

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES
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THE BRITISH INSTITUTE OF ORGAN STUDIES

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As this issue was being prepared for publication news was received of the death of our Honorary President, Professor Peter Williams, after a short illness. We extend our sympathy to his family and friends. An obituary will appear in the BIOS Journal at a later date.

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]

Please note the Editor's new email address.

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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. Mary's, Wiveton. Holdich organ originally built for the 1851 Exhibition* (Photo: Andrew Hayden).

Back cover: *St. Leonard's, Mundford. Rear view of the Comper case of Harrison & Harrison's three manual organ of 1912* (Photo: Philip Wells). Both instruments are featured on HOSA recordings - see article on page 33.

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FROM THE SECRETARY

BIOS Annual General Meeting

Notice was previously given in BIOS Reporter (January 2016) that the Annual General Meeting (AGM) of the British Institute of Organ Studies will take place on Saturday 23 April 2016 at St John's Hyde Park, Hyde Park Crescent, LONDON W2 2QD at 14.00 hours.

The AGM forms part of the programme for the Day Conference at St John's Hyde Park. 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.

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

Chairman

Publications Officer

3 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 at Ashcroft, 10 Ridgeway Close, Reigate, Surrey RH2 0HT
01737 241355 e-mail: secretary@bios.org.uk

BIOS Council (January 2016)

BIOS Council met at the Diocesan Office, the Diocese in Europe on 23 January 2016. Thirteen members of Council were present. John Norman (BIOS Webmaster) was also in attendance.

The Chairman noted what a great success the BIOS Day Conference at Christ Church, Spitalfields had been and how both the IAO and the RCO had co-operated by sending information about the Conference around their Membership.

A draft paper *BIOS Casework Policy and Procedure* was discussed by Council and a revised version would be produced. A draft paper *Historic Organs at Risk Register* had been discussed at the previous meeting of Council when it had been agreed that comments should be sought from Historic England. These had been received and a revised version of the paper would now be produced.

Council considered the draft BIOS Annual Report and Financial Statements for the

year ended 31 December 2015. The accounts were subject to independent examination which would be carried out before their presentation at the AGM.

Council noted that 34 new Members joined BIOS in 2015 and 13 had been lost through resignation or death. The biggest current concern relating to membership was the number of subscriptions still owed from 2015 where Members had not increased their Standing Orders in line with the new Membership rates which became operative at the beginning of 2015.

Jamie Singleton's appointment as Moderator for BIOS Facebook/Twitter was confirmed. Attempts to find a replacement for Mel Plumley as Publicity Officer had so far failed and the Secretary would cover this activity in the short term.

It was concluded that a lack of papers offered and a clash with the Memorial Service for Martin Goetze on the same day meant that the BIOS Research Conference at the Barber Institute 2016 should be cancelled. An outline budget and draft programme for the 40th Anniversary Conference in Cambridge (8 to 10 September 2016) was considered. It was the turn of BIOS to organise the OrganFest 2016, which was likely to be in Edinburgh in the Autumn.

Council noted that the proposed Freeman publication, which it was planned to launch at the Cambridge Conference, was in near final form. The Editor for *JBIOS* 40 was confirmed as Nicholas Thistlethwaite and for *JBIOS* 41 it was John Scott Whiteley. Gordon Curtis was confirmed as *Reporter* Editor on a permanent basis.

On the recommendations of the Listing Committee, Council approved the listing of eight historic organs and the refusal of three applications. Two instruments were approved for reassessment. Terms of reference for the Listing Committee were approved by Council.

A welcome development in Casework had been recent Collaboration with the Victorian Society – in two recent cases BIOS's involvement came about following requests from the Society.

The need to continue the efforts to raise funds for the NPOR, which remained the largest financial commitment for BIOS, was noted.

It was agreed that a consultation response should be sent in response to the Report of the Church Buildings Review Group (September 2015).

A list of possible one-off HOSA recordings to improve coverage on the HOSA map of Great Britain was drawn up by Council for consideration by the HOSA Curator.

Council meets next on 7 May 2016.

MEMBERSHIP MATTERS

I am delighted to welcome to BIOS another seven new members, who have joined since the publication of the January *Reporter*:

Mr David Drinkell BA FRCO(CHM) ADCM ARCM: [REDACTED]

Mr Richard Brasier BMus MMus LRAM ARCO ATCL: [REDACTED]

Mr Tim Patient FRCO: [REDACTED]

Mr David Bird ACIB DipABRSM CertABRSM: [REDACTED]

Mr Tristan Moore (Kenneth Tickell & [REDACTED]

Mr Graham Matthews ARAM BMus FRCO(CHM): [REDACTED]

Mr Andrew Wilder BA ARCM ARCO: [REDACTED]

In February, having allowed the majority of Standing Orders to find their way to the BIOS bank account, I sent a reminder letter, either by email or post, to all other members about payment of their 2016 subscription (which became due on January 1st of this year). I also detailed any arrears due for the 2015 subscription and am pleased to say that many members responded promptly to my plea to settle up. We presently (early March) have some 40 members still owing money from both 2015 and 2016, and around 100 others who have just to pay their 2016 subscription. Publications are sent out presently to 573 members.

It is particularly difficult to prise money out of some people, but despite some brickbats being thrown my way, I shall keep trying! As a Charity, in this our fortieth year, I would like to see everyone playing fair with their membership payments, particularly when we are still sending out our publications to them. If you feel that I am asking for monies that you do not owe, let me know, and I'll investigate fully, and respond quickly.

David Shepherd

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

Grade I organs are of exceptional interest

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

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

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on 23 January 2016.

