>Grade</b> | <b>Comment</b>                                                      |
|-----------------------------|------------------|--------------------------|-----------------------|---------------------------------------------------------------------|
| London,<br>Finsbury<br>Park | N4 3LD           | St Mark, Tollington Park | N16847<br>II*         | Parish has applied for a<br>faculty to dispose of the<br>instrument |

Jonathan Goodchild

## THE HISTORIC ORGAN SOUND ARCHIVE, 15 YEARS ON

The original HOSA project took place from 2004 - 2007, creating 20 hours of sound recordings from 44 organs in East Anglia with funding from the Heritage Lottery Fund. Outreach events were held in 20 of the 44 churches for local schools and communities to learn about the science, history and music of their pipe organ. The players were based in or familiar with the eastern counties of Norfolk, Suffolk, Essex and Cambridgeshire. For each recording repertoire appropriate to each organ was researched taking into account the number of keyboards, compasses of manual and pedal divisions, tonal characteristics, action type and any registration aids. Some 200 years of organ history can be traced through the project, from the Restoration period to World War I. Players today can use the index to the number and compass of keyboards to find repertoire suitable to play on equivalent organs which differ from those commonly found in our own time.

Part of the original HLF funding went to the NPOR to boost server capacity, allowing the recordings to have a permanent online home. It is difficult now to imagine that when the project began it was a novelty to hear music over the internet. Now there is almost unlimited capacity for listening to music online through devices from desktop computers to mobile phones. The HOSA project is seeking to reach a new audience in the digital age by posting soundfiles with accompanying photos on YouTube, which is the best known of the video sharing sites. The HOSA channel can be reached from the home page or from the HOSA section of the BIOS website. One soundfile has been chosen to post on the channel from each of the original organs recorded, with a link in the text below back to the NPOR record for the rest of the recordings and details of the organ. YouTube is a free site so there is no additional cost to BIOS or the NPOR.

It is now much easier to add to the archive, and new recordings on YouTube include six from Christ Church Spitalfields (by arrangement with the church) and three from the Old Meeting House, Norwich. More are in preparation, including St Andrew the Less in Cambridge which is on the Historic Organs at Risk Register.

Suggestions for instruments which might be added to the Historic Organ Sound Archive are welcome, bearing in mind the original criteria for inclusion:

- musical quality.
- historic character largely unchanged (the organ may have a Historic Organ Listing).
- representative of a particular period of building or the work of a particular builder, unusual or special in some respect.

Some instruments may be in imperfect repair but of sufficient importance to merit recording. An unexpected and very welcome outcome of the original project was

the restoration of three instruments as a result of their inclusion, the most significant of these being the 1821 H.C. Lincoln organ in Thaxted Parish Church.

Anne Page

Curator at <hosa@bios.org.uk>

## NOTICES

### **BIOS Journals available electronically**

Volumes 30 to the present of the *BIOS Journal* are now available digitally to BIOS members free of charge by emailing the Publications Officer:

publications@bios.org.uk

The Publications officer will send the requested files by WeTransfer, DropBox, or other similar programme. This arrangement has been motivated by the desire for indexes to the *BIOS Journal*, without having to find someone to do the indexing.

Earlier Volumes of the *Journal* are fully indexed. See

<https://www.bios.org.uk/publications/index.php>.

The *Journals* will be sent as pdfs, and will be keyword-searchable, using the standard Adobe Reader programme available for free from

<https://get.adobe.com/uk/reader/>

This arrangement is on a trial basis, and may be modified depending on demand.

Katie Pardee

### **MShed Museum**

A Senior Curator from the MShed Museum in Bristol

[www.bristolmuseums.org.uk/m-shed](http://www.bristolmuseums.org.uk/m-shed) had been in touch with BIOS saying that in 1995 Bristol Museums handed a nineteenth century barrel organ from Stawley church in Somerset to Percy Daniel & Co to do with as they wished. They believe the organ was sold on to a collector thought to live in Hendon but no records survive of this transaction. The Museum had discovered a spare barrel from this organ and would very much like to reunite the organ and barrel. If you have any information about the possible whereabouts of this organ, please can you let Melvin Hughes know (secretary@bios.org.uk or [REDACTED]).

Melvin Hughes

### **The National Lottery Heritage Fund**

In January 2019 the Heritage Lottery Fund changed its name to the National Lottery Heritage Fund and also launched its Strategic Funding Framework for 2019-2024.

