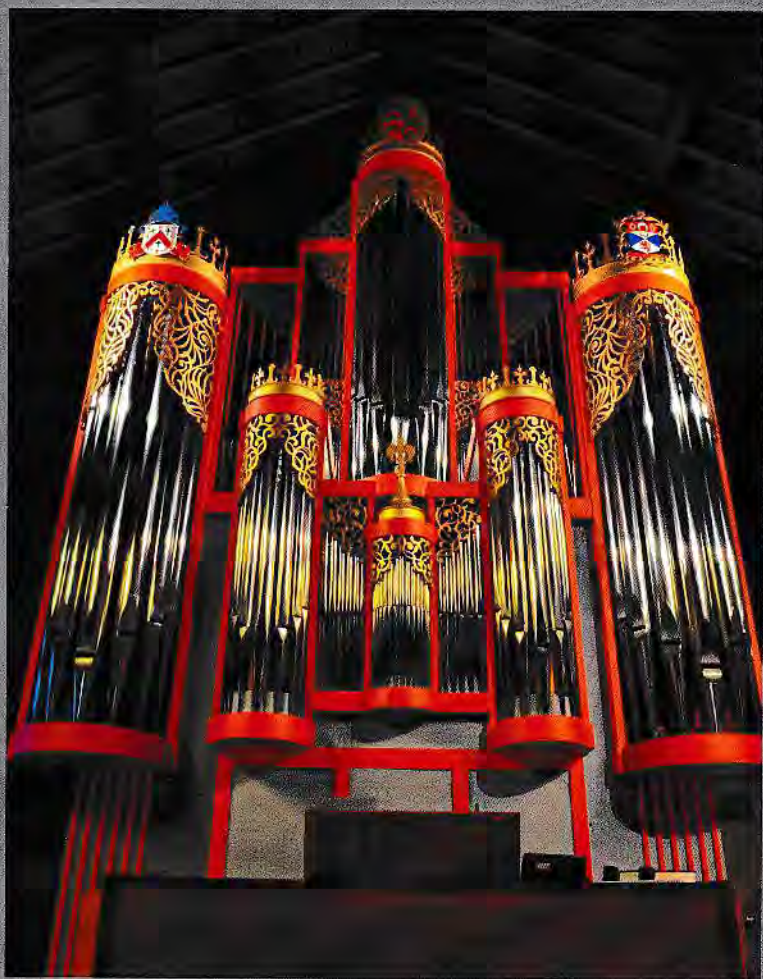


BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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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.

Cover photos, Front: *St Salvator's Chapel, University of St Andrews. Hradetzky, 1973.* Back: *St Bride, Glasgow. Hill & Son, 1865 with later additions.* (Photos Chris Bragg). See page 74 for details of the St Andrews Organ Week.

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FROM THE CHAIRMAN

Last autumn I was pleased to have the opportunity of travelling to Chester to talk to their local organists' association about the work of BIOS and, between writing this and its appearance in print, I will have made a similar visit to the Sheffield association of organists. The hope, and indeed purpose, of these trips is to try to recruit new members. That apart, it is at least an opportunity to tell people about the tangible work that BIOS does in so many areas which do not form part of the remit of other bodies such as the IAO, RCO, RSCM and IBO. That is not in any way intended as a critical remark, rather just a clear statement of the distinctive purposes which underpin the different reasons for which our individual organisations were established and registered as charities. The visits do at least give the opportunity to dispel the myth that BIOS is an organisation whose sole purpose in life is to oppose any alteration to any organ!

In talking about our organisation, one of the things that I always like to mention is what I call 'the seeds of BIOS'. It is always easy to be wise with hindsight, but looking back at the late 1960s - when I was privileged to spend three years in Cambridge as a research student - I can now clearly see a pattern in things that were happening then that I was unaware of at the time. Dr Peter Le Huray, for example, was already talking about the desirability of having a national list of all organ specifications. The introduction of the first continental organ in Cambridge - the Von Beckerath in Clare College - stimulated discussion not only about the advantages and disadvantages of mechanical action and continental tonal schemes, but the effect which the displacement on old organs by new, or the alteration of old organs to try to make them something which they were never intended to be, was starting to have on the integrity of some of the finest instruments built by the best of our own organ builders.

We have to acknowledge and admire the commitment with which, once BIOS was founded and underway, our founders devoted so much time and energy into building the organisation up into what it has become. We must never lose sight of the fact that these were people who did not just believe in a cause, but were determined to do something about it. Today, not so much in the number of members we have but in terms of the scope of what we do, BIOS is a much larger organisation. At the core of our operation are people whose commitment continues the vision and values of our founders and whose service we must never fail to acknowledge and be grateful for. However, as we continue to expand we need even more volunteers to help, and the purpose of this article is to draw attention to two specific areas.

The NPOR Fund. This Fund is proving to be a lifeline for the future of the NPOR. Since 2005, when the generous set-up grants came to an end, the full cost of the NPOR has been borne by BIOS out of general funds. The necessary changes in recent years in terms of management of the site (through the services we now contract from the Royal College of Organists) and in technical provision and maintenance (through the firm of eSterling) have put the Register on a sound basis to guarantee its future. However, continuing to meet the full annual cost of this flagship BIOS enterprise solely through membership subscriptions was clearly not going to be sustainable. Hence the launch of

the designated NPOR Fund which, as hoped, is now receiving annual donations from individuals and organists' associations as well as one-off donations from those who contribute on-line while using the site. Members will be interested to know that in the last financial year on-line donations through the NPOR site via PayPal totalled £1,125. What we now need is a 'membership secretary' to look after this source of giving for us. This is essentially work that can be done at home and will not involve regular attendance at any meetings. Our main purpose is to encourage commitments to annual contributions (gift-aided if possible) that give the assurance of a stable and regular income, on top of which casual one-off donations are a bonus. We are therefore seeking someone to monitor payments to the Fund, remind annual donors where necessary that their next payment is due, and keep a register of donors so that we can, for example, see which organists' associations are contributing on a regular basis, then identify the ones that we need to approach and encourage to do the same. We also need to make sure that, for those who commit to larger donations, the NPOR Manager is regularly fed with the information necessary to keep the on-site register of Patrons, Benefactors, Donors and Friends up to date. A 'job description' for the role of NPOR Fund Co-ordinator is available. If you think you could help us in this way I would be very pleased to hear from you.

