

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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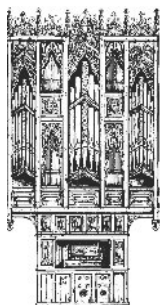
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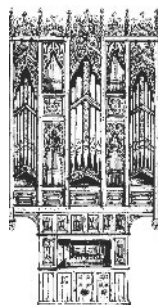
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BIOS REPORTER

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SUBSCRIPTIONS

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

Front cover: Dominic Gwynn (1954-2024) - see p. 65

(Photo: Goetze & Gwynn)

Back cover: The Wetheringsett organ at St Peter Mancroft, Norwich in 2002

(Photo: Goetze & Gwynn)

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EDITORIAL

The front cover of this issue has a photo of the late Dominic Gwynn using a traditional organbuilding technique - making a pallet spring. The rear cover shows the Wetheringsett organ - a unique reconstruction of a Tudor organ built by Dominic Gwynn and colleagues. A brief tribute appears on page 65 with a fuller obituary to follow.

It is also sad to report the recent death of Gordon Curtis, Editor of the BIOS Reporter for nine years. Gordon maintained a high standard for the content of the Reporter and was well-known to BIOS members for his comprehensive biography of organ builder William Sweetland, *A Provincial Organ Builder in Victorian England* published in 2011. An obituary by Richard Vendome is on pages 66-68.

FROM THE CHAIR

My first task as incoming Chair of BIOS is to thank those who have recently stepped down from their roles. We thank them for their involvement and dedicated work, without which BIOS could not function efficiently.

In the last issue of the BIOS Reporter, Nicholas Thistlethwaite thanked Alan Thurlow for his excellent custodianship of the role of Chair - and I wish to reiterate those thanks. Likewise, I'd like to acknowledge Nicholas's recent term; he has held this office before, but stepped into the role for twelve months whilst I was able to prepare for taking on the task. I'm certain that members will wish me to thank them both for their diligence.

Since taking on the role, I have been amazed at the extent of BIOS's activities. I have a feeling that much of this work is unseen by members and believe that we must find ways to acknowledge the scale and expertise of the Institute's outreach - and thus to promote its influence. At the Council meeting in June this year we undertook an analysis of BIOS's many activities. Once agreed, findings from this exercise will feed into a set of recommendations to Council of actions which will then be shared with members.

As BIOS heads towards its Golden Jubilee, I can report that discussions are already taking place about potential meetings and activities through which we can celebrate fifty years of work. As part of recent discussions, several important matters were aired, one of which concerns the need to look

toward a new generation of members who will carry on the Institute's excellent work. More specifically, how do we recruit new younger members? This question has encouraged me to reflect on my own relationship with BIOS and how it was that I became involved. I was, in fact, encouraged by a former Treasurer, Richard Hird. Although I had joined BIOS as a student, Richard got in touch and organised a series of visits to see interesting organs in the Durham locality. There began a lifelong friendship; it was such a small gesture from him, but it encouraged me greatly. Richard was very helpful during my postgraduate study, sharing technical data about instruments he had studied, as well as offering his own thoughts on aspects of English organ history. Such encounters may give us cause to reflect on what each of us does to encourage the younger generation. Students attract a £12 membership fee - not a tall financial order these days. Members might consider ways in which they can encourage younger people to join.

Once someone becomes a member, what do we do to foster an interest in the Institute's activities? If we are to retain younger members we will need to develop meaningful interactions with them - I can recall, for example, being welcomed by Michael Gillingham to a meeting at St Mary's, Rotherhithe. It was a simple act of kindness, but one which was greatly encouraging. Furthermore, I recall at that meeting that there was a healthy debate which involved not only BIOS members, but three of our leading organ-builders at that time: Dominic Gwynn, Peter Collins and John Mander. This reminds me that BIOS's interests need to embrace the wider organ community - organ-builders and performers alike. I hope that our future meetings can develop some of these ideas in order to welcome and encourage, as well as providing a forum for discussion, both with the trade and those teaching the organ.

BIOS needs to recruit a Heritage Officer. Could this be you? We need someone who is, for example, interested in the sheer number of churches proposed for closure by the Church of Scotland, as well as developing relationships with groups such as Heritage Alliance, The Historic Houses Association and the Churches Conservation Trust. David Knight from the Church Buildings Council has offered to assist with training for such a role. Please get in touch if this post is of interest.

In the next few years, I should like to further BIOS's relationships with the many other groups interested in the pipe organ: the IBO, RCO, IAO, regional organists' associations, The Organ Club, as well as educational

institutions such as conservatoires. We do not always share identical areas of study, but our interests are inextricably bound together by a common interest in the pipe organ, its history and its future. At the period that BIOS was formed, the work of Robert Hope-Jones was generally seen as a blight on the development of the English organ. In fact, his influence was huge and helped shape organ-building for much of the twentieth century, as well as encouraging a reaction against it in the form of the Organ Revival. Another example of this is the theatre organ, which was once seen as something of an aberration - but is now firmly part of English organ history. I should like to see BIOS furthering its interest not only in the important early history of the instrument, but also in later developments as well as the wide range of skills in performance practice required to give convincing, stylistic performances of music from any era.

In March this year (along with Andrew McCrea from the RCO), I attended a symposium in Sweden, during which the preliminary results of the research infrastructure project, Swedish ONLINE ORgan Archive (SONORA), was presented and discussed. BIOS members might like to know that Andrew and I presented the NPOR as a collaborative example of what has happened in Britain in terms of the documentation of organs. Further details of this project will appear in the Reporter in due course, but I note that those international members who took part in the symposium were genuinely impressed by what they saw of BIOS's work as represented in the NPOR. It is worth remembering that through the first half century of BIOS's work, giant strides have been made in the study and scholarship of the English organ. The achievements of the BOA and HOSA are immense; so too the work of the committees looking at listings, HOARR, publications and those officers who deal with casework, meetings, publicity and membership, not forgetting the dedicated work of the treasurer and secretary.