The Framework is the document that the Heritage Fund will use to decide if an application for heritage funding is appropriate to be funded. The full document can be found on the NLHF website ([heritagefund.org.uk](http://heritagefund.org.uk)) along with much other advice and guidance for intending applicants. The strategy title 'Inspiring, leading and resourcing the UK's heritage' may give some indications of the direction of travel of the fund.

Some readers will recall the impact that lottery funding from the Heritage Lottery Fund (HLF) had on organ restoration in the UK in the years following its inception in 1994, and the significant changes to how historic organs were approached for restoration. As the HLF developed its funding programmes it increased the need to engage wider audiences with projects that it funded. This encouraged some exciting and imaginative outreach projects alongside organ restoration projects and also saw projects funded - including the initial recordings of the Historic Organs Sound Archive - that were all about education and engagement, not organ restoration.

The new strategic direction of the NLHF has six specific objectives. These are:

- continue to bring heritage into better condition
- inspire people to value heritage more
- ensure that heritage is inclusive
- support the organisations we fund to be more robust, enterprising and forward looking
- demonstrate how heritage helps people and places to thrive
- grow the contribution that heritage makes to the UK economy.

The first objective reflects the work that many see as core to the Heritage Fund - funding restoration of heritage, in our case organs, to put them in better condition. Looking through the other five objectives shows a new emphasis on helping the heritage sector to be more engaged with its audiences, to grow those audiences and to be more realistic about the future of heritage funded by the NLHF - will it pay its way in the future, will it contribute to the economy locally?

As with the previous HLF funding strategy each application does not have to achieve all six objectives, except for projects for exceptional amounts of money. The more money requested, the greater the need to fulfil more than one of the objectives. For grants of up to £250,000 the application process has been simplified, and this higher threshold for single-stage applications should bring more organ projects into the simpler arrangements. The NLHF is committed to providing advice and support to applicants and has said that it wants to encourage more applications from places that have not been successful in attracting grants in the past, and from communities less engaged with heritage funding. With organs spread throughout the whole of the UK this should help at least some applicants.

Please continue to approach the National Lottery Heritage Fund with enquiries about organ funding - and please let me know what response you get in case there are any trends that emerge that it would be good for BIOS to have taken up with the funder.

David Knight

## LETTERS TO THE EDITOR

### *A plea*

Sir,

Might I make an impassioned plea through your journal that somebody younger than I write up the work of the Hill firm. This excellent company was killed off almost entirely by George Dixon, but the remaining instruments testify to a builder of great integrity. Many of their instruments have suffered as the result of unwise advisers and many I knew as a youth have been lost to misfortune. But some of those that remain, Selby Abbey and Sydney Town Hall for instance, are instruments of quite extraordinary quality. Quite why nobody has written that most important book I do not know, but it belongs on my shelves alongside the works on Willis, Forster and Andrews, and those of many builders of less worth.

Robert Lightband

### *Organs and war losses/war memorials*

The piece in the 2018 *Journal* on organs lost in war and as war memorials has attracted some interesting responses from readers - providing some additional information on losses in particular cities and about some of the instruments mentioned. BIOS members will be aware that information about organs lost in the second war, in particular, is partially noted in the NPOR when the editors have been provided with it. Such information is often available locally - recorded in a church history or the history of the organs in a particular place.

Given the level of interest that has been stimulated I would like to encourage readers who have knowledge of war losses not noted in the *Journal* essay, and especially in cities not recorded as exhaustively as London, to send this to me to be collated. This will be passed to the NPOR editors to update the NPOR and, if the quality of the material merits it, to produce some supplementary material to my 2018 article.

Also, if you are aware of war memorial organs not recorded in the War Memorials Register (<https://www.iwm.org.uk/memorials>) or War Memorials Online (<https://www.war memorialsonline.org.uk>) please contact the register to update the details.

David S Knight



## MEETING REPORT

### ***Renn & Hill in Manchester*** (joint BIOS/RCO Conference in Manchester 31 May - 1 June 2019)

We started on Friday evening at St Philip's Church in Salford. This Church, was designed by Sir Robert Smirke in the Classical style. The organ being in the West Gallery, the flat ceiling and the classical proportions of the building give it excellent acoustics. This 1829, Renn and Boston organ was restored in 1963 by Noel Mander. A delightful organ on which Tom Bell and Richard Brasier gave a stylish account of the Andante from Sam Wesley's Duet for Organ as well as individual contributions by William Russell, J.S. & C.P.E. Bach, Mendelssohn, and various composers from the Orgelbüchlein Project. After the recital the group went up to view the instrument.