Directory of British Organ Builders. It is vital that BIOS soon finds a way of updating this frequently consulted branch of the NPOR. DBOB was originally a one-off research project with a cut-off year of 1950. Until recently it was a sealed database, so not only was it impossible to add updates, it was equally impossible to make any corrections notified to us about entries in the original database. Mike Sayers has kindly worked on the database to open it up so that changes and additions can now be made. As I described to members at the AGM, there are two separate areas to consider. First, the updating of information from 1950 until the present, and second, devising a scheme to continue the updating thereafter on an annual basis so that we don't find ourselves in the same position again in the future. DBOB would then be operating in the same way as the database for organs. The second element is in fact the easier of the two as, following a discussion with the Institute of British Organ Building, they have kindly expressed an interest in providing the required details for us on an annual basis, the information coming from the questionnaire returns from the survey which they send out each year to all British organ builders (not just their own members). With regard to the first element (the void between 1950 and the present) the NPOR Management Committee has accepted that the realistic way to do this will be on a piecemeal basis. Existing firms, for example, will probably be happy to assemble and submit their own return for those years: the amount of information required for each entry is not that extensive. At this remove it should also be relatively easy to obtain the information about firms (as for example that of Peter Collins) which have both been founded and also ceased trading within the period in question. Do we have any member, please, who feels that they have the time and interest to take on this specific area of work? Do please get in touch with me if the project appeals to you. One way or another, it's something that we must do.

Alan Thurlow

FROM THE SECRETARY

BIOS Council met at the Grosvenor Chapel, 24 South Audley Street, London, W1K 2PA on 9 June 2018. Eleven members of Council were present. Nicholas Thistlethwaite (BIOS President) was also in attendance. Council approved the co-option of David Shuker although he was not able to attend this Meeting.

Following the talk on BIOS that the Chairman gave last autumn to the Chester Organists' Association he had been invited later this month to do a repeat of it for the Sheffield and District Organists and Choirmasters' Association.

Copies of the General Data Protection Regulation (GDPR) Privacy Notice and Consent Forms had been sent by the Secretary to all BIOS Members (except non EU) either via MailChimp or hard copy. Whilst many copies of the Consent Form had been returned a significant number were outstanding.

The Treasurer reported that income and expenditure in the General Fund was as expected for this time of year and there was no reason to believe that the outcome this year would be any different than the prior year. After discussion Council agreed that the purpose of the Endowment Fund was 'to fund projects or activities outside the normal income and expenditure of BIOS but within its stated objects and which may or may not be expected to provide a financial return'.

The Membership Secretary reported that 12 new members had joined BIOS since 1 January 2018. Just over 80 members still owed this year's subscription.

The Publicity Officer reported that BIOS advertisements continued to be placed in 'Organists' Review' and 'Choir and Organ'.

Bookings for the St Andrews Residential Conference were disappointing currently and a reminder would be sent out to all Members who had given permission for contact by email.

Following the success of the Freeman publication there was some further discussion of possible future publications under the BIOS imprint.

On the recommendations of the Listing Committee, Council approved the listing of ten historic organs and accepted the recommendation for refusal of two applications. Three cases were reassessed leading to two awards and one refusal.

An application to add an organ to the Historic Organs at Risk Register ('HOARR') was declined since the Listing Committee had not recommended it be listed and it was therefore ineligible for the Register.

Council noted that a number of organs had been notified to BIOS which were being processed by the Casework Officer. Notable amongst these was the call from

Cathedrals' Fabric Commission for England (CFCE) for BIOS to contribute to discussions about the future of Bristol Cathedral (Walker, 1907, NPOR D04989). A detailed report had been submitted by the casework officer, outlining the views of BIOS.

Council meets next on Saturday 29 September 2018.

General Data Protection Regulation (GDPR). Copies of the Privacy Notice and Consent Form were sent to all BIOS Members either via MailChimp or by paper copy. Please could outstanding Consent Forms be returned to the Secretary as soon as possible (contact details on inside front cover).

Melvin Hughes

MEMBERSHIP MATTERS

I am delighted to welcome four new members who have joined BIOS since the publication of the *April Reporter*:

Mr Stephen C. J. Gilling, ARCO; [REDACTED]

Mrs Marilyn Harper, MA, FRCO, GRSM; [REDACTED]

Mr Daniel A.E. Henshaw, MA, AISOB, MIMIT; [REDACTED]

Mr Mike H. Edwards, AISOB, MIMIT; [REDACTED]

I thank the 15 or so members who have settled their 2018 subscriptions since the note in the *April Reporter*. Unfortunately, there are still over 80 members owing this year's subscription, many of whom didn't settle last year until a reminder was sent in July! Is the same thing going to happen again this year?

The BIOS bank account details are: NatWest; sort code: 52-30-44 account number: 05097169 account name: The British Institute of Organ Studies – Registered Charity. You can also pay via the BIOS website: <http://www.bios.org.uk> or you can send me a cheque at the address on the inside cover of this issue. If you're unsure as to whether or not you still owe this year's subscription, please contact me on membership@bios.org.uk and I'd be delighted to help you.

