

BIOS REPORTER



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THE BRITISH INSTITUTE OF ORGAN STUDIES

BIOS OFFICERS AND COUNCIL

Chairman	Dr Alan Thurlow, [REDACTED] [REDACTED] e-mail: chairman@bios.org.uk
Secretary	Melvin Hughes, [REDACTED] [REDACTED] e-mail: secretary@bios.org.uk
Treasurer	Adrian Mumford, [REDACTED] [REDACTED] e-mail: treasurer@bios.org.uk
Casework	(Vacant)
Meetings	Richard Hobson, [REDACTED]
Membership	David Shepherd, [REDACTED] [REDACTED] e-mail: membership@bios.org.uk
Publications	Dr Katharine Pardee, [REDACTED] [REDACTED] e-mail: publications@bios.org.uk
Council	Gordon Curtis, Christopher Gray, Colin Menzies OBE (co-opted), Dr David Shuker, Mark Venning, Jeffrey West, Jeffrey Williams.

BRITISH ORGAN ARCHIVE (BOA)

Special Collections, Cadbury Research Library, University of Birmingham,
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e-mail: special-collections@contents.bham.ac.uk
For details of opening times please see the website
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COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

Co-ordinator Jeffrey Williams, [REDACTED]
[REDACTED]

HISTORIC ORGANS AT RISK REGISTER (HOARR)

Co-ordinator Jonathan Goodchild, [REDACTED]
[REDACTED]

NATIONAL PIPE ORGAN REGISTER (NPOR) www.bios.org.uk/npor.html

Database Manager Andrew Macintosh, Royal College of Organists, PO Box 7328,
New Milton BH25 9DU
Tel: 02038 657004; e-mail: npor@bios.org.uk

HISTORIC ORGAN SOUND ARCHIVE (HOSA)

Curator Anne Page, [REDACTED]
[REDACTED] e-mail: hosa@bios.org.uk

THE BRITISH INSTITUTE OF ORGAN STUDIES

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<http://www.bios.org.uk>

Honorary President: Dr Nicholas Thistlethwaite

BIOS REPORTER

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The Editor reserves the right to refuse or amend material.

Editor: Gordon Curtis

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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.

Front cover: *St Nicholas, Silton, Dorset. Organ by Sweetland (1869). Decorated metal pipes in the front and diaper work on the treble side matching the painted Bourdons on the bass side.* (Photo: Editor) See p. 35. Back cover: *St Michael and All Angels, Cornholme, Lancs. Organ by Peter Conacher (1904) now at risk.* (Photo: NPOR). See p. 31.

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FROM THE CHAIRMAN

After two years of restrictions of varying severity, how encouraging it is to witness the seeds of life gradually returning towards normal (if not yet quite there). By the time Members read this edition of *BIOS Reporter* our Council will have held its first 'live' meeting since January 2020: also, within these pages you will see that we are planning to hold a 'real' AGM in London this year, the first time that we will have been able to meet together since the Bernard Edmonds Research Conference held in Birmingham on 29 February 2020. Some will recall that on that occasion our Italian member Professor Matteo Malagoli was at the last minute prevented from travelling here by the closedown of areas of Italy, plus the uncertainty as to whether, if he did manage to get here, he would be able to get back. Luckily, he was able to send his lecture and its accompanying Powerpoint presentation to us by email so that it could be read out on the day. Little did any of us guess on that occasion what we would all be in for just three Saturdays later.

It feels good therefore that we are now able to give preliminary notice of the events that our Meetings Officer, Richard Hobson, is arranging for us during the coming year. We hope that Members will do their best to attend and support them. Whilst a number of these pick up the threads of previously planned events which had to be cancelled, of special interest will be the day event in Bath (for which David Shuker is leading the planning), in the wonderful setting of the former Countess of Huntingdon's Chapel, to mark the bicentenary of the death of William Herschel. We hope that Friday 30 September is a date that many members will want to get firmly fixed in their diary now.

Though Covid prevented us from having meetings, the work of BIOS has in many other ways continued throughout the period of lockdown. Being home based must certainly have been one of the underlying reasons for the growth in the usage figures of the National Pipe Organ Register. The statistics are always impressive (they are available from the home page of the NPOR) and reached a peak in March last year when there were sixty-eight thousand file searches during the month. As many of you have probably seen already, the NPOR Committee's work on the new format of the Register has now gone live, the layout changed to make it easier to use on the smaller screens of iPhones. May I extend our thanks to those who have been directly involved in the project, and in particular to our NPOR Manager Andrew Macintosh who, as the liaison between the Committee and our website provider - the firm of eSterling - has patiently sat at the centre of it all: also to Matt Dixon (best described as 'our new Mike Sayers'). The update has taken a long time in the planning, but is certainly worth it now it is here!

