

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

Opinions expressed in the BIOS Reporter are those of the respective contributors. The Editor reserves the right to refuse or amend material.

Editor: Gordon Curtis, [REDACTED]

The *Reporter* is printed and distributed by Anchorprint, Syston, Leicestershire. The layout and typesetting are by the Editor. Copy for inclusion in the July edition should be sent to the Editor by post or e-mail by Friday 8th June 2018. Photographs should be at print-quality high resolution (300x300 dpi or more). Material for review should be sent to the Review Editor, Dr David S Knight [REDACTED] email: david.knight@smvl.org.uk

BIOS SUBSCRIPTIONS

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

Cover photos, Front: *St Salvador's, Dundee. Wordsworth & Maskell 1882* (Photo Chris Bragg). *One of the organs featured in the St Andrew's Organ Week. See page 50.*
Back: *'Scalp board' recently given to BIOS* (Photo Dominic Gwynn). *See page 34.*

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FROM THE CHAIRMAN

The BIOS year started well in February with the annual Bernard Edmonds Research Conference, held in the splendid surroundings of the Barber Institute at Birmingham University. There was, as always, a wide range of interesting papers with some good questions and useful discussion following on from them. For whatever reason, there was a particularly good turnout this year. May I thank members and their guests who came to support us. This is an event which, in an impressive and very public way, demonstrates BIOS at work in fulfilling the core first objective of our stated aims: 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.

We hope that members will do their best to attend the AGM Day Conference at Dulwich College on Saturday 28th April and also the exciting residential St Andrew's Conference from 30th July to 3rd August, which is being organised by BIOS alongside the annual St Andrew's Organ Week. The attractive programme, a combination of our own events woven into some of the events of the Organ Week, has been planned for us by Richard Hobson (Meetings Officer) and Melvin Hughes (Secretary) the same team that together with Katie Pardee arranged our very successful Cambridge Conference in 2016. They have negotiated a very competitive rate for us for accommodation and hospitality at the University, so this five day event will make an excellent summer break for members - a particular attraction to those who have never ventured to or explored this very beautiful part of the eastern coast of Scotland.

The growing success of our on-line marketing sales through the website shows that there are many people (not just in this country but throughout the world) who are interested in pipe organs and in our work. It is interesting to learn that over half of our sales have been purchased by people who are not members of BIOS. As a result of this discovery, all products sent out now include a BIOS membership leaflet in the package, which we hope may result in a few more new recruits. In particular, the excellent level of sales of our 40th anniversary book *In Search of Organs* (which has already necessitated a reprint) has encouraged a debate in Council about whether BIOS can increase its role and activity in this field. Publishing is without doubt a venture which can be seen as fulfilling our charitable requirement of 'educating the public' as well as actively promoting the work of our organisation. We are not a commercial body, so our aim in publishing is basically to cover our costs through sales, rather than to make a profit. To use some of our reserves to seed fund new publications on the basis that, when the money has been recouped through sales, the same capital can be used again to fund a further publication, can be considered good stewardship for an organisation such as ours. Thanks to the progress of the NPOR Fund in taking the pressure off the general finances of BIOS, this is an exciting new prospect that we may now be able to contemplate.

On behalf of Council I would like to offer particular thanks to our Secretary, Melvin Hughes, for taking on the task of dealing with the implementation of the requirements of the new GDPR (General Data Protection Regulations) that will come into force at the end of May. These will replace the requirements of the previous Data Protection Act. Whilst there is no dispute over the necessity of these regulations, and the new procedures that are to be put into place, there is inevitably a copious amount of paperwork to be read through and assimilated before being translated into the actual details and requirements as they will affect us. Melvin has more to say on this subject later in these pages, but it is important that members know that proper consideration is being given to GDPR. Thank you, Melvin, on behalf of us all for taking on this extra work and commitment.

Alan Thurlow

FROM THE SECRETARY

BIOS Annual General Meeting

Notice was previously given that the Annual General Meeting (AGM) of the British Institute of Organ Studies will take place on Saturday 28 April 2018 at Christ's Chapel of God's Gift, College Road, Dulwich, London, SE21 7AS at 14.00 hours.

The AGM forms part of the programme for the Day Conference at Christ's Chapel of God's Gift. 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

Two Ordinary Members of Council

Notes

Clause 7.4 of the Constitution states: 'Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council'. Clause 7.5 states: 'the name of each member nominated under clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate's consent to serve, if elected'.

Nomination forms for officers and ordinary members of Council are obtainable from the Secretary, [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] e-mail: secretary@bios.org.uk

BIOS Council (January 2018)

BIOS Council met at the Grosvenor Chapel, 24 South Audley Street, London, W1K 2PA on 20 January 2018. Ten members of Council were present. John Norman (BIOS Webmaster) was also in attendance.

A member of BIOS has recently pointed out that our Website did not currently conform with the requirements of the Charity Commission in terms of making the public aware that we are a charity. Downloadable forms on the BIOS Website had been checked and all BIOS publications would in future carry this information.

It was noted that the Tailored Review of the Heritage Lottery Fund & National Heritage Memorial Fund (published on 27 November 2017) had included inter alia two particular recommendations (1) HLF should ensure that its vision and priorities are better understood by grant applicants, and, (2) HLF should complete its in-depth review of grants processes, engaging with sector stakeholders on opportunities to simplify and increase the efficiency of the application process.

It was also noted that the General Data Protection Regulation (GDPR), the European Union's new legislation to protect the personal data of EU citizens would come into effect on 25 May 2018. A review of our data protection arrangements would therefore need to be carried out.

Council recognised the considerable amount of work for the Membership Secretary in chasing membership arrears and the need for this work to continue.

The draft Annual Report and Financial Statements for the year ended 31 December 2017 and a draft Statement of Financial Activity for the year ended 31 December 2017, in the format prescribed by the Charity Commission were considered by Council as well as Notes on the NPOR for 2017. Income had exceeded expenditure, mainly due to the separate NPOR account. The cost of the NPOR had been substantially met by donations but BIOS could not rely on this level of financial support being maintained in the longer term and there was a need to increase the current level of regular standing orders to a more sustainable level.

At the 2017 AGM the Meeting agreed that Council might appoint a successor to Michael Black once a suitable candidate was identified. Jonathan Hunt was appointed by Council as the new Independent Examiner.

Current plans for Meetings in 2018 included the Bernard Edmonds Research Conference at Birmingham (Saturday 17 February 2018); the Day Conference and AGM at Dulwich College Chapel (Saturday 28 April 2018), and, the Residential Conference at St Andrews to be run in parallel with the St Andrews Organ Week (Monday 30 July to Friday 3 August 2017). Conferences at Norwich and Finedon, Northamptonshire were discussed as future possibilities.

The possibility of extending publishing activities beyond the Leffler and Freeman books was discussed although it was considered that this should be no more than one book at a time. Whilst an incomplete form of the *BIOS Journal* Index now appears on the Website, updated to Vol. 30, the issue of a complete index extending up to the most recent volumes had still has not been resolved.

On the recommendations of the Listing Committee, Council approved the listing of eight historic organs but referred one recommendation for approval back for

reconsideration. Council agreed the recommendation of the Committee in connection with one case submitted for reassessment but referred a second case for reassessment, which was also a candidate for entry on the Historic Organs at Risk Register (HOARR), back for reconsideration. One recommendation for immediate listing of an organ was approved and one recommendation for refusal of an application was agreed.

Council noted that a number of organs had been notified to BIOS which were being processed by the Casework Officer.

The backlog of NPOR submissions, which was a concern for so long, continued to diminish. A meeting of NPOR editors was held in November at Emmanuel College, Cambridge and this included some training on the processes for handling the online submission form. Thanks to Mike Sayers two developments had taken place (1) a link has been created from the NPOR surveys to the Freeman plates in the BOA, and, (2) it has become possible to edit the *Directory of British Organ Builders* (DBOB) which currently stops at 1950 on the NPOR website. A meeting with the IBO Board had suggested a willingness on their part to assist in any annual updating of the DBOB.