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 9 June 2018

Location	Date and Builder	Comments	Grade
Private Residence, Northumberland TD15 2LB	1805 Letts II/11	Originally for Haggerston Castle, tonally unaltered	II
Holy Trinity, Southall UB1 3HH	1896 Gray & Davison II/P 20	A largely unaltered organ	II
Shaftesbury St Methodist Newport NP20 5JH	1853 Goddard II/P 11	An unusual survivor from a little-known local builder	II
St Mary Ewell KT17 2AY	1889 Willis II/P 39	Retains original pipework and elements of original actions	II
St Paul Oldham OL8 1LD	1919 Wadsworth III/P 24	An unusually conservative instrument of local significance	II
Christ Church Coggeshall CO6 1UH	1902 Dyer II/P 20	An imposing instrument of local significance	II
St Francis de Sales Liverpool L4 3RL	1927 WHN&B III/P 24	Intact with well-engineered actions in a case by P P Pugin	II*
St Mary the Virgin Glemsford CO10 7QE	1877 Forster & Andrews II/P 14	A typical and complete scheme by F & A retaining its stencilled pipes	II*
Camborne Centenary Methodist Chapel TR14 8HS	1904 Conacher (The Old Firm) II/P 21	An unaltered organ with an imposing case of stencilled pipes	II*
Darlaston Town Hall WS10 8AA	1903 J J Binns III/P 33	An unaltered Town Hall organ from the firm's finest period	I
Christ Church Birkenhead CH43 5RW	1888 Willis III/P 42	An outstanding organ notably retaining its floating-lever actions	I
Re-assessment Sheffield City Hall S1 2JA	1932 Willis III IV/P 75	Probably the last large civic organ by Willis III tonally unaltered	I

Future Submission Date:

Friday 10 August for meeting of Listing Committee on 19 September 2018

HISTORIC ORGANS AT RISK REGISTER (HOARR)

Applications to have an organ placed on the Register may be made by anyone with an interest in the perceived threat to the instrument. Eligibility is restricted to organs that have already been listed under the Historic Organs Listing Scheme or are potentially listable. The assessment panel consists of the Chairman of the Historic Organs Listing Scheme (John Rowntree), the Casework Officer (Andrew Hayden) and the HOARR Co-ordinator (Jonathan Goodchild). Further information and an application form can be found on the BIOS website.

The inclusion of the following organ on the Register was approved by the Council following its meeting on 9 June 2018:

Location Post Code	Building	NPOR Grade	Comment
Devizes SN10 1DS	St Mary	N08432 ungraded	The organ has been damaged by water ingress and is now almost entirely unplayable.

There are now four organs on the HOARR, the others being the instruments in Cambridge, St Andrew the Less, Margate, the Royal Sea Bathing Hospital and Pontypridd, St Catherine.

INDEXING THE BIOS JOURNAL

With the passing of each year, the need for a *BIOS Journal* index becomes more and more pressing. Currently, a printed index of vols. 1-15 can be purchased through Positif Press, and 16-25 is available on the BIOS website. A location index for vols. 26-30 is also on the website. All these indexes were compiled by BIOS member volunteers. BIOS Council is considering options for recent *JBIOS* volumes; however, a proper index prepared professionally is prohibitively expensive. At the same time, many members consider a proper index indispensable. Therefore, we are appealing to the membership for volunteers to complete the index for vols. 26-30, and begin indexing 31-the current issue. This will need to be done electronically, so that whatever form the index eventually takes the information can be compiled properly. It is possible that the task could be shared. Anyone who feels able to help is urged to get in touch with the Publications Officer. Preliminary enquiries/discussions will be welcomed.

Dr K Pardee
publications@bios.org.uk

LETTERS TO THE EDITOR

An embarrassment or riches?

The 'Scalp Board' pictured on the back cover of the April 2018 *BIOS Reporter* is an old friend -- or should I say enemy. I remember inwardly fuming at it every time I went into George Osmond and Co.'s works next to the Somerset County Cricket Ground in my home town of Taunton, and think I might even on one occasion have quietly expressed my opinions to Bert Watts, the Managing Director. I hope that now it is 'in good hands' it will not just be placed in the archives and forgotten, but might instead be put to good use. For example, I seem to remember that one of the nameplates says 'Richard Seede' and I wonder if this might belong to the 1785 Richard Seede organ at Lulworth Castle, an instrument which Osmonds 'restored' and which has since happily received a museum quality restoration by Bill Drake of Blessed Memory. If the Lulworth organ is indeed missing its nameplate, might not the Seede nameplate on the 'Scalp Board' be restored to it? In some cases the 'Scalp Board' might be used as a basis for making replica nameplates for other instruments that have lost their original plates.

John L. Speller,
Port Huron, Michigan, U.S.A.

What do members think should be done with these plates? I am sure the Sweetland plate came from St Michael, Shepton Beauchamp, Somst. which now bears Osmond's plate noting its restoration. See p. 62 for a further article. (Editor)

Medieval loud speakers?

I recently visited St Clement's Church in Sandwich. There the guide pointed out the original stone curbs of the choir stalls in which were set circular openings. Three more such openings were visible high up on the North and South chancel walls, each containing a late fourteenth century earthenware pot with its mouth open outwards, known as acoustic jars. In medieval times it was believed that by reverberating sound they would add resonance and amplification to speech and music. The guide book stated they were 'now quite rare'. Sumner's reference to resonance in *The Organ* makes no mention. Do members know of any others and if they worked?

