

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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For details of opening times please see the website
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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.

Front cover: *The organ in Hazel Street School, Leicester, as it appeared in 2010.* (Photo: David Shuker) See p. 58. Back cover: *St Chad, Norton-in-Hales, detail of case pipes.* (Photo: KJH) See p. 57.

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FROM THE CHAIRMAN

May I start by thanking those who responded to our request for back copies of the *Reporter* in order to complete the set held in the British Organ Archive. Thanks to the generosity of those who have come forward to donate copies to fill the gaps we can report that the Archive now has a full run with the exception of just one issue - No.4 in 1985. Should anyone find that they have a copy of that issue which they would be prepared to donate, we would be delighted to be able to say that our collection is finally complete!

Our thanks, too, to those who attended the hastily arranged 'Zoom' AGM on 25 June. We had been looking forward so much to having our first 'live' meeting for over two years, but having finally become clear of the restrictions imposed by Covid we found ourselves scuppered at the last minute by the travel difficulties resulting from the national rail strike. Council was grateful to Members for being so understanding. In one sense there was the advantage that more Members were able to 'attend' but, as I became painfully aware, attendance is not the same as participation, and I greatly missed the contributions 'from the floor' that have always been a welcome feature of AGMs in earlier times. If there was any Member out there who was trying to get a word in edgeways and didn't succeed, then I hope they will forgive me. I had only one screen in front of me so could only see twelve of the participants.

Subsequent to the AGM, Council has had its second live meeting, held on 9 July. As is custom, our outstanding Secretary Melvin Hughes has produced an excellent resumé of the proceedings for Members to read in this issue, which will enable you to keep up with what is going on. The post-pandemic era promises to be a very busy time as we pick up the threads of where we were in 2020, when all this started. Following the general recommendations of the Charity Commission, the Officers and Council are in the process of undertaking a necessary periodic 'Review of Governance', part of which will result in some amendments to the Constitution to be brought forward to next year's AGM for the consideration of Members. There will be little in the way of fundamental change but many small adjustments such as the replacement of the word 'his' with a gender neutral equivalent. In pursuit of openness and accountability the AGM Annual Report (sent to all who have given notice of attending the meeting) will now appear on the BIOS Website as well as - subsequent to the meeting - the Minutes. We will also be preparing Terms of Reference documents for the various Committees of Council and Job Descriptions for the Officers and other post-holders, which will make easier the task of recruiting successors when any position becomes vacant.

Talking of vacancies reminds me to 'bang the drum' once again about our need to identify new recruits to join our splendid team of administrators, and how important it is for our future existence that, as present helpers retire, we attract younger volunteers to carry us forward. Attention has previously been drawn to the need to

identify a new Casework Officer and also an NPOR Fund Coordinator. Both are key positions in our work. In addition, at the recent AGM our Membership Officer, David Shepherd agreed to serve for a further term of two years, but will be standing down after that. Each of these positions involves work that can mainly be done from home. Do please consider whether you would be in a position to help us with these basic requirements of our existence as a charity. We would greatly welcome any expressions of interest.

Alan Thurlow

FROM THE SECRETARY

Annual General Meeting

The Annual General Meeting was held by Zoom Video Conferencing on Saturday 25 June 2022 at 11.00 hours.

The Chairman noted that the year has seen the beginnings of a return to something approaching normality. In April, for the first time since January 2020, members of Council were able to meet together in London for a 'real' meeting and in November 2021, we managed a small gathering of members for the Christmas lunch. He hoped that members will be keen to support the 'Herschel' day in Bath later on in the year. Two significant highlights of the past year have been the completion of the project to update and modernise the appearance of the NPOR and the publication of Jim Berrow's book on John Nicholson. Council remained keen to develop the publishing aspect of our work and to promote academic books which fulfil our charitable remit to 'educate the public'.