The Heritage Officer would reply on behalf of BIOS to two recent consultations: (1) A Revision of Historic England's Conservation Principles, and, (2) the Law Commission Consultation on Reform of Planning Law in Wales.

The BOA JMC had met in early November when it had been agreed that approaches should be made to local Archives to house the records of organ building firms. These were (1) Daniel of Clevedon (North Somerset Council), and, (2) Peter Collins (Leicestershire County Archive).

Council meets next on Saturday 9 June 2018.

New data protection laws

The General Data Protection Regulations (GDPR) is an EU regulation which comes into force on 25 May 2018. Although it is an EU regulation it will apply post Brexit. It affects how organisations, including BIOS, are able to request, store and use personal data and, as part of the changes, we will need to establish formally whether BIOS Members wish to receive communications from BIOS in the future.

We are currently considering how to ensure that BIOS is fully compliant with the needs of the GDPR and will be in touch with Members about this.

Melvin Hughes

MEMBERSHIP MATTERS

I'm delighted to welcome seven new members who have joined BIOS since the publication of the January *Reporter*:

Mr Timothy Jones, MA, ARCO: [REDACTED]
[REDACTED] n

Mr Matt Dixon: [REDACTED]

Mr Robert Balfour-Rowley: [REDACTED]

Mr Paul Broadhurst: [REDACTED]

Mr Matthew Elliott: [REDACTED]

Mr Bramwell Bourne, ARCO, LRAM, ARCM, SnrFNMSM: [REDACTED]

Mr Jonathan Holl, LRAM, ARCM, ARCO: [REDACTED]

We also welcome back: Mr Paul Tindall [REDACTED]

We very much regret to advise the death of our founder member John Bowles, whose obituary can be found on page 32.

I have also received the following amendments to the Membership List issued last year:

Steve Dunk's new address is [REDACTED]

Canon Derrick M. Stiff's email address is now: [REDACTED]

The Organ Historical Society Library and Archives has a new address:
330N. Spring Mill Road, Villanova, PA 19085, U.S.A.

Canon Nicholas Thistlethwaite's telephone number is now: [REDACTED]

Peter Lutton's email address is now: [REDACTED]

I thank those members who have made sure that their 2018 subscriptions have been promptly paid. At the time these notes were written, there were just under 100 members who have still to settle. If, as you read this, your conscience is stirred, please do something about it immediately – I shall be most grateful.

David Shepherd,
Membership Secretary

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 10th January 2018

Location	Builder and Date	Comments	Grade
Tyldesley Top Chapel Lancashire	1859 Nicholson II/P 18	A very significant example of Nicholson's work	II*
Doncaster Minster DN1 1RD	1862 Schulze V/P 92	Awarded only on account of the surviving Schulze material	II*
St Cubert, Cubert Cornwall TR8 5EZ	1894 Willis II/P 15	Handsomely built and commissioned originally for Lanhydrock House	II*
St Erth Methodist Chapel Cornwall TR27 6HL	1864 Forster & Andrews II/P 14	Original condition except for one rank and housed in a richly decorated and interesting case	II*
Holy Cross Monastery Belfast BT14 7GE	1926 Evans & Barr III/P 36	An important surviving organ by the local firm of Evans & Barr	II*
Langholm P C Dumfriesshire DG13 0JQ	1893 Willis III/P 19	An organ of special interest with a late surviving Barker Lever mechanism	II
St Michael, Wandsworth Common SW11	1880s H Jones III/P 24	One of the largest surviving Jones' organs with original manual mechanisms	II
All Saints, Lydd Kent TN29 9AJ	1946 Willis II II/P 13	A modest but largely unaltered organ by Henry Willis	II
St Peter, Stoke Fleming Devon	1861 Bryceson II/P 16	A surviving Bryceson organ with display pipes decorated by a local artist of the day	II
Brompton on Swale Methodist Church Richmond D10 7HE	1894 Lewis & Co II/P 10	A well preserved, small organ from the late period of T C Lewis	II

Future Submission Date:

Friday 10th August for meeting of Listing Committee to be held on 19th September 2018

OBITUARY - JOHN BOWLES (1940-2018)

John Bowles, who served as Treasurer of BIOS between 1976 and 1985, died at the age of seventy-eight on 8 February 2018.

Nicholas Thistlethwaite writes:

With the death of John Bowles, BIOS has lost another member of the Foundation Committee responsible for planning the inaugural conference of the society held at Queens' College, Cambridge in 1976.

John was educated at King Edward's School, Aston and then read Mediaeval History at St Catherine's College, Oxford. He initially went into administration at the Dental Department of the London Hospital, but had already acquired an interest in church buildings and got to know Ivor Bulmer-Thomas through their mutual connection with The Friends of Friendless Churches. Bulmer-Thomas recruited him to become Secretary of The Redundant Churches Fund (now The Churches Conservation Trust), jointly funded by the Government and the Church of England to take care of buildings that were of significant architectural or historical interest, but which were surplus to the Church's requirements. John took up the post in 1970 and the first vesting followed in 1971. Over the course of the next twenty-five years he acquired an encyclopaedic knowledge of the churches vested in the Fund, and the individuals (architects, contractors and key-holders) who cared for them on a daily basis.

I was first brought into contact with John by Michael Gillingham. His interest in the fate of redundant organs was confirmed by the presence, in his garage, of parts rescued from the Russell organ formerly in Holy Trinity, Southwark (1824), and the boots and resonators of a Gray & Davison trombone stored in his eyrie-like office in the tower of St Andrew-by-the-Wardrobe in the City of London. In due course, John joined the committee planning the launch of BIOS, and subsequently accepted nomination to become the society's first Treasurer. When he retired from the post nine years later, I was able to say with complete truthfulness that John's 'unflappable, cheery optimism has been a source of strength to the society, especially at times when, to the rest of us, the financial outlook appeared bleak'.

As well as taking an interest in the welfare of organs in the churches vested in the Fund, John played a critical role in saving the historic J.C. Bishop organ (1829) in St James, Bermondsey. He himself tells the story in *BIOSJ* 25 (pp. 42-55) of how he became advocate, curator and fund-raiser for the derelict instrument. The eventual restoration by Goetze & Gwynn was only made possible because John and Maurice Merrell got part of the organ playing again (1970), and rescued other surviving components.

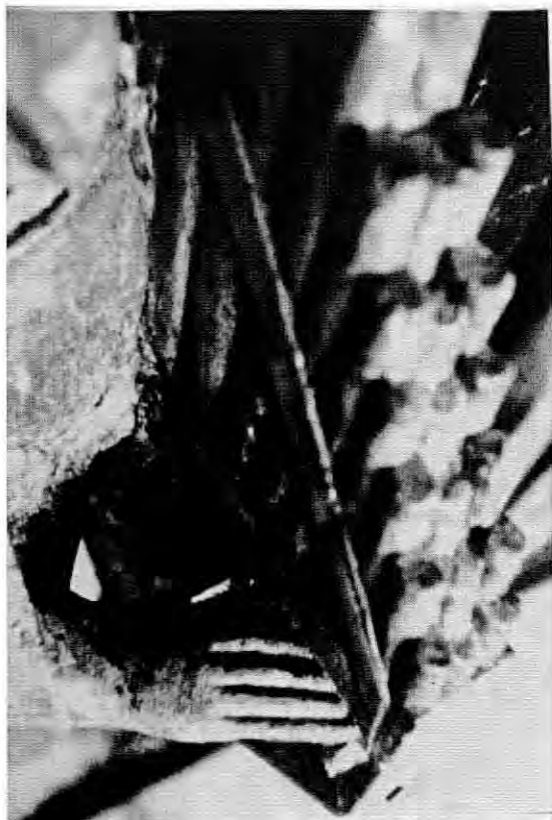
Following his retirement from The Redundant Churches Fund, John continued as

Treasurer of The Friends of Friendless Churches and a member of the Ancient Monuments Society. He also became a trustee and later Chairman of the Waltham Abbey Royal Gunpowder Mills with its volunteer-run railway (John had maintained an interest in narrow-gauge railways since his school days). And he continued regularly to attend BIOS's London meetings, most recently the one held at St George's, Southwark last year.