St Philip, Salford.  
Manual action and  
nameplate of 1829  
(Photos Richard Hird)

Saturday morning found us assembled at the Church of St Thomas in Radcliffe, a grand building, showing how Radcliffe must have once been a busy and wealthy town. The organ, now at the end of the north aisle, was originally in York Minster; built by Hill in 1863, and moved to Radcliffe by Hopkins in 1904. A few alterations were made over the years but, as with St Philip's, nothing drastic. The strangest alteration seems to me to be the addition of some painted pipes to the case, non-



St Thomas, Radcliffe. Organ built by Hill for York Minster in 1863, moved here by Hopkins in 1906.  
(Photo Richard Hird)

speaking and facing down the church. These pipes are the last remains of Hill's rebuild of the Renn organ from St Luke's, Cheetham Hill - they stand in a strange painted box structure in mute testimony to the act of vandalism perpetrated in 1975. Tom Bell started by putting the organ through its paces with the C major Toccata by Bach, BWV 564 (i). For all its magnificence, the organ needs to be restored; the display pipes look very sad, and hand-registration was necessary as the



Holy Name of Jesus, Manchester.  
(Photo Richard Hird)

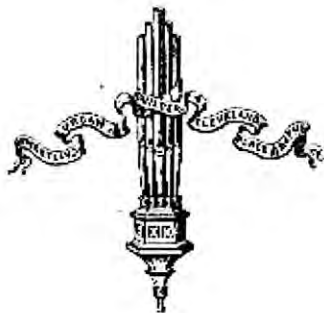
combination system, dating from when Sixsmith electrified the action in 1964, doesn't work at all. Dr. Nicholas Thistlethwaite delivered a fascinating lecture about Hill's development at this period and the York Minster organs. The Church are busily fund-raising to restore the organ and our visit served to confirm the importance of the instrument. Our thanks go to members of the congregation for their excellent refreshments and warm welcome.

Frank Bridge's Adagio in E, being contemporary with the re-homing of the organ was an appropriate piece for Tom Bell to play, allowing the Swell stops added by Hopkins to be used. Hopkins, a York builder, was the subject of Max Elliott's illustrated talk, complete with an illustrated booklet about the firm's productions. This talk was divided by a wedding rehearsal during which we took our lunch break. I do hope the happy couple will be having the organ at their wedding rather than CDs!

The Church of the Holy Name of Jesus in Oxford Road, Manchester was our final visit. Dr. Thistlethwaite rounded off his earlier lecture by telling us about this 1871 Hill organ. It sits in the west gallery of a church which has a very French feel to it. Recently restored by David Wells, the organ is a perfect fit for the building.

Gordon Stewart next gave a master class to two students, during which I had to be careful not to blink for fear of missing some of his advice, delivered in his own inimitable style. One of the students then page-turned for Tom's final recital, which started with Vierne's Carillon de Westminster and continued with new pieces from the Orgelbüchlein Project, S.S.Wesley's Andante in G, and concluded with an arrangement of Arthur Bliss's Ballet for Children. An invitation from the Priest to us all to come and play the instrument at some time in the future ended what had been a very instructive and enjoyable time in Manchester. My thanks to all involved in the organisation and presentation of it. Tom Bell's and Richard Brasier's playing was a particular highlight.

Richard Brice



## MILLERS OF CAMBRIDGE: AN OVERVIEW AND WORKLIST

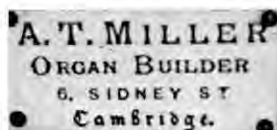
JOSÉ HOPKINS

Alfred Tubalcain Miller (1834-1891) was born in Fulbourn, the son of a farm worker, whose address, maybe symbolically, was Poor Well, Fulbourn, near Cambridge. His middle name, Tubalcain, according to Genesis chapter 4, derives from 'an instructor of every artificer in brass and iron.' How Alfred Tubalcain Miller moved from a lowly agricultural background into organ building and commercial life in Cambridge is not known, but he very likely learned his trade from George Dawson (1804-1888) listed as an organ builder in 1855 in Magdalen Street, Cambridge. Miller appears with an address at 6 Regent Street in 1864, although letterheads give the date of 1856 for the founding of the firm and certainly A. T. Miller converted a barrel organ in Grantchester in 1864. A set of testimonials from 1876 testified to his workmanship.