Talking of the NPOR brings me to the NPOR Fund, and may I start by thanking all who contribute to it. Since it was initiated a few years ago it has played an

invaluable part in easing the burden of the NPOR on our general funds and on members' subscriptions. The annual cost currently averages around nine thousand pounds, which before the Fund existed had to be met entirely out of our general income. Now, however, the donations received from those who use and appreciate the facility cover most of that cost. However, keeping the momentum of giving maintained year by year is therefore an important requirement, and we are very grateful to our member Tim Gray who pioneered the work of being our first NPOR Fund Co-ordinator. Tim monitors the performance of the Fund, and by email thanks those who subscribe as Patrons and Benefactors, also ensuring that the details of those who enrol in those categories are kept up to date on the list displayed publicly on the NPOR. This is invaluable work in assisting our Treasurer, Adrian, in managing the special Reserved Account which sits within our accounts. The separate identification of the NPOR Fund is necessary so that we can demonstrate to the Charity Commission that money donated to us for that specific purpose is spent accordingly. Tim has recently informed us that he wishes to retire from the post in 2023. It is work which can be done entirely from home, and does not require travel or attendance at meetings. Do we have any Member, please, who feels that this may be a way in which they could actively help BIOS in our work? If so, do please be in touch with me.

Alan Thurlow

FROM THE SECRETARY

BIOS Annual General Meeting

Saturday 25 June 2022 at The Grosvenor Chapel, 24 South Audley Street, Mayfair, London W1K 2PA

Notice was given in *BIOS Reporter* (February 2022) that the Annual General Meeting (AGM) of the British Institute of Organ Studies will take place on Saturday 25 June 2022 at The Grosvenor Chapel, 24 South Audley Street, Mayfair, London W1K 2PA at 11.00 hours. The AGM forms part of the programme for the Day Conference at The Grosvenor Chapel. All members whose subscriptions have been paid are entitled to attend the AGM (free of charge) and to vote, but the Council hope that many members will wish to include their attendance at the meeting as part of their support for the whole day event.

Elections

The following election of officers and ordinary members of Council will be held:

Treasurer
Secretary
Membership Secretary
Meetings Officer
Casework Officer
4 Ordinary Members of Council

Clause 7.4 of the Constitution states: 'Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council'. Clause 7.5 states: 'the name of each member nominated under clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate's consent to serve, if elected'. Nomination forms for officers and ordinary members of Council are obtainable from the Secretary, [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] e-mail: secretary@bios.org.uk

BIOS Council (April 2022)

BIOS Council met on Saturday 9 April 2022. Nine members of Council participated. Nicholas Thistlethwaite (President) and John Norman (Webmaster) were also in attendance.

Council received reports and agreed or noted the following:

A Governance Review had been undertaken 'internally' with an external assessor, using resources available to small charities for the purpose of undertaking such a review. A broad range of questions was addressed as follows: Organisational purpose; Leadership; Integrity; Decision-making, risk and control; Board effectiveness; Equality, diversity and inclusion, and, Openness and accountability. All members of the Group considered that the Review had been undertaken thoroughly and that overall, there was a strong sense that Governance in BIOS was sound. A number of recommendations had emerged from the Review – these were discussed fully and action on them was put in hand. It was also agreed that various sections of the Constitution should be reviewed and this would be the subject of a separate exercise.

The President was expected to bring to the next Council Meeting a proposal for a BIOS 50th Anniversary Publication (2026).

Further consideration should be given to establishing a scheme for noting instruments of significance that were not listable as historic organs (although such a scheme would need clear criteria for including instruments).

Finances were taking a typical course - the only exceptional item was the amount paid for the NPOR Website upgrade.

Currently, there were only 35 outstanding Membership subscriptions.

Advertisements promoting Jim Berrow's book on Nicholson had been placed in current editions of *Choir and Organ* and *Organists' Review*.

Arrangements were being pursued for a Day Conference and AGM at the Grosvenor Chapel (25 June 2022) and a Day Conference on 'Music and the Herschels' to be held at the Museum of Bath Architecture (Friday 30 September 2022). Plans for other Conferences were being developed.

BIOS Journal 46 (2022) (Editor: Nicholas Thistlethwaite) was on schedule.

The Listing Committee had not met in advance of this meeting of Council.

There were currently nine organs on the Historic Organs at Risk Register. Two recent applications had been turned down as the organs were not considered to be eligible for listing.

Five organs featured in the discussion of current casework.

The revamped NPOR Website had now been launched.

The Report on the public consultation on General Synod proposals for a review of the Mission and Pastoral Measure was discussed. BIOS was one of ten church-related organisations that responded to the consultation. Like other respondents, BIOS would now have to wait to see how things developed.

The holding of Nicholson and Nicholson & Lord papers in the Archive was to be transferred to the Worcestershire Archive, alongside the material which had been acquired separately by Jim Berrow, so that the collection would be kept together as an entity.

Council meets next on Saturday 9 July 2022.