We give thanks for all that John contributed to the work of BIOS over more than forty years, and we send our condolences to Rachel and other members of John's family.

LETTER TO THE EDITOR

The earliest organ keyboard known in England?



In 1984, Ronald Roberts sent me a copy of a pre-digital print of an organist's hand. Through the scaffolding and general murk and dirt, he had captured precious detail of an early musician. This was in 1976, when Anna Hulbet effected a restoration of the Minstrels' Gallery, Exeter Cathedral. My digitised version of this now much-thumbed piece of photographic paper appears alongside.

This 9-pipe portative (9 x 2? 9x 3?) dates from around the 1350s. Am I secure in feeling this image captures a very early keyboard, not a row of sliders?

Jo Huddleston

NEWS FROM MEMBERS

Alan Buchan writes that his book *Organs in Scotland; a Revised list* is to be published by the Edinburgh Society of Organists on 31 March 2018, ISBN 978-0-9510675-2-9. It will be obtainable from Alan Buchan, the Manse, Fort William Road, Newtonmore PH20 1DG alanbuchan@btinternet.com. Retail price £8.50 (incl. p&p). It is hoped to publish a review in the next *Reporter*.

Dominic Gwynn reports the arrival at Worksop of a 'scalp board' originating in the workshop of Geo. Osmond of Taunton. Made up of a collection of builders' plates taken from organs which the firm had restored, it exemplifies a practice that many researchers wish had never taken hold. However, it has preserved some material which otherwise might have been lost and the final result is impressive whatever one feels about the practice which, it is to be hoped, has now ceased. A description of the board will appear in a future *Reporter*.

Also at Worksop the Horniman Museum and the HLF are jointly sponsoring a Study Day at Goetze & Gwynn's workshop where the restoration of an organ recently purchased at the Finchcocks auction (see *BIOS Reporter*, 40 (3), 59) is in progress. The instrument, which will be at least partly disassembled, will be on view and **Dominic Gwynn** will talk about practical aspects of the restoration, its documentation and the general approach towards the work. He and other members of the workshop team will also invite questions for discussion. Mimi Waitzman, Deputy Keeper of Musical Instruments at the Horniman Museum, will speak about the future of the organ at the Museum, its installation and planned engagement activities for 2019-20. Ideas about the scope and direction of future musical instrument-related activities at the Museum will be welcomed.

Date: Friday, 27 April 2018

Venue: 1 East Workshops, Welbeck Estate, Worksop, Notts. S80 3LW

Time: 11.00 am – 3.30 pm

Attendance is free, but a ticket is required. A light lunch and refreshments will be provided. Participants must arrange for their own transport to and from the workshop.

Booking: Places are limited to 20. Tickets will be allocated on a first-come, first-served basis. To book, please email mwaitzman@horniman.ac.uk with the following information: Name, Address, Email, Phone number, any dietary or access requirements. The return email will be your ticket. Please present it on the day to obtain entrance.

The recital in memory of our late President, Peter Williams, will be given at St George's Hanover Square, London W1S 1FX by **David Ponsford** and Ghislaine Reece-Trapp on Thursday 24 May 2018 at 7 pm and will be followed by refreshments. Admission is free with a retiring collection. The programme will include works by Byrd, Bach and Langlais.

Ghislaine Reece-Trapp is Head of Organ at Highgate School. She has performed as an organist and conductor across the UK and abroad, including at Cadogan Hall, St.

John's, Smith Square, Coventry Cathedral, St Alban's Abbey (as part of the International Organ Competition), St Paul's Cathedral, and the National Centre for the Performing Arts, Beijing. She has performed live on BBC and BBC Radio 4, and on Chinese national television. Ghislaine is a keen composer, reaching the Finals of the BBC Radio 3 Carol of the Year Composition Competition 2016 and the Northern Ireland International Composition Competition 2016. Her recently published work, 'Alleluia! A new work is come on hand', is the Royal School of Church Music's best-selling new carol.

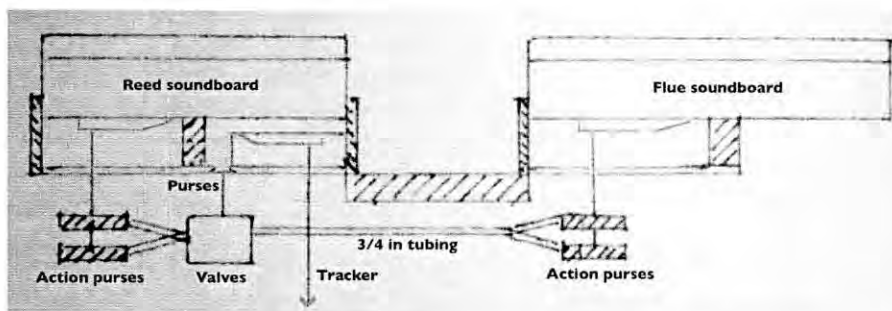
David Ponsford was extremely lucky to be able to study with Peter Williams for a Ph.D in French Baroque organ music at Cardiff University after Peter's return from Duke University, NC. Like Peter, he had read music at Cambridge, and had harpsichord lessons with Gustav Leonhardt. David also studied harpsichord with Kenneth Gilbert, and organ with Peter Hurford, Lionel Rogg and Piet Kee. He has recorded all four parts of J.S. Bach's Clavierübung, and is now recording a series of CDs for Nimbus on historic French organs. In the last few years, he has given concerts in Singapore, Poland, Germany, New York and Montreal, in addition to Westminster Cathedral, the London Oratory, The Queen's College Oxford, and Trinity College Cambridge. His edition of Biber's Mystery Sonatas was published by Ut Orpheus, Bologna, in 2007, and his book *French Organ Music in the Reign of Louis XIV* was published by Cambridge University Press in May 2011, subsequently released in paperback in 2016.

IS IT UNIQUE ?

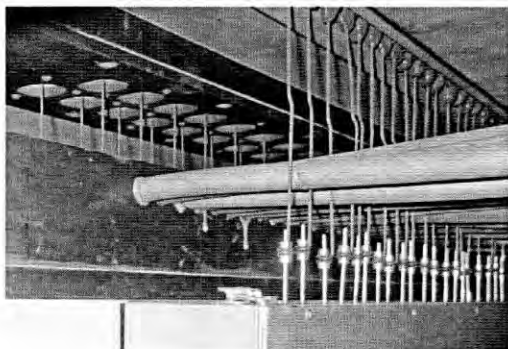
JOHN NORMAN

When the use of heavier pressure for reed stops became common after 1860, it became usual, on organs larger than the smallest, to place the reeds on a separate slider soundboard. The pallets of the reed soundboard were normally connected to the main action to the flue-pipe soundboard by horizontal tracker connections. The additional weight of touch could be avoided on the Great organ by fitting pneumatic lever action. However, although the lever action also assisted the Swell when played through the Swell to Great coupler, the joint action to the two soundboards could be heavy when played from the unassisted Swell keys.

The 1889 organ that Henry Willis built for St Augustine's Church, Highbury, N. London is now in St Mary's Church, Ewell, Surrey, where it was installed by Rushworth (without tonal alteration but with electric action) in 1975. It is a substantial instrument with a 12-stop Great and a 13-stop Swell. The parish possesses a copy of a letter from Aubrey Thomson-Allen of Henry Willis & Sons dated May 1945 stating that the Great organ originally had Vincent Willis patent 'Floating lever' action. Although Rushworth's fitted a separate electropneumatic action to replace the Swell trackers, they left the mechanism connecting the two sets of pallets in the reed and flue soundboards unaltered.