Location	Builder(s) and Date	Comment	Grade
All Saints, Hovingham, Yorkshire YO62 4JW	Wordsworth & Co Leeds 1897 IIP/14 mechanical	Almost certainly contains material of earlier provenance	II
St Michael & All Angels, Dulas, Herefordshire	John Fincham 1866 I/8 mechanical	Organ in redundant church and should not be ignored despite missing information	II
Hatchlands Park, East Clandon, Surrey GU4 7RT	J W Walker 1904 IIIP/22 tubular pneumatic	Organ commissioned for this space in original condition. Case by Reginald Blomfield	I
St Bartholomew's, Tong, Shropshire TF11 8PW	J W Walker 1877 IIP/9 mechanical	Worthy, unaltered organ of the period	II
St Matthew's, Otterbourne, Hampshire SO21 2ED	T C Lewis 1875 IP/7 mechanical	Rare example of an unaltered T C Lewis organ given to the church by Charlotte Yonge, authoress	I
Our Lady of Sorrows, Hislop Walk, Bognor PO21 1LP	1886 IIP/14 mechanical, believed to be by Henry Jones	Relocated to West Gallery 1922. A very fine stencilled prospect	II
St Augustine, Hedon, Hull HU12	Henry J Nelson 1926 IIIP/24 pneumatic	Probably the largest surviving organ by this firm in an unaltered state	II
Our Lady & St Michael's, Workington CA14 3EP	1906 Hill & Sons IIP/20 charge pneumatic	West Gallery, minor, easily reversible, changes. A significant example of the firm's later work	II*
Royal Holbrook School Chapel, Suffolk	HN&B 1933 IVP/64. Later replacement of piston & coupling action	A superb example of this builder's work that remains unaltered apart from minor alterations to playing aids	I

Future Submission Dates:

Tuesday 15 March for Meeting of Listing Committee on 26 April 2016

Tuesday 2 August for Meeting of Listing Committee on 13 September 2016

NEWS FROM MEMBERS

Roger Judd's book *The Organs in Windsor Castle, their history and development* was recently published by Positif Press. It contains 270 pages, (242 x 170mm portrait) and is fully illustrated in colour throughout. The price is £24.95 plus 2.05 UK postage (ISBN 978-0-906894-59-0) and it may be obtained from Positif Press, 139 Southfield Road, Oxford OX4 1PA.

Stephen Taylor recalls being at the foundation conference at Cambridge 40 years ago and reports that, in the intervening years, he has written a tutor for harmonisation which has been well received in the Netherlands. In 2012 he made an English version and this can now be downloaded free of charge at <http://www.stephentaylor.nl>

James Dalton writes on Hindemith's third organ sonata:

In the nineteen fifties I spent two years in the USA, the second of them in Connecticut. Soon I arranged to call on Frank Bozyan, Organist of Yale University. The day was warm and sunny, and the impression of the Fall in the eastern states unforgettable. Having met, we walked over to Bozyan's college and, on opening the door of his room, experienced a rush of American central heating which came at us like a hot oven. The real surprise, however, came when Bozyan opened the drawer in his table, and took out the autograph - no less - of Hindemith's Sonata III for organ. Hindemith had been a professor in the music department from 1940 to 1953, and Bozyan had taken the opportunity of studying all three organ sonatas with him, using the mammoth Ernest Skinner organ in Woolsey Hall. I had a great interest in these sonatas, particularly the third, and several questions came bubbling up. This work had seemed to me to be like chamber music, and the crescendo to *fff* in the concluding section of the first movement should not be out of scale with the rest. Bozyan said he agreed, and played it in this way; what he did not expect was Hindemith, roaring with rage, tearing up the hall, saying that he wanted it *fff* as marked. The other principal matter of difficulty concerned the last movement, and how the welter of expression markings could be observed. Bozyan said that he had been similarly baffled, and that Hindemith's response was that they were not necessary at all, and that he could not think how he had been so stupid as to put them in!

Members may like to know of a 24/7 radio station dedicated to organ music. It can be found at www.orgelradio.eu and is well worth a visit.

AN OVERVIEW OF CAMBRIDGE-BASED ORGAN BUILDERS

JOSÉ HOPKINS

With the 40th anniversary of the founding of BIOS in Cambridge in mind, it seemed timely to assemble from existing sources a list of Cambridge-based organ builders from the seventeenth century to the present day. Those included may not have spent the whole of their working lives in Cambridge but were resident at some point, and although the first in the list, Thomas Mace (Musick's Monument 1676) was not an organ builder by profession, nevertheless he did construct (in his own words 'contriv'd) organs in his home. I have included for completeness one or two individuals generally thought to have 'provided' rather than actually built organs. Two firms in particular (Bedwell and Miller) were also pianoforte and musical instrument sellers.

Dates of birth and death are included where these are known, and also the dates of work on organs in Cambridge. Where this is known the premises occupied are also recorded, as are any Cambridge musical appointments. Needless to say the list may not be exhaustive, and any additional information will be gratefully received.

Thomas Mace born Cambridge c.1619, *lay clerk Trinity College*

2 table organs at his house in St. Botolph's Parish

Lancelot Pease 1660 parish of St. Michael (to Dublin 1667-1685)

King's College 1661, Christ's College, Peterhouse

Thomas Thamar (Thamer) premises previously occupied by Lancelot Pease 1660-85

Christ's College 1658, 1660, Trinity College 1662-63, St. John's College, 1663, 1680-84, Jesus College 1665, 1669/71, Peterhouse, King's College, 1664, 1673/77, Pembroke College 1674/5, 1682, Queens' College 1676/79, Alderman Newton's house organ 1680

Charles Quarles died Cambridge 23.6.1717 *organist Trinity College, 1688-1717*

St. John's College, 1712-17, Pembroke College 1708, 1711-12, Christ's College, 1705, Trinity College, 1705, Emmanuel College, Great St. Mary's Church, 1710

Henry Turner (Heinrich Tolner) died 1730, Free School Lane

St. John's College, 1724, Great St. Mary's Church, 1715, 1729, Emmanuel College, 1720, Pembroke College

Barnard Turner died 1776, *organist Christ's College and St. John's College, 1729, Trinity College, 1747* Free School Lane

Emmanuel College, 1720, Pembroke College

Humphrey Argent died Cambridge 1795, *organist Emmanuel College, Society of Cambridge Youths bellringer*

St. John's College, 1777-8, Emmanuel College, 1779, Great St. Mary's Church, 1778/1829

Humphrey Argent, Jr organist Emmanuel College

St. Michael's Church, 1800, Great St. Mary's Church to 1829

Henry Ling died ?1878, and later family members, Pembroke St., King's Parade, St. John's College, 1829

George Dawson 1804 -1888, 94 Castle St., 1847, Magdalene St., 1855, 39 Manor Place, Jesus Lane, 1858, Great Bentley Cottage, Panton St., 1865

St. Giles' Church, 1846-62, Holy Trinity Church, 1842-56, Holy Sepulchre Church, 1846

Joseph Warren born 1804

1833 Petty Cury (St. Botolph's 1833 supplied, but made by Vincent), St. Giles' Church, 1832-35

John Vincent organ builder and pianoforte maker, Cambridge, c.1830 (Magdalene St.)