Having mentioned Dominic Gwynn above, it is with considerable sadness that I have to note his death, as well as that of Gordon Curtis. Elsewhere in this edition, notices appear of their contribution to the work of BIOS.

On a brighter note, I look forward to reporting on various initiatives in the coming year - especially as we head toward BIOS's Golden Jubilee.

William McVicker

FROM THE SECRETARY

Annual General Meeting (May 2024)

The Annual General Meeting (AGM) was held at the Welsh Church of Central London (*Eglwys Gymraeg Carol Llundain*), 30 Eastcastle Street, London W1W 8DJ on Saturday 18 May 2023 at 14.00 hours.

The Chairman, Nicholas Thistlethwaite was prevented from attending the meeting following an accident en route and Alan Thurlow (immediate past Chairman) took the Chair. The Chairman's Report was read to the Meeting by the Acting Chairman. It noted the following:

- When Nicholas undertook the role of Chairman it was on the understanding that he would hold the post for no longer than was necessary to identify a more permanent successor to Alan Thurlow.
- As a caretaker, he had no programme to unfold to members yet somehow the work of BIOS has continued in the hands of many able officers, and to them he extended his sincere gratitude on behalf of all.
- A Conference took place in Dorset including visits to the G P England organ in Blandford Forum, rebuilt by Hill & Son, and to Milton Abbey to hear the Gray & Davison organ; a second conference occurred more recently in Cambridge focusing upon the reconstructed Snetzler instrument in Peterhouse.
- Our regular publications have appeared and our occasional publications (notably the splendid studies of the organ-building Nicholsons and Walkers, respectively by James Berrow and Nicholas Plumley) have continued to sell well; other forthcoming publications were in the pipeline.
- The Listing Committee and the JMC of the National Pipe Organ Register have continued their important work, making a major contribution to the recording and protection of our cultural heritage.
- The British Organ Archive remains in the safe hands of the Cadbury Research Library at the University of Birmingham, and the Historic Organ Sound Archive was making plans for further recordings.
- There have been some new initiatives. There was an urgent need to recruit younger members so that the work should go on in future years. A Task Force was created to 'brainstorm' ideas and fashion a vision of where BIOS might be in five, ten or twenty-years' time.
- Another initiative was one shared by all the principal organ-related societies, including the RCO, IBO, AIOA, RSCM, IAO and BIOS. It

was agreed all wanted to find ways of raising the profile of the organ and its makers and players. There should be an attempt to work more collaboratively.

- BIOS he believed was in good heart and good hands, and he thanked all for their support both for him, and for all our Officers and Council members.

The Treasurer in his Report to the Meeting presented accounts for the period ended 31 December 2023 drew attention to a number of salient points:

- Income to Unrestricted Funds (principally subscriptions) was strongly positive. The most significant costs were the Journal, the Reporter and the annual transfer to the NPOR Fund.
- The Endowment Fund promoted special projects in line with the Aims of BIOS - all BIOS publications were funded from it and sales of books were all in surplus (two more books at least were in the pipeline).
- The NPOR was our most significant asset but it also represented a financial liability. Regular donors and individual donations made a very welcome contribution towards costs and at the end of the year the Fund was in surplus.

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

- David Shepherd was thanked for his many years of sterling work as Membership Secretary.
- Changes at the Barber Institute had made clear that our association with them for the annual Research Conference could not continue. For the future, the possibility of meeting at the Royal Birmingham Conservatoire would be explored.
- The NPOR Website was now effectively in-house again (with Codeveloped Ltd, a consultancy led by BIOS member, Matt Dixon)
- BIOS member, Paul Graham, was making substantial progress with updating the Directory of British Organ Builders (DBOB)
- Three items of casework featured: *Adlington Hall*, *St Martin, Brighton* and *West Tofts* (now in *South Pickenham Church*).

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

Chair: William McVicker

Secretary: Melvin Hughes

Treasurer: Adrian Mumford

Membership Secretary: Stephen Alliss

Meetings Officer: Richard Hobson

Ordinary Members of Council: Christopher Gray,
Leonard Sanderman and Owen Woods.

The new Chair offered a number of remarks to the Meeting. In summary:

- He offered his thanks to his predecessors, Alan Thurlow and Nicholas Thistlethwaite, whom he expected to rely on and press into occasional service.
- He noted BIOS was an organisation with many parts, each person was important in it: it was a jigsaw puzzle of skill with many voices sounding together.
- He was grateful to BIOS Officers for all they did.
- He set out a potential programme for Council as follows:
 - potential acquisition of the recently discovered book of Holdich watercolours
 - a look at the work of BIOS and take stock of the activities: broadly, what we do well, what we could do better, and what are we not doing?
 - kick-starting research into the English organ and performance practice perhaps in collaboration with a Higher Education Institution/Conservatoire and possibly support a research studentship
 - collaborating with other organ bodies, IBO, AIOA, RCO and Regional Organist Associations
 - joining or establishing an anti-clash diary for Events
 - making progress with a new Website including making it more accessible to smart phones
 - exploring the possibility of making podcasts
 - considering how to gain younger membership.

- finding ways of assisting the Publication Officer in the preparation of BIOS books (for which there was an appetite)
- encouraging all members to be involved in seeking out new recruits.

BIOS Council (June 2024)

BIOS Council met on Saturday 29 June 2024. Eight members of Council were present. David Shepherd attended by invitation.