His wife (Mary Louise Foister) had a milliner's shop at 6 Sidney Street, and at that address, now part of Marks & Spencer's, and subsequently in Hobson Street behind Sidney Street, the firm developed. The millinery business evolved into a music shop when the family piano was put up for sale at a time of financial difficulties, and this was the beginning of the business known as Millers in Cambridge. Alfred's son Albert Hugh (1868-1932) took over the business from his father, and it expanded to include gramophones, radio and television, a dance band and music studio and concert promotion, in addition to organ building. In 1922 telegrams for the firm were addressed to 'Music Cambridge.'

Albert Hugh had been a chorister at St. John's College and aged 8 had presided at the organ for a service at Histon. In later life he also taught music, was Organist of Great St. Mary's for 40 years from the age of 18, and gave recitals on organs on which the firm had worked. An example of this was at St. Michael's, Cambridge (now known as Michaelhouse) in 1893 when to celebrate Harvest Festival and the rebuilding of the organ, A. H. Miller presided at the organ and played selections from Best, Morandi and Ouseley, (the organ is now at Guilden Morden). In addition to his musical activities he served as a Town Councillor.

*Further reading:* Hopkins, José: A thorough master of his art, A. T. Miller of Cambridge, *The Organ*, 75, (297), Summer 1996





# MILLER WORKLIST

| Location               | Date of<br>Miller work | Build history and Notes                                              |
|------------------------|------------------------|----------------------------------------------------------------------|
| <i>Cambridgeshire</i>  |                        |                                                                      |
| Bartlow                | 1892                   |                                                                      |
| Barton                 | 1894                   |                                                                      |
| Bluntisham             | ?                      | Noble 1869; HNB 1978                                                 |
| Burrough Green         | 1905                   | Moved to Sandon (Herts) c1938                                        |
| Chettisham             | 1902                   |                                                                      |
| Conington, All Saints  | ?                      | Redundant church                                                     |
| Coton                  | c1892                  | Rebuilt Johnson 1968                                                 |
| Foxton                 | 1882                   | Former barrel organ                                                  |
| Grantchester           | 1864/1895/1920         | Refurbished M Latham 1997                                            |
| Great Abington         | c1880                  | From Pampisford                                                      |
| Great Shelford Chapel* | 1863                   |                                                                      |
| Guilden Morden         | 1893                   | Buckwell 1833, Hill 1880, Johnson 1965,<br>Halls 2015                |
| Haslingfield           | c1875                  | Gray & Davison 1862; Halls 1971;<br>pipework to Harlton 2006         |
| Harston                | c1933                  | Bryceson, moved to NW nave                                           |
| Hauxton*               | 1875                   |                                                                      |
| Horseheath             | 1891                   | From Cambridge 1876                                                  |
| Impington              | 1934                   |                                                                      |
| Landbeach Chapel*      | 1875                   |                                                                      |
| Little Shelford        | c1852                  | From ? case c1830; removed 1935 to<br>Birdwood Meth. Ch., Gloucester |
| Littleport             | c1903/1928             | H. Booth; Johnson 1963; Hall; Chas James                             |
| Littleport Methodist   | 1909                   |                                                                      |
| Longstowe              | c1922                  | Brindley & Foster 1865; removed 1994                                 |
| Melbourne Baptist      | ?1890                  | Moved to Whitton Ipswich 2004                                        |
| Milton                 | c1910                  | Johnson 1970, 71                                                     |
| Oakington              | c1907                  | Halls 1987                                                           |
| Over                   | 1856                   |                                                                      |
| Prickwillow*           | 1875                   |                                                                      |
| Ramsey                 | 1903                   | HNB; Halls 1984                                                      |
| Sawston                | 1872                   | Bishop replaced 1894                                                 |
| Sawtry                 | 1909                   | D.J. Miller 1986                                                     |
| Snailwell              | c1885                  |                                                                      |
| Soham Methodist Church | 1908                   | helped with installation of Harper organ                             |
| Stapleford             | 1924                   | Rebuild                                                              |
| Stuntney               | 1870s                  |                                                                      |
| Sutton-in-the-Isle     | 1912                   |                                                                      |
| Swaffham Prior         | c1866/1926             | 1866 replaced barrel organ                                           |
| Swavesey               | 1894                   | Moved Bevington from St. Ives; Halls 1981                            |
| Thriplow               | 1908                   | Johnson c1980                                                        |