Melvin Hughes

MEMBERSHIP MATTERS

I am delighted to welcome the following new members to BIOS:

Mr Mike Manners, 9 [REDACTED]

Mr John Forster, [REDACTED] of Lancashire

Mr Nigel Stark, MA, ARCO DipCHD, [REDACTED]

Mr John Swindells, BMus (Hons), ARCO, [REDACTED]

As this issue was going to press we learnt with regret of the death of Dr David Frostick, a BIOS member since 1997. An obituary will appear in a later issue.

Please note the following changes to the 2021 Membership List:

Paul Isom's new address is: [REDACTED]

John Emmerson's new mailing address is: [REDACTED]

J.M. Howell's new address is: [REDACTED]

Richard Powell's new address is: [REDACTED]

Dr John P. Willmetts, BA, MA, MA(Div), MMus, MTh, PhD, FRCO, LRAM; [REDACTED]

A further reminder about this year's subscription to those members who pay by BACS transfer, PayPal or cheque, was sent out at the end of March. I thank those members who responded swiftly and positively as a result of that reminder. The 2022 subscription was due by January 1st this year. Those members with Standing Orders need take no further action, other than checking that the amount is correct for their subscription category. From the many Standing Orders that have already come in this year, there are still a few who are paying at an old rate of £25 or £30.

Subscription amounts remain the same for 2022: £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

HISTORIC ORGANS AT RISK REGISTER

There are currently nine organs on the Register:

Margate, Royal Sea Bathing Hospital September 2016
Cambridge, St Andrew April 2017
Devizes, St Mary May 2018
Tollington Park, St Mark June 2019
Ipswich, St Clement's Congregational Church October 2019
Edge Hill, St Mary/All Saints September 2020
Alexandria, St Mungo's Episcopal Church January 2021
Parkstone, St Dunstan June 2021
Cornholme, St Michael and all Angels January 2022

The Council is aware that there was one new application in February 2022 for the organ in the chapel of Charterhouse School. This application was turned down by the Assessment Panel following consultation with members of the Council. The applicant wished to challenge the decision, so an appeals process was put in place, which rejected the appeal.

There has been one further HOARR enquiry, in relation to the organ in St Thomas, Newcastle. The Panel did not consider this organ was of such significance for it to be eligible for listing.

Jonathan Goodchild

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

The Committee has not met since the publication of the February *Reporter*. The next meeting is scheduled for 30 June 2022. Submissions should reach the Co-ordinator by 09.00 30 May.

BRITISH ORGAN ARCHIVE (BOA)

Very many thanks to all who responded to the appeal in the February issue for back numbers of the *Reporter* to complete the run in the British Organ Archive. As a result more than half of the gaps in the BOA run have been filled. If anyone missed the appeal the remaining missing issues are:

1977 (numbers 1-2)
1984 (number 4)
1985 (number 4)

If you can help with any of these please contact the Librarian, Special Collections, Cadbury Research Library, University of Birmingham, Edgbaston, Birmingham B15 2TT; e-mail: special-collections@bham.ac.uk Tel: 01214 145839

LETTERS TO THE EDITOR

Kinnersley

Sir,

The February 2022 edition of the *Reporter* (page 13) records the listing of the G.F. Bodley encased Wordsworth & Maskell organ (1885) in St James, Kinnersley, Herefordshire. As can be seen from the cover illustration, the organ is crammed into the small chancel, perhaps the least ideal location in this Grade I building. The instrument occupies almost a third of its width, with player and human blower situated west and east of the sideways case (space is so limited that today's electric blower stands in the sanctuary!). The north-facing visual impact is somewhat diluted by the need to contain the reservoir, which is larger in plan than the desired, waisted, lower section. The case is part of a varied decorative scheme by several hands and the striking nave wall, arcade and roof decorations were designed by Bodley.

I ask your indulgence to set down a recollection of a very strange event, which did not make it into Michael Hall's magnificent biography: *George Frederick Bodley and the Later Gothic Revival in Britain and America*, (Yale, 2014). Given Bodley's links to Kinnersley, his professional association with the design of distinctive organ cases, his architectural connections with other case designers and his talent as an organist, perhaps this is an appropriate place to record this incident.

Bodley married later in life, apparently pushed out of the comfortable family home where he lived with his octogenarian mother. His bride, in 1872, was Minna Reavely of Kinnersley Castle, she was 21 and Bodley was 45, older than Minna's father, who settled (happily, from Bodley's perspective at that time) a generous sum on the couple at their marriage. Bodley's friend and colleague Ninian Comper described Minna as 'quite a girl' and C.R. Ashbee knew her as 'a lively and amusing lady who makes you feel much at home & looks at life humorously.' It appears to have been a happy marriage, despite their age difference and their only child was born in 1873.