As always, the continuing success of BIOS relies on the hard work and dedication to the task of a very committed team. Of these, around thirty carry the main burden of responsibility for the central administration. However, as we all get older, it is vital that we recruit those of a younger age to take on responsibility for the future. At the moment we have one unfilled post - that of Casework Officer – where Council is hoping to identify a younger member to take on this important role. Another post shortly to become vacant is when member Tim Gray steps down as our NPOR Fund Co-ordinator.

John Brennan had overseen the printing and production of every annual *BIOS Journal* since the very first one, but has decided that the time has come to draw stumps. He has kindly given us good notice that at the end of this year the 2022

Journal (Volume 46) will be his last. The task of identifying a worthy successor was being pursued.

From the remaining Reports from Officers and other portfolio holders the Meeting noted the following:

- it had been an unusual year but in financial terms had proved satisfactory since there was a surplus of income over expenditure which was reassuring as we enter a period of financial uncertainty. There did not appear to be any need to increase Membership subscriptions in the short or medium term.
- a very few members still had to pay their 2022 subscription.
- the digitisation of back copies of *BIOS Reporter* had been completed and would be made available on the BIOS Website.
- the Meetings Officer was always interested in hearing from members who would like to arrange, or who have ideas, for a Day Conference.
- it was possible now to visit the British Organ Archive but numbers were restricted.
- on the NPOR, the balance between submissions and completions was now under control.
- good progress was being made on updating the Directory of British Organ Builders.
- on HOSA, it was hoped that discussions might lead to some fresh recordings, initially in Dorset.
- our Twitter followers had grown to 742 and Facebook was followed by 1,876 people. Suitable material was invited for posting.
- it was understood the pipework may have been removed from the Willis organ at the Royal Sea Bathing Hospital Chapel, Margate and clarification was being sought from the Conservation Officer of the local authority.
- Council would be considering whether a scheme in parallel with the Listing scheme should be introduced for organs which were not suitable for listing but nevertheless held a strong cultural or historic claim to be awarded recognition.
- General Synod would be debating draft legislation in February 2023 following the consultation proposals, published in 2022, for the closure and disposal of Anglican churches no longer needed for worship.

Elections

In accordance with the Constitution, the following elections were made:

- Secretary: Melvin Hughes
- Treasurer: Adrian Mumford
- Membership Secretary: David Shepherd
- Meetings Officer: Richard Hobson
- Casework Officer: (vacant)
- Ordinary Members of Council: Colin Menzies, David Shuker and Jeffrey Williams.

BIOS Council (July 2022)

BIOS Council met at The Vestry, St George's Church, 2A Mill Street, London W1S 1FX on Saturday 9 July 2022. Eleven members of Council were present. Christopher Gray and Mark Venning were co-opted to Council.

Council received Reports and from them noted the following:

Council noted with regret that the Chairman had decided not to seek re-election at the AGM in 2023.

A review of the Constitution had been carried out and proposals would be submitted to the next AGM.

When a Casework Officer was appointed, it was hoped that the role might be supported by assistance from designated Members in several areas of the country.

The issue of recognition of significance of organs for reasons other than purely the historic nature of the instrument was considered not to be appropriate for BIOS to operate given that our charitable objectives only related to historic organs.

Subscriptions were around the level to be expected at this time of year and investment income was very close to the norm for each fund.

Before *JBIOS* 46 was mailed, the few members, who by then will still not have paid their Subscription, would be moved into the 'Lapsed Membership' category.

Two Conferences were in prospect: a study day to be part of the activities to mark the bicentenary of William Herschel's death in 1822 (to be held at the Museum of Bath Architecture) and a celebration of the publication of Jim Berrow's book on Nicholson (to be held, provisionally, at St Swithun, Worcester).

A reprint of the Nicholson book was agreed.

For *JBIOS* 2024, the Editor would be Andrew Hayden.

Five new applications for listing were approved.

There were currently eight organs on the Historic Organs at Risk Register. One organ has been removed: Alexandria, St Mungo's Episcopal Church, which has been moved to a new home in St Chad's RC Cathedral in Birmingham.

Three organs had been referred to BIOS for Casework advice.