Vincent Willis Pneumatic Linkage (adapted from a Rushworth drawing by George Tootell)



Left:
Tubing of the pneumatic
linkage (Photo: John Norman)



Right:
Willis action purses (Photo:
John Norman)

The mechanism itself looks as if it was devised by Vincent Willis. There are no horizontal trackers. The main key-action tracker operates a pallet in a separate chamber in the well of the reed soundboard, charging a purse that controls a valve that sends a charge along large diameter tubes (made like small front-pipe conveyances) to action purses under each soundboard. Unlike the single-stage St Paul's Cathedral 1872 action and later Willis Pedal organ actions, this is effectively a two-stage action, made only four years after Michell & Thynne's pioneering two-stage action in the 'Grove' organ now at Tewkesbury. Is it unique ?

WRITING FOR BIOS PUBLICATIONS

The following notes have been prepared to help potential authors of material for publication in the *Journal* or the *Reporter*. The Notes for Contributors relate particularly to the *Journal*. The *Reporter* is a less formal publication but, where appropriate, the same guidance should be followed.

NOTES FOR CONTRIBUTORS (2018)

1. Timetable

Journal

1.0 The *Journal* is an annual, scholarly publication, with peer review as necessary. Contributors are encouraged to propose material that includes original research in areas relevant to the Aims of BIOS [<http://www.bios.org.uk/>]. Please contact the Publications Officer [publications@bios.org.uk] to suggest a topic for publication. By convention each issue of the *Journal* has a different editor. The Publications Officer will put contributors in touch with the editor of the year for their contribution.

The *Journal* appears at the end of August/early September.

1.1 Material must be submitted by 31 December of the year preceding intended publication.

1.2 Unless otherwise agreed in advance, page proofs must be returned within fourteen days of their submission to authors, and the right is reserved to infer approval if not so returned. Corrections are preferred to be made in electronic form. If necessary, however, they can be made on a hard copy, in red ink and not in pencil. Standard proof-correction marks, a copy of which can be obtained on request from the editor/publisher, should be used throughout.

Reporter

1.3 The *Reporter* is published quarterly in January, April, July and October. The copy deadline is the 2nd Friday of the month preceding publication

1.4 The *Reporter* is able to carry shorter articles on a broad range of relevant subjects, and contributors are strongly encouraged to contact the Editor (for details see page 25) to offer material that they consider may be of interest.

2. Submissions

2.1 Text matter should be submitted as an MS-Word file, either as an attachment to an email or using a file-sharing website.

2.2 All illustrations (music examples, tables, diagrams and photographs) should be supplied electronically, at high resolution, as separate PDFs, JPEG images, or TIFF files, and should NOT be incorporated in the Word text file. They should be clearly identified, with word-processed captions in a separate file. The text matter should indicate where illustrations need to be inserted.

2.3 Permission for the reproduction of illustrations should be secured from the authority concerned and reproduction fees should be paid by the author. The appropriate wording or credit line should be included with the illustration captions, together with the photographer's name, if known.

2.4 Whether or not an article is accepted for publication is a matter for the Publications Officer/Editor and we regret that correspondence cannot be entered into.

3. Annotations

3.1 Notes must be placed at the end of each essay and not at the feet of the pages to which they respectively relate. Numbers indicating notes should be placed after rather than before punctuation marks and should not be enclosed in parenthesis.

3.2 Books are cited as follows:

[author's surname], [author's first forename, or initial letter(s) of author's forename(s)], [title in italics] ([place of publication]: [publisher's name], [year of publication]), [page or pages referred to, without page' or 'p.' prefix]. Thus:

Thistlethwaite, N. J., *The making of the Victorian organ* (Cambridge: Cambridge University Press, 1990), 295.

3.3 Articles are cited as follows:

[author surname], [author's first forename, or initial letter(s) of author's forename(s)], [article title enclosed in inverted commas], [journal title in italics, e.g., *The Organ*, or accepted abbreviation, e.g., *JBIOS*, *BIOSRep*, etc.] [volume number of journal, in Roman or Arabic numerals, as appropriate] [(year of volume)], [page span of article], [page referred to]. Thus:

Williams, Peter, 'Playing and studying Bach—where next?', *JBIOS* 24 (2000), 80–92, 81.

3.4 The op. cit. and ibid. conventions are used to indicate, respectively, a previous (but not the preceding) citation under the author's name, and a directly preceding citation. They are set in Roman, not italic, and the first letter is capitalized only when it begins the footnote.

3.5 Websites and online articles are cited as follows:

[author surname], [author's first forename, or initial letter(s) of author's forename(s)], [article or webpage title enclosed in inverted commas], [publishing organization or name of website in italics], [publication date and/or access date if available], <URL>.

4. Numbers

4.1 In the context of continuous prose, numbers smaller than 10 should generally be given in words. Four-figure and larger numbers should have commas, e.g., 1,000, 10,000, etc., with the obvious exceptions of dates, library numbers, etc. Eighteenth century, nineteenth century, etc., are preferred to 18th century, 19th century, etc.

5. Measurements

5.1 Dimensions must be given in metres or where more appropriate in millimetres. Where articles relate to British organ-building at a time when imperial measurements were universally employed, it may be more helpful to express wind pressures, etc., in inches, followed by their approximate metric equivalents, e.g., 10 inches (250mm).

5.2 In text the designation 8' is preferred to 8ft, 8ft., 8-ft, 8-foot, 8-feet, and other variants. In stop-lists or specifications the foot-mark (') should be omitted.

6. Pitch

6.1 The Cs on a conventional five-octave keyboard are referred to thus: C – c – c¹ – c² – c³ – c⁴. The note a fifth above c¹ is thus g¹. The note a fourth below C is GG.

The compasses of an organ with manuals comprising the usual five octaves and a thirty-note pedalboard may be given as C – f¹ – c⁴.

6.2 Where there are solid reasons for using such descriptions as 'Tenor C', 'Middle C', 'Treble C', etc., they should be annotated appropriately, for the avoidance of ambiguity.

6.3 Where reference is made to a pipe rather than to a key forming part of a keyboard, care should be taken to avoid ambiguity. The longest pipe of a four-foot Principal is thus the c pipe, although played by depressing C. We do not wish to be unduly prescriptive in this area; authors are encouraged to recognise potential sources of ambiguity and to adopt their own elegant solutions.

7. House-style

The preceding paragraphs deal with several aspects of this, other aspects are as follows:

7.1 Abbreviations

Where the last letter is the same in both the abbreviated and unabbreviated forms, a full stop is not employed, e.g., Dr, Ltd, Mr, Revd, St, but Co., Prof., e.g., i.e., etc.

7.2 Ampersands

Their use should be restricted to business and commerce. So Norman & Beard Ltd, but Clutton and Niland, Mr and Mrs, etc.

7.3 Apostrophes

Where an apostrophe denotes possession, the owner's name is followed by an apostrophe and an 's', even where the owner's name ends with an 's', e.g., St James's, Whitehaven; Howells's Master Tallis's Testament.

7.4 Churches

Doncaster, St George is preferred to 'St George's, Doncaster', 'St George's Church, Doncaster' and other variants. Note the use of upper case in 'Doncaster Parish Church'. Please ensure that a reference to a church is always specific and not capable of misunderstanding (for example avoid Churchtown Church or Churchtown Parish Church).

7.5 Compositions

Where the title of a work is descriptive of the formal procedures used by the composer, italics are not employed, e.g., Sonata in E flat major, BWV 525; Prelude and Fugue in D major, BWV 532; Introduction and Passacaglia in D minor, etc. Where, however, a title is fanciful, e.g., *Pari intervallo*, *Le jardin suspendu*, *Les Anges*, *Choral*, italics are employed, and this applies also to titles which are Italian terms, e.g., *Adagio* in E major, *Moderato* in F major.

7.6 Dates

1 January 2000 is preferred to 1st January 2000; January 1st, 2000; and other variants.

7.7 Hyphens

Contributors are asked to note their use in compound adjectives, e.g., mid-nineteenth-century organ, twentieth-century repertoire, two-manual organ, etc. By convention, organ-builder is always hyphenated; and stop-list is preferred to stoplist. Pedalboard is preferred to pedal-board. Latin phrases such as *ad hoc*, *non sequitur*, *magnum opus* and *multum in parvo* should not be hyphenated.