Bodley died in 1907 and his autumn, early evening committal (the funeral proper took place at the chapel of his home, Water Eaton Manor) is recorded in the *RIBA Journal* and quoted by Michael Hall. He notes the contrast to the Westminster Abbey obsequies of Scott Snr and G.E. Street. Surpliced local children sang some hymns 'being aided by candles which lighted up the decoration of the interior ... A little procession then wended its way to the graveside ... In addition to the widow, only son, and near relatives, there were present a little band of mourners, most of whom had been intimately associated with Mr. Bodley's life work [sic], amongst

them Mr. Hare, his partner; Mr George Gilbert Scott [Jnr], Mr. W.J. Tapper, Mr. G.R. Kett, of Cambridge; and his faithful clerk of works, Mr. A. Green.'



A view eastwards of St James', Kinnersley, Herefordshire. Bodley's grave is foreground centre and Minna's just to the right. (Photo: Jim Berrow)

After a gap of twelve years, Minna married Captain Alan Monypenny (Royal Artillery) in 1919. Perhaps significantly, he was younger than Minna (born 1861, died in 1940). She died in 1933 and was buried next to GFB in the Kinnersley churchyard.

At some time in the late 1970s (I think), I visited Kinnersley, to photograph the organ case and visit Bodley's grave. While in the churchyard, a local woman started

to talk to me about some of her mother's memories. After Minna's death and at her request, she was buried next to Bodley and a day or two later, an agitated Captain Monypenny appeared with a leather purse. He had promised Minna that after her death he would ensure the contents (probably her Bodley wedding ring and possibly other sentimental items) would be buried with her. Discussion ensued and it was decided that, rather than unseemly partial excavation, the gravedigger would insert a pipe, reaching down to the top of her coffin. The package was duly posted southwards, the pipe removed and the Captain went away in a happier state of mind.

As Michael Caine might have said (had he been in west Herefordshire at the time), 'Not a lot of people know that'. Now, at least, it is in the wider record.

Aston Magna

In response to David Butterworth's query in the February 2022 edition of the *Reporter*:

The little one-manual organ that he has acquired from St John's, Aston Magna, Gloucestershire, is very attractive, but identifying the builder from the pattern-book, gothic case is difficult. The one thing I would say with reasonable certainty, is that it is not by Richard or John Nicholson. Mention is made of the Nicholson & Co., ivory plate, which states that the instrument was 'improved and repaired' at an unknown date. The design of the plate shown in the *Reporter* photograph suggests a period from c. 1900 to the 1930s, when J.W. Walker took over the business. Nicholsons were active in nearby Moreton-in-the-March in 1907, perhaps suggesting a patronage connection.

The use, in replacement stops in the Aston Magna organ, of zinc and unplanned pipe metal is obviously nothing to do with the 1846 originals. The zinc pipes probably only ran up to the 2' octave (not 1' as mentioned) and A.H. Whinfield, who died in 1917, ran the firm from about 1899 and frequently made much use of high-lead content, unplanned metal for his large-scaled Diapasons (often with leathered lips). Sadly, in much of the then organ world, there was little sensitivity to earlier work (were the original stops damaged or was greater volume the issue?). It was all too common for a large-scale Clarabella to be preferred to a surviving Sesquialtera.

Jim Berrow
Worcester

PAINTED FRONT PIPES IN VICTORIAN ORGANS

DOMINIC GWYNN

It had not really occurred to me until fairly recently that there is not much written about painted front pipes. Our restoration project at Trinity College Dublin made me realise that almost no surviving (original) front pipes from the seventeenth century were left unadorned, with embossed patterns, with gilding or with painted grotesques. The 1684 Renatus Harris front pipes at Bristol Cathedral are the only ones I can think of, though the 1704 Harris front pipes at St Botolph Aldgate were originally undecorated, and there were plenty of other eighteenth century churches which could not afford gilding straightaway.

My interest in Victorian organ fronts was piqued by the front pipes of the 1867 Hill & Son organ now at Cockerham in Lancashire, which had had four, if not five layers of paintwork. The earliest seemed to be lime green with dark green trails of leaves, painted freehand, not very accomplished and difficult to recover. Chris Wells, our restorer, and the church, chose the second layer which was more typical, though with unusual Rudolf Steiner-ish colours, and no outlines to the patterns. The paintwork itself had to be new, and some motifs special to Cockerham were also applied. Most of the organ fronts of the nineteenth century are painted. It is surprising that we know so little about their decoration, and that they have been so little studied, because the painted decorations are the distinctive look of most of the organs made in Victoria's reign, and are often the only decorated feature in the front.

One wonders when the first painted pipe front was introduced in the nineteenth century. It is possible that the practice had never completely died out. I can remember Michael Gillingham offering that opinion in front of the painted front pipes in the 1789 Samuel Green organ cases now at Armitage in Staffordshire, formerly in Lichfield Cathedral. The front pipes of that era were always gilded if the funds were there, and some of the finest painted Victorian front pipes are painted onto a gilded ground. I wonder whether the inspiration for the common patterns found on front pipes started life on Victorian walls, like the Pugin wallpaper for the Houses of Parliament. The designs and the practice quickly became common, with a repertoire which could be varied, so that no two fronts are exactly alike. It must also have been a sub-contracted skill.