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

- A Publication in celebration of the Golden Jubilee of BIOS (2026) was making progress.
- It was hoped to organise a 50th Anniversary Residential Conference in April 2026.
- A Standing Committee was established by Council to transact the business of Council between the meetings of the latter.
- Income and Expenditure in the year to date were at normal levels (investment income looking to be stronger this year with spare funds now going on to short-term deposit).
- Book sales continue to strengthen the 'Endowment Fund' which was well-placed to support the cost of a new Website and other publishing ventures.
- The possibility of BIOS funding a PhD Student to research performance practice in 17th and 18th century English organ music as a basis for future teaching of the topic was being explored.
- The IBO had invited BIOS Members to join their Conference at the Guards Chapel, Wellington Barracks to see and hear the new Harrison & Harrison organ (Saturday 17 August 2024).
- Three books were in various stages of preparation for publication. Plans were being discussed to increase the size of the Publications Team.
- On the recommendations of the Listing Committee, Council approved the listing of 6 organs and the recommendation to turn down applications for the listing of 2 organs.
- There were currently 8 organs on the Historic Organs at Risk Register.
- A Website Working Party had concluded a new Website was needed and their recommendation that Matt Dixon (of 'Codeveloped') should be commissioned to develop one was approved.

- The British Organ Committee (BOA) committee continued to explore the costs and practical implications of digitising the existing microfilm and microfiche images of many of the organ-builders' records, with the prospect then of being able to put the original copies into 'deep' storage and thus clear shelf space for new acquisitions.
- A Brainstorming session reviewed the main BIOS activities using the techniques of SWOT analysis (strengths, weaknesses, opportunities and threats). From the findings it was intended to develop a set of actions to move the work of BIOS forward.

BIOS Council meets next on Saturday 21 September 2024.

DOMINIC GWYNN

The death of Dominic Gwynn on 24 May, 2024 deprived the British organ scene of one of its most significant and characterful figures of the last half-century. Dominic, and the late Martin Goetze, founded their organ-building business in Northampton in 1980, later moving the workshop to the Welbeck Estate in Nottinghamshire. For more than forty years, the firm played a major role in the restoration of historic English organs, as well as building new instruments in an historical style. Dominic had an inexhaustible curiosity about old instruments and their builders, and his study of the physical remains of earlier English organs, and the archival evidence relating to their builders, formed the subject of many lectures and articles over the years, notably at BIOS conferences and in BIOS publications.

A full obituary of Dominic Gwynn will appear in the *BIOS Journal* later this year. For the moment, we remember thankfully all that he contributed to the work of BIOS, and we send our sincere condolences to Antonia and their family, and to Dominic's work colleagues.

Nicholas Thistlethwaite

Hon. President BIOS

GORDON CURTIS 1936-2024

RICHARD VENDOME

Gordon Curtis was born in Bath in 1936. He studied at the City of Bath Boys' School (now Beechen Cliff School), where he excelled at rugby and music, learning the piano and oboe. He was also a chorister and server at Ascension Church. On leaving school he was conscripted into the RAMC and trained at the Royal Army Medical College at Millbank, and he played the organ at a church in Paddington, before being posted to Cyprus.

After National Service he trained in haematology and bacteriology at the United Bristol Hospitals, before moving back to Bath to work in the bacteriology laboratory at the Royal United Hospital. He continued his music-making, playing at Holy Trinity Church and assisting his organ teacher Ben Maslen at St Mary's, Bathwick. He played the oboe in Bath Symphony Orchestra from November 1959 to May 1963.

In 1962 he met Christine, a nurse and fellow music lover, and they were married in September 1963, living first in Bath and then at Winsley, near Bradford-in-Avon. When Gordon took up a position in 1966 at the Radcliffe Infirmary, Oxford, they moved to a house in Beckley, and their first daughter Helen was born soon after, followed in 1969 by Madeleine.

In 1974 the family moved to Horton-cum-Studley, where Gordon played at St Barnabas Church; the 1881 Bryceson organ had been built for a house in Eastbourne, and it was decided to replace this with a redundant organ of suitable size. The instrument at St Bartholomew Church, Nettlebed, fitted the bill, and in 1977 Gordon assembled an enthusiastic team of parishioners who dismantled and transported it to Horton-cum-Studley. He and Richard Vendome built an "Italianate" instrument in their spare time, incorporating new pipework by Denti of Crema in the style of Antegnati and a historic Bordone rank by Serassi, a gift from Giovanni Tamburini. The opening recital was given in September 1985 by James Dalton, Organist of the Queen's College, Oxford. Gordon also assisted with the installation of the organ at St George's Basilica, Gozo, Malta (see image below).

Gordon's musical skills were much in demand. He sang tenor in the Oxford Bach Choir and took over from Ted Ogden as conductor of the

Studley Singers. There were some joint ventures with the Islip Players, and local GP Julie Todd recalls a production of the Gondoliers which was her introduction to the world of Oxford Music Theatre; "Gordon brought local singers and players together to enjoy the best of classical music. I joined the Studley Singers in the last years of their active life and was very grateful for the friendships made".

In the field of microbiology Gordon was highly respected, and he enjoyed travelling to international symposiums, sometimes accompanied by Christine. *The Handbook of Culture Media for Food and Water Microbiology*, which he edited with Janet Corry and Rosamund Baird, is the standard reference work on the subject, now in its 3rd edition.

He was a member of the British Institute of Organ Studies council and meticulous editor of the BIOS reporter for nine years (2015-23). Before retiring from the John Radcliffe Hospital in 2001 he had already embarked on the MA course in organ historiography at Reading University, in which he combined his musical interests and his scientific research skills. He toured the south-west and further afield with his notebook and camera documenting the organs of William Sweetland; a trip to play and examine the splendid organ of Dursley Tabernacle in Gloucestershire was particularly memorable. His excellent book *A Provincial Organ Builder in Victorian England: William Sweetland of Bath* (Ashgate, 2011) is a significant contribution to the history of British music, as is his article "Old Bailey Records (1674-1913) as a source of information on organbuilders" (*BIOS Journal* **35**, 2011).