|                          |        |                                                                           |
|--------------------------|--------|---------------------------------------------------------------------------|
| Toft                     | 1922   | Walker 1966                                                               |
| Trumpington              | 1901/3 | Walker 1851; Harrison 1929, 1957; Hall 1975                               |
| Waterbeach               | 1890s  | Johnson 1960; Hall 1982                                                   |
| Waterbeach Spurgeon Bpt. | ?      |                                                                           |
| Wendy                    | 1867   | St. John's College Walker?; Dawson 1842. Church now demolished            |
| Witchford                | 1896   | Originally Buckwell, St. Clement's, Cambridge, c1860s removed and rebuilt |

### *Cambridge*

|                        |                 |                                                                      |
|------------------------|-----------------|----------------------------------------------------------------------|
| St. Andrew the Less    | c1885/1931      | ? Dawson 1856/Halls                                                  |
| St. Botolph            | 1873/1902/1922  | Nicholson 1888                                                       |
| Christ Church          | 1880/1932       | Hill 1839; Bedwell 1898; Hall 1980                                   |
| St. Giles              | c1875/1918/1925 | Johnson 1965                                                         |
| Gonville & Caius       | 1902            | Walker 1868, 1893, 1932; HNB 1954; Klais 1981                        |
| Hills Road Wesleyan    | 1921            | Rebuild. Church demolished                                           |
| Holy Trinity           | 1879/91         | Removed                                                              |
| St. Mark's, Newnham    | 1924/1931       | Benson 1907; Halls 1973; Groves 2014                                 |
| St. Mary the Great     | 1869/1892       | Johnson 1961; 1974; replaced 1991                                    |
| St. Matthews           | 1889/1896/1911  | Johnson 1965                                                         |
| St. Michael            | 1893            | Repairs and additions                                                |
| Memorial Unitarian     | 1928            | Halls 1998                                                           |
| Mill Road Baptist      | c1922           | Wheaton 1887                                                         |
| St. Paul's             | 1903            | Groves & Mitchell 1842; Forster & Andrews 1871; Leighton 1961        |
| Victoria Rd URC        | 1906/1922       | Wheaton ?; HNB 1952; Hall; (now St. Luke's); D. Miller 1992; Johnson |
| Wesley Christ's Pieces | 1920            | Forster & Andrews 1869; HNB 1959 (now removed)                       |

### *Essex*

|                          |                   |                                  |
|--------------------------|-------------------|----------------------------------|
| Great Bardfield          | c1878             | Rothwell 1950, Wood 2001         |
| Finchingfield            | 1896/1898/1900/09 |                                  |
| Hutton                   | c1885             | 1975, 79 Cross                   |
| Littlebury, Holy Trinity | 1874              | Moved, additional stops          |
| Panfield                 | c1880             |                                  |
| Quendon                  | 1910              | Rebuild Rushworth & Dreaper 1937 |
| Radwinter                | c1872/1905        | Johnson 1995                     |
| Rickling                 | c1870             | Alterations 1911; Mander 1960    |
| Great Saling             | 1882              |                                  |
| Stebbing                 | c1884             |                                  |
| Wendens Ambo             | c1890             |                                  |
| Wethersfield*            | 1872              |                                  |

## ***Hertfordshire***

|                             |       |                               |
|-----------------------------|-------|-------------------------------|
| Barkway                     | 1900  | Halls 1980; Peter Wood 2002   |
| Bishop's Stortford H. Trin. |       | Willis 1935                   |
| Newnham                     | 1860  |                               |
| Quendon Hall*               | c1870 |                               |
| Sandon*                     | 1905  | From Burrough Green, c1938    |
| Therfield                   | 1922  | Walker ?1850; 1880; Hall 1975 |
| Thorley                     | c1860 |                               |
| Wyddial                     | c1900 | Removed 1964                  |