Submissions to the NPOR were being dealt with in a timely manner. The NPOR Manager, Andrew Macintosh, celebrated the tenth anniversary of his appointment on 1 July 2022 and Council paid tribute to his efficient and enthusiastic work and his dedication to the role.

Though the Cadbury Research Library was open again to the outside public, visits still had to be booked in advance due to the social distancing measures still in place, which restricted the number of visitors allowed in the Reading Room. The Nicholson & Lord archive had been transferred from the Archive to the Worcestershire County Archive.

Council meets next on Saturday 8 October 2022.

Melvin Hughes

MEMBERSHIP MATTERS

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

Mr Paul Adrian Gee, BA(Hons), PGCE, PGCM, FRSS, [REDACTED]

Mr Peter Lane, [REDACTED]

Mr Robert Fielding, MPhil, MMus, FRCO(CHM), [REDACTED]

Mr Nicholas Robinson, MA, PGCE, Dip ABRSM, [REDACTED]

Please note the following changes to the 2021 Membership List:

John Sayer's new email address is: [REDACTED]

Jeffrey Williams' new postal address is: [REDACTED]

[REDACTED] His email remains: [REDACTED]

Jonathan Hagger has moved to: [REDACTED]

Thomas Allery's address is now: [REDACTED]

Dr John Carnelley, BMus, MMus, PhD, ARCO can be found at: [REDACTED]

Joseph Wakefield's new address is: [REDACTED]

Anthony J. Boden's new address is:

his email remains:

A final reminder about this year's subscription to those members who pay by BACS transfer, PayPal or cheque: To the few who have not yet paid, this could be the last BIOS publication for 2022 (including *BIOS J* 46) that you receive! I thank those members who responded swiftly and positively as a result of my last reminder. The 2022 subscription was due by January 1st this year. Those members with Standing Orders need take no further action.

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

DIGITAL COPIES OF THE REPORTER

Several members have enquired about getting their copies of the *Reporter* delivered electronically, rather than through the post. If you'd rather have it sent via email, please let me know

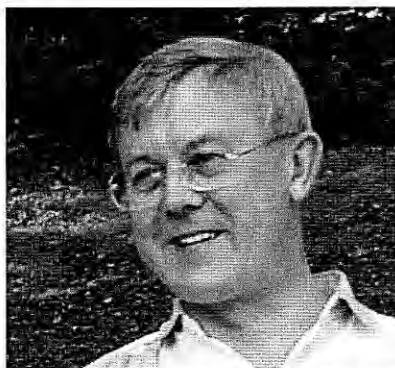
at Publications@bios.org.uk

Katie Pardee

Publications Officer

OBITUARY

David Frostick (1949-2022)



(Photo: Geoffrey Morgan)

I first met David in 1965 when I was on the staff of Trinity College of Music, where at the time I was teaching organ to the Junior Exhibitioners. David came to us for organ lessons, having just started an apprenticeship with N.P. Mander. He had only passed Grade 2 piano, however, and with such a modest piano technique I was doubtful that he would make much headway on the organ; but he proved me completely wrong - working harder than any other pupil I have known. He made rapid progress, later gaining several diplomas.

I then moved away and saw little of David for the next few years, during which time he met his lifetime partner, who was an accomplished musician being both a clarinettist and pianist. He rose through the ranks at Mander's, specialising in the voicing of both flues and reeds and eventually became a director of the firm. By the early 1980s I had moved back to London and met David again at the opening of Birmingham Town Hall organ, in the restoration of which he had played a large part, as Mander's head voicer. After our re-acquaintance at Birmingham we became firm friends from then on.

Whilst at Mander's he worked on several prestigious contracts of which one could cite St Paul's Cathedral, Canterbury Cathedral, Chichester Cathedral and St Ignatius Loyola in New York, to name only a few.