Much of Gordon's retirement was spent transcribing and type-setting music of the Pietà in Venice for the Schola Pietatis Antonio Vivaldi (Oxford), and his edition of Giovanni Porta's substantial cantata *Il Ritratto dell'Eroe* (1726) is a triumph of scholarship.

When the Church of England introduced women priests in 1994, Gordon and several of his friends were received into the Catholic Church. His Requiem Mass took place on Tuesday 16th July 2024 at Our Lady of Light, Long Crendon, celebrated by Fr Leszek Wisniewski, with the Fauré Requiem sung by a choir which included members of Vivaldi's Women.

In the words of Sweetland's great-granddaughter Angela Calvert-Jones, "Gordon was always extremely modest, a very good and reliable friend, who will be missed."

Gordon Douglas William Curtis, bacteriologist and musician, born Bath 23rd January 1936, died Oxford 27th June 2024.



Gordon Curtis at an organ of St George's Basilica, Gozo, Malta

NEWS

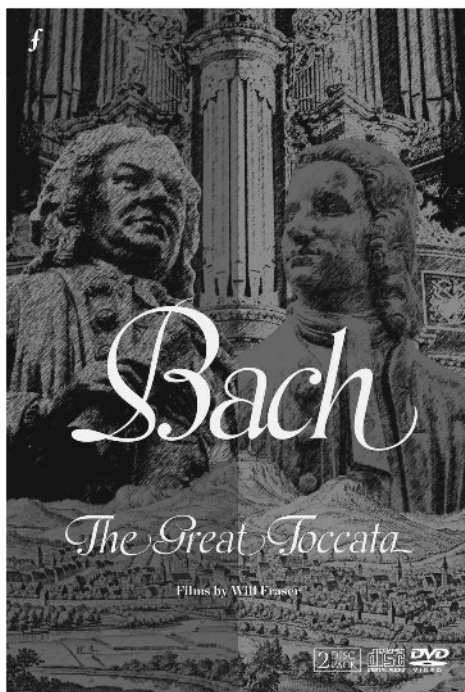
The RCO Organ Podcast

theorganpodcast.buzzsprout.com is where you can find Episode 12 of The Organ Podcast. In this latest episode, Mark O'Brien takes a behind-the-scenes look at a BBC broadcast of Choral Evensong and talks to Ben Collingwood (Radio 3 Producer), Simon Tindall (BBC Sound Supervisor), and Director of Music at King's College Cambridge, Daniel Hyde.

You can find all twelve of the podcasts published so far at **theorganpodcast.buzzsprout.com** or wherever you get your podcasts. For more information about The Organ Podcast and podcasts in general (including how to subscribe and listen via your mobile device) visit **www.rco.org.uk/podcast**

Bach - The Great Toccata

This latest production from Fugue State Films is beautifully-produced boxset contains a documentary exploring the fascinating story of BWV 565, plus a full performance (and matching CD recording) of benchmark performances by Daniel Moulton of BWV 565, plus the Toccata in C (BWV 566a), the Prelude and Fugue in A minor (BWV 543), the Prelude and Fugue in D major (BWV 532) and the Trio Sonata in G major (BWV 530), all played on two of the finest organs in the world, the Martinikerk in Groningen and the Petruskerk in Leens.



Further details at **fuguestatefilms.co.uk/product/bach-great-toccata/**

The Great Toccata will be reviewed in the next issue of the Reporter

HISTORIC ORGANS LISTING SCHEME

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 29 June 2024.

Location	Builder and Date	Comments	Grade
Bozeat, St Mary II/P 13 D03362	Yates, 1939	An early example by Roger Yates from the beginnings of the British Classical Movement using material by Trustam of Bedford, the case front to a design by the Reverend Andrew Freeman.	II
Swalcliffe, St Peter & Paul II/ P 13 N01475	Wordsworth & Co, 1893	An unaltered example of an organ from 1893 by the Leeds based firm Wordsworth & Co, competently voiced and robust.	II
Hunton, St James	Unknown, 1840; Ivimey & Co 1929	An organ from c 1840 by an unidentified builder, housed in a fine Gothic case and with original key-action, pipework and hand-blowing mechanism. The Pedal Bourdon is thought to have been added in 1929 by Ivimey of Southampton.	II
Ruan Minor Methodist Church	C M Fleetwood, 1905	A rare, surviving organ from 1905 by Fleetwood of Camborne that remains in original condition and housed behind an attractive, stencilled front. Transferred from The Lizard to Ruan Minor Methodist Church in 1933 by Osmonds of Taunton.	II

Location	Builder and Date	Comments	Grade
Woolverstone, St Michael II/P 9 D05628	Lewis, 1890	A good, representative example of a small church organ from 1890 by Thomas Lewis in substantially original condition.	II
Eltham, St John the Baptist	Willis, 1887	A very fine example of a 3-manual organ of 1887 by "Father" Henry Willis, housed behind a plain façade but otherwise complete and unaltered, and retaining Willis' floating-lever action to the Great.	I

Future submission dates: 09.00 on Friday 29th November 2024 for consideration at the January 2025 meeting.

Jeffery Williams

HOLS GALLERY



Hunton, St James. Unknown, 1840; Ivimey & Co 1929



Bozeat, St Mary. Yates, 1939

HOLS GALLERY - contd.

Ruan Minor Methodist
Church.
C M Fleetwood, 1905



Eltham, St John the Baptist.
Willis, 1887

HOLS GALLERY - contd.