## ***Other***

|                                |           |                                                                   |
|--------------------------------|-----------|-------------------------------------------------------------------|
| Belfast Methodist College      | c1910     | Flight & Son 1855; HNB 1959; Mander 1968 (ex Corpus Christi Camb) |
| Blackheath, St. German's       | c1920     | Gern 1872 (destroyed WW2)                                         |
| Bletsoe, Beds.                 | 1901      | Trustam ?                                                         |
| Upper Caldecote, Beds.         | c1910     |                                                                   |
| Haverhill, Suffolk             | 1897/1912 | HNB 1938                                                          |
| Haxey, S. Humberside           | 1912      |                                                                   |
| Holbrook, Suffolk              | c1910     | Norden 1991                                                       |
| Lewes, Sussex, Westgate Chapel | 1930      | Bishop c1900                                                      |
| Marsworth, Bucks.              | c1913     | Leighton Organs 1980                                              |
| Merton, Surrey, St. John's     | c1925     | Mander; M. Osborne                                                |
| Nordelph Wesley, Norfolk       | 1924      | Removed 1982 to AFJ Museum, Downham Market                        |
| S. Pickenham, Norfolk          | 1881      | Dawson 1857, ex W. Tofts                                          |
| Sudbury Trinity Chapel, Sfk    | 1876      | Rebuilt and enlarged                                              |
| Thurning, Northants            | 1901      |                                                                   |
| Wyke Regis, Dorset             | c1871     |                                                                   |

## ***Overseas***

Kitale Church, Kenya Colony pre-1931 1m ped

## ***Notes to worklist***

HNB = Hill Norman & Beard

\*Included in Miller testimonials leaflet

D. Miller unrelated to Millers of Cambridge

Corrections/additions to this list, compiled from various sources, will be welcomed by the author.

## REVIEWS

### **Manuel Rodrigues Coelho: Flores de Musica I**

Editor: João Vaz

Publisher: Ut Orpheus ECHOM3

Available from: [www.utorpheus.com](http://www.utorpheus.com) 50.95 Euros

ECHO – European Cities of Historical Organs – was founded in 1997 by the cities of Alkmaar, Innsbruck, Lisbon, Zaragoza, Roskilde, Treviso and Toulouse. The ECHO collection of Historical Organ Music is a new initiative from Ut Orpheus of Bologna, which opened in 2018 with two volumes presenting the Brussels Ms II 3326 mus., and the Camphuysen MS. There will be ten volumes of critical editions of complete MSS or prints in the series, issued at the rate of two per year up to 2022.

This is the first of three volumes which will present the complete contents of *Flores de Musica* by Manuel Rodrigues Coelho (ca. 1555-1635), organist of Elvas, Badajoz and the Chapel Royal, Lisbon, newly edited by João Vaz. The original volume of 235 folios was published in Lisbon in 1620, the first volume of keyboard music in open score produced in the country. It contains 24 large scale four-voice contrapuntal Tentos, three on each of the eight Tones, four settings of the Chanson *Susana un jour* by Lassus, followed by a large amount of liturgical material comprising four settings of *Pange Lingua*, four of the *Ave Maris Stella* followed by a further five verses on this chant and three sets of versos on each Tone amounting to some 92 individual pieces. This volume seems to have exerted a major influence in the succeeding generations of Portuguese composers for keyboard through the seventeenth century. This new edition presents the 12 Tentos on the first to the fourth Tones (as customary only the pieces on the second Tone carry a key signature, one flat), the length ranging from around 165 (no. 10) to almost 300 bars (no. 7). Half of them contain a section in triple time, some quite lengthy, most of these close the Tiento but in nos. 7 and 12 it forms a central section. The rhythmic values in these sections vary considerably, with three having quavers and two having crotchets as the smallest note value; in no. 7 we find two incidences of short figures in semiquavers in thirds in the right hand. Eleven copies of the original are known to have survived, one from the National Library, Lisbon, being used as the prime source for this edition with others being used for comparison.

Unlike some pieces by his Spanish contemporary Aguilera de Heredia, none of Coelho's compositions calls for a divided keyboard, enabling them all to be playable on even single manual British instruments. While lacking the more dissonant boldness of the contemporary Italians, and the Spanish, especially Francisco Correa de Araúxo (whose *Facultad Orgánica* was published in 1626), these Tentos display a considerable variety of skilful writing showing a command of counterpoint as well as of toccata and variation technique. Most Tentos open with subjects in semibreves, followed by a faster continuation; slower passages reminiscent of Coelho's predecessors such as António Carreira, and lengthy passages of semiquaver figuration showing a possible influence from northern Europe are also to be found in most of them. In no. 3 the subject consists of an ascending scale mainly in quavers, answered by its inversion and in each Tiento on

the second Tone and in the second and third on the fourth Tone the answer appears before the subject is complete. Some Tentos are monothematic, others have a number of subjects, and also short motivic figures, sometimes fragments of the previous subjects, which are treated imitatively. The undoubted artistic and aesthetic quality of these pieces provide ample reasons for Coelho being mentioned very favourably by Francisco Correa.