In the course of looking for the provenance of the 1602 Flemish positive organ now at Carisbrooke Castle, I found one stage in the history in this letter from the Revd J.H. Sperling to the *Ecclesiologist* interesting, because it is quite early in the development of the designs, and because he takes a historian's look. It is interesting

to see the seventeenth century organ fronts which still survived in 1849, or had only recently perished. Some of his history is now known to be mistaken.

Sperling used the historic fronts as evidence for the general idea of a good design, though the language of the ornament was not to be imitated. He thought the latest example of painted decoration was to the 1730 Shrider and Jordan cases at Westminster Abbey, which can still be seen at Shoreham in Kent, though he mentioned the Willement decorations on the front pipes of the Samuel Green organ at St George's Chapel Windsor, like Lichfield from 1789. He preferred formalised versions of naturalistic forms to architectural or geometric patterns.

The letter was published in the *Ecclesiologist* vol.10 pp. 375-378 (Cambridge: Camden Society, Jan 1850). The footnotes are from the original letter.

ON POLYCHROME AS APPLIED TO ORGAN PIPES.

To the Editor of the *Ecclesiologist*.
S. Leonard's, Dec. 6, 1849.

MR. EDITOR, - As the proper application of Polychrome in church decoration is at the present time a subject of great interest, I am induced to offer a few hints as to its correct use in the embellishment of organs, and particularly their front pipes. I trust you will not consider this portion of church furniture unworthy of a place in your pages.

From the extreme rarity, I might almost say total absence, of ancient existing examples of diaper thus applied, many fatal mistakes have been made within the last few years in its attempted reproduction. The following hints are thrown out rather with a view to elicit further investigation, than as digested rules. Thanks to the Puritans, but few of the numerous organs¹ erected between 1560 and 1640 have survived to our time. Of these the chief instances are the organs in the cathedrals of York (which perished in the flames of 1824), Worcester, Exeter, Rochester, and Hereford, and in the college chapels of St John's and King's in Cambridge, and St Mary Magdalene in Oxford (this last is now at Tewkesbury). From all that we have been able to learn of the treatment of the pipes in these instruments, we find that the pipes were either left in the natural colour of the metal² or else diapered, or, occasionally, chased. Examples of chasing were to be seen in the York Minster organ, built by Dallans [sic] in 1630, and still remain in the organs at Tewkesbury³ and Hereford Cathedral. Chasing was easily accomplished, by stamping the metal into the required pattern by means of a mould, before it was rolled into the pipe. Another method of decorating wooden pipes was by carving; an organ thus

ornamented is now in the possession of a gentleman at Ventnor, in the Isle of Wight. It was built by Hoffenheimer of Vienna, in 1590.

The tide in favour of polychrome seems to have set in again after the Restoration. It was probably imported from Germany and France by Schmidt and Harris, two eminent organ builders, who then settled in England. It did not, however, continue long, for we find that it was extinct before the commencement of the 18th century. The only examples to which we can now point, are the organs in Chichester, Gloster, and Durham⁴ Cathedrals, the east front of the organ in St Mary the Virgin, Oxford, Christ's College chapel, Cambridge, Finedon church, Northants, and Newport Pagnel [sic], Bucks: - some half century back they were probably much more numerous. As the painted pipes of the organ in King's College chapel were removed in 1804, and those in Worcester cathedral so late as 1842! the latest example of diaper is that on the organ in Westminster Abbey, which was built by Schreider and Jordan in 1730; this is not so satisfactory as the earlier examples. From obvious reasons, few of the above named specimens are adapted for imitation at the present day: we may, however, glean several useful hints from an examination of them.

The following observations are the result of an investigation of both ancient and modern specimens of diaper.

- That polychrome ought not to be applied to an organ, except it is elsewhere used in the church; the altar and its precincts are the primary objects of this mode of decoration, whence it may afterwards extend to more remote portions of the sacred edifice.
- That the present system of gilding⁵ pipes "en masse" is bad, and appears not to have become general until the debased ages of the last century.
- Architectural patterns must be carefully avoided. The reasons for this have already been given in the Ecclesiologist, in an article upon church plate; this is one of the faults in the new choir organ at Westminster Abbey, and at the Temple church. This restriction is not intended to include canopies over single figures of saints.
- All shading is inadmissible; pipes being convex surfaces, necessarily have a shade of their own, depending on the aspect from which they are viewed. This, of course, tends to annihilate that of the diaper.
- Stellated patterns are not advisable; these, from the analogy of nature, being more adapted for horizontal than vertical surfaces.
- The colours employed should be few and brilliant - vermilion, blue, and green, being amply sufficient; white must be freely used in every pattern. The ground will of course be gold, -- as the pipes have to be gilded before the diaper can be laid on.
- Variety is indispensable; no two pipes of the same pattern should be together, though each pipe will have its fellow on the opposite side to correspond with it - half a dozen well chosen patterns will be amply sufficient for any one organ case. The appearance of the organ in St [sic] in the Castle, Stafford, is ruined by having

all the pipes of one pattern.