7.8 Italics

It is not necessary to italicise such things as e.g., etc., *ibid.*, i.e., *op. cit.*, or non-English words and phrases which are part of the fabric of English, e.g., *per annum*, *per cent*, *data*, *agenda*, etc. Other non-English words should be italicised, and German nouns, such as *Rückpositiv*, *Schwimmer*, *Kegellade*, *Orgelbewegung*, etc., should always begin with a capital letter. By convention, the Latin *circa* (used in relation to dates, never in relation to quantities) is always italicised and usually abbreviated to *c.* Thus, *c.1700* (with no space after the full point).

7.9 Quotations

Short quotations in the text should be placed within 'single' quotation marks. Quotations within a quotation should be in "double" quotation marks. Lengthy quotations should be set apart from the main body of text by means of indenting, and an extra line space before and after. Extracts treated in this way do not need to be enclosed in quotation marks (and therefore any quotations within them should be in single quotation marks).

8. Stop-lists

8.1 Each department should be set out in a column with its heading in capitals, e.g., GREAT.

It is not necessary to add the word organ. If the compass is known, it should be placed next to the heading. Within each department, stops should be listed in ascending order of pitch, with flues first and reeds second. Within each pitch category e.g., 16', 8', 4', etc., the order is diapasons (or principals), flutes, strings and undulants. Thus:

SWELL (C – g ³)	PEDAL (C – f ¹)
Open Diapason 8	Open Diapason 16
Stopped Diapason 8	Bourdon 16
Dulciana 8	Violone 16
Vox Angelica 8	Flute 8

8.2 Mixture compositions, where known, should be given; thus, Mixture, 15.19.22 is preferred to Mixture III, Mixture 2', Mixture 3rks, and other variants. Where a mixture includes duplicated ranks, or the number of ranks increases from bass to treble, authors should make this clear.

8.3 Tremulants and other accessories should be listed after the stops of the department to which they relate. Couplers may be listed in a separate column.

8.4 Compasses, pitch, and wind-pressures should be given, where known.

8.5 Notwithstanding paragraphs 8.1 to 8.4, organ-builders' house-styles for stop-lists should be scrupulously adhered to, as should any idiosyncrasies of spelling, e.g., Salcional, Sesquialtra.

9. Further information

Those with further questions about house style should either consult recent volumes of the *Journal*, or contact the BIOS Publications Officer.

For questions of general English usage please refer to *Hart's Rules*, or *New Hart's Rules: The Oxford Style Guide* (2014)

10. Copyright

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GUIDANCE FOR REVIEWERS

BIOS is pleased to review books and recordings in its annual *Journal* and quarterly *Reporter*. Publishers who would like to see material reviewed are encouraged to contact the Review Editor (david.knight@smvl.org.uk). The Review Editor is always pleased to receive suggestions of publications for review. To avoid any embarrassment, for example by two reviews of the same publication being produced, reviewers are asked to follow the simple guidance below. It is the decision of the editors of the *Journal/Reporter* and the Review Editor where a review appears.

- Check with the Review Editor if the title is already under review, and confirm that a review by BIOS is appropriate.
- There is a preference for reviews of say 500 words or so, rather than a longer review article. If a publication strongly recommends itself for a longer piece, agree this in advance with the Review Editor.
- Priority will be given to material that is most closely related to the aims of BIOS.
- Each review should include biographical data. For books the author's full name, title, date and place of publication, ISBN, extent and retail price. An analogous approach should be taken to printed music and CDs.

Dr Katharine Pardee
Publications Officer
March 2018

THE PUZZLING ORGAN IN LONG PRESTON PC, NORTH YORKSHIRE

DAVID WELCH

A strange but attractive 25-stop organ stands on the North side of the chancel in St Mary's Church, Long Preston. It has two cases in rather different styles, one facing into the chancel, the other westwards down the nave. The chancel-facing case fits awkwardly over the console and seems to be late eighteenth century in date (see photo below). There are three main puzzles: 1) who made the church's first organ bought in 1804, 2) what features had the organ erected by William Hill & Co in a new chancel in 1868/70, and did they obtain all or part of this organ from St Albans Abbey; and 3) what remodelling did William Denman & Son undertake in 1891, when adding a third manual to this Hill organ. An overarching puzzle is the origin of the two cases; could one have come from the 1804 organ and the other from the 1868/70 organ, or perhaps did the Denman firm have different sources? There is some documentary evidence relating to each of these puzzles, but it is either incomplete or contradictory.



St Mary's Long Preston south-facing front.

Photo: Muriel Welch

The cost of the 1804 organ was given as £83 19s 4d in the Churchwardens' Accounts,¹ but unfortunately no maker is named. A further payment of £6 6s in 1810 'for tuning organ and putting on other tunes' makes clear it was a barrel organ. However, Shuffrey's 1914 book on local churches says that Mr Donaldson was the maker and gives an extract of a letter from him: 'I am of the opinion that 60 guineas will meet every expense, and ... I will engage with you for that sum to make a fine-toned, neat and substantial organ to play 20 psalms on two Barrells'.² This letter is now lost. Whether the Long Preston barrel organ had keys is not totally certain but two other Anglican churches in NW England bought barrel organs with keys for £84 in the previous two decades. For Cartmel Priory, an organ was erected in 1784 by John Langshaw of Lancaster,³ and for St Mary's, Dalton-in-Furness, this firm installed an organ in 1789 supervised by John Langshaw junior;⁴ his letters discuss the height available

on a gallery for the organ and its planned dimensions, as well as listing the tunes and voluntaries the firm would provide on three barrels.⁵ The similarity of price of the Langshaw organs to the Long Preston cost, which perhaps had an 8d discount, suggests that this firm may have won that contract; they probably bid since Lancaster is just 30 miles from Long Preston compared to York's distance of 55 miles. Any rise in building cost after 1789 could have been compensated for by slightly reducing the size of the Long Preston organ.

The Long Preston Churchwardens' Accounts record only minor expenditure on music from 1810 to 1870, the largest entry being £15 3s 9d for 'Organ' in 1824, with other noteworthy ones of £4 4s for violincello in 1817 and 9s for 'painting front of Organ and Organ Loft' in 1839. However, the 1914 book says 'some years after [1804], a small one-manual organ was placed in the west gallery'.⁶ I consider that this organ was the 1804 purchase and that Shuffrey did not think a barrel organ would have a keyboard and so misinterpreted his information source. The William Hill organ installation is reported by Shuffrey, and dated to 1868. Shuffrey states that this organ was purchased from the authorities of St Albans Cathedral and moved to Long Preston by Messrs. Hill.⁷ The date and the St Albans source have been repeated in local booklets, and another Yorkshire topographical book published in 1892 says 'the fine-toned organ (of 30 stops) ... was brought from St Albans Abbey about 25 years ago, when that famous abbey-church got its new organ'.⁸ NPOR also included a comment about the St Albans source, but this was removed in 2011 when it was realised that the St Albans organ was recorded as being re-erected in St Lawrence PC, Bradfield, Essex between 1861 and 1868. A key fact is that the new St Albans organ built by William Hill was opened on 1 August 1861.⁹

The Churchwardens' Account Book does not show any expenditure in 1868 on organ installation, but includes a 4-page report on the 1867-68 rebuilding of the chancel by the Revd W.E. Coulson, the then vicar, giving some explanation.¹⁰ The report was written in September 1871 and contains a key paragraph on the organ:

The organ, which contains some stops of great beauty & sweetness, was purchased by the Rev^d J.W. Appleford for us from the Abbey of St Alban's. I was told at St Alban's this summer that great regret has been felt on account of the sale of this organ, as it was believed to have contained stops by Father Schmit; and that the new & grand organ, which has replaced it, by no means equals the old one in sweetness & penetrating power. At some future day, the addition of a Choir organ, & the renewing of the old manuals would add much to the present organ's efficiency.

Plans of the chancel rebuilding give £1800 as its cost and note that Christ Church College, Oxford, contributed £650.¹¹ John William Appleford was curate of Long Preston 1869-1870, but there is no information about what he actually bought and paid, nor any explaining of the Oxford benefaction.