St. Botolph's Church, 1833, St. Giles' Church, 1828-30

John Doggett Dixon 1833- ?1900, Hills Road and Buckden

Victoria Road Congregational Church

George Champion Bedwell c.1845-1934, (G.C. Bedwell Ltd. from 1874), Cecilia House 15 Hills Road, 1874-91, 35 Hills Road, 1892-96, Tenison Road 1896-1933, St. Mary's Passage, c.1912-1928, 130 East Road, c.1933-36. Later Bedwell and Son, Bedwell's Organ Works, G.C. Bedwell & Sons Ltd. (sons organbuilders elsewhere) G.C. Bedwell: *The evolution of the organ* (Wm Rider & Son, Ltd, London, 1907)

Christ Church, 1890, St. Philip's Church, 1892, St. Edward's Church, 1899, Holy Trinity Church, 1894, 1904

A.T. Miller 1834-1891, (A.T. Miller & Son from 1892), Regent St., Sidney St., Hobson St.

Great St. Mary's Church, 1869-1892, Christ Church, 1880/1924/1922, St. Andrew the Less Church, c.1856, Unitarian Church, 1928, St. Giles' Church, 1863-1893, 1919, Holy Trinity Church, 1879, St. Andrew the Great Church, 1873, St. Botolph's Church, 1871, 1873, 1902, 1922, Clare College, c.1870, St. Michael's Church, 1893, Hobson Street Chapel, 1899, Gonville & Caius College, 1903, Corpus Christi College, 1903, St. Mark's Church, Newnham, 1911/1924, All Saints' Church, Hills Road Wesleyan Church 1921, St. Matthew's Church 1889, 1896, 1911, St. Paul's Church, 1903, Mill Road Baptist Church 1927, St. Luke's Church, 1929, 1932, Victoria Road Congregational Church, 1906-22, Wesley Church, 1920

A.H. Miller 1868-1932 Sidney St, Hobson St. organist Great St. Mary's Church

Alfred Wheaton 1861-1911, 2 James Terrace, Newmarket Road, c.1891

Victoria Road Congregational Church, Mill Road Baptist Church, 1887

E.J. Johnson & Co. (Cambridge) Ltd Queen Edith's Way (from 1950), Young Street, (later elsewhere)

St. Clement's Church, 1961/64, St. Giles Church, 1965, St. Mary the Great Church, 1961, 1974, St. Matthew's Church, 1965, Churchill

College, 1973, Girton College, 1974, St. Catherine's College, 1978-80, Holy Sepulchre Church, 1979-80, King's College (bureau organ), 1971, Church of Our Lady and the English Martyrs, 1976, St. Benet's Church, 1978, Sidney Sussex College, 1985, St. Luke's Church, 1993, Selwyn College, 1993

Norman Hall & Sons 1969-, Sturton Street

St. Mark's Church, Newnham, 1971, St. Philip's Church, 1973, St. Paul's Church, 1977, 1992, 2002, 2004, 2012, Magdalene College, 1975, Christ Church, 1980, St. Andrew's Church, Chesterton, 1982, Ridley Hall Chapel, 1983, St. John's Church, Hills Road, 1987, 2011, 2014, Westminster College, 1989, 2015, St. Barnabas Church, 1992, All Saints' Church, Jesus Lane, 2007, Westcott House Chapel, 2007, Castle Street Methodist Church, 2010/11, First Church of Christ Scientist, 2011, St. Botolph's Church, 2011, St. John's Church, Hills Road, 2014

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Freeman, A., Records of British Organ Builders, *Musical Opinion*, 2nd series, 1922-25

N. Hall & Sons company records

THE HISTORIC ORGAN SOUND ARCHIVE

ANNE PAGE

This was developed in 2004 as a new initiative, attracting public funding from the Heritage Lottery Fund. It was a scheme which combined a permanent, free-access online archive with outreach events for local communities. Its three objectives were:

To make archive recordings of 44 instruments of historic note in the eastern region.

To make these available through the internet via the National Pipe Organ Register.

To hold educational events at around half of the venues for the local community, using the combined expertise of musicians, organ builders and local historians.

The project complements well-established BIOS resources, most importantly the

NPOR and the Historic Organ Certificate Scheme (HOCS). It furthers the Aims of BIOS by contributing to the conservation of historic instruments.

A key feature of the project is to create recordings of professional standard with repertoire appropriate to each instrument. The experience of making the recordings showed that people who had care of the instruments often said (with approbation) that 'they had never heard their organ sound like that!' A new sense of pride in their instrument can itself be an important factor in preserving it for the future: the Lincoln organ in Thaxted church, the Forster & Andrews organ in All Saints' Cambridge and the Bevington organ in Hilborough, Norfolk were restored as a direct result of inclusion in the HOSA project.

The programme of outreach events was led by Jeremy Sampson of WOOFYT fame. Schools were involved wherever possible, with an event in the school being followed up by an event for all ages in the church where the pipe organ could be explained, examined, heard and tried. Today, many children may never come across a pipe organ and this is an important way of bringing them into contact.

Since the completion of the East Anglian project in 2007 there have been attempts to take forward regional schemes in the south west and in Yorkshire with HLF funding but these have not come to fruition. This is perhaps not surprising when the considerable amount of work entailed in setting up and running a regional scheme is taken into account. Additions to the archive are of course possible on an ad hoc basis, this having been done for Adlington Hall when all concerned donated their time and made the recording in memory of Noel Mander. It is possible to envisage future additions to the archive on a similar ad hoc basis with funding from donors, the venues themselves, or as part of a lottery-funded restoration.

The NPOR is host to the soundfiles and at the time of the first project was something of a pioneer in internet access for music. Today it would be possible to upload soundfiles to YouTube, and perhaps preferable in that a far wider audience would be able to access and share them. With the escalation in cost of the NPOR hosting, extra space on the server would not be required for soundfiles as it has been before.