He was a man of exceptional talent as a voicer. Anything he attempted had to be done to the very highest standards. He was also a qualified and registered homeopath, with a practice in Stanford-le-Hope for some years; a gourmet chef, wine connoisseur; church organist; furniture and long-case clock restorer; harmonium enthusiast and restorer; bell ringer; and Organ Adviser to the Diocese of

Chelmsford. He took a course in piano tuning at the London College of Furniture and later added square piano restoration to his other skills.

He was invited to supervise the restoration of the reeds at Sydney Town Hall and was tempted by this, but the prospect of being away from England for such a necessarily long period of time did not appeal to him. He always seemed happiest when he was at home - a well-appointed and scrupulously-kept Victorian house. This was tastefully filled with some beautiful pieces of furniture, reed organs, square pianos, a Steinway Duo-Art pianola and many long-case clocks which he had restored himself. He would practise on his Rushworth and Dreaper Apollo two manual and pedal reed organ, later upgrading to an HN&B 'Chester' pipe organ. Visitors to the house were always entertained lavishly, there being no end to the hospitality and kindness offered by him and his partner.

Eventually he decided to set up on his own as a free lance voicer - with a workshop in Basildon, Essex, which he shared with Ian Stewart, a fellow organ builder. (Ian later moved on to Forth Pipe Organ Builders, Dalkeith.) David quickly became known throughout the trade as offering work of the very highest quality. He was much in demand, and voiced frequently for William Drake, David Wells, Ken Tickell, Robin Jennings and various other firms.

One of my favourite organs in which he played an integral part is at Wanstead RC Church. This organ was superbly built by Robin Jennings, with tonal design and voicing by David. It has two manuals and pedals and only fourteen stops, but is astoundingly effective and deserves to be better known.

Always rising very early in the morning, I never saw him sitting still and doing nothing! Gaining the PhD from Reading University¹ was a triumph for him and he was rightly proud of the fact that his many qualifications were gained with no help at all from state funding. It is amazing that he left his secondary modern school aged sixteen with just two O levels, yet rose to great heights through sheer hard work.

Generosity was his middle name and I owe him a huge debt of gratitude for the many things he has given to me, and for the fact that he has so freely given of his talents too. He was as good a flue voicer as he was with reeds and has left a marvellous legacy throughout the world in the many instruments which have been voiced by him.

He helped me greatly with my house organ and revoiced all the reeds for me. Never one to hide his voicing secrets, he allowed me to spend a couple of days with him whilst he showed me something of the art of reed-voicing. "I am going out for a few minutes" he said. "When I return I expect you to have cut and curved a new tongue for that Oboe pipe." I did my best, trying to copy what I had just seen him do. I was actually rather proud of my attempt but as soon as he heard it he said it was

unsatisfactory, immediately throwing it away and making a new one!

I visited him just two days before he died and was able to have some meaningful conversation, but the 'morphine haze' sometimes made this difficult. Always thinking of others to the last, he suddenly said to me (he himself was eating nothing by then, having completely lost his appetite) "Put your plate in the microwave for a couple of minutes, Geoffrey. Your fish and chips must be stone cold by now!" Dear David, you will be sorely missed - not only by me but by many others too.

Just before I left him for the final time we were able to play him that sublime recording of Voces8 singing Harris's setting of 'Bring us O Lord God'. That was the last music he heard and he seemed visibly moved by it. May he indeed 'Rest in Peace and Rise in Glory'.

Geoffrey Morgan

¹ 'A study of the development of English reeds and voicing styles in the nineteenth century', Reading University, 2005

* * *



David preparing pipework for voicing

I knew David best from serving together on various committees, where his careful attention to detail and lively awareness of the practical were always much appreciated. G&G tended to do their own voicing so we didn't collaborate a great deal. The closest we got was in the assistance we were able to give him for his doctorate on English reeds and their voicing, and the ensuing discussions. His observations were stimulating.

Watching him at work was always instructive. Voicing starts out from the accurate following of measurements, applying a scale to mouth heights or toeholes for

instance, but it proceeds to adjustments where experience and expertise are more precise than measurement. It is even more true of reed voicing than the flue voicing, partly because the manipulation of the materials can have such a drastic effect. That care, which seems obsessive to the outsider, is an essential characteristic of the best voicers. David was at the top of his profession, as he was long before I got to know his work.