The comprehensive introduction provides substantial information about the sources and corrections made by the editors (the original print has a page of errata), and the graphic characteristics and editorial methods offer very helpful suggestions about possible interpretations of the occasionally haphazard engraving of triplet groups; other such groups feature to an extreme point of repetition as in no. 9. There is a useful bibliography listing articles (mainly in Portuguese) and other modern editions and anthologies. The composer's own preface and advice to players is included as a facsimile and in an English translation – although as with Correa, in places some of his comments would have benefitted from a greater clarity of expression as, for example, just how to play the ornaments which he stresses must be added with great frequency; editorial comments on this as well as on the plainchants used for the liturgical pieces will follow in the remaining volumes. The critical commentary following the music pages is exhaustive. The printing is in a good size font, with up to six systems to the page, and there are a number of facsimiles which show the difficulties encountered when transcribing the pieces into modern notation from the score format of the original. The edition contains enough detailed discussion to satisfy the scholar and enable the performer to make an informed decision on how to interpret some passages based on this, but also succeeds admirably in its prime intention of offering a score suitable for immediate practical use and not overloaded with incorporated suggestions. These Tentos – still very little known and scarcely played in the UK – offer an interesting range of pieces, many providing technical challenges, but should prove most rewarding to study and master. A particularly Portuguese feeling of *saudade* or melancholy pervades many of the pieces, especially those on the second Tone. Volume two, which will contain the remaining 12 Tentos and the Susanas, and volume three, which will include the liturgical pieces, are scheduled to appear next year.

John Collins

### **William Felton: 6 Concertos for Organ or Harpsichord op. 1**

Editor: Greg Lewin

Publisher: Greg Lewin £20.00

Available from [www.greglewin.co.uk](http://www.greglewin.co.uk)

After taking his BA, followed by an MA in 1743 at St. John's College, Cambridge, William Felton (1715-69) spent the rest of his life as a vicar-choral and sub-chantor, later becoming a minor canon, at Hereford Cathedral. His published output comprises two sets of Eight Easy Lessons for the harpsichord and some 32 concertos for organ or harpsichord in five sets. This first set dates from 1744, and, as with the Concertos by

Stanley and Arne, the written out keyboard part contains enough material to enable the concerti to be performed as stand-alone works. Keys used are C, G, A, Bb, Eb, Bb and the number of movements is either three (nos. 1, 2, 4 and 6) in the order of fast - slow - fast, or four in nos. 3 and 5. In these two concertos a quite substantial fugal movement is inserted after the opening slow movement, that in no. 3 contains lengthy passages of semiquaver figuration for the Solo.

The opening movements to nos. 3 and 5 are a Largo in 3/2 (which surely needs some discreet filling in) in no. 3 and a Tempo Ordinario in no. 5, both in binary form. Other opening movements include extended through-composed Allegros of almost 140 bars in nos 1, 2, and 6, also with extended passages of semiquaver writing for the Solos after short phrases in octaves for the Tutti. No. 4 opens with a rather shorter binary form Allegro mainly in two voices with just a few bars in which a second treble voice appears. The central movements include an Adagio for Organ Solo in the relative minor in no. 1 with quite varied textures in its 12 bars, a heavily figured Alla Siciliano in the subdominant in 12/8 in no. 2, a Largo in 3/4 in the relative minor in two voices in no. 4 with considerable rhythmic variation and an Andante also in 3/4, in the relative minor in no. 6, mainly in two voices. The third movement in no. 3 is a short Largo mainly in crotchet chords in the relative minor, closing in its dominant. An Alla Siciliano in the relative minor in 12/8 features as the third movement of no. 5, closing with a two-bar adagio, the chords of which benefit from some filling in. No. 3 closes with a Gavotte marked Andante Allegro with eight variations, which achieved wide popularity, the tune later being printed as a song for three voices, and no. 5 also closes with a Tempo di Gavotta without variations. Other closing movements, all marked Allegro, include a 3/8 in nos. 1 and 4, a 6/8 in no. 6, all with plenty of vigorous semiquaver writing for each hand and a Gigue-like 12/8 in no.2 mainly in equal quavers, all being in binary form.