In summary, the HOSA project is about making recordings of historic instruments, and has been shown to change the fortunes of an instrument which is neglected or under threat of removal, or at least record its sound if removal is unavoidable. It is also about engaging with the people who care for these organs and educating the next generation about them.

BIOS Council is understandably keen to see national coverage of the archive, but this requires a grant-giving body which would support it. If any member knows of such a funding body, please speak now!

BIOS CASEWORK - A CAUTIONARY TALE

ANDREW HAYDEN

Casework has become an important part of the service palette which BIOS now offers to professionals and the interested public alike. The undoubted success and utility of the Historic Organs Listing Scheme, aided by initiatives such as the Historic Organs Sound Archive project, the National Pipe Organ Register and the British Organ Archive, all bear directly on the quality of information and advice which BIOS can provide.

Casework can be loosely defined as that aspect of the Institute's work which advises and campaigns on matters relating to the protection of organs at risk. This means addressing areas where the protection and retention of organs is compromised by lack of awareness, loopholes in existing protection structures, and degrees of neglect relating to the custody of this precious heritage. It embraces a wide spectrum ranging from simple enquiries from congregations to major interventions where instruments of importance are threatened and require to be brought to national attention. In this respect, BIOS is functioning as a *de facto* amenity society such that diocesan registries, statutory consultative bodies and advisory committees, among them Historic England and the Victorian Society, increasingly view BIOS as a necessary source of reliable information and informed opinion.

During my period of office, well over 100 organs have been referred for attention. This figure does not include a large number of brief enquiries either by telephone or internet. Many have to do with potential redundancies, others involve alterations to historic organs, at least one ended up as a live commentary on the wanton dismantling, by the church organist no less, of a listed instrument, attended by considerable damage. Others have had the regrettable task of formally reporting on the activities of individuals who involve themselves in amateur 'organ-building' with, more often than not, disastrous outcomes.

Much correspondence is conducted with diocesan registries and listed buildings advisory committees, often following a prompt from a member of the public. However, a sizable proportion is also generated from enquiries made either directly to Casework or through our secretary, Melvin Hughes.

To illustrate the range of problems encountered, I will describe four incidences which came to our attention. Two cases, sadly, resulted in removal; the remaining two, fortunately, left instruments unharmed. The first was a small seven stop 2mp by Norman & Beard built in 1911. New to a Baptist Church in the East of England and of compact design, the wind system was located under the pulpit and the console directly in front. The organ was bracketed out over the pulpit so in fact worked

rather like a tester with the whole speaking part a little over four feet deep. Problems began when proposals submitted for the reordering of the chapel included removal of the organ but the probable retention of the pulpit area. The chapel is a listed building grade II and a recent quinquennial inspection report wrote of the organ as follows (the spelling is the original):

Organ: Norman and Beard 1911. 2 manual with 10 stops

Swell: gamber eight.
Lieblich Gedackt eight.
Principal four.
Swell to grade.
Swelter pedal.
Greater pedal
Great
Flute four
Wald folte eight
Open diapason eight
Bordum sixteen

A conventional organ of minimum interest

The Baptist Union Listed Buildings Advisory Committee did refer the proposals to BIOS for comment but the remarks above by a well-known firm of architects and surveyors in East Anglia, gave scant hope that the organ would be retained. During a site visit, the question was posed what would have happened to the organ if it had been situated in the chapel's west gallery to which the answer came that it would probably have just been left there. At the time, it was also noted by BIOS that

there has been some pre-emption of a decision through remarks made by various individuals brought in to provide quinquennial reports and/or manage reordering projects. None have demonstrated they have the brief to comment nor adequate knowledge. ... the spelling and presentation of the details of the organ betrayed a less than professional approach.

The organ was certainly of listable quality. As BIOS member and Baptist Organ Adviser, the Revd Tony Newnham, noted,

There are real problems in communicating ... ideas to any of the Congregationally governed churches (Baptist, Congregational and 'Free' Churches) simply because there is no hierarchy - each church makes its own decisions - and there's no requirement to take outside advice ... The other problem is lack of organists (and with few exceptions, there's no tradition of paying musicians in Baptist churches).

To BIOS's knowledge, in this case no approach had been made to him. The upshot of this tale was that BIOS received a letter from the church asking whether we were interested in the organ, it to be removed within a period of two months. Fortunately, a firm of organ builders near Norwich were able to take it and now have it in store. But for their intervention, scrapping either whole or in part was likely. At the beginning of 2016, the organ is still languishing in the organ builder's workshop.

The second case illustrates the fragility of the faculty process and how a well-intentioned ruling by the Chancellor of the diocese was circumvented at the last hurdle, resulting in an important instrument with a II* HOC being exported to France with no means of policing any requirements regarding subsequent location and well-being.

BIOS was notified of a possible threat to the 1886 Taylor organ, a rare survival by a highly respected builder, in Emmanuel Church, Loughborough. The Church was considering its options and had commissioned a report from Paul Hale. His concluding remarks were, notwithstanding the organ being situated on a West gallery with a pitch about $\frac{1}{4}$ tone higher than current,

To dispose of this significant organ (replacement value, as new, about £500,000) is arguably not in line with a duty of care to an historic, valuable and still useful artefact left by previous generations. Indeed Emmanuel should take pride in this one nationally significant item it contains.

Church Buildings Council reported in similar vein:

The Council strongly advises that this [i.e. the Taylor organ] is an organ of great quality that would ideally remain in use in the building, it is a valuable asset and will give a great many years of reliable service after appropriate restoration. Should the Chancellor be minded to grant a faculty for its removal it is of sufficient quality to insist it went intact to a new home. The Council considers that there are ways of managing the use of the organ with the music group without removing the Taylor organ, and would not object to installing an electronic organ in addition.

The church's main reason for seeking disposal boiled down to the cost of electrifying the action, put at upwards of £60k. This was seen as an absolute necessity owing to the existing lack of communication between the organ/organist, remote in the west gallery and the front-of-house music group. The Chancellor therefore had to balance the significance of the organ with the church's musical needs. His judgment, arrived at after considerable deliberation, was as follows:

On such application, the court will give permission for the Taylor organ to be removed only if

- a. The Taylor organ has been properly maintained in accordance with the above scheme.
- b. There is another church or institution approved by the DAC ready, willing and able to receive the Taylor organ as a working instrument.