Swalcliffe, St Peter & Paul.
Wordsworth & Co, 1893

Woolverstone, St Michael.
T C Lewis, 1890



All images from the NPOR

LETTER TO THE EDITOR

Starling Goodwin

Sir,

Thank you very much for your article on Starling Goodwin in the May issue of The Reporter, particularly interesting was your discovering his date of birth. When playing through his Voluntaries I noticed the very close similarity between two movements in his first book of 12 Voluntaries and two movements in the set of *XII Voluntaries for the Organ or Harpsichord compos'd by the late Ingenious Joannis Travers* (who died in 1758) , which were published in ca. 1769, also by C & S Thompson. Modern edition by Geoffrey Atkinson in 2 volumes, Fagus-music.

The pieces in question are the opening movement of Travers' Voluntary number II in F, which is also the first movement of Goodwin's Voluntary no. V, in which it introduces a movement for Eccho (ie Hautboy) and Vox Humane, and the opening movement of Travers' Voluntary number III in D minor, which is also the first movement of Goodwin's Voluntary no. VIII, in which it introduces a movement for Cornet and Flute. It is also worth mentioning that the opening movement of Travers' Voluntary number VI in A minor, which is followed by a movement for the Flute, is very similar to the opening movement of John Stanley's Voluntary in the same key included as Voluntary II in his Opus 6, published in 1752, in which it is followed by a movement for the Cornet. Given that both Starling Goodwin (died 1774) and John Stanley (died 1786) were alive when the set by Travers was published, I wonder whether either of them commented on the one definite and two possible appropriations. Whether Goodwin was the composer of the two movements also included in the Travers set or whether the publisher did not have an introductory movement in the appropriate key when compiling Goodwin's first book and so decided to use these pieces by Travers we shall probably never know.

John Collins

Worthing, West Sussex

A REDISCOVERED SNETZLER DOCUMENT AT ETON

PAUL TINDALL

Andrew Freeman, in one of his articles about Snetzler,¹ mentions briefly this proposal for rebuilding the Smith organ in Eton College Chapel. He implies, though does not actually state, that it is from 1751, but in fact the document is undated.

Until recently the proposal was thought lost, but thanks to the highly efficient Archives department of the College, it is now catalogued under the mark COLL/CHA/02/01.

Headed 'Proposals for the Repairing the Organ of the Collegiate Church at Eton', it is a letter in John Snetzler's hand, without known context. The reverse side is blank, except that it is endorsed 'Snetzler Proposal for Organ', and, in a different hand, 'Thirlby/Back gate/Coggs'. Thirlby and Coggs are college properties.

The first consideration is the date. Freeman asserts that Snetzler succeeded Shrider looking after the Eton organ in 1751, but I think that this is because he knew that Christopher Shrider senior died in that year. However, he had resigned as Organ Builder to His Majesty in favour of his son, also Christopher, in 1740.² It was presumably the latter 'Mr Shrider' who was paid £7 7s 6d annually for 'looking to the organ' at Eton until 1749³, but the new Audit Books for 1750-58⁴ and 1759-68⁵ fail to record any payments for organ tuning until 1762, for some reason. Snetzler is paid for the first time in 1763, (which was the year of the younger Shrider's death), and he continues until 1785, when James Jones, his executor and sometime partner, takes over. Snetzler's first appearance at Windsor nearby was in 1761⁶, so it seems likely that the early 1760s represent the earliest moment at which the proposal appeared. It may even date from slightly before 1772, when Snetzler was paid £60 for repairs. A new organist for both foundations, Edward Webb, was appointed in 1756.

¹ Freeman, Andrew, 'John Snetzler and his Organs', *The Organ* Vol. XIV No. 53 (July 1934), 38

² *Daily Post*, 19 December 1740

³ Eton College Archives 62/19, Audit Book 1741-49

⁴ 62/20

⁵ 62/21

⁶ Judd, Roger, *The Organs in Windsor Castle*, Oxford, Positif Press 2015, 38

Proposals for the Repairing the organ of the Collegiate
Church at Eton. By John Snetzler

To take out all the Pipes & all the inside work, to make
two New Sets & one halfe of keys, new Roller Boards
new Draw Stops & all the movements belonging to the Great
organ, Choir organ & the Echo. The sounding Boards to be taken
out & new palletted, new Springs & new purses made, and to
add two new keys in the treble. viz. C & d in the Great
organ Choir organ & Echo. To repair, Strengthen & to clean
the organ Case, to repair the Bellows, to Rectifie & mend
the pipes, and new voice them, & to put the whole organ in
perfect Tune & order for the Sum of - - - 150. 0. 0

To make a new Trumpet in the Great organ - 30. 0. 0

To repair the Pipes in both the Cornets & to
new-fitting them - - - - - 50. 0. 0

To make a new Case in Front of the Gallerie
for a Choir organ, with a new sounding Board &
movements belonging to it & to put in a new
open Diapason of Gamuth, to be put in front &
to be gilt - - - - - 95. 0. 0

To make a new open Diapason in the Back front
to the Great organ - - - - - 50. 0. 0

To make a Swell out of the Echo with movements
belonging to it - - - - - 25. 0. 0

It is clear that the scheme was not carried out, at least in its entirety. Leffler's description of c.1810⁷ and even Sperling's⁸ give the compasses only up to c3, without the two extra notes⁹ proposed by Snetzler; the Echo had not been converted to a Swell, nor is there any sign of the extra open diapasons suggested. Gray confirms in 1840 that there was no Swell even then.¹⁰ The payment to Snetzler of £60 in 1772 is the only one recorded, and that would not have covered much of the work in the proposal.

