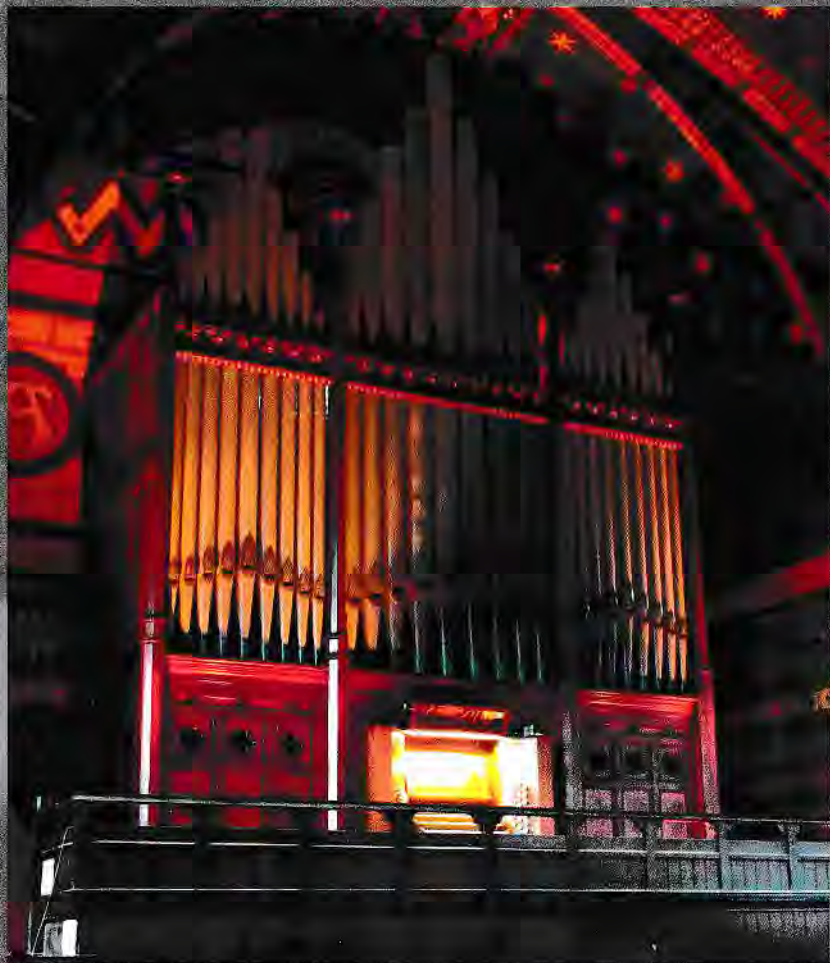
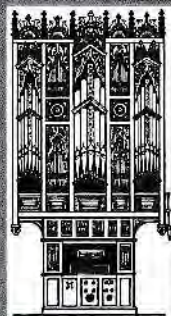


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THE BRITISH INSTITUTE OF ORGAN STUDIES

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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: *Cottier Theatre, Glasgow (ex Dowanhill PC). Willis 1876, restored Harrison & Harrison 2014. See page 91. Back: St John's, Shotley, Snods Edge, Northumberland. St Cecilia window. The saint is looking rather peeved - perhaps at the complicated action that must have been required to accommodate the unusual disposition of the case pipes.* (Photos Richard Hird).

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FROM THE CHAIRMAN

I am writing this on the last day of August. As usual at this time of year I have just returned from the annual three-day conference of diocesan organ advisers, which this year was held in Manchester. Just over half of the dioceses of the Church of England were represented, together with two representatives from the Church Buildings Council and a representative from the URC. It was encouraging to note that nearly half of the delegates attending were also members of BIOS. This includes the three principal officers - Dr Richard Godfrey (Chairman), Paul Hale (Secretary) and Richard Hird (Treasurer). It is good to see the voice of BIOS so well represented in an organisation such as this.

As always, discussions ensued and opinions were very varied about the different organs that we visited. On the first evening we went into the centre of Manchester to see and hear the new Tickell organ at the Cathedral. This was particularly poignant, as it concentrated our thoughts on Ken's contribution and legacy to the world of organ-building in our country, and we were sad at the same time to learn of the decision that the firm is to close. The traditional outing on the second day took us first to St Clement's, Chorlton to hear the Wadsworth organ originally built for a church in Fallowfield and moved to Chorlton by Andrew Carter in 2015. From there we moved to All Saints' Church in Stand, a distinguished building with a large organ which, though of mixed heritage, was held by all to be outstanding. The caption in our programmes read 'An historic organ radically rebuilt'. It had started life as an 1827 instrument by Samuel Renn, but was rebuilt and enlarged to three manuals by Jardine in 1894. In 1956 a complete rebuild was undertaken by Charles Smethurst, when he incorporated with it the Harrison and Harrison organ from St John's, Deansgate. In 1997 Nicholson's undertook a further re-assessment of the organ and another radical rebuild. This was the last significant organ to be voiced by Denis Thurlow (no relative, incidentally) before he retired. If ever there was a case to say 'don't judge an organ by what it appears to be on paper, but by what you actually find when you visit and hear it', this must surely be it. The visit was made all the more interesting because the introduction to the organ (illustrated with musical examples provided by Dr Roy Massey at the console) was made by Dr William McVicker, who grew up as a choirboy at the church and spoke movingly about the musical tradition which prevailed at that time and the influence that this organ had had on him.