However, stipulating that 'another church or institution approved by the DAC ...' did not factor in what the DAC would consider necessary for approval of the new location or who would be deemed an approved removal contractor. The result was that, late in 2011, the organ was obtained by a French organist and amateur organ builder for installation in a church in Brittany. Its present state or whereabouts are not known despite the church's presence on a local website. Enquiries with Leicester Diocese revealed that a letter had been received from the gentleman giving

assurances that the organ would be well treated and its integrity respected. As to who this gentleman was, no checks had been made and as far as Leicester DAC were concerned, the letter was enough; it had been left to an office clerk to make the final decision. Had the Chancellor's ruling stipulated that it was for the Court to approve the church or institution able to take it, there was a chance it would have found another home in this country, preferably where it would continue to be subject to the faculty jurisdiction given it was such an outstanding instrument. It should be said that no particular blame accrues to the Frenchman. English organs are currently in vogue on the Continent, they are cheap, available in relatively plentiful supply with prices from zero to around £1000, and since they are not protected as such, can be easily got out of the country. Furthermore, we understand some countries allow business tax breaks for socially beneficial projects such as organ restoration. It is perhaps salutary to note that despite the enduring appeal of French romantic organs, to my knowledge no such organ by makers such as Mutin, Cavaillé-Coll, nor come to that a German romantic organ by Sauer, Ladegast or any other builder of the nineteenth century has been imported to the UK in the past fifty years.

The essence of tales such as these could be repeated many times over. Whether the outcomes of such cases would have been any different under another planning system is debatable and the balance of probability is that it could be a lot worse. However, experience suggests that, certainly as far as Non-Conformist denominations are concerned, what the Methodists term 'Mission Asset Value' is more often than not the deciding factor whether an organ stays in a church.

In the case of the Taylor instrument, consultation was seemingly thorough but, reading between the lines, it was clear the arguments were skewed against retention. The church would have only been prepared to retain the Taylor if it could have been heavily modified at an acceptable price. Considerations of artistic and historic merit and the organ's wider significance were not felt to apply at parish level, confirmed by the parish's own statement of need which provided a rather odd commentary on what constitute standards and quality. This said:

Quality: in a church with high quality musicianship involved in worship and in concerts, the current organ is not able to deliver the standards we aspire to in terms of pitch and remoteness from other musicians. The digital organ meets these concerns and brings greater musical options and versatility.

The irony of the whole saga is that the organ would probably still be in the church and might well have brought about a rethink once the novelty value of the electronic had worn off. As it was, with protection limited to Leicester DAC's acceptance of the assurances given by an unknown French organist, a significant piece of our organ heritage has left the British Isles, never to return.

The third instance involved a rural parish church not far from the East Coast, the organ was a small but significant example built at a time when its makers were

heavily influenced by a then recent school of tonal design. It was in good condition and, of its size and period, well-executed.

A parishioner of means had complained that the organ sounded dull and had offered to bear the cost of refurbishment provided it could be brightened up. This meant a change to the specification which, if implemented, would have drastically altered the tonal structure and unavoidably so. The prospective builder suggested alterations which were clearly predicated on conversion of the existing pneumatic action, doing away with much of the original and operating it with lever magnets. These included the introduction of melodic bass and recording facilities. On the latter point, the donor was most insistent taking the view that it would guarantee the availability of organ music, perversely in a church where the organ is used regularly for practise and which is close to a major regional centre of musical activity. As far as quotations for the work were concerned, replacing the one rank in question with another would have meant a small four-figure sum. Including the electrification and some extension of other existing ranks pushed the price to nearer £50,000.

The instrument is well known in the locality and beyond and the proposals raised considerable alarm. Yet, had there not been someone sufficiently concerned and knowledgeable to make us aware, the likelihood the scheme would have been implemented was strong. Fortunately, a site visit by Church Buildings Council and a suitably worded letter from BIOS managed to persuade the DAC that the scheme should be scrapped. The great sadness was that the donor could not be induced to assist with the organ's restoration so guaranteeing its longevity, and to set up an endowment fund to aid the training of future organists; infinitely preferable to an expensive but comparatively short-lived technological solution. What this case highlights though, is the multiplicity of factors which can conspire to threaten an organ's existence regardless of its significance.

The past three or four years have seen significant developments in Casework which give cause for optimism. Perhaps the most important are relationships being fostered between BIOS, the Victorian Society and Historic England. In the main this functions with BIOS advising on cases where organs are part of wider reordering proposals, usually though not always where the parish is seeking to dispose of one and where statutory advisory bodies have to be consulted. The advantage is that BIOS is no longer a lone voice and this has worked well in our third example, in the South of England where the Victorian Society asked us for assistance with an organ scheduled for removal solely on the grounds that it hadn't been used for a while and was in the way of repair work needed to the roof above.

As it turned out, the organ, a Bevington of 1874, was a memorial to the founder of the Mothers' Union and in perfectly good playing order. What the case highlighted was what might be described as an 'objective led' approach to the problem rather

than one which was 'process led'. By this is meant that an objective was identified, the repair work to the roof, and all efforts were focussed on that with no thought given to related issues such as the organ (other than that it was in the way) and the consequences they might have. A 'process led' approach would have been far more detailed and methodical, examining the implications of what on the surface was a simple need to repair a roof, albeit in a building of heritage importance populated by heritage artefacts. It would have placed far more emphasis on understanding how the present situation vis à vis the organ was arrived at, the historical impact made by each development and how these might be projected into the future. These could be as diverse as why the Bevington was installed to begin with, why it was supplanted by an electronic, the provision of musical accompaniment of the services in the future (the electronic organ was twenty years old) and even reactions from potential fund holders such as the Mothers' Union to the removal of an object 'in memoriam' (they do not normally support church repair work but might otherwise have been prevailed upon given the association). In addition, closer examination of a potential sale to an organ builder outside the UK showed the firm to be an amateur with a very convincing website which might not have mattered had the organ been of no consequence. A visit, however, showed it to be a listable instrument and so part of our national organ heritage. In the event, the parish was persuaded to retain it but it does show the fragility of the protection afforded to objects like organs unless diligence is exercised.