Accuracy is an essential condition of a voicer's work. It is a duty not a virtue. Voicers tend to be noticed most when dealing with 'problems', and it is what impresses people most, but the most interesting element in the voicer's craft is putting together the characteristics which make a particular sound: the speech and the tone. David had an ear for sound and its character which is quite separate from musical abilities. Having dealt with pipework in a wide variety of styles in his career, he wanted, in his characteristic way, to put some order into his experience, to find out which elements of the voicing tended to produce which result, and to systematize the results.

There are stories of David taking a rank's worth of reed tongues, cut to size, curving them at home, and fitting them to their shallots, bringing them back to the workshop in the morning, when they sounded more or less perfectly. When challenged he didn't find the story noteworthy. It was the product of the experience, expertise and craft skills gained from instruction and a lifetime's acquaintance with his craft. David was peculiarly well-suited to it, by aptitude and temperament.

Dominic Gwynn



Voicing the 32 ft reed at St
Martin's, Basildon

HISTORIC ORGANS AT RISK REGISTER

There are currently eight 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
Parkstone, St Dunstan	June 2021
Cornholme, St Michael and all Angels	January 2022

Alexandria, St Mungo's Episcopal Church was removed from the Register in May 2022 following its move to St Chad's Roman Catholic Cathedral, Birmingham.

Jonathan Goodchild

CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE 2023

Proposals for papers are invited for the British Institute of Organ Studies Bernard Edmonds Recent Research Conference to take place on 25 February 2023, date and venue to be confirmed. BIOS Council considers this event to be a significant occasion in the annual programme, fundamental to BIOS' published aims. Its revival after a pause of three years is most welcome and will, we hope, be strongly supported by members.

Proposals should present some recent research into aspects of organ history, including music and performance. A broad range of subjects is encouraged and papers on organs and organ builders, including British organ-builders working overseas and organs built in Britain by foreign organ-builders, will be welcomed alongside papers more broadly based. Papers about organ repertoire, organ playing, composers and performers are also encouraged.

Papers should be around 25 minutes in length, and the use of musical and pictorial illustrations is encouraged. Students are encouraged to apply for short slots if they wish to present initial research findings.

Proposals will be reviewed by members of BIOS Council and the authors of successful proposals will be notified as soon as possible.

A summary proposal of 200 words, along with a brief biographical note, should be sent by 1 December 2022 if possible, but enquiries are welcome at any time.

Richard Hobson,

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 9 July 2022.

Location	Builder(s) and Date	Comments	Grade
Kelton, Castle Douglas DG7 1RU	Forster & Andrews 1895	Built one year before the death of Joseph Andrews and survives largely unchanged.	II
St Chad's, Norton-in-Hales TF9 4AW	J W Walker 1865	An organ by a major Victorian builder, almost unaltered and with a richly decorated façade.	II*
Upton Baptist Church, Upton-upon-Severn WR8 0HN	John Banfield 1853	An intact organ by a builder whose work is not often encountered.	II*
Penzance Baptist Church TR18 2NU	Hele & Co 1896	A rare survivor from this blossoming period of Hele's output that incorporates some earlier Bryceson ranks.	II*
St Ia's Church, St Ives TR26 1AH	Organ case by Violet Pinwill 1907	A significant example of one of Pinwill's largest ecclesiastical furnishing projects and one of her rare case designs.	II*

Future Submission Date:

09:00 Friday 19 August 2022 for meeting of Listing Committee to be held on September 22.

Jeffrey Williams

MR TOWNSEND'S MUSICAL LEGACY

DAVID SHUKER

About 13 years ago a chance conversation led me to what I now believe may be the only remaining pipe organ in a British state primary school. The organ is in the impressive assembly hall (now the school library) of Hazel Community School in Leicester. I included a photograph of it in my *Historic Organs of Leicestershire – A Personal Selection (2010)* with some ideas about its origins (see front cover). Recent research has unearthed some further details about the organ and its champion, George Townsend (1870-1939), headmaster at Hazel Street School from 1926 to 1930.