Stephen Gilling
Kington, Herefordshire

NEWS FROM MEMBERS

John Power has recently published his book *The Lewis Organ of the St Andrew's Hall, Glasgow* detailing its history from 1877 to its destruction by fire in 1962 in 316 pages. ISBN 978-3-7103-3393-4 £ 16.99. It is available from the author: johnpower729@btinternet.com

Andrew Hayden sends news of forthcoming organ recitals on the Abbott & Smith organ at Thorpe St Andrew Episcopi, Norwich. They will be at 1 pm on Wednesdays in July and August commencing 18 July. For further details see: www.thorpeparishchurch.com

ABC of a medieval church has recently been published by **Martin Renshaw**. It explains the functional, musical and liturgical reasons for features once found in all medieval churches. ISBN 9780956710253 134 pp. £8 plus £1.50 p&p. It is available from: <http://www.soundsmedieval.org/library.html#books>

MEETING REPORT

The 2018 AGM took place at Christ's Chapel of God's Gift at Dulwich, otherwise known as Dulwich College Chapel. The Chapel was consecrated in 1616 as part of what is now known as the Dulwich College Foundation. The Elizabethan actor, Edward Alleyn, endowed a chapel, school and almshouses, perhaps as an act of thanksgiving for his theatrical and business ability. Today the chapel forms part of the parish of St Barnabas and remains a spiritual focus for the three Dulwich Foundation Schools: Dulwich College, James Allen's Girls School and Alleyn's School. Enlarged early in the nineteenth century and later reordered and embellished by the younger Charles Barry, the original design remains, but both the interior and exterior have been much altered over the years. Behind the building, to the south, is the famous Dulwich Picture Gallery and mausoleum designed by Sir John Soane.

The chapel organ was completed by George England in 1760 with a rare Gothic Revival case. Rebuilds by Lewis, Norman and Beard (1908) and Mander (1969) left the organ with three manuals, thirty-three stops and electro-pneumatic action, but much pipework by England remained, and formed the basis for the re-construction completed by William Drake in 2009. Soundboards (including long compass for the Great and Choir), action and wind system are new, based on surviving details from elsewhere, and the case has been restored, with later additions removed. The organ contains what is thought to be the oldest surviving Cornet, and the stop list reproduces England's original with addition of a Furniture and Clarion to the Great, Fifteenth, Mixture and Hautboy in the Swell (which is full compass), and three Pedal

stops. All actions are mechanical.

Dr William McVicker, consultant for the reconstruction introduced us to the organ with a stylish performance of an eighteenth century English piece and spoke about the history of the organ and the planning of the work carried out by William Drake. His lively account of the personalities associated with the instrument over the centuries, and the detailed research involved in the recent work was followed by a talk by Dr John Carnelley, Head of Academic Music at Dulwich College, who has done much research into the important collection of manuscripts preserved in the College Library and compiled by John Reading (1685 – 1764), organist of the chapel at the start of the eighteenth century. Following lunch and the AGM, Margaret Phillips gave a fine recital of music by Charles Wesley, Starling Goodwin, John Reading and J.S.Bach, and two contemporary works by David Dahl and Philip Wilby.

It was a privilege for us to be able to visit this historic building and hear the organ, one of the largest and finest reconstructions of a surviving eighteenth century English organ completed in recent years. Our thanks to both our speakers, to Margaret Phillips and to Marilyn Harper, Organist of the Chapel who made the visit possible.

RH

THE OSMOND COLLECTION OF NAMEPLATES

DOMINIC GWYNN

In the workshop of Martin Goetze and Dominic Gwynn are the remains of half the collection of artefacts which used to be housed in the Music Department at Reading University. We have those parts dating from before about 1830, including two consoles, a wind chest, a dumb organist and a collection of pipework. I ought to put the list on the BIOS website, so that researchers can visit.

The collection has been joined by a board with a large number of organ builder nameplates, donated to BIOS by Richard Sheppard, on behalf of his late partner Martin Cross who had in turn inherited it from Bertram Watts, owner of Geo. Osmond & Co, of Taunton. A photograph appeared on the back cover of the last *Reporter*. I have heard that Osmond's were known for removing the nameplates and replacing them with their own, and such collections may be quite common. I know of a couple of small collections in private possession, but there must be more. It would be interesting to know of them, especially from different parts of the country, since the Osmond board has a bias towards the South West.

An organ restorer today might fill a gap on a name board with a name plate from their collection, though I would myself be inclined to make a copy as close to the style of the date of the organ as possible, so that the provenance is not muddled. I would be inclined to keep the Osmond collection intact, because it has a dubious fascination, and is instructive in its own right. One would like to think that at least some of the organs survive, but connecting the name plates with their organs would be difficult. The two or three plates that I have removed did not provide a clue. Table 1 shows a list of the plates and the information they contain.

It would be better for the BIOS collection of oddments to be provided with a permanent store, with the potential to display the more interesting exhibits, though the present climate for historic musical instruments is depressing. There have been three sales of notable collections of historic keyboard instruments recently – Christopher Hogwood's, Richard Burnett's collection at Finchcocks and, most recently, the Colt Collection. The Victoria & Albert Museum's collection is mostly in store. The Edinburgh University Collection of Historic Musical Instruments has been re-housed in refurbished galleries, though the space available has been somewhat reduced, and its senior curator's post has been abolished. The Horniman Museum still has its curators and also has refurbished galleries, though space for the historic musical instruments is limited.

It may be that these two collections may one day be persuaded to store and exhibit some of the artefacts, though it has to be admitted that the items G&G hold have suffered very badly from the weather, and would need restoring for them to make sense in a display. At least they are available at Welbeck, where we hope they have a home for the foreseeable future. Whilst it would be ideal to see the artefacts in the context of an organ exhibition, the combination of inspiration, good fortune, resources and hard work required seems a long way off.

Table 1. Inscriptions on plates. The (arbitrary) numbering starts at the top left-hand corner and continues across the board from left to right. Numbers in ***bold italic*** denote the start of a new row.