The Coulson organ paragraph shows that he was aware of the prestige of the St Albans organ and its likely Father Smith pipes, and doubtless this was true also of

the Bradfield church leaders. The rector of Bradfield and Mistley in 1868, the Revd R. Hayne, had a son, Leighton George Hayne, also a minister but with a music degree and very keen on organ building. This Hayne had a chequered career of falling out with authorities, first Queen's College Oxford, then Eton School where he was Director of Music for a short time; at Eton he installed an ambitious organ, building some pipes himself and one planned stop would have necessitated cutting holes in the chapel ceiling.¹² In 1871 the younger Hayne succeeded his father as rector of Bradfield and Mistley, and brought many Eton pipes with him. So L.G. Hayne had very likely arranged the disposal of the St Albans 1820-1861 organ, and used its prestige to entice others into contributing some of the costs. This organ had come to St Albans from St Dunstan in the East, London, having been replaced by a bigger organ;¹³ it was built c.1670 by Bernard Smith as a 13-stop 2-manual, but whether any Smith pipes had actually survived several rebuildings prior to 1861 is unknown. We are sure, however, that the case of the St Albans organ, depicted 1861,¹⁴ is not now extant in St Mary's, Long Preston. Other useful comments made in p.4 of the 1871 Coulson rebuilding report are that in 1858 the congregation in the nave was still turning round to face 'the Organ Gallery' during the chants and hymns, and that the vicar hoped for a third manual to be added to the organ and the renewing of its old manuals.

The 1891 remodelling by William Denman & Son is reported in a local newspaper account.¹⁵ This leaves puzzles: it is stated that the case of the 'south' front was taken from the old organ, perhaps meaning the Wm Hill one, but there is nothing on the source of the 'choir' organ, which 'forms the front'. I reckon 'the front' refers to the case and console facing south across the chancel since only that case has gilding now, this around its two bold Alleluias. I think this chancel case possibly came from the old small organ that stood on the organ gallery and was still in use in 1858. However, a further note by the Revd Coulson written after the Denman rebuilding states that the St Albans organ of two manuals and 18 stops was used 'as it was' until 1890 despite its noisy old mechanism;¹⁶ so likely it then just had one case, maybe that drawn in 1861 in St Albans Abbey.

Further work was needed on the organ in 1895.¹⁷ This was carried out by Wordsworth & Co, Leeds, and included overhaul of the action, revoicing of four reed stops, and improving access; the west front was hinged so that a passage could be constructed above the Great Organ by which to reach the Choir Organ. Significantly, the newspaper report says 'The mixtures have been attended to, and in some cases replaced by new pipes', and 'the organ ... is fixed in a cramped position which in 1891 entailed extra work on the builders'. So extensive was the 1895 repairing as to provoke suspicions on the quality of the 1891 work by Denman & Son. Hopkins has recently assessed the firm's activity, and considers William Denman 'a fine north-country craftsman'.¹⁸ Probably in 1891 he had to deliver an over-ambitious scheme for the space available, trying to satisfy the Revd W. E. Coulson's strong aspirations.

The present stop list and 61-note compass (low C to high c4)¹⁹ do not help elucidate the puzzles about the Long Preston organ, or suggest that pipes of Bernard Smith have survived but tantalisingly NPOR has a comment: ‘tuner informed BBE that old pipes still exist but origin not known; possibly the same as the case’.

References

- ¹ North Yorkshire Record Office, Ref. PR/PRL 4/2 p. 164 left
- ² Shuffrey, W. A. *The Churches of the Deanery of North Craven* (Leeds, 1914), p. 171
- ³ Cumbria Archive Service, Ref. WDF 580. The catalogue description of this reference refers to a book from the Cartmel Priory Vestry Library, whose inside front cover has handwriting reporting the 1784 installation and 1796 enlarging.
- ⁴ Cumbria Archive Service, Ref. BPR 1/C/5/4
- ⁵ Cumbria Archive Service, Ref. BPR 1/C/5/10/1
- ⁶ Shuffrey, Op. cit.
- ⁷ Shuffrey, Op. cit., pp. 171-172
- ⁸ Speight, H. *The Craven and North-west Yorkshire Highlands* (London, 1892), p. 369
- ⁹ *The Musical Times* (Oct 1909) 50 p.636; NPOR N14480 states the organ replaced in 1861 had 3 manuals and lists 20 stops.
- ¹⁰ North Yorkshire Record Office, Ref. PR/PRL 4/3
- ¹¹ North Yorkshire Record Office, Ref. PR/PRL 11/7
- ¹² McLachlan, D. *The Organs of Bradfield & Mistley* (Bradfield, 1994)
- ¹³ NPOR N17685
- ¹⁴ *The Musical Times*, Op. cit.
- ¹⁵ *Craven Herald & Wensleydale Standard*, 1 May 1891
- ¹⁶ North Yorkshire Record Office, Ref. PR/PRL 1/21. The note was written on the back page.
- ¹⁷ *Craven Herald & Wensleydale Standard*, 4 Dec 1896
- ¹⁸ Hopkins, J. *BIOS Reporter*, (2017) 41, 64-66
- ¹⁹ NPOR N14920

Acknowledgements

Gillian Jones, Long Preston, enthusiastically dug out the local press articles, and arranged for me and my wife to visit St Mary’s Church. Mrs Carol Bettridge kindly demonstrated the organ for us that day. I thank the staff of the North Yorkshire Record Office, Northallerton, for guiding us in the searches and obtaining prints, the Revd Stuart Stobart for having spotted Ref 16 there, and Dr Gerald Sumner for comments on our photos of the cases.

REVIEWS

William Herschel: Sonatas, Six Fugues Editor: David Baker and Christopher Bagot
Publisher: Fitzjohn Music Publications Available from: www.impulse-music.co.uk/fitzjohnmusic £10.00 + p&p each volume

Following on from the two volumes of pieces for full organ by Herschel (reviewed in the *BIOS Reporter* for July, 2017), two more volumes of pieces taken from autographs by the composer are now available. The first volume contains the collection of Sonatas, of which 24 were planned, but numbers 11-20 are missing – or never composed. All are in binary form with keys used ranging up to three flats and three sharps, with only no. 5 being in the minor. Nos. 5 and 8 are both in 6/8, the other 12 Sonatas are in C time. The texture includes chordal passages and also two-part writing, and there is a rhythmic mixture within most of the pieces, with repeated notes and murky basses in places. There are no specific registrations or indications for manuals, and most of the pieces have no dynamic indications, but *p* and *f* appear occasionally. The sign 'tr' appears quite frequently, and there are very occasional appearances of the sign for a turn with a stroke through it, the interpretation of which varied from method book to method book. Lengths range from 44 bars to 103. These pieces contain some writing that does not lie happily beneath the hand and are formulaic to a degree but are generally not over demanding, and some at least are still sufficiently interesting to merit playing as voluntaries or in recitals.

The other volume contains Six Fugues as per the title page of the autograph, although each piece consists of an introduction headed Sonata in 3/4 (nos. 1-3, 5 and 6) or 6/8 (no. 4) of which only nos. 1, 2 and 6 are marked Adagio, but the other introductions are clearly slow, followed by a movement marked Fuga (except for no. 3 which has no marking) of which no. 1 in 6/8 is marked Presto and is in semiquavers throughout, the remaining five do not carry tempo indications and are all in 4/4. Keys used range up to two sharps and three flats, only the fifth being in the minor. The Italianate influence is to the fore, the rhythmic mixture in the subjects of nos. 2-6 works well enough, although the contrapuntal structure is even looser than many fugues by contemporaries. No registrations are given for the Fugues, but thick chords in the left hand and doubling of octaves as well as extended arpeggios – particularly in Sonata 3 – will need to be considered by today's players. The only dynamic indications include Swell in Fugue no. 3, although the return to the Great is not indicated, nor are other places suitable for potential interludes on the Swell, and in Fugue no. 5 both *p* and *f* appear. The sign 'tr' appears in several places, and there is plenty of scope for adding further ornaments. Those bass notes which exceed the modern compass will need to be taken an octave higher on the pedals with 16 ft tone, some deft footwork will be required in those passages in quavers. These Fugues will test the player more than the Pieces and Sonatas.