Hazel Street School was opened in 1882 and, like several other schools established by the Leicester Board of Education around the same time, was built on a scale which made a bold and confident statement about the importance of publicly funded education in late-Victorian England. The architect of the stylish group of red brick buildings was Edward Burgess (c.1850-1929) and the whole school is now Grade II listed. The assembly hall (library) is on the first floor of the main junior school building and has an ornate coved plaster ceiling and an impressive six-arched ashlar arcade with octagonal columns and moulded arches that forms one side. The school was divided into two parts – primary, with an entrance on Sawday Street, and junior, in the main building, with its entrance on Hazel Street.

George Townsend rose through the ranks of teaching having started as a pupil teacher in Leicester in 1883. He gained his first teaching appointment in 1889. In 1896 Townsend was appointed headmaster of the Granby Road Schools in Aylestone on the edge of Leicester and remained there until 1926 when he moved to Hazel Street School before retiring in 1930. Soon after this last appointment Townsend installed the organ in the school and a newspaper report in 1927 comments upon the 'privilege' bestowed upon Hazel Street School by being one of only three schools in Leicester to have an organ – one of the others being Granby Road School, so Townsend presumably facilitated its installation as well, although details of that instrument are currently lacking.¹

It may well be that the Hazel Street organ was installed as a war memorial as the newspaper photograph is accompanied by the comment that the organ 'is to be received by Coun. R Hallam on behalf of the Education Committee on Armistice Day'. This comment may also indicate that ownership of the organ was somehow being transferred in the light of Townsend's impending retirement, and that the headmaster was the owner or benefactor (of which more below). In any event the organ has been a prominent feature in the school for almost a century and formed the backdrop to many class photographs. However, at a recent event to mark the 140th anniversary of the opening of the school many former pupils said that they had never

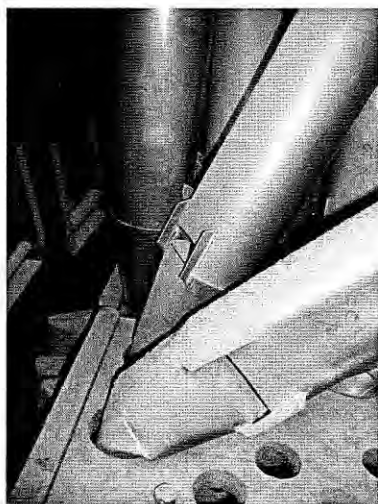


Fig. 1 Collapsed pipes in the organ as found in the summer of 2019

heard the organ being played and I had found that the organ was unplayable when I visited in 2010, due to the reservoir leather being completely perished.

During the hottest part of the summer of 2019 the reservoir was releathered and the organ finally made some sounds. However, closer examination of the pipework revealed that a number of the open diapason and principal pipes had collapsed (Fig. 1). The dulciana rank was a real mix with two octaves of what appeared to be the original fifteenth rank transposed up and the bass made up of recycled decorated facade pipes. Interestingly, the extra treble octaves of pipes on the open diapason, principal and clarabella ranks, required for the diaocton, were all present as was the

coupler mechanism, even though the corresponding stop knob had broken off. The pedal bourdon is on pneumatic action with many of the motors now failing. Most of the collapsed pipes were temporarily replaced with pipework from my own stock pending restoration of the original pipes. This meant that a couple of ranks could be tuned for a successful Orgelkids workshop with Year 5 and 6 pupils in October 2019. Plans to carry out further work on the organ were delayed by the Covid-19 pandemic.