- As organ pipes are usually seen from a distance, bold and simple drawing is more effective than a more elaborate style.

With regard to the patterns themselves, this is a matter of considerable difficulty, it being much easier to find fault with existing ones, than to point out those which are more correct. For smaller pipes, floriation and running patterns of foliage seem desirable; this must of course be represented conventionally, as in architecture - e.g. roses (red), and lilies (white), with leaves, form an excellent design. Fleurs - de - lys, and scrolls with inscriptions, may occasionally appear, the latter, however, but seldom.⁶ For large pipes, single figures of saints under canopies, or of angels playing upon musical instruments, are desirable; these should be ranged one above another, upon the same pipe. Excellent examples may be taken from the orphreys of copes in Ecclesiastical Brasses, &c. where saints are so arranged. When a pipe is thus ornamented, its neighbours on either side should not contain figures - the reason of this is, that supposing the centre or largest pipe to have them, the adjoining pipes must necessarily be of smaller dimensions, and in consequence their figures proportionably smaller also - e.g. on the front pipes of the organ⁷ in New Romney church, Sussex, we have the Apostles in a graduated scale, which necessarily, though perhaps involuntarily, provokes a comparison of their several dignities. Heraldry is well adapted for emblazonment upon organ pipes. Few specimens are more satisfactory than the diapasons of the great organ at St George's chapel, Windsor, which display the royal arms and supporters very happily grouped. These are the work of Mr. Willement. In conclusion, I may just add a word upon the expense of diapering organ pipes; it is not nearly so great as may be imagined - I can speak from experience, having lately had an organ thus embellished. The expense amounted to four shillings per pipe, (taking one with another) and this included an organ builder's percentage, besides the journey to and from Birmingham to London. Large diapason pipes, where figures, &c. are introduced, would be considerably more, but there are seldom more than ten or a dozen such pipes in an organ front.

With many apologies for this long letter,
I remain, Mr. Editor, yours faithfully,

John H. SPERLING .

References

¹ There are, it is believed, many organs in various parts of the continent (of a date prior to 1600) yet in existence: from an examination of these many useful hints might be obtained for present guidance.

² When this happened, polychrome was usually applied to the case, e.g. at Antwerp.

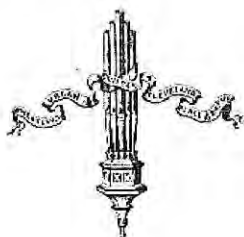
³ Built by Chappington, in 1592.

⁴ The diapering [on] the organ pipes at Durham, in 1690, as we learn from the Cathedral books, cost £50.

⁵ Pipes look exceedingly well when left in the natural colour of the metal, which in this case should be of silver - tin, or spotted metal. The new organ in the chapel of Jesus' College, Cambridge, is so left, while the case is richly adorned with gold and colour. Folding doors over the front are thrown back when the instrument is in use; their insides are painted in enamel, by Messrs. Hardman, from Pugin's designs, and represent angels playing upon musical instruments. The use of these doors is to keep out the dust.

⁶ The extreme reality with which the apples and pears and bunches of flowers are pourtrayed [sic] upon the pipes in the organ of Holy Trinity church, Brompton, is somewhat ludicrous.

⁷ The benefaction of Mr. Warrington.



TIMES PAST

MEMORIES OF SIXTY YEARS AGO

Friday night in the snug of The Star found Ben (FRCO), George, Tom and Len (ATB) relaxing after choir practice and putting the world to rights, more particularly the musical world of St Mary's. They were a well-matched quartet, none of them professional musicians. Ben was a librarian, George, some thirty odd years younger than the others, an NHS worker, Tom a tuner for the local organ builders whilst Len ran a retail paint and wallpaper business. The choristers all deferred to Ben not only on account of his position as organist and choirmaster, a post he had held for over 30 years, nor even for his considerable musical talent – he had had several carols and anthems published by the leading publishing house of the time – but rather for his modesty and generosity of spirit.