Our fourth example, one which bears repeating because, unusually, the presence of an organ resulted in the listing of a building by Historic England, is that of St Martin's, Sandford, Dorset. This was fully reported in the *Reporter* (June 2013) and concerned the proposed sale of the building, formerly the music room of Sandford House, which became the chapel and village school housing the organ. The Diocese wished to dispose of the school but had apparently given no thought to the organ which was listed grade I. The local clergy were reported to be uninterested and so the village mounted a campaign to save it. Historic England's reasons for listing both the school and the organ were:

St Martin's Church, Sandford of 1876, originally built as a school, chapel and music room, containing a contemporary organ by Maley, Young and Oldknow is recommended for listing for the following principal reasons:

- Artistic interest: the church contains an organ which displays craftsmanship of the highest order and which retains its original decorative scheme
- Historic interest: the organ epitomises a period in British organ building that was strongly influenced by the significant French organ builder, Cavaillé Coll
- Architectural quality: the Gothic Revival architecture of the church, whilst not of intrinsic special interest, forms an ideal, simple foil to the organ

It is more than probable that, notwithstanding BIOS's listing, the building would

have been sold and the organ disposed of without Historic England's intervention.

In summary, Casework has developed into a substantial area of BIOS activity. It is clear that much remains to be done and equally clear is the wide diversity of approach and attitude to organs within the various denominations. What is also unavoidable is the problem of who will play these instruments in twenty, thirty years' time. While this does not impinge directly on Casework at the moment, the inescapable fact is that current trends regarding the training of young organists mean players will be at a premium within the not too distant future. A stark reminder of the situation was afforded the writer quite recently when a pupil opted to play an organ piece for his GCSE music performance. This in itself caused a degree of consternation within the school music department. His school music teacher came to the church with a sound recorder and it soon became evident from her reaction to the instrument that it might just as well have been Dr Who's Tardis. It was the first time in her life she had ever come across the organ close to and she was completely non-plussed at how feet and hands could produce music in this way.

While it may not be BIOS's remit directly to concern itself with the provision of organists, a situation might well arise that whereas we are successful in protecting our organ heritage, the use of the organ as a workaday instrument in the service of the Church will decline. It is a sad irony for this writer that the rightly lauded restoration of Bridge's masterpiece at Christ Church, Spitalfields, sees weekly services accompanied by an electronic in the chancel begging questions about what we are restoring organs for, their accessibility and how they are promoted.

FINCHCOCKS SALE

Members will be aware that the Richard Burnett collection of keyboard instruments at Finchcocks is to be sold at auction on May 11th (see *January Reporter* p.17). The catalogue is available on-line at www.dreweatts.com. Items of particular interest are (NPOR numbers in brackets):

- Lot 38 - Chamber organ, English, possibly by Samuel Green circa 1790 (N14780)
- Lot 41 - Chamber organ, English, circa 1680 and later (no NPOR record)
- Lot 43 - Chamber organ by John Avery, London 1792 (recte 1793 *see* A00756)
- Lot 44 - Chamber organ by John Byfield Junior, London, 1766 (N14781)
- Lot 49 - Barrel organ by William Ayton, London, circa 1800 (A00775)
- Lot 52 - Barrel organ by Longman & Broderip, London, circa 1790 (A00754)

The sale will take place at Newbury and full details can be found on the auctioneer's website.

REVIEWS

Roger Fisher plays the Cavaillé-Coll organ in Parr Hall, Warrington. PHW CD 1. Available from <http://rfisher.me/recordings-page/organ> £13.50 incl. P&P

The Cavaillé-Coll organ in Parr Hall is one of the nation's greatest organ treasures. Its current status might be described as 'at risk' and for that reason alone, anything which brings it to the attention of the public and helps secure public sentiment is to be welcomed. This compilation is one of two recorded at Parr Hall which are currently available on Roger Fisher's website.

The history of the instrument is outlined in accompanying notes which are copious in that respect but say little about the programme and the choice of music. Given the performances are taken from recordings made over thirty years apart, in 1984 and 2011, and of such markedly differing recording quality, some indication as to why they were chosen would have been interesting.

The opening piece, Guilmant's 'Grand Choeur en Ré' is a fine, bravura performance, let down by the poor quality of the recording. The more recent recordings such as Vierne's *Naiades* and Franck's *Pastorale* are well handled but suffer from too low sound with audience noise, including talking, applause and an irritating low level buzzing, unwelcome distractions. This is such a pity because within the programme, Fisher certainly persuades us of Cavaillé-Coll's pre-eminence and why John Hopwood commissioned him to build the organ for Bracewell Hall.

As an introduction to this fabulous instrument, if the audience distractions and variable technical quality can be overlooked, the disc is to be welcomed. Might Roger Fisher be commissioned to produce a well recorded, varied programme which did full justice to the organ's importance? A well reproduced photograph of it would have been welcome too.

Andrew Hayden



Roger Fisher at the console of the Cavaillé-Coll organ in Parr Hall, Warrington

Photograph by John Cocks, reproduced by kind permission of Cheshire Life

Francisco Correa de Arauxo: Libro de Tientos y discursos

Editor: Miguel Bernal Ripoll

Published by Sociedad Española de Musicología in 3 volumes at 27 Euros per volume.

Available through the Sociedad by email: sedem@sedem.es

Francisco Correa de Arauxo was born ca 1584 in Seville, becoming organist at San Salvador in 1599, moving to Jaén cathedral in 1636 and Segovia cathedral in 1640 where he died in 1654. His monumental publication in Alcalá de Henares of the *Facultad Orgánica* of 1626, which carries on the tradition of Cifra or number notation used in Venegas de Henstrosa's and Hernando de Cabezón's publications of 1557 and 1578 respectively, each voice having its own single line on the stave, is not only the sole publication of keyboard music in Spain during the 17th century (post-dating Manuel Rodrigues Coelho's *Flores de Musica* published in Lisbon in 1620) but is also an invaluable source of information on theoretical matters and also practical ones such as fingering, ornamentation and rhythmic inequality, although as was frequently the case in such treatises, the explanations do not always simplify the prolixity of the prose description, particularly in the case of the complex proportional notations used and the ornaments. For the first time in a Spanish print there are also comments on registration scattered throughout the volume.