For the occasion of the 140th anniversary of Hazel Street School on Sunday 3 July 2022 some further remedial work was done but the organ is still a long way from being fully restored. As noted above many former pupils of Hazel Street school were delighted to hear the organ as it had been silent for much of the last 40 or so years. For the anniversary occasion a number of log books covering the early years of the school were on display and it was fascinating to see another aspect of headmaster George Townsend's legacy that is also relevant to the history of the organ. Mr Townsend had set up a savings bank based in the school to encourage the habit of saving and this had been a very successful experiment for which he was recognised by the chair of Leicester City Council, Sir Jonathan North, in 1930.² The children were asked to bring in a penny a week to add to their savings account and the log books show that the school was running an account of more than £100 on behalf of the children. When plans for an organ were put in place shortly after Townsend was appointed headmaster in 1926 the children were asked to bring in an extra halfpenny a week to contribute to the organ fund. It is unlikely that the funds raised by this route could have covered the cost of the organ but it undoubtedly engaged the pupils in a sense of ownership. It is much more likely that George

Townsend himself paid for most of the cost of the organ and thus was in a position to give the organ to the education committee in 1927. So where did the organ come from?

The organ was almost certainly built by George Holdich for a church, probably in Leicestershire, where a number of organs of similar pattern were installed in the 1840s and 1850s through an extensive network of Holdich clergy relations. The diaocton octave coupler was a signature Holdich stop. One possibility is that the organ came from Narborough Parish church where a one-manual and pedal organ was installed by Holdich in 1844.³ This organ was replaced by a new and larger Nicholson organ in 1883.⁴ The Hazel Street organ was installed and maintained by Taylors of Leicester. Given the close relationship between the Nicholson and Taylor businesses⁵ it is possible that the Holdich organ, old-fashioned in 1882, was either used somewhere else or stored in the Taylor workshop until George Townsend acquired it for Hazel Street School.

When George Townsend died in 1939 he left an estate worth over £21,000⁶ – a sum equivalent to almost one million pounds in present day value. He was thus in a position to provide organs in the two schools in which he was headmaster. The Hazel Street organ has survived for almost a century when many other school organs, especially in the state sector, have long since disappeared. The current Hazel Street Community School encourages all its pupils to study music and participates in the Leicester Diocese DioSing programme where Cathedral music staff teach choral singing in state schools. A Hazel Community School pupil is currently a chorister in Leicester Cathedral. Perhaps George Townsend's musical legacy in providing an organ for the school almost a century ago could be further enhanced by fully restoring the child-friendly Holdich organ and encouraging those who are interested to play it.

References

¹ *Leicester Evening Mail*, 11 November 1927; 9 November 1927 (photo)

² *Leicester Evening Mail*, 23 September 1930

³ *Leicester Journal*, 24 May 1844

⁴ *Leicester Journal*, 9 November 1883

⁵ James Berrow, *The Making of an English Organ Builder: John Nicholson of Worcester* (BIOS, 2021) pp 180-181

⁶ *National Probate Calendar*, 1940 p 643

REVIEWS

Six Favourite Opera Overtures (M) Johann Christian Bach

Editor: David Patrick

Fitzjohn Music £12.00 plus p&p from impulse-music.co.uk/fitzjohnmusic/organ

This volume, originally published in London in 1763, contains five Overtures from operas by J.C.Bach, who had arrived in London in 1762, and one by Baldassare Galuppi, described on the title page as 'set for the harpsichord or organ'. Each is in three movements, a central slower movement being enclosed by two fast movements, the closing ones being quite short in several Overtures. Keys used are D, B flat, D, G, G and D, with the central movements of numbers five and six in the minor. The only movements in binary form are the closing movement of number four and both the outer movements of number six, the rest being through-composed, apart from the closing movement of number one, which, in 3/4, is in the form of a minuet and trio, with just the trio being in binary form. Other time signatures include C time, 2/4, 3/8 in the closing movements of numbers three, five and six. Tempo indications for the opening movements are Allegro, qualified by *con brio*, *assai*, *di molto*, *con spirito* in numbers five and six, with number four lacking a qualification. The closing movements are Allegro, qualified by *di molto* in number two and *assai* in number five, with number one being unqualified. Numbers three, four and six are marked Presto. The central movements are all headed Andante.