The current topic was the musical innovations at the parish church brought about by the new rector. Rather more radical than his predecessors, one of his first acts was to remove the task of selecting the hymns from the organist. This might have seemed reasonable enough but the predictable result was a narrowing in the selection of hymns sung. Ben had grown up with Hymns Ancient & Modern and was a pupil of

his predecessor who also served the church for over 30 years as did his predecessor so that there was a great continuity in the music with only three organists in the past hundred years. This meant there was a tendency to the conservative in the choice of settings and anthems but quality was always evident. Ben accepted the change with a good grace and even tolerated the addition of 100 Hymns for Today as, perhaps, a necessary update in musical terms (though he considered *The Lord of the Dance* blasphemous). Recently however there had been an even bigger intrusion into the musical repertoire – the work of a group founded in Cambridge a decade before BIOS – the 20th Century Church Light Music Group. Ben regarded much of their work as musically illiterate and, on this particular Friday night whilst Tom and Len were engaged in their own conversation he surreptitiously passed a sheet of paper to George with an instruction to read it and hand it back immediately. George was intrigued by the uncharacteristic secrecy but opened the folded sheet to reveal what appeared to be a poem of three stanzas. Once he started reading it became apparent that this was a paraphrase of Catherine Winckworth's translation of *Nun danket alle Gott*. The meter was the same and the scansion perfect; the language, however, was only too familiar as typical of the pop idiom of the day.

Now all you guys and dolls
Get with it thanking God-O

it began and continued in similar vein. Before George could memorise any more Ben had taken it back and it was never seen or heard of again. Ben, after swearing George to silence on the matter remarked 'What would they think if we asked them to sing words like that to Cruger's tune? Yet they expect us to sing music which is equally banal (he took particular exception to the augmented fourth in the melody of 'Take up thy cross').

Ben, Tom and Len have all gone to their rest, George, now in his eighties, has left the C of E for Rome and rejoices in Latin plainchant settings sung antiphonally between cantor and congregation and sandwiched between two hymns. An occasional outing to the local cathedral provides evidence that there is quality in the music of the Church if one can find it.

So what can we make of it all? Surely we cannot live in the past; rather we must live in the here and now but that does not mean that we must accept every passing whim or fancy. The standards that were applied in past times were the result of a sincere desire to offer in worship only the very best and such standards still persist today in many places. We should embrace the best in contemporary music and encourage those who work hard day by day to improve standards. After all, as a graffito which appeared on the wall of Keble College, Oxford at about the time of these events made plain, 'Nostalgia isn't what it used to be'.

These events took place in the 1960s. One name has been changed. Editor.

REVIEWS.

Heinrich Bach: Five Chorale Settings edited by Andrew Brasier

Lyrebird LBMP-020

Available from <https://lyrebirdmusic.com> 12.99 Euros

Lyrebird is a new independent publisher with an impressive list of titles, especially from the classical French organ and harpsichord repertoire, newly edited and typeset to the highest standards of musicological and performance expectations with extensive prefaces and critical commentaries. The first in a series of editions featuring pieces by members of J.S. Bach's family, this slim volume contains five short chorale settings by Heinrich Bach (1615-92), the great uncle of J.S. Bach who held organist posts in Erfurt, and then in Arnstadt from 1641 until his death. His three sons were also composers (Johann Michael and Johann Christoph who both left keyboard works in mss, and Johann Günther). These settings are found in two main sources, a manuscript copied by Walther and the *Weimarer Tablaturbuch* dated 1704; although there is no definitive evidence that they are by Heinrich Bach, the editor makes a convincing case for his authorship over other, later, composers, including Johann Heinrich Buttstedt. They include two settings of *Christ lag in Todesbanden* and of *Da Jesu an dem Kreuze stand*, one in cut C and one in C time, and one of *Erbarm dich mein* in C time. All are written in stile antico, moving mainly in minims with some crotchet and quaver figures, as the first line of the melody is treated fugally; there are enough chromatic touches to add interest. All are playable on manuals only, although an option for pedals is indicated. The two three-voice one page fughettas from the *Weimarer Tablaturbuch* are followed by the chorale with the treble and a figured bass. The edition includes a version in modern clefs and also in the original clefs of each piece. The chorale melodies with the first verse of text are given.

The soft bound volume is clearly printed in landscape format with four systems to the page and a decent size font but the shiny paper may pose problems if the light shines directly onto it. There is a comprehensive introduction with biographical information, specification of a contemporary organ, and a discussion of the pieces and sources. There is a section on performance guidance; very few ornament signs are indicated. The editorial policy and critical commentary at the end are well worth reading. Facsimiles of two of the pieces and an engraving of Arnstadt are also included. The volume is a valuable addition to the seventeenth century chorale-prelude repertoire and the pieces are eminently practical for service use today. I await further additions to this series with great enthusiasm.

John Collins

William Boyton: Two Concertos edited by David Patrick

Fitzjohn Music £10.00 plus p&p. <https://www.impulse-music.co.uk/fitzjohnmusic/>

All that is known by this composer are a comic opera, some songs, and the two Concertos printed in c.1775 by Longman, Lukey and Co.; details of his birth, death and any appointments held are unknown. Each Concerto is in three movements, the outer movements of the first one are both in C time, and in Bb, opening with a binary form Allegro of 134 bars, followed by a short, cantabile Andante in F of 27 bars, through-composed with an internal repeat. The Concerto ends with a Rondeau marked Tempo di Gavotta of 96 bars in 2/4, with a binary form central section in the tonic minor, a very rare key in British keyboard music at that time, and included among those keys deemed inadvisable to be used in the preface by John Marsh to his first set of Voluntaries. The second Concerto is in C major, with all three movements in the tonic key. It opens with an Allegro con Spirito in C time of 191 bars. The central Largo in 2/4 of 75 bars contains a section in the tonic minor. The closing movement is an Allegro non troppo in 3/4 of 183 bars.