The comb-bound volume is clearly printed with up to eight systems per page. The solo and tutti parts are indicated, but there are some places which will require thought as to how to negotiate the transition from tutti to solo or vice versa, and also to assess the exact place of change between solo and tutti. Nimble fingers are essential for the long semiquaver passages in the Solo sections and some passages also need care with hand shifts to ensure a clean continuity. The specification of a chamber organ as advised by Handel is included, which should give great assistance to players when selecting appropriate registrations. The texture in the set varies from two-part writing, sometimes with a considerable distance between the voices, to some full chords. Handel subscribed to this set, but is said to have commented rather acidly when asked to do so that a parson should write sermons and not music. Although Burney considered him a better performer than composer, these pieces from a provincial composer show an awareness of current trends in the capital and are still worth studying and adding to the repertoire. Their tuneful writing should appeal to audiences and players alike, offering a stylistic contrast to the Voluntaries of the period.

John Collins





# OrganFest 2019

*BIOS, IAO & RCO celebrate the organ*

## **OrganFest 2019 programme** *(may be subject to change)*

### **Friday 6 September Eglwys Dewi Sant**

from 6.30pm Registration

7.30pm Recital GERARD BROOKS on the 1887 Henry Willis organ  
followed by a reception

### **Saturday 7 September St David's Hall**

11.00am Family matinee DAVID PIPE introduces the Peter Collins organ,  
including a performance of Bob Chilcott's Mr Majeika & the Magic Organ  
JEREMY SAMPSON provides a fascinating hands-on workshop for children  
using the Wooden One-Octave Organ for Young Technologists

### **Saturday 7 September St John the Baptist**

2.30pm Recital GERARD BROOKS on the 1894 Henry Willis organ  
restored in 2005 by David Wells  
followed by presentations by the promoters

### **Saturday 7 September Llandaff Cathedral**

7.30pm Gala Recital DAVID BRIGGS on the 2010 Nicholson organ to be  
recorded by the BBC for future broadcast

### **Sunday 8 September National Museum of Wales**

11.00am & 12noon Lecture & Recital: Temple of Tone ROBERT COURT  
and ANDREW RENTON

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

**Saturday 5 October 2019**

*The Grant, Degens and Bradbeer Organ at New College  
and the influence of the German Orgelbewegung  
New College, Oxford*

Please reserve a place for the BIOS Conference for £30.00 (including lunch), or book online on the BIOS website.

*Cheques should be payable to 'BIOS'. Please fill out a separate form for each person.*

Name (including title) .....

Address .....

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

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

Telephone ..... (evening)

e-mail .....

Please note any dietary requirements .....

*NB: 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]

## FORTHCOMING MEETINGS

**Friday 6 – Sunday 8 September 2019**

***OrganFest 2019 - BIOS, the IAO and the RCO Celebrate the Organ Cardiff***

See [www.organfest.org.uk](http://www.organfest.org.uk) for full details

Booking for this event is through the OrganFest website, but please contact Richard Hobson, Meetings Officer, if you have any difficulties with this.

The programme includes recitals on two fine, fully restored Father Willis organs, as well as the Snetzler/Gray & Davidson organ in the National Museum of Wales. The large Peter Collins concert organ in St David's Hall is featured on Saturday morning, and the 2010 Nicholson organ in Llandaff Cathedral will be featured on the Saturday evening.

**Saturday 5 October**

***The GDB Organ at New College and the influence of the German Orgelbewegung***

A day conference at New College, Oxford, organised by Dominic Gwynn.

Outline programme; further details will be published on the BIOS website in due course.

- |       |                                                                                                                                                                  |
|-------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 10.30 | Coffee                                                                                                                                                           |
| 11.00 | Paul Hale: The organ's inception and birth and his experience of working with it.                                                                                |
| 12.00 | Dominic Gwynn: the organ's place and its influence, the heyday and decline of the Organ Reform Movement in this country, and its survival as a historical style. |
| 1.00  | Lunch (included)                                                                                                                                                 |
| 2.00  | The repertoire that came with the neo-classical organ both old and new.                                                                                          |
| 3.00  | Recital by Margaret Phillips                                                                                                                                     |

A further paper on the musical use of this style of organ in the Anglican choral repertoire is envisaged.

**Saturday 30 November**

***The BIOS Lunch***

at the Grosvenor Chapel, Mayfair. A social occasion with a three course meal including wine for £35. Members, wives, husbands, partners and guests all welcome. Numbers limited to about 25. Booking details in the October *Reporter*.



### 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.