There are several passages with repeated semiquaver chords - the response of the action of the instrument on which the pieces are performed will impact on the tempo chosen - and passages in thirds in both slow and fast movements, which will need care. Repeated left-hand quavers occur quite frequently. The texture is rather more varied than in many Concertos of the period, with less two-part writing and the rapid dynamic changes will need careful application on a modern organ; as with so many pieces of the period they were ideal for an organ with a shifting mechanism. However, there is less rhythmic variety within movements, although lombardic short-long patterns occur with some frequency, especially in the slow movements, and throughout the closing movement of number one. Ornament signs are limited to tr and appoggiaturas but more can be added. With appropriate registration they can provide exciting and tuneful material for organ recitals. The volume is clearly printed with six systems to the page. The introduction gives a brief biography and dates of first performances of the operas; whether Bach himself was responsible for these high-standard settings is open to conjecture.

John Collins

BIOS Study Day

Celestial Harmonists – Music and the Herschels Friday 30 September 2022

The Museum of Bath Architecture (the former Countess of Huntingdon's Chapel)

The Paragon, The Vineyards, Bath BA1 5NA

2022 marks the bicentenary of the death of Sir William Herschel (1738-2022), remembered chiefly for his many discoveries in astronomy. During the first half of his life Herschel was a professional musician and composer who came to Bath to take up the position of organist at the Octagon Chapel.

Soon after he was joined by his younger sister, Caroline (1750-1848) who also worked as a musician but later joined her brother in astronomy and distinguished herself as a discoverer of new comets.

This study day is part of a weekend of events marking the Herschel bicentenary and focuses on the musical lives of the Herschels. Another notable Bath bicentenary on the programme is that of the birth of William Sweetland (1822-1910) who was a significant organ builder based in the city during the nineteenth century.

Programme

10.30 Registration and coffee

11.00 The organ music of William Herschel (Prof David Baker)

11.45 William Herschel's Symphonies (Alex Voice)

12.15 Caroline Herschel's music book (David Shuker)

13.00 Lunch

14.00 Organ recital of a selection of William Herschel's organ music (Prof David Baker)

14.30 Snetzler and his organs in Halifax and Bath – the Herschel connection (David Shuker)

15.00 William Sweetland and organ building in Bath in the 19th century (Gordon Curtis)

15.30 Tea

Please see opposite page for booking form.

BOOKING FORM
BRITISH INSTITUTE OF ORGAN STUDIES STUDY DAY

Celestial Harmonists – Music and the Herschels

Friday 30 September 2022

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

Please reserve a place for the BIOS Study Day for £35.00 (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

.....

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

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

Richard Hobson,



BOOKING FORM
BRITISH INSTITUTE OF ORGAN STUDIES

The making of an English organ builder:
John Nicholson of Worcester

Saturday 5 November 2022

St Swithun's Church, Church Street, Worcester WR1 2RH

Please reserve a place for the BIOS Study Day for £35.00 (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

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Telephone (daytime and/or mobile)

Telephone (evening)

e-mail

Please note any dietary requirements

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

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FUTURE MEETINGS

Celestial Harmonists – Music and the Herschels

Friday 30 September 2022

See details on pages 62-63.

The making of an English organ builder: John Nicholson of Worcester

Saturday 5 November 2022 11.00 – 16.00

St Swithun's Church, Worcester

Dr James Berrow's book was published by BIOS last August. Uncertainty following the Covid pandemic made it difficult for BIOS to launch the publication of our first study of a major English organ builder at the time, but we hope that members will now feel able to gather in Worcester to celebrate a volume which it is hoped will be the first in a series. Dr Berrow will talk about the background to his continuing research and some recent discoveries, and we will have music played on the 1795 Robert and William Gray organ which Nicholson enlarged in 1844. Dominic Gwynn will talk about the Worcester Cathedral organ in the 1660s, including some clues about what constituted a cathedral organ at the time, and we will also to mark the 450th anniversary of the birth of Thomas Tomkins.

A full programme will be published on the BIOS website and emailed to members in due course.

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.