From the BIOS perspective, however, the most interesting visit of the day was in the afternoon, when we went to St Philip's, Salford to see and hear 'A rare survival by Renn & Boston'. The 1829 organ is on the west gallery of this church, which is of an evangelical tradition. The building itself is something of a time-warp. In 1873 the organ, originally in a room over the west door, was moved forward onto the west gallery by Alexander Young & Co, who also made some tonal alterations to the Great. Wadsworth cleaned and overhauled the instrument in 1915, and Noel Mander

did the same in 1963, reversing the alterations that had been made by Alexander Young in 1873. Today the organ is lovingly cared for by David Wood of Huddersfield, who was there to talk to us about it when we arrived. The impression of an organ can be made or broken by the quality of the demonstration, and we were fortunate to hear it played by the capable hands of Jonathan Scott. I think we were all amazed by the versatility of this organ and the wonderful sounds that came from it. Afterward, when members were able to try the organ for themselves, they were equally amazed by the responsiveness of the action, in spite of the very long horizontal trackers which allow the console to be situated at the front of the gallery. It was surely the preservation of organs such as this that inspired the foundation of BIOS.

The morning of the third day (the conference always finishes at lunchtime) is traditionally taken up with business and technical issues. After the AGM, Dr Godfrey talked to us about the new Organ Adviser Training Sessions which have taken place for the first time during the past twelve months, and Dr David Knight reported on the meeting held earlier this year to discuss relationships between diocesan advisers and the IBO. This was followed by a very interesting session, in two halves, given by Andrew Caskie (the new Managing Director of Nicholson's). First, Andrew gave a thorough and impressive power point presentation about all aspects to do with the winding of organs, and he then followed this with an account of the Scottish Organ Advisory Scheme (SOAS). Whilst the dioceses in Scotland have their own organ advisers, the quality of the advice given can sometimes be questionable. The SOAS operates in a way rather like the reports and informed advice that would be submitted to a parish in our own country by members of the Association of Independent Organ Advisers. The SOA asks for the travel expenses of their members to be met, but does not make a charge for the visit itself or the submission of the report. The dedication of the members of the SOAS, and the good work that they do, was very evident. In the discussion after the talk I was pleased to have the chance, on behalf of BIOS, to commend the work of the Scottish Historic Organ Trust (SHOT), which likewise does such good and commendable work 'north of the border' in campaigning for the future of organs that are under threat. Our two organisations are not formally linked in any way, though we are involved in very similar areas of work. It was good to be able to pay tribute to the work of both the SOAS and SHOT within the forum of our own diocesan organ advisers.

Another aspect which featured in open discussion was the question of hybrid organs. Here there was a clear division among the DOAs between those in favour, who see this as an inevitable way forward in organ building, and those against. One delegate argued that the IBO was wrong in excluding from membership of their body firms which build hybrid organs, and that in making such a restriction, and in the knowledge that many DOAs and DACs encourage parishes to seek quotations only from firms which are accredited by the IBO, this is unduly restrictive to the trade of those who are thus excluded from IBO membership. In reply, however, the case was

firmly made that the IBO is a democratically constituted trade organisation. It is for their members to decide what rules and regulations they make and operate.

As shown in statistics presented to us by Dr Knight, within our own country the great majority of pipe organs are to be found in churches, and the great majority of those churches are Church of England. There are obvious weaknesses and inconsistencies, which we have to recognise, in the way that the Faculty system works from diocese to diocese. Overall, there is no formal structure for the training of advisers, and no qualification that can be gained in order to demonstrate a level of professional knowledge and training. The system relies on the goodwill of amateur volunteers rather than the employment of suitable experienced professionals. I don't believe that there is any hope of changing that system, but we can certainly work together to develop and improve standards. However, what I did find encouraging this year, and the reason for writing this up now, was the reassurance that so many of those involved in advisory work for the churches are also members and supporters of BIOS. That says a lot for our organisation and what we stand for.

Alan Thurlow

FROM THE SECRETARY

BIOS Council was due to meet on 29 September 2018 after this issue of the *Reporter* had gone to press. A report of Council's discussions will appear in the January 2019 issue.

Melvin Hughes

MEMBERSHIP MATTERS

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

Revd John Bird, [REDACTED]
[REDACTED]n

Mr David Surtees, ARSM [REDACTED]
[REDACTED]

Mr Richard Brice, [REDACTED]
[REDACTED]

I regret to record the death of Mrs J. E. Jones of Ashmanhaugh, Norfolk, who joined us in 2016.

Please note the following four address changes to the 2017 Membership List:

David Halls, [REDACTED]
Owen Turner, [REDACTED]
Philip G. Bell, Cumrew, [REDACTED]
John L. Speller, [REDACTED]

I thank all those members who have responded to my pleas to pay their 2018 subscriptions, (which are always due on 1st of January in each calendar year!). The few stragglers have now received a last-ditch email, prior to their being excluded from the remainder of this year's publications (including BIOS Journal 42) if payment has not been received within a set period. Why should something so seemingly straightforward as paying an annual subscription on time be such a source of on-going hassle?!

David Shepherd

NEWS FROM THE BRITISH ORGAN ARCHIVE

Records of Daniel and Co. Ltd and Cawston Organs of Clevedon newly available for research

We are delighted that the historical records of two organ building companies which amalgamated to form the Clevedon Group in 2006 can now be seen at Somerset Heritage Centre.

In 2017, BIOS was approached by Clevedon Organs UK Ltd, to see if records relating to the firms of Daniel of Clevedon and Cawston and Daniel might be deposited in the British Organ Archive (BOA). It was agreed that the records were of long-term value and certainly ought to be preserved as an archive. Rather than their being deposited with the BOA in Birmingham, due to their being of regional significance BIOS worked with the donor to find a local place of deposit able to provide appropriate accommodation, promote and make available the records in the area where Daniel and Co and Cawston Organs had operated. In February 2018 came the excellent news that Somerset Archives and Local Studies: Somerset Heritage Centre would be pleased to house the archive. Since being deposited, the records have been catalogued and have already attracted interest.

The collection extends to 16 archive boxes. It comprises customer contract files with contents dated 1938-2005. Of the 332 files in the collection, the majority are arranged such that there is a separate file for each organ location listed by name, for example, Abergavenny United Reform Church, Monmouthshire (archive reference number: A/ELY/2). There are also three mixed contract files at the end of the sequence which contain records relating to more than one organ (A/ELY/330-332). The files generally contain tuning contracts, estimates for cleaning, and associated

correspondence.

The collection is held under the title, 'Records of Daniel and Co. Ltd and Cawston Organs of Clevedon', archive reference number A/ELY. There are different ways to access the catalogue and a list of contents is available to see online through the website of Somerset South West Heritage Trust: Somerset archive catalogue, at:

http://somerset-cat.swheritage.org.uk/search/all:records/0_50/all/sortableRefNo_asc/a%2Fely*

Anyone browsing the website will also come across the listing amongst the different collections of Private Records (see under 'Business').

Once a year, information about new collections added to the Somerset archive catalogue is sent to The National Archives (TNA), and so the collection listing will also be seen by anyone searching the Discovery database hosted through the TNA website (see <http://discovery.nationalarchives.gov.uk/>).

If you would like to consult the collection, please contact Somerset Heritage Centre at least two working days ahead of an intended visit, either by telephone (01823-337600 or +44-1823-337600 from outside the UK), email (somersetarchives@swheritage.org.uk), or by using the 'contact us about these items' option on their online archive catalogue.

Further information, including details of opening times and the readers' ticket system can be found on the 'planning a visit' section of the website (www.swheritage.org.uk/somerset-archives).

Address: Somerset Heritage Centre, Brunel Way, Norton Fitzwarren, Taunton, TA2 6SF

Ivana Frlan

New prices

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<https://www.birmingham.ac.uk/facilities/cadbury/reprographics.aspx>

David Shuker

NEWS FROM MEMBERS

The Chairman's opening remarks in this issue on the participation of BIOS members in the DOA meeting could also have been made with regard to the recent Three Choirs Festival. At the festival in Hereford seven of the 16 talks were related to organ matters and four of these were given by BIOS members. The very first item on the Festival programme was a talk by **Dominic Gwynn** on 'The Craft of Organ Building' and later in the week came talks by our President, **Dr Nicholas Thistlethwaite** ('Organs in England 1600-2015'), **Andrew Caskie** ('The History of Nicholson & Co.') and **Roger Judd** who gave the Elgar Society lecture ('One man and his dog'). The talks were given in All Saints' church where the Institute of British Organ Building mounted an exhibition of six chamber organs. A page in the Souvenir Programme was given over to a description of their work.

Mark Venning writes to draw attention to a small book of memoirs, written by the organ builder John Budgen, which gives a vivid insight into the personalities and quirks of the English organ world in the second half of the twentieth century. Starting in the 1950s with his apprenticeship to Bishop & Son in London, his engaging account includes his pupillage with two renowned voicers of the day, life as a tuner in rural Norfolk, several foreign adventures, and a distinguished period as head of the Bishop firm in Ipswich; his achievements included restoring the historic organs of Framlingham, Wardour Castle, Tewkesbury Abbey, and St Margaret Lothbury in the City of London. Various notable organists and organ builders fall under John's friendly but searching eye, and there is a riveting chapter on Ralph Downes, with whom he worked on several projects. The book is privately published to a high standard, with black-and-white illustrations and a Foreword by our BIOS President and founding father, Nicholas Thistlethwaite. It will be reviewed in the 2019 BIOS Journal. Entitled *An Organ Builder Looks Back*, it can be obtained from the author at Woodlands, Sutton End, Crockerton, Warminster, Wiltshire, BA12 8BH; the price is £7 including UK postage.

The **Organ Historical Society**, Villanova, Pa. has announced the appointment of Warren Edward (Ed) McCall as its new CEO. He will assume responsibilities on 1 August 2018 and will succeed James Weaver, who is retiring, having served in that position since 2010.

Ed is a graduate of the University of Toronto with a major in music and computer

studies. He has a Master of Music degree from Westminster Choir College and has taught there. He is Artistic Director of Cantus Novus in Yardley, Pa. and Organist/Choir Director at St. Paul's Episcopal Church in Doylestown, Pa. From 2010-2012, Ed was Executive Director of the prestigious St. Michael's Choir School in Toronto, where he served as the chief administrative officer with responsibility for managing the daily operations of the school and a budget of \$1.5 million. Michael Quimby, Board Chairman, observed that Edward McCall's appointment is the result of a thorough international search, and that he is delighted to welcome Edward McCall to this important position. Edward McCall commented, 'The opportunity to lead a world-class organization such as the Organ Historical Society is an honor and privilege.'

The Organ Historical Society celebrates, preserves, and studies the pipe organ in America in all its historic styles through research, education, advocacy, and music. OHS membership has grown since its founding in 1956 to about 2,200 members. Its Library and Archives contain the world's largest collection of pipe organ related archives, books, journals, and pamphlets. The Society maintains an online database of pipe organs with about 60,000 entries. It sponsors annual conventions that take place in locations around the country. Its publications include a quarterly journal and award-winning scholarly books on the pipe organ.

Andrew Hayden sends news of a visit to Norfolk of the curious construction shown in the illustration below. Originally built for a show at the Edinburgh Festival the Wind Pipes Organ is the brainchild of the innovative artist Sarah Kenchington who built it. Wind Pipes is constructed from almost 200 decommissioned organ pipes, plumbing and found objects. In partnership with Norfolk Music Hub, schoolchildren from ten Norfolk schools have been given the chance to explore the huge noise-making machine.

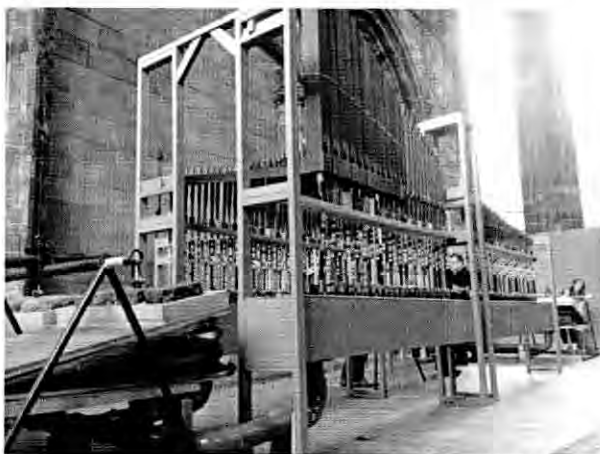
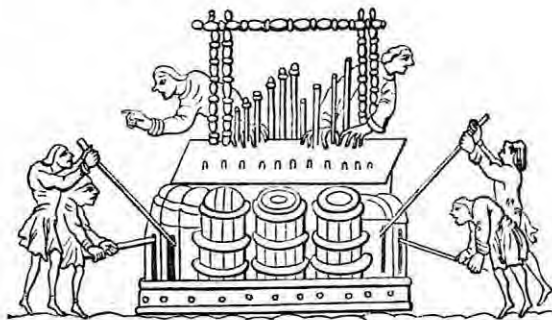


Photo: Sarah Kenchington

A taste of the sounds produced and the method of operating the machine can be found at <https://vimeo.com/73293662> and the inventor can be heard explaining her work at <https://vimeo.com/71957090>

A specially commissioned work by Daniel Padden heard in the first of these videos reveals the need for seven ‘operatives’ for the performance. Back to the future?



Eadwine psalter, 12th century
(Trinity College, Cambridge, MS R.17