Name	Address	Location	Year	Material*
*B=brass, C=copper, M=unspecified metal, P=ivory, ivorine or white plastic, W=wood				
<i>1</i> Brice Seede			1773	W
2 Henry Jones & Sons	South Kensington	London		B
<i>3</i> Richard Seede		Bristol	1793	W
4 August Gern		London		B
<i>5</i> Jonas Ley		Londini	1786	W
<i>6</i> G E Minns		Taunton		B
7 Geo. Osmond		Taunton		P
8 W H Knight	Bishops Hull	Taunton		P
<i>9</i> E Lifford & Co (A E Gaster)		Yeovil		P

Name	Address	Location	Year	Material
10 Morten & Taylor	Redhill St. Regents Park	London		B
11 Stop label	SEX & CORNET			B
12 Liddiat & Sons	Leonard Stanley	Stonehouse, Glos		P
13 Griffen & Stroud		Bath	1898	B
14 E C Bishop		Winchester & Bournemouth		P
15 J G Haskins & Co		Bristol		P
16 Norman Bros		Norwich	1887	B
17 R J Carter	Bowood Rd	Taunton, Som		P
18 J H Moore		London		P
19 Ainscough		Preston		P
20 W J Burton		Winchester & Bournemouth		P
21 Samuel Hodges		Exeter	1897	P
22 Frederick Tucker		Plymouth		B
23 Tho Hazard		Dorchester		B
24 Norman & Beard Ltd	Manufactured for Paterson Sons & Co			P
25 Norman & Beard Ltd		Norwich & London		P
26 Lindsay Garrard		Lechlade		C
27 Hele & Co		London, Plymouth & Exeter		P
28 Console label	HELE'S PATENT KEY STOPS			P
29 Joseph Tucker		Bourton, Dorset		P
30 T J Robson	101 St Martins Lane	London		P
31 Hall	Upton Scudamore,	Wilts.		P
32 Joseph W. Walker		London		B
33 Wm Hill & Son/Norman & Beard Ltd		London	1940	B?
34 C M Fleetwood (OF BATH)		Camborne	1884	B
35 Hele & Co		Plymouth	1875	B
36 W G Vowles		Bristol	1871	B
37 Thos R Willis	29 Minories	London		M
38 Flight & Robson	101 St Martins Lane	London		P
39 John Squire	13 Tonbridge Place, New Road	London	P	
40 Palmer		Bristol		B
41 Allen		Bristol		B
42 Geo Johnson		Bristol	1896	P
43 T Russell	Grays Inn Terrace	London	1825	B
44 Bryceson Brothers	Brook Street, Euston Road	London		B
45 W Sweetland		Bath	1865	B
46 Percy Daniel & Co		Clevedon		P
47 Forster & Andrews			1881)	
Hill Norman & Beard			1965)	P
Martin K Cross			2010)	
48 Bryceson Bros & Ellis		London		B
49 R Cope	74 Asylum Road, Peckham	SE		P
50 Bryceson		London	1863	B
51 H P Dicker		Exeter	1868	B
52 John T Le Marchant		Torquay & London		B
53 A E Hayman		Torquay		B
54 Bishop & Son	250 Marylebone Road	London		B

Name	Address	Location	Year	Material
55 J C Bishop	Lisson Grove South, New Road	Marylebone		B
56 Hill & Son		London		B
57 James Philpott		Exeter		B
58 W Dickinson	Late of Leeds	Truro		P
59 Trudgian and Son		St Denys		B
60 Bates & Son	6 Ludgate Hill	London		B
61 Bevington & Sons		London W	1901	B
62 Bishop & Son		London & Ipswich		P
63 H Wedlake	est 1859 8 Berkley Rd	London NW		B
64 Brewer & Co		Truro	1889	W
65 Geake & Son		Launceston		B
66 Positive Organ Co (1922) Ltd	1120	London W 10		P
67 The Positive Organ Co Ltd	Casson's Patent	London W		P
68 Rest Cartwright & Son		London N 15	1927	B
69 Alfred Monk	Camden Town	London		B
70 The Church Organ Co		Salisbury		P
71 Heard & Sons		Truro		P
72 Norman & Beard Ltd	'Adjustable Stool by Royal Letters Patent'			P
73 Henry Dyer & Son	64 Burghley Road	London NW		P
74 Henry Fincham	150 Euston Road	London	1890	B
75 W J Northcott		London NW	1898	B
76 C Whitehorne & Sons		Bridgend		P
77 James Ivimey		Southampton		P
78 H C Sims	Ryde	Isle of Wight		P
79 Bishop & Starr	250 Marylebone Road			B
80 G & H Bucknells	50 Hackney Road	London		P
81 Henry Speechley	St Marks Road, Dalston	London E	1860	P
82 Alfred Kirkland	113 Cottenham Road	London N		P
83 The Osborne Pipe Organ	67 Farringdon Road	London EC		P
84 A Smith & R Foskett		London	1934	P
85 A Hunter & Son	65a High Street, Clapham	London SW		P
86 G C Bedwell		Cambridge & Peterboro		B
87 S F Dalladay	Sussex Organ Works	Hastings		P
88 G H C Foskett & Co		London		P
89 Roy Huntingford	St Stephens Rd	London E17		P
90 Robert Spurden Rutt		Leyton E		P
91 G M Holdich	42 Euston Road, Kings cross	London		B
92 Henry W Hewins		Stratford-on-Avon		P
93 Smith & Co	Square	Halifax		B
94 C Martin		Oxford	1892	P
95 Martin & Coate		Oxford		P
96 Kirtland & Jardine		Manchester		P
97 Lloyd & Dudgeon		Nottingham		B
98 Thomas S Jones & Son	Marlborough Rd, Holloway	London N		P
99 Forster & Andrews		Hull		B
100 Telford & Telford		Dublin		P
101 Jardine & Co Ltd		Manchester		P

running one of the local public houses, the Adam and Eve, and owned property which included 'malthouse, stabling, cottage, garden, orchard and meadow'.⁵ He and Lydia went on to have nine more children between 1760 and 1779, eight of whom would survive into adulthood. (Thomas's brother Edward, who was born in 1777 when Thomas was 20 and almost certainly no longer living at home, would die in 1778 at the age of one.⁶) Charles appears to have provided his family with a comfortable, middle-class lifestyle, and it is possible that his children, including young Thomas, assisted in the family business when not engaged in their studies. Thomas was the only one of his siblings to become professionally involved in making musical instruments. Three of his brothers, John, William and Robert, became curriers and set up shop in Hampton Wick, Uxbridge and Hammersmith, respectively. His brother Charles Jr. was apprenticed to be a coachmaker, but he may have specialized as he refers to himself in his will as a 'coach trimmer'.⁷ I can find no apprenticeship papers for Thomas's brother Josiah, but as he took over the running of the Adam and Eve after Charles's death it is possible that Josiah was trained by his father.