There is a reasonable textural variety with much writing in two parts, with Alberti and murky basses and repeated left hand quavers being employed frequently. There are some passages in thirds in the right hand and demisemiquavers appear in each slow movement. Ascending and descending broken chord arpeggios in semiquavers feature in the opening movement of the first Concerto and extended semiquaver triplets arpeggios appear in the slow movement of the second Concerto, and octave quavers and crotchets in the left hand appear in the closing movement of this Concerto. A low G will need to be taken on the pedals. Figures beneath the bass line occur in each movement of the second Concerto, although their exact implication is difficult to ascertain from the writing. Rhythmic variety is not as pronounced as in some other Concertos of the period, resulting in a smoother sense of continuity.

Dynamic indications of *f* and *p* occur in both Concertos, as do *tutti* and *solì*, and *cresc* appears in the first movement of the second concerto; there are frequent slurs over groups of four or more notes and also staccato dashes. These may well indicate the use of a swell pedal, as well as a shifting mechanism to facilitate the rapid addition or subtraction of stops. An indication of *ad lib* after a full close towards the end of the first movement of the second Concerto may mean a short cadenza rather than a more extended passage.

The introduction contains details of editorial amendments and suggestions for some of the ornaments encountered. The volume is printed to the usual high standard expected from David Patrick. The concertos are not over difficult, although care will be needed with the semiquaver passagework, and the music, quirky in places yet with sufficient variety for both listener and executant, is quite rewarding to play.

John Collins

BOOKING FORM
BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE & ANNUAL GENERAL MEETING

Saturday 25 June 2022 10.30 for 11.00

The Grosvenor Chapel, South Audley Street, London W1K 2PA

Please reserve a place for the BIOS Day Conference and AGM 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)

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Telephone (daytime and/or mobile)

Telephone (evening)

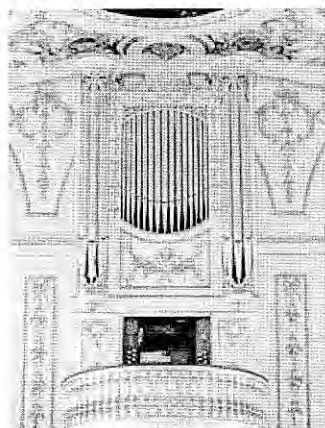
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Please note any dietary requirements

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

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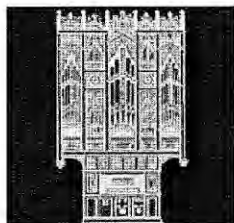




The Making of an English Organ Builder: John Nicholson of Worcester

Now available, the first in a series of works on British organbuilding. A major biography by Dr. James Berrow, covering the life and work of John Nicholson (1815-95), who followed his father from Rochdale to Worcester in the 1830's and where, in 1840, he founded a successful organbuilding business. His output represents some of the finest and, at times, some of the most adventurous of Victorian organbuilding and he typifies the energy and enterprise of the best of British nineteenth-century organ builders, whose work is now undergoing a long-delayed re-evaluation.

464 pages, copiously illustrated and with eight colour plates, obtainable from the British Institute of Organ Studies, www.bios.org.uk, £29.20 including postage.



***The British
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FUTURE MEETINGS

AGM and Day Conference

Saturday 25 June 10.30 for 11.00

Grosvenor Chapel, South Audley Street, London W1

The programme is still being developed, but the AGM will be at 11.00 and the afternoon will end with a recital on the William Drake organ by BIOS member Christopher Herrick. A full programme will be sent by email as soon as it is available.

Any member who would like to contribute a paper to the day should contact the Meetings Officer as soon as possible.

Celestial Harmonists – Music and the Herschels

Friday 30 September 2022 10.30 for 11.00

Venue: The Museum of the Building of Bath (the former Countess of Huntingdon's Chapel), The Paragon, The Vineyards, Bath BA1 5NA

The day is planned as part of a weekend of events organised by the Herschel Society to mark the 200th anniversary of William Herschel's death. Further details on the Herschel Society's website.

Topics and speakers will include:

The organ music of William Herschel (Prof David Baker)

Editing William Herschel's Symphonies (Alex Voice)

Lunchtime organ recital using the Telford organ in the chapel;

Caroline Herschel's music book (David Shuker)

Snetzler and his organs in Halifax and Bath – the Herschel connection.

A booking form and full programme will be published in the *August Reporter* and on the BIOS website.

The Meetings Officer is always interested to hear from members who would like to arrange, or have ideas for a day conference. Please get in touch with him at: Richard

Hobson,



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.