However, the surviving case in Hawkesyard Priory raises further questions. It is a standard four-tower Smith design. The drawing in Sperling¹¹ shows in addition a three-tower chair case, of eighteenth-century style, and the flats have rococo carving pointing to a date of c.1760 or later. If Snetzler didn't add 'a New Case in Front of the Gallerie for a Choir Organ'¹² (and there is no evidence that he did), then from where did it come? Ackermann's history of 1816¹³ has excellent views of the organ from both the east and the west, and the choir case is not to be seen. In 1841 Gray made an essentially new organ in the old case, and in his letter,¹⁴ says 'The Case to Contain the Choir Organ to be made of Oak and in character with the style of the principal Case'. If it was indeed supplied at this point, Gray made a very convincing job of it, rococo carving excepted. In 1848 the screen was taken down, and the organ dumped on the floor of the antechapel. Gray & Davison built a new organ in 1852, presumably using some of the 1841 material. It was situated halfway down the south wall of the chapel, in a new gothic case, with a reversed console.¹⁵

Exactly what happened to the old cases at this point is unclear. Josiah Spode IV (1823-1893), a great organ enthusiast, commissioned in 1847 a large organ from Holdich for his house, Armitage Park (later called Spode House or Hawkesyard Park) near Rugeley. It had a gothic case, and was described

⁷ *The Leffler Manuscript, Facsimile Edition with Introduction by Peter Williams*, Reigate, BIOS 2010, 186

⁸ Volume 2, 17

⁹ 'two new keys in the treble viz. c# & d#' should read 'c# & d', of course.

¹⁰ John Gray and Frederic Davison's letter to the college, dated 7 December 1840, COLL/B1/2/17/39a and b. They say that there were two fronts, and that the pipes on the west side were non-speaking.

¹¹ The drawings pasted into the Sperling notebooks are clearly earlier than his compilation

¹² As noted by Freeman, this is a very early example of the use of the word Choir, instead of Chair

¹³ Ackermann, Rudolph, *The History of the Colleges of Winchester, Eton and Westminster* [etc], (London, the Author 1816), 33, 34

¹⁴ note 10

¹⁵ Thistlethwaite, Nicholas, *Organs at Eton*, (Eton, The Provost and Fellows of Eton College 1987), unpaginated, but 3-5

as 'the most wonderful chamber organ ever built in this country'.¹⁶ Spode became a catholic convert in 1885, and his niece and heir Helen Gulson transferred the estate to the Dominican order in 1894. A new priory church was begun, and opened in 1899, at which point Hill & Son installed the present three manual organ, complete with one side of the Eton case. It contains a bewildering variety of old pipework, though none obviously by Snetzler. The choir case has been altered, (with the rococo carvings installed upside down!), but is recognisably the same as Sperling's drawing.

The point at which Spode acquired the Eton case is unclear. I have tentative suggestions.

1. In 1866, Gray & Davison made or remade an organ ('3 manuals with additions') for £500 at Hawkesyard.¹⁷ Was this the 1847 Holdich in the house? Did it receive the Eton case at this point, or was it retrieved from storage at Eton by Hill when they built their entirely new organ there in 1885, and combined with the organ from the house in 1899?

2. Also in 1866, a second-hand organ was presented to St Augustine, Rugeley by Spode.¹⁸ It was replaced by Nicholson in 1899, so could possibly be the source of the Priory organ. More likely it was the 1845 organ by John Banfield built for Armitage parish church at Spode's expense, which he replaced in 1865 with the Green organ from Lichfield Cathedral.

Arthur Hill's drawing of the case 'formerly at Eton' was published in 1891,¹⁹ but when and where it was drawn is unknown. It does not show the chair case at all, though this is not to say that it wasn't there. The Dominicans have long left Hawkesyard, but the chapel and its contents remain well preserved, adjacent to what is now a care home. Whether the organ will ever be heard again is another question.