The Elliot sisters married into the trades. Thomas's sister Martha married Henry Hilton, a carpenter. His sister Lydia Jr. married Thomas Burton, the 'citizen and currier of London' to whom her brothers John and Robert had both been apprenticed.⁸ Thomas's youngest sister Mary married Alexander Maxwell, an entrepreneurial publisher and bookseller specializing in legal books who began a company still thriving today under the name of Sweet and Maxwell.

The document which definitively establishes Thomas as a member of this particular Elliot family is the will of Charles Elliot, probated shortly after his death in 1813.⁹ In this will he names all of his children individually, and leaves them all bequests of various amounts, which they are to receive after the death of his wife Lydia when the Adam and Eve and all its associated goods, as well as the family home in Hayes, are to be sold. Charles leaves various bequests in excess of £ 1,400, of which Thomas gets by far the least amount of money. Did Charles give Thomas money during his lifetime to help set up Thomas's business?

This is the last will and testament of me Charles Elliot of the parish of Hayes in the County of Middlesex Gentleman ... I give and bequeath to my son Thomas Elliot of Tottenham Row Court Road in the County of Middlesex Organ Builder the sum of six pounds I give and bequeath to my son Charles Elliot of St. Giles Town in the County of Middlesex the sum of one hundred pounds I give and bequeath to my daughter Martha Hilton the wife of Henry Hilton late of the parish of Hayes Carpenter fifty pounds also I give and bequeath unto my daughter Lydia Burton the wife of the late Thomas Burton now of Hammersmith in the county of Middlesex the sum of two hundred and fifty pounds also I give and bequeath unto my said son William Elliot ... the sum of two hundred and fifty pounds also I give and bequeath to my son John Elliot ... two hundred pounds also I give and bequeath to my son Robert Elliot ... the sum of one hundred pounds ...

... also I give and bequeath to my daughter Mary Maxwell wife of Alexander Maxwell of Bell Yard aforesaid two hundred and fifty pounds also I give and bequeath

unto my son Josiah Elliot two hundred and fifty pounds ...

... and as to all the rest residue and remainder of my personal estate ... after the demise of my said Wife I give and bequeath the same unto the said Charles Elliot Lydia Burton William Elliot John Elliot Robert Elliot Mary Maxwell and Josiah Elliot to be equally divided between them share and share alike ...

... and lastly ... I do ... nominate and appoint the said William Elliot John Elliot and Robert Elliot executors of this my will ... this fifteenth day of October in the fiftieth year of King George ...'

Thomas's mother Lydia survived his father by fourteen years, dying in Hayes in January of 1827. A death notice published in the Morning Chronicle newspaper on Monday 15 January 1827, announces:

On the 8th inst., Mrs. Elliot, of Hayes, age 90. She has left to bewail her loss, nine children, fifty-eight grandchildren, and forty-three great-grandchildren ... now living.

It is impossible to know how involved Thomas was in the lives of his siblings and his many nieces and nephews, but there are some indications that this family was a close one. The Elliot siblings named children after each other: Martha, William and Lydia all named sons Thomas. Thomas's brother-in-law Alexander Maxwell was one of the executors of his estate. Perhaps most tellingly, Thomas's daughter Caroline married her first cousin Henry Elliot, son of Thomas's brother John Elliot, in 1839.¹⁰ (Henry, like his father John, was a currier).

Lastly, I will mention Thomas's connection to Canada. In 1827, after the death of Lydia, the matriarch of the Elliot family, Josiah Elliot declared bankruptcy. He and his brother Robert and their families, as well as some members of Martha (Elliot) Hilton's family, subsequently moved to Ontario to establish a Canadian branch of the family.

References

- ¹ London Metropolitan Archives; London, England; Reference Number: dro/164/016
- ² Ancestry.com. London and Surrey, England, Marriage Bonds and Allegations, 1597-1921 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.
- ³ London Metropolitan Archives; London, England; Reference Number: dro/164/016
- ⁴ We do not have a birth record for Thomas, but his age can be approximated from his death record. London Metropolitan Archives; London, England; Reference Number: DL/T/090/025
- ⁵ From Charles Elliot's will. The National Archives; Kew, England; Prerogative Court of Canterbury and Related Probate Jurisdictions: Will Registers; Class: PROB 11; Piece: 1542
- ⁶ London Metropolitan Archives; London, England; Church of England Parish Registers, 1538-1812; Reference Number: DRO/047/A/01/026.
- ⁷ The National Archives; Kew, England; Prerogative Court of Canterbury and Related Probate Jurisdictions: Will Registers; Class: PROB 11; Piece: 1815

⁸ Apprenticeship papers of John and Robert Elliot. John: Board of Stamps: Apprenticeship Books, Series IR 1, Piece 32; The National Archives of the UK (TNA), Kew, Surrey, England. Robert: London Metropolitan Archive; Reference Number: COL/CHD/FR/02/1236-1243

⁹ Ibid.