Originally published in a modern edition in two volumes by Santiago Kastner, there have been two further modern editions this decade, with an edition in three volumes by Miguel Bernal Ripoll in 2004, and one by Guy Bovet for Ut Orpheus, Bologna in 2008 in either one volume of some 650 pages, or in no fewer than 11 volumes, of which the first contains the introduction. Neither editor has included the pieces taken from the handwritten appendix from the copy of the original in the Biblioteca de Ajuda which were included in Kastner's volume II. The edition by Bernal Ripoll originally printed in 2005 has now been reprinted and includes a translation into English of Correa's lengthy and most important introduction, an indispensable guide to those who cannot read seventeenth century Spanish. Correa himself graded his pieces in five levels (which surprisingly has been omitted in both the Spanish text and the English translation), but the print does not proceed in order of difficulty, commencing with a *Discurso* of the 4th grade. Bernal Ripoll points out that the Minkoff facsimile was made from an unclear copy with many characters not being reproduced, leading to several incorrect assumptions by editors and players.

Volume I contains the introduction, opening with a lengthy prologue in praise of Cifra after which Correa divides his comments into 17 headings, covering the harmonic language used including dissonances (the pieces are divided into four genera each genus having its own key signature) and the rhythms and proportions, each of which is then treated at greater length. He writes in point 14 that medio registro pieces for two solo voices should always be in five voices, not the four used up to then. Of great interest and value is point 11 which discusses how to play groupings of three, six, nine etc. notes when a 3 is placed over the groups – firstly evenly which is the easier way, secondly irregularly which is the more difficult but most commonly applied way, ie holding the first and hurrying the second and third, which occurs, a 2 over the notes implying they are to be played equally. There follows a series of chapters on the art of notating music in Cifra, including a lengthy discussion of fingering and of ornaments, the explanations of which do not offer clues as to whether they start on or before the beat; frequently they are indicated by the letters Q for Quiebro and R for Redoble,

which appear throughout the print, and are here reproduced accurately, but also there are many examples of fully written out ornaments incorporated into the melodic lines. Correa also tells us when each should be used – and also should NOT be used. There is also the frequent occurrence of the hand, which seems to have been intended mainly to draw the player's attention to a specific harmony or other facet of the individual piece.

The musical part in the first volume contains 20 Tientos and Discursos for undivided registers, of which the first 12 ascend by Tone or Mode from the 1st to the 12th. Of particular interest is the hauntingly beautiful no. 9 with a key signature of three sharps which opens as if in A, but concludes with an open chord of F#. Tientos no. 13 and 14 are in the first Tone, nos. 15-19 are in the fourth Tone and no. 20 is in the fifth Tone, these pieces being described (along with nos. 21-24 published in volume II) as being easier than the preceding Tientos, which do indeed pose considerable technical challenges to the player with virtuosic passagework and complex rhythmic subdivisions.

The second volume contains Tientos 21-49, of which nos. 21-24 conclude the compositions on the eight common tones for undivided registers and that are 'easier than the preceding ones' - at least according to the composer's own classification! No. 21 is mainly in quaver movement with a passage in 3/1, no. 22 contains semiquaver figuration and a very brief passage in seven quavers to the bar, no. 23 is based on the Batalla de Morales, the precursor of many such pieces in the next 200 years, the final section in 3/2 including seven versos, a concluding comment indicating that the theme can be played between the Versos to lengthen the piece somewhat. No. 24 is a 'short and easy' piece, with quaver passages in each hand and a short section in triplet crotchets against semibreves – indeed a good piece with which to start learning the master's style. These are followed by nos. 25-49, which are Tientos de medio registro, which the composer claims to be a celebrated invention very well known in Castille although not in other parts (of Spain, rather than Europe in general). These 25 four-voice pieces introduce the core of Correa's art and contribution to the Spanish repertoire; in 15 of them the solo voice appears in the treble, in the other 10 it is in the bass. The length varies considerably from 99 bars in no. 35 to 201 bars in no. 30, all contain writing predominantly in quavers and semiquavers against longer note values, and an interplay of rhythmic variety between duple and triple time. In no. 31 Correa points out the sounding of a C sharp in the tenor with a C natural in the treble as an example of his Punto intenso contra remiso, or simultaneous false relation. No. 34 contains a 20-bar section in 7/2, specifically described as being in equal quavers. In no. 35 there is the very rare appearance of the 3+3+2 rhythm so popular with the Aragonese composers, and a comment about registration.

The third and final volume includes nos. 50-69, of which nos. 50-51 conclude the Medio Registro pieces for four voices, these two having the solo voice in the bass, which moves mainly with quavers as the shortest note value with a few semiquaver ornamental figures, no. 51 also including a short section in triplets, followed by 52-55 which are in five voices. No. 52 is for undivided registers, with passages including semiquaver figuration as well as passages in minims. Nos. 53 and 54 are for two trebles, no. 55 for two basses, all of which contain a great variety of rhythmic patterns. Nos. 56 and 57 are also for two basses but are in only four voices. Nos. 58-61 are 'de a treinta y dos numeros al compas' ie. containing demisemiquavers, the first two are Medio Registro with the solo voice in the treble, both contain triplets, the second one, longer and more complex in all aspects, also containing

sextuplets marked with a 2 as well as groups of nine semiquavers to be played within the minim. The third piece is a Medio Registro de baxon with passages of quaver triplets in each hand. No. 61 is a setting of Lassus' *Susana* with demisemiquaver passages in both hands against held chords, which concludes with crotchet triplets. Nos. 62-65 are pieces written in triple time, no. 62 being a Tiento in 3/1 for undivided registers with both duple and triple minim subdivisions, as is no. 63 a Medio Registro de Tiple, 64 is a setting of the Canción Dexaldos mi madre and 65 presents 16 Diferencias de Vacas, both of which are lengthy, elaborate and complex settings. No. 66 is a setting of the Canción Gaybergier by Crequillon again with plenty of rhythmic fluctuation between duple and triple rhythms. The final three pieces, each in triple time, are 67 (the Prosa del santissimo Sacramento for Corpus Christi), for which ten verses are set, and 68 and 69 which are settings of the Canto Llano de la Immaculada Concepción de nuestra Señora (known as *Todo el mundo en general*) with one and three Coplas or variations respectively.