¹⁶ *Morning Post*, 30 November 1847

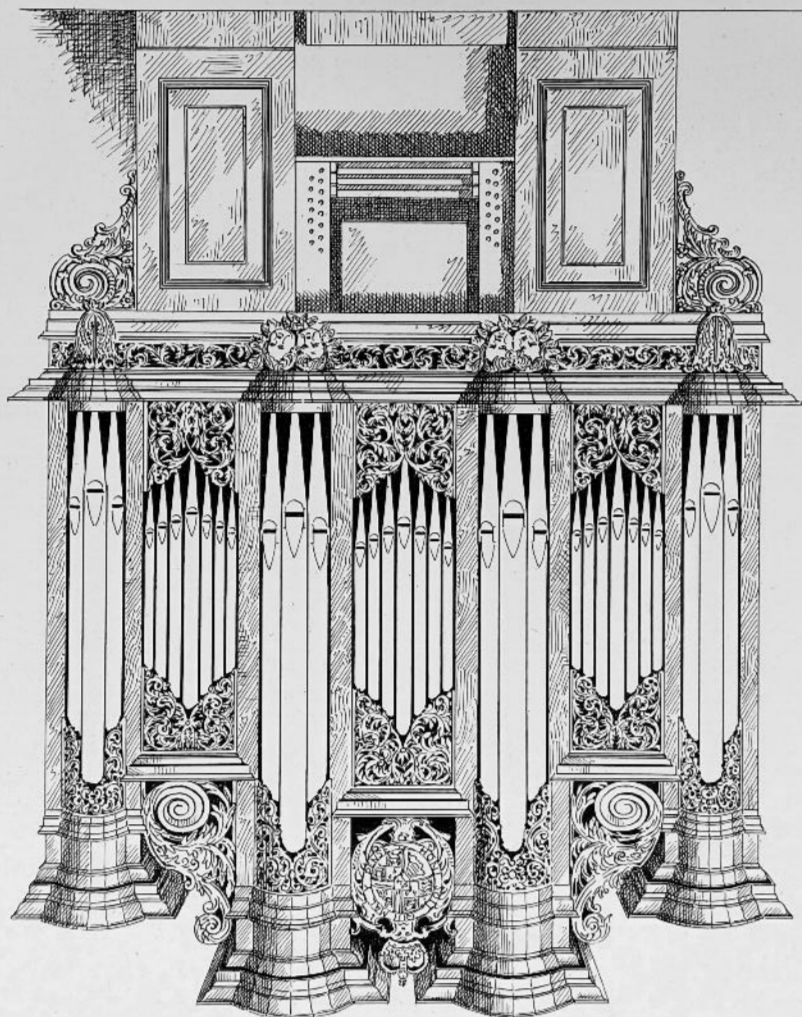
¹⁷ BOA

¹⁸ *Staffordshire Advertiser*, 12 May 1866

¹⁹ A G Hill, *The Organ-Cases and Organs of the Middle Ages and Renaissance*, (London, Charles Whittingham, 1891)

A.G. Hill del.

formerly at Eton College



A G Hill's drawing of the ex-Eton Shrider case at Hawkesyard, published in 1891

KEYBOARD MUSIC OF HISTORICAL IMPORTANCE PRINTED IN 1624.

JOHN COLLINS

This year, 2024, sees the 400th anniversary of the publication of three important collections of music for keyboard instruments, namely *Il primo libro di Capricci* by Girolamo Frescobaldi, the *Ricercar Tabulatura* by Johann Ulrich Steigleder and the *Tabulatura Nova*, originally issued in three parts, by Samuel Scheidt

Girolamo Frescobaldi, organist of St. Peter's Rome, is probably better known for his Toccatas than his contrapuntal pieces. *Il primo libro di Capricci* was first published in open score in 1624, being reissued and combined with the 1615 publication of *Ten Ricercars* and five *Canzone* in 1626, 1628 and 1642. The new edition by Christopher Stembbridge contains the 12 pieces included in the Soldi print of 1624, no. 7 *sopra l'Aria Or che noi rimena in partiture* being omitted in the reprints of 1626, 1628 and 1642. possibly because it is quite different in structure. The other subjects treated comprise the ascending and descending hexachords, one on solmisation syllables *La, sol, fa, re, mi*, one *Sopra un soggetto* ie on one subject, one *Obligo di cantare la Quinta patrte senza occarla* ie with a requirement for the fifth part to be sung but not played, one on the *Cucu* ie a descending minor third D-B, which are the only notes in the treble, one *Sopra L'Aria di Rugiero*, one *di Durezza*, one *Cromatico di liagature al contrario*, and two on popular melodies, *Sopra La Bassa Fiamenga* e *Sopra la Spagnoletta*. Most are composed as a sequence of between 7-10 sections of variable length and in contrasting metres, but the player is permitted to shorten the piece at will, selecting sections as wished Frescobaldi states in his preface that he realises the comparative difficulty of this style and laments that reading from score is falling out of fashion., a point made even more forcefully in the preface to the *Fiori Muscali* of 1635. Although entitled *Il primo libro...*, no *Secondo Libro* was issued. A modern edition by Christopher Stembbridge is published by Barenreiter as volume II of the Frescobaldi series. BA8413, replacing an earlier edition by Pierre Pidoux which was based on the 1626 reprint and contained several errors.. A further edition by Armando Carideo for Il Levante Editrice TA 30 combines the *Fantasie, Recercari e Canzoni Francese* and the *Capricci*.

The relatively little known Johann Steigleder was appointed as organist at the Collegiate Church in Stuttgart, becoming also court organist in 1627. His early death in 1642 was occasioned by the plague, introduced by Imperial troops entering the city a few years previously during the 30 years war. The twelve Ricercars in the *Ricercar Tabulatura* were originally published on two five-line staves, in essence a modified 10-line staff, with eight systems to a page, the composer engraving the copper plates himself to a surprisingly high quality and accuracy. The importance of this print is that it is the first publication to use key designations rather than the usual Tones. The Ricercars run through two ascending tonic series from D to A, the minor for D, E and A, the major for the other keys. The first five are written in four voices, the rest in three. Six of the pieces (nos. 1-5 & 11) are of large scale of up to 251 bars, the others contain about 100 on average. The pieces form a compendium of the imitative styles drawn from the German, Dutch and Italian traditions, the first two having parallels with Fantasias by Sweelinck or Pieter Cornet, with others having similarities to Ricercars by his South German near contemporaries Christian Erbach or Hans Leo Hassler, with diminution and echo effects in different octaves. In number three the call of the cuckoo is heard some 140 times in succession. A modern edition by Ulrich Siegele has been published in two volumes for Barenreiter. BA8479/80 with six Ricercars in each volume. In Volume one there is a chorale prelude *Wenn mein Stundlein*, in Volume 2 three pieces by Johann Steigleder, a Toccata, Passsso e mezzo and Fuga or Canzon with parallel versions from seven sources are included. An edition by Willi Apel and collaborators was published as volume 13 part 1 in the Corpus of Early Keyboard Music series for the American Institute of Musicology, but does not include the additional pieces. It does, however, contain the 12 Ricercars in one volume of 74 pages and is far more affordable.

REVIEW

Ten Voluntaries For Manuals

Editor: Davis Patrick

Publisher: Fitzjohn Music Publication

Available from Banks Music Publications £12.00

This is a modern edition of a publication by C & S Thompson ca. 1767 of an anthology entitled *Ten Voluntaries for Organ or Harpsichord* composed by Dr. Green, Skinner, Stublely, James, Reading, Selby, Kuknan, most of which had not been published previously but were known through different manuscript sources. Of the composers mentioned on the title page, Maurice Greene, Simon Stublely and John Reading are each represented by two Voluntaries, and the others with one Voluntary each. The name Kuknan, here, following John Caldwell's suggestion, is printed as Johann Kuhnau, an 18th century German composer, but another possibility is that it refers to Jacob Kirkman, another German, and also a harpsichord maker, who published a *Collection of Six Voluntaries for the Organ, Harpsichord or Piano Forte, Op. IX* in 1790, although being born in 1746 might make him too young. In the original publication each Voluntary has the name of the composer printed at the foot of the first page.