¹⁰ London Metropolitan Archives; London, England; Reference Number: P69/DUN2/A/01/Ms 10354/7

The Elliot organ built for the
Hanover Square Rooms,
London (N17401)



REVIEWS

Jonathan Gathorne-Hardy, *The Sultan's organ* (Propolis, Norwich, 2017), 199pp, ISBN 978-0-9929460-4-3, £10.99, www.propolisbooks.co.uk

Jonathan Gathorne-Hardy is an accomplished writer, known in genres including biography and social history. He has musical interests, and his name, with that of others in his family, was used by Britten for the characters in *The Little Sweep*. It seems that this is his first book on a musical or an organ building theme.

That we know very little about the day to day lives of organ builders is a point that has been made by others, Dominic Gwynn among them. *The Sultan's organ* is an account of a year in the life of Thomas Dallam, with insights into his character and attitudes that escape organ-centric accounts of his life. Dallam stands up well to scrutiny and appears to have been agreeable company, building friendship and trust with those he met.

The mechanical instrument, automaton or clock, incorporating an organ given by Elizabeth I to Ottoman Sultan Mehmed III is legendary. Gathorne-Hardy puts this gift in its context of sixteenth century European politics. He explains the system of bribery that kept open the great trade and spice routes and shows why a particularly spectacular gift was needed from Elizabeth I to the Sultan in 1599. It was to secure the place of the Levant Company in the Mediterranean, and with this profits that dwarfed the cost of the gift.

Dallam's voyage in the armed merchant ship Hector included many stops for victuals. Attractive cameos of the places Dallam visited bring these stops to life. The system of armed merchant ships in the service of their country is explained – and an engagement using the significant armaments is vividly described.

Establishing the exact nature of the gift is not the purpose of this book. There is a useful discussion of the relative importance of organ builder and clock maker. The lead contractor was, after all, a clock maker. The lack of a study of what the instrument was, combining horological and organological skills becomes apparent. Outside England, contemporaries called it a clock, not an organ. The complete destruction of the instrument by the iconoclast Sultan Ahmed I removed all traces of it.

The journey to Constantinople took its toll on the instrument. It took three weeks to repair and make it fit to present to the Sultan. This gave Dallam an extended stay at the heart of the Sultan's palace. This was a privilege (if you call it that) extended to few who ever left the palace. The stay further extended as the organ/clock was moved to a new location after it first received the enthusiastic approval of the Sultan. An attempt to persuade Dallam to stay, and not return home, resulted in one of the most celebrated descriptions of the Sultan's harem by any writer.

The book contains well-produced colour plates. Rather oddly they are not referenced in the text nor indexed. A full page image of the organ passes with no caption at all.

Sultan Ahmed felt that the organ was 'against the sacred law and reason, and reviled by God and man'. The irony is great. The iconoclasm of the English Civil War, with its reliance on the Bible, rather than the Koran, as the sacred text to justify the destruction of organs, may leave Dallam as the only organ builder to have lost work to two religions.

David S Knight

J. Cabanilles: *Selected Works for Organ volumes I and II*

Editors: Gerhard Doderer & Miguel Bernal Ripoll

Publisher: Bärenreiter BA 11228 £29.00 per volume

Juan Baptista Cabanilles (1644 - 1712) was first organist of Valencia cathedral from 1666 until shortly before his death. His output for keyboard, copied by his pupils in numerous manuscripts, comprises some 169 Tientos of various genres, many of considerable length - and proportionate difficulty - several Tocatas, Dances and smaller pieces almost all of which are available in the nine volumes of the complete works, although there are inaccuracies in these. There are also almost 1000 (yes, one thousand!) Versos, some of quite a length, for use in the Liturgy, of which only a

small number have been made available in a modern edition. Selecting 35 representative pieces from this enormous output to be included in three volumes has been a task of Herculean proportions

These two volumes present 22 Tientos covering the different genres which this term embraces. The first volume contains 10 pieces on 70 pages, all of which are headed Tiento Llento, i.e. with the same registration used for each hand; on the contemporary Iberian organ this would necessitate drawing both bass and treble of each stop. This genre is much easier to perform on modern instruments globally and is also eminently suitable for performance on stringed keyboard instruments. These are arranged by order of the Tone in which they were composed, two on the first, one on the second based on *In exitu Israel*, two on the fourth, one on the fifth, two on the sixth and one each on the seventh and eighth Tones. There are examples of contrapuntally conceived pieces along with freer pieces closer to Toccatas (although written in four voices), as seen in the opening to the first piece. The two pieces on the sixth Tone are in triple time throughout, and only the Tientos on the second Tone and the eighth Tone do not have a section in either triple time or 12/8. The second Tiento on the fourth Tone opens with thick chordal writing before imitative four-part writing takes over. Length varies from a modest 115 bars to 187 bars. Pedals are required at the end of number 5 for the long held bass A.

The second volume contains 12 Tientos of different genres on 78 pages, including three Falsas, a Batalla, a Contras and seven Tientos Partidos i.e. where a solo voice - or voices - is given to one hand; given that most stops were available in both bass and treble, this made such pieces generally playable on one manual, providing that the writing for either the solo or the accompaniment did not stray beyond middle C, the usual point of division. However, since Cabanilles's instrument would have had two manuals, this would have facilitated those pieces in which either the solo or the accompaniment strayed outside this division. For the player without the luxury of divided or half stops, these pieces will always require a two-manual instrument for their execution. The opening three pieces are Tientos de Falsas, pieces written to be played during the Elevation of the Host and containing dissonances in the manner of the Italian Durezza and Ligature; the first two are contrapuntal whereas the third is homophonic. The fourth Tiento is entitled 'de batalla de quinto tono punto bajo', i.e. in B flat. It is imitative, with passages recalling trumpet calls, the final section in triple time closing with dotted rhythms before a short flourish. The fifth Tiento, de contras de octavo Tono, is one of a small number of pieces which have a pedal part, long held notes above which two-voice passages mainly in quavers with occasional passages in crotchets or semiquavers are repeated in different tonalities. At 116 bars this is one of the shorter pieces. The seven Tientos Partidos contain important information in their titles. The sixth Tiento is entitled 'partido de mano derecha de primer tono obre Ave Maris Stella' and carries the solo line in the right hand, based on the plainchant, over two voices in the left hand. After a slow opening the solo line soon dissolves into lengthy figuration as each phrase of the chant is developed. The