Each volume is very clearly printed on stout paper. All of Correa's signs such as a hand, the letters r and q are carefully positioned as in the original – unlike Kastner's edition there is no possible solution to aid the player printed above or below the stave. One big difference to the Kastner edition is the retention of the original notevalues in the triple-time sections; whereas Kastner reduced the values to what may be expected today ie in bar five of the very first Tiento Kastner's semiquaver sextuplets are replaced by a group of six crotchets. This will take some getting used to for those of us brought up on Kastner, but it does offer a much closer glimpse of the composer's intentions. There are full critical commentaries to each piece in the respective volumes; the editor has carefully collated the 13 extant copies. This edition is of exceptional merit in including a generally accurate English translation of the preface, although with a few curious renditions, which should be required reading before tackling the pieces. There is also a translation of the comments added by the composer at the head of each piece describing salient points – these comments are gathered together at the start of each volume of the new edition, perhaps it would have been more useful to have them included with the respective piece. The editor's criteria are fully explained, and the very full treatment of Correa's Tempi, Time Signatures and proportions, an at times extremely difficult area in which modern scholars do not all agree, will be of immense value for the player to make his or her own decisions. It is a great pity that the majority of the pieces for divided registers cannot be played on an instrument without these, due to the way in which one hand frequently has to play notes belonging to both the accompaniment and a solo voice, so the first volume will be of the greatest use to the majority of players, who should not, however, be deterred from at least catching sight of the other volumes to understand the formidable influence of Correa on composers such as Bruna and Cabanilles who may well have been brought up on this print. Lacking are the Falsas and the monothematic tiento that progresses through rhythmic variation. The quality of the music is of the highest standard, unpredictable in its development with long sinuous melodic lines sometimes not dissimilar to Moorish melodic lines, and with many augmented chords and false relations it surprises even today. It deserves to be heard far more frequently than it is, and the study involved in attempting to unravel the at times seemingly intractable problems will bear much fruit.

John Collins

**IN CELEBRATION OF THE FOUNDING OF THE
BRITISH INSTITUTE OF ORGAN STUDIES
1976-2016**

**40TH ANNIVERSARY CONFERENCE:
CAMBRIDGE**

**THURSDAY 8th SEPTEMBER TO SATURDAY 10th SEPTEMBER 2016
MAGDALENE COLLEGE, CAMBRIDGE**

A detailed programme is being planned, and will include a retrospective look at the successes and failures of BIOS since its founding, as well as a look toward the future and its challenges: how should BIOS move into its next forty years?

Participants will include Nicholas Thistlethwaite, Alan Thurlow, Anne Page, John Harper, and many others. Reflecting this important anniversary papers have been invited relating to BIOS's aims and its origins. There will be an evening recital by Anne Page at Trinity College, Cambridge, and a conference dinner. An optional tour of selected organs and chapels of Cambridge on Saturday afternoon with Anne Page and Paul Binski is also being organised.

The conference will be residential at Magdalene College. Available accommodation is limited and will be allocated on a first come, first served basis. The rate for the entire Conference, including lunch, dinners, concerts and B&B accommodation (en-suite) is likely to be about £350. Day rates (accommodation not included) will also be available.

A booking form and programme will be available shortly on the BIOS website and further details will be included in the next *Reporter*.

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FORTHCOMING MEETINGS

BIOS AGM & Day Conference 2016

Saturday April 23rd 2016

St John's, Hyde Park Crescent, London W2 2QD

- 10.30 Coffee and registration
- 11.00 St John's Church, the Hill organ, its history, restoration, and a demonstration.
Dr John Rowntree, Andrew Moyes (Nicholsons), Richard Hobson
- 12.15 Recital by Alexander Pott, Organ Scholar, Westminster Cathedral
- 1.00 Lunch
- 2.00 AGM
- 3.00 'Freeman's Friends' - Dr Jim Berrow*
- 4.00 Tea

* This year BIOS marks its fortieth birthday and celebrates the life of the Revd Andrew Freeman (1876-1947), whose work was an inspiration for the Institute's founding. His historical investigations, especially into the design of organ cases, continue to be influential and his large collection of precise notes and photographic plates forms the core of the British Organ Archive, now deposited in the Cadbury Research Library. Information on Freeman's personal life is scant, so finding two close friends (one entirely through the resources of the BOA) who supported his endeavours, might tell us a little more about Freeman himself. These two sketches outline his relationship with the artist, Henry Lilley (1859-1936) and the organist and correspondent Roughton Whall (1862-1937).

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

SATURDAY 23rd April 2016 10.30 am

St John's, Hyde Park Crescent, London W2 2QD

Please reserve a place for the BIOS Day Conference and AGM for £25.00, 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 require an acknowledgement, please send a SAE with your booking form.

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

Richard Hobson,



EVENTS DIARY

Saturday 23rd April 2016 10.30 for 11.00

Annual General Meeting and Day Conference
St John's Church, Hyde Park Crescent, London W2 2QD

see page 47 for details

Thursday 8th - Saturday 10th September 2016

BIOS at 40

A residential conference at Magdalene College, Cambridge to mark the 40th anniversary of the founding of BIOS in 1976, our founders, our successes, our failures and our future. Anne Page will give a recital on the organ of Trinity College, and the conference dinner on Friday 9th September in the candlelit Hall of Magdalene will enable us to celebrate in style.

28th - 30th October 2016

OrganFest 2016 in Edinburgh

BIOS, the IAO and the RCO are delighted to be collaborating with the Edinburgh Society of Organists in this year's 'Celebration of the Organ'.

The programme (to be confirmed) will include a celebrity recital on the evening of October 28th on the Rieger organ of St Giles' Cathedral, a concert of music for organ and instruments with the Ahrend organ in the Reid Concert Hall of Edinburgh University, a visit to the unaltered Father Willis organ in redundant St Stephen's Church, and evensong at St Mary's Episcopal Cathedral with a substantial organ prelude.

A full programme and booking details will be published on the OrganFest website in due course and in the *July Reporter*.

Programmes and details for all conferences will be posted on the BIOS website as they become available.

The Meetings Officer, Richard Hobson, is always interested to hear from members who would like to arrange, or who have ideas for a day conference.



AIMS OF BIOS

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

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

To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain.

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