As with the two volumes devoted to the Pieces for Full Organ, these editions are also in landscape format, the shorter Sonatas are conveniently printed so that each piece fits onto a facing double-page spread, thus eliminating page turns, but the rather longer Fugues will require assistance. The font size has been increased resulting in five systems per page for the Sonatas and four per page for the Fugues. The introduction details Herschel's musical career, discusses the pieces in the specific volumes and also provides specifications of the instruments in Bath and Halifax.

John Collins

Soaring sounds: David Tagg plays the restored Hill & Son organ built for Adelaide Town Hall (1877) and installed in 2014 in the Soldiers Memorial Hall, Barossa Regional Gallery, Tanunda, South Australia.

Sponsored by The Organ Historical Trust of Australia and the Friends of the Hill & Son Grand Organ. Available via: <http://www.barossaorgan.com/store/soaring-sounds/>

Programme: Georg Frederic Handel (arr. Marcel Dupré), Organ concerto, Op. 2, No. 4 (HWV 290); Reginald Goss-Custard, Chelsea Fayre; Johann Sebastian Bach, Toccata and Fugue in F (BWV 540); Alfred Hollins, Maytime Gavotte; Camille Saint-Saëns, Prelude and Fugue in G, Op. 109, No. 2; Charles Villiers Stanford, Benedictus from Organ Sonata No. 3 ('Britannica'); Louis Vierne, Claire de lune, Suite II, Op. 53; Edward Elgar, Pomp and Circumstance March, No. 4; Dale Wood, Ar Hyd y Nos, from Seven Folk Tune Sketches; Marcel Dupré, Prelude and Fugue in B, Op. 7, No. 1.

Hill & Son exported three major concert instruments to Australia during Thomas Hill's years at the firm's helm. Sydney Town Hall (opened by W.T. Best in 1890) is the most famous; miraculously, it survives and was reopened in 1992 following a careful restoration by Roger Pogson. Melbourne Town Hall (1872) was less fortunate. It was completely reconstructed along Hope-Jones lines by Ingram & Son (1906) and then destroyed by fire in 1925. Less well known than either of these instruments is Hill's organ for Adelaide Town Hall, opened in 1877. With three manuals and 37 stops it exhibited many characteristic Hill features of the period including two Great mixtures ('Full' and 'Sharp'), a 16' reed chorus on the Swell, a weighty Pedal, and a perky Choir division with flutes, strings and an orchestral reed. The key and pedal actions were mechanical, fitted with Barker levers to assist the Great and its couplers. Fincham & Hobday of Adelaide enlarged the organ in 1885 by adding a Solo Organ and a tuba; in 1939, at the behest of Sir Malcolm Sargent, the pitch was lowered. A local firm undertook a drastic reconstruction in 1969-70: the actions were replaced and the tonal specification was modified to give it a more 'neo-classical' character. It proved musically unsuccessful and mechanically unreliable, and the instrument was replaced by a new organ made by J.W. Walker & Sons Ltd (1990). With great foresight (and courage) our sister organisation, OHTA, acquired what remained of the Hill organ and eventually located a new home in the Soldiers Memorial Hall, Barossa Regional Gallery, Tanunda, South Australia. Led by the Adelaide organ-builder George Stephens, who was assisted by volunteers and colleagues from the trade, the organ was gradually pieced together and missing components were replicated. In 2014 its authentic voice was heard again and the magnificent façade with its decorated front pipes was revealed to great acclaim. OHTA's claim that 'this is the most significant example of a reconstructed Hill & Son concert organ in existence and one of the finest examples of the firm's work to be found anywhere' is amply sustained by the recording now under review.

David Tagg – an architect by profession but also clearly an able player – has chosen a

programme which demonstrates the musical qualities of the instrument and explores repertoire particularly suited to a Victorian concert organ. The playing is clean and controlled, and the stop changes neatly executed – though in view of the limited registration aids (just nine composition pedals) it would be understandable if Tagg had resorted to registrants. The lever swell pedal is used to great effect, for example in the Elgar.

It is interesting at various points in the programme to note the clarity and energy of the Great flue chorus: the inner parts in the Handel and Bach are revealed effortlessly, and the blend of the various registers is exemplary – as one would expect from a Hill organ of this period. The Handel also demonstrates how each of the manual divisions has its own character; the Choir flute chorus provides a bright foil to the Great, and the Swell with its fine Hill reeds makes a thrilling addition to the tutti. There is a versatile chorus reed on the Pedal (a wooden trombone) which remains in use throughout the Bach without tiring the ear, underpinning the counterpoint and having its own way in the solo Pedal passages of the Toccata. The Great reeds 8' and 4' (posauene, clarion) bind together the texture of the chorus in the grand opening of the Dupré Prelude, and the conclusion of the Fugue on Full Organ is magnificent.

In other pieces we hear the wealth of quieter registers that the organ has to offer. Goss-Custard's Chelsea Fayre (not unlike a stray movement from one of Eric Coates's London suites) makes use of the oboe, and Hollins's Maytime Gavotte features the (Fincham) clarinet in a jaunty dance movement which also calls on the flutes and strings of the Choir and Swell. In the Vierge, the Great harmonic flute and Choir unenclosed voix celeste colour the impressionistic canvas. Stanford's Benedictus has the character of an elegy (the clarinet sounds a lament in the final section), whilst the Saint-Saëns demonstrates the organ's ability to provide a convincing fonds registration.

OHTA is to be congratulated on saving the Hill organ and promoting it with this impressive recording. It is no credit to the UK that so many of Hill & Son's finest instruments have been lost or mutilated out of all recognition; we must hope that one day the Ulster Hall (1861) will be returned to a state closer to its original, and that Middlesbrough Town Hall (1898) can be restored and take on a new lease of life.

The booklet accompanying the CD is nicely produced and includes the tonal specification. I felt it was a pity that the pieces were not more fully described and some way found of giving indications of the registrations used – though that is always problematical with romantic repertoire. But with these minor reservations, the CD can be thoroughly recommended.

More information on the organ and its restoration is available at:
<http://www.ohta.org.au/organs/organs/TanundaHill.html>.

Nicholas Thistlethwaite

THE PETER WILLIAMS MEMORIAL ORGAN RECITAL

An organ recital in memory of the international Bach scholar Professor Peter Williams will be held at St George's, Hanover Square, Mayfair, London, W1S 1FX, on Thursday, 24 May, 2018, at 7pm. It will be given by Dr David Ponsford with Ghislaine Reece-Trapp (FRCO Limpus, Shinn, Durrant, and Coventry Cathedral Recital prize-winner). Refreshments will be served c. 8.15pm. Free admission with retiring collection.

For further details see page 34.

BIOS AGM and DAY CONFERENCE

Christ's Chapel, Gallery Road, Dulwich, London SE21 7AE

Saturday 28 April 2018 10.30 for 11.00

- 11.00 William McVicker will speak on the history of the 1760 George England organ and its reconstruction by William Drake completed in 2009
- 12.00 'Light, Airy and Jiggy Tunes: The Music of John Reading'. John Carnelly will talk about John Reading (1685-1764), organist of Dulwich College, his compositions and the important collection of manuscripts at Dulwich.
- 1.00 Lunch (included)
- 2.00 AGM
- 3.00 Recital on the England/Drake organ by Margaret Phillips of works by Charles Wesley, David Dahl, John Reading, Starling Goodwin, Philip Wilby and J.S. Bach

BOOKING FORM

BRITISH INSTITUTE OF ORGAN STUDIES AGM and DAY CONFERENCE

Christ's Chapel, Gallery Road, Dulwich, London SE21 7AE

Saturday 28 April 2018 10.30 for 11.00

Please reserve a place for the BIOS Day Conference in Dulwich for £25.00 (including lunch), or book online on the BIOS website.