seventh Tiento is entitled 'partido de mano derecha de primer tono en tercio a modo de Italia' which tells us that the solo is in the right hand, in triple time throughout and in Italian style. The eighth Tiento has the simple title 'partido de mano derecha de segundo tono', and the next two Tientos are marked 'partido de mano izquierda de primer tono/segundo tono' respectively, indicating that the solo voice is in the left hand. The two Tientos which close this volume offer a further genre, the eleventh piece being entitled 'partido de dos triples de cuarto tono', indicating that four voices are heard with the solo being in the two upper voices, and the final Tiento in this volume is headed 'partido de dos bajos de primer tono' indicating that the two lower voices carry the solos. These pieces, ranging from 140 to 244 bars, are excellent examples of how the composer raised the genre of the Tiento Partido to new heights, unsurpassed by the few later composers who still wrote in these forms. A few passages containing intervals beyond the stretch of a normal hand will need a considered resolution.

The introduction to each volume - in English, Spanish and German - gives facts as far as these can be ascertained about the composer's life, instruments of the time, the works, and sources, with a valuable section of the genres of the pieces, the Spanish titles of which give us much information. Unlike his illustrious predecessor Francisco Correa, Cabanilles left no treatise on playing and only very rarely is a trill indicated in the mss; although there is a far greater incidence of ornaments being written out in the mss, more can – and, indeed, almost certainly should – be added. Many of the rumours which were passed around after his death are discussed and evaluated. A list of modern editions, including the even less well known vocal music, and an extensive bibliography of pertinent articles (although the majority are in Spanish or Catalan) will give the player interested in reading more about this enigmatic, demanding, and ultimately most rewarding of composers, plenty of material in which to immerse him/herself. The critical commentary, in English, provides substantial information about the sources and corrections made by the editors as well as including passages from the source where there may be other solutions available. The printing is very clear, with four or five systems to the page, and a few facsimiles in each volume show the difficulties of transcribing the pieces into modern notation from the partitura format of the original. Editorial suggestions for accidentals are added in a smaller font above or below the stave, and original notation and beaming have been retained. Thought will need to be expended on the sometimes complex rhythms and ambiguities in the triple time sections. The editors deserve rich commendation for their hard work in selecting and presenting these 22 Tientos, a cornucopia of different compositional styles within each genre, some of which are of considerable technical difficulty.

John Collins

William Herschel: 32 Voluntaries and Full Pieces for the Organ

Editor: David Baker and Christopher Bagot

Publisher: Fitzjohn Music Publications

Available from <http://www.impulse-music.co.uk/fitzjohnmusic.htm> £14.00 + p&p

This volume completes the modern edition by David Baker and Christopher Bagot of organ music left in a series of manuscripts by William Herschel. Each piece here is actually entitled Preludium or Praeludium (many are not dissimilar to the Preludes and some of the Voluntaries in John Marsh's 3rd Set), 33 pieces ranging from about 40-115 bars being included in this substantial landscape format volume, as pieces from another MS are used to fill the gaps of those pieces not written in the title-bearing MS, and an appendix presents a full version of Organ Pieces Set 2 no. 7. Most are in one movement but six are in two movements, with a change of tempo and metre. Tempo is indicated in the first 12 pieces (four of which are in two sections) with only three of the one-movement pieces marked Vivace, the others being headed Andante or Andantino. The second movement is invariably an Allegro. Nos. 22 and 30, both two-movement pieces, are the only others to carry tempi. For the remaining pieces the editors have suggested tempi. There is a variety of time signatures (3/4, 4/4, 2/4, C and cut C) and textures – including some thick chords in the bass - with frequent indications of registration and expression marks. Some of the pieces are in binary form, some are through composed and others are multi-sectional. Key range is fairly limited, not exceeding three flats and three sharps for major keys; 13 pieces are in C and six in G, with only two pieces in a minor key (nos. IV in d and XXII in e). Number XI entitled Arbitrary Modulations certainly wanders far from its C major opening and close and no. 16 includes some extended florid demisemiquaver cadenzas, possible models to be copied in other pieces by Herschel.

Three manuals are indicated in many of the pieces, solo stops indicated include Cornet, Hautboy, Trumpet and the Flute as well as Vox Humana or the otherwise rarely called for Bassoon, in five pieces these two are in combination. In some pieces the editors have proposed registrations, but the experienced player will be able to come up with other suitable ideas. As with Herschel's other compositions, the player will need to decide how to deal with bass notes outside the compass of modern instruments and the quite frequent left hand octaves. The comprehensive introduction offers useful information about the composer, the instrument at Halifax and the pieces themselves. These tuneful pieces may display occasional amateur traits such as the extreme gap between the two voices at the start of no. XXX, but overall they are well worth studying and playing, and are generally not over demanding. The editors are to be commended for their work on all of Herschel's organ pieces, adding to our knowledge of the late eighteenth century repertoire in England.

John Collins

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 19th 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.

N.B. dinner and recital NOT included.

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:

Richard Hobson, BIOS St Andrews Conference 2018.

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

FORTHCOMING MEETINGS

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:

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?

Late October 2018

Autumn meeting. Date and venue to be confirmed.

See website for details

Saturday 1 December

The BIOS Lunch at Grosvenor Chapel, Mayfair

Full details in October *Reporter*

The Meetings Officer welcomes proposals for day events at any time.



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.