The opening Voluntary by Maurice Greene (note that the title page spells it without the final "e") is a four-movement work, opening with an Andante for Diapasons followed by an Allegro for Cornet, both in G. A short Largo opens in G and closes in D, leading into a Largo Andante for Trumpet and Eccho in D with vigorous dotted rhythms and semiquaver triplets, most of the writing for the Trumpet being in two voices. His second Voluntary, which closes the volume, opens with a movement for Full Organ with dotted rhythms, which is repeated, followed by a Fuge for Full Organ, both in D minor. The Voluntary by Benjamin Skinner opens with an Adagio for Diapasons followed by an Allegro for Cornet, both in E minor. The first Voluntary by Stublely opens with an Adagio for Diapasons, followed by a movement for Trumpet and Eccho, both in C. His second Voluntary opens with an Andante for Diapasons with two voices in the right hand over a mainly quaver bass, followed by a Vivace for French Horns with writing for semiquaver passages in thirds in the right hand, and two passages for the

Flute, both in F. The first Voluntary by Reading opens with an Adagio for Diapasons with dotted rhythms and upbeat demisemiquavers, closing on the dominant, followed by a Vivace for Diapasons and Principal in the Choir Organ alternating with passages for Full Organ, the second of which closes the piece. Both are in D minor. His second Voluntary opens with a Largo for Full Organ followed by a Fuge, also for Full Organ, both in G. John Janes, represented by one three-movement voluntary, which appeared in several manuscript collections, comprising here an opening movement for Diapasons marked Adagio, followed by a movement for the Cornet marked Vivace, closing with a Fuge for Full Organ. The Voluntary by William Selby, who moved to Boston, United States, opens similarly with a dotted rhythm movement with upbeat demisemiquavers for Full Organ, followed by a Fuga, also for Full Organ, featuring a section with a semiquaver Alberti bass both in A. The Voluntary by "Kuknan" opens with a movement for Full Organ, also in a dotted rhythm, but the upbeats are in semiquavers, followed by a Fuge, both movements in F.

Clearly printed with up to six systems a page, the collection is of interest for its historical value in providing a snapshot of which composers were much in vogue at the time, and for providing a variety of genres. There is a brief note on each composer, but the usual comments on registration in David Patrick's editions are missing, and there is no commentary on the individual pieces with information on other sources in which the pieces may be found and the sometimes significant variants between sources as included in other editions from David Patrick. Space restraints preclude my writing about these in detail here. This notwithstanding, the volume presents a good variety of pieces, the great majority not readily available in modern editions. Most are not over demanding technically but as usual fast passages will need care. Those in the form of Prelude and Fugue could be useful for closing voluntaries, and many would be useful for recitals as a change from John Stanley

John Collins

The Pipe Organ as a Site for Musical and Technological Innovation

Friday 6th September 2024: City, University of London

Programme

Time	Presenter(s)	Title
08:30		<i>Registration with tea and coffee</i>
09:00	John Forster	Introduction
09:10	Martin Renshaw & Vicki Harding	Organs in 'The Light Ages'
09:40	Cassian Southwick	Bigger isn't Always Better—Pitting Innovation against Financial Constraint in Construction of New Pipe Organs
10:10	Owen Woods	The Leathered Lip: Tonal Innovation in British Organ Building
10:40		<i>Tea and coffee break</i>
11:00	Elisabeth Salverda	Volumes of Air, from the Organ to the Orphéal to the Ocléal: Georges Cloetens' Early-20th-Century Search to Collapse Space
11:30	Martin White	Optimising the Player-Instrument Interface
12:00		<i>Lunch break</i>
13:00	Hans Fidom	Keynote Address Rethinking the Organ from the Ground Up: Hyperorgans
14:00	Tony Decap & Seppe Verbist	Translating Our Souls into Music—smARTvalve
14:30	Lauren Redhead	Developing Live-Interactive Approaches to New Music for Organ and Electronics through Collaboration
15:00		<i>Tea and coffee break</i>
15:20	Kjel Sidloski	Contemporary Perspectives on the Hyperorgan: Designing, Playing, and Writing for an Augmented Casavant Frères Pipe Organ
15:50	Robert Sholl & Justin Paterson	Les Ombres du Fantôme: Improvisation, Recording, Production in Artistic Research
16:20	Andrew McCre Hans Fidom John Forster Katharine Pardee	Concluding discussion
17:00		<i>Conference ends</i>
17:30	Lauren Redhead & Alistair Zaldua	Recital at St. John the Evangelist, Duncan Terrace, Islington (10–15 minute walk)

Registration details are available at:
<https://www.city.ac.uk/news-and-events/events/2024/september/>

Future Meetings

Saturday November 30th BIOS Lunch at Grosvenor Chapel.

Saturday February 22nd 2025 Bernard Edmonds Research
Conference at the Royal Birmingham Conservatoire.

Further details of both events will be sent by email in due course

CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE 2025

Proposals for papers are invited for the British Institute of Organ Studies *Bernard Edmonds Recent Research Conference* to take place on 22nd February 2025 at the Royal Birmingham Conservatoire.

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 twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged. Students are encouraged to apply for short slots if they wish to present initial research findings.

Proposals will be reviewed by 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 1st December 2024, but enquiries are welcome at any time.

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.