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

Name (including title)

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..... Post Code

Telephone (daytime and/or mobile)

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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:

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[REDACTED] **[REDACTED]**

BIOS Residential Conference at University of St Andrews
in association with the St Andrews Organ Week July – August 2018

Monday 30 July

1400 – 1600	Registration
1630	Henry Fairs talk on the Merseburg concert (see Tuesday evening)
1730	Dinner
1930	Bach recital Vincent Bernhardt (organ and harpsichord) in St Salvator's Chapel (organ by Gregor Hradetzky)

Tuesday 31 July

0930 – 1100	Papers
1130 – 1300	Papers (Including Dr Katharine Pardee on Bach in 19 th century England)
1400 – 1530	Symposium on and discussion of the 1973 Gregor Hradetzky organ in the context of the UK Organ Reform movement
1600	Gabriele Damiani on late 19th and early 20th century Bach editions from different countries
1715	Dinner
1830	Coach to Dundee
1930	St Salvador, Dundee; reconstruction of the concert in which Liszt BACH was first performed, with Henry Fairs, singer & violinist. Organ by Wordsworth & Maskell 1882. Bodley church, F H Sutton connections. Restored Harrison & Harrison 1997
	Return to Andrews

Wednesday 1 August

0930 – 1100	Papers
1130 – 1300	Papers
1400 – 1530	Mendelssohn masterclass with Matthias Havinga (Organist of the Old Church, Amsterdam, Professor at the Amsterdam Conservatory)
1600	BIOS presentation for Organ Week participants
1700	BIOS hosted Reception for BIOS and Organ Week participants
1730	Dinner
1845	Coach to Kingsbarns
1930	Concert; Chris Bragg(organ) and Donald Robinson (cello) Organ by Foster & Andrews

Thursday 2 August

0900 depart	Day trip by coach to various historic organs ending in Glasgow.
Afternoon	Glasgow: Cottier Theatre (formerly Dowanhill Parish Church) Henry Willis 1876 (III/30). Reconstructed Harrison & Harrison 2014 with new Barker machine, mechanical action and Willis style console. St Bride's church; presentation on the 1865 Hill organ (II/19) by Matthew Hines. Restored by Harrison & Harrison 2017
	Dinner at Cottier Theatre
1930	Mendelssohn recital by Matthias Havinga at St Bride's
	Return to St Andrews

Friday 3 August Breakfast & depart

**BIOS RESIDENTIAL CONFERENCE
UNIVERSITY OF ST ANDREWS, SCOTLAND**

Monday 30 July to Friday 3 August 2018

N.B. The Residential Conference begins late on the Monday afternoon and finishes after breakfast on Friday

Please fill in a separate booking form, or photocopy, for each person.

Name

Address

..... Post Code

tel: (daytime) (evening)

tel: (mobile)

e-mail

Please note any dietary requirements

Please note any special requirements

N.B. Bed and breakfast will be at the University of St Andrews, Agnes Blackadder Hall, North Haugh, St Andrews, Fife, KY16 9XW

Conference sessions will be at The Byre Theatre, University of St Andrews, Abbey Street, St Andrews, KY16 9LA and at St Salvator's Chapel, University of St Andrews, St Mary's Place, St Andrews KY16 9UY.

Evening concerts/recitals will be at St Salvator's Chapel, St Andrews; St Salvador, Dundee; Kingsbarns Church and St Bride's, Glasgow.

If the Options on offer below do not meet your preferences for attending the Conference, please contact the Meetings Officer (details at end).

A limited number of Bursaries to enable Students to attend the Conference are expected to be available - please contact the Meetings Officer (details at end).

BOOKING OPTION A - ENTIRE CONFERENCE RESIDENTIAL (commencing Monday afternoon, including accommodation, breakfast, light refreshments, lunches, dinners, concerts and recitals)

I wish to reserve a single en-suite room (**limited availability**) for the whole Conference, Monday pm to Friday am (5 days, 4 nights) @ £399.00

BOOKING OPTION B - CONFERENCE NON-RESIDENTIAL (commencing Tuesday morning, including light refreshments and lunches on Tuesday and Wednesday, and on Thursday, coach, light refreshments, lunch, dinner recital)

N.B. accommodation, dinners and concerts on Monday, Tuesday and Wednesday are NOT included.

I wish to reserve a place for the whole Conference, Tuesday morning to (4 days) Tuesday, Wednesday and Thursday non residential @ £147.00

BOOKING OPTION C - DAY RATES (including light refreshments and lunch)

N.B. accommodation, dinners, concerts and recitals (except on Thurs.) NOT included.

OVER >>>>

Tuesday 31 July 2018 (including light refreshments and lunch)

N.B. dinner and recital NOT included.

I wish to reserve a place for Tuesday @ £46.00

Wednesday 1 August 2018 (including light refreshments and lunch)

N.B. dinner and recital NOT included.

I wish to reserve a place for Wednesday @ £46.00

Thursday 2 August 2018 (including coach, light refreshments, lunch, dinner and recital)

I wish to reserve a place for Thursday @ £55.00

BOOKING OPTION D - EXTRAS

(1) DINNERS *N.B. These are for Bookings made under Options B or C*

I wish to reserve a place for Dinner on the following evenings:

Monday evening @ £12.00

Tuesday evening @ £12.00

Wednesday evening @ £12.00

(2) CONCERTS/RECITALS *N.B. These are for Bookings made under Options B or C*

I wish to book for the following recitals at the advance booking price:

St Salvator's Chapel, St Andrews on Monday @ £6.00

St Salvador, Dundee on Tuesday @ £6.00

Kingsbarns Church on Wednesday @ £6.00

St Bride's, Glasgow on Thursday @ £6.00

CLOSING DATE FOR BOOKINGS

Please note that the closing date for bookings for the Conference is 16 July except for Option D Concerts/Recital for which tickets will also be available on the door. Late bookings for Day attendance may still be accepted after 16 July but it is unlikely that College accommodation can be secured.

PAYMENT DETAILS

Cheques should be made payable to 'BIOS'.

If you wish to pay by Bank Transfer, please make payment to the BIOS Nat West Account Number is 05097169 and Sort Code 52-30-44.

If you wish to pay by some other form of payment, please contact the BIOS Treasurer at treasurer@bios.org.uk

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

██
██
██
██

Acknowledgements will be sent by e-mail or by SAE if included with your Booking Form.

FORTHCOMING MEETINGS

Friday 27 April 2018 11.00 am – 3.30 pm

Workshop Study Day focusing on an anonymous English Chamber Organ, c.1790

1 East Workshops, Welbeck Estate, Worksop, Nottinghamshire S80 3LW

An organ, formerly at Finchcocks, was acquired by the Horniman Museum and Gardens in 2016. It is now under restoration by Goetze & Gwynn. Numbers strictly limited. See p. 34 for details.

Saturday 28 April 2018 10.30 am for 11.00 am

AGM and day conference

Christ's Chapel, Gallery Road, Dulwich, London SE21 7AE

Thursday 24 May 2018 at 7 pm

The Peter Williams Memorial Organ Recital given by David Ponsford with Ghislaine Reece-Trapp

St George's, Hanover Square, Mayfair, London, W1S 1FX

Refreshments served c. 8.15 pm

Free admission with retiring collection

Monday 30 July – Friday 3 August

BIOS Residential Conference in association with the St Andrew's Organ Week.
University of St Andrews, Scotland

The theme for the St Andrew's Organ Week is Bach and his nineteenth century disciples and Dr Katharine Pardee will be lecturing for both groups on this topic.

Other speakers will include:

Dr Iain Quinn - The classical influences on the English organ sonata

Chris Gray - James Bruce, organ builder of Edinburgh

Dr Peter Burman - British organs, a cultural heritage: How do we get from where we are to where we would like to be?

Alan Buchan - A survey of the relocation of organs in Scotland; an historical perspective in relation to future strategy

John Norman - Modern British Organ Builders and the search for the Bach Organ

Dr David Knight - Who is responsible for our organ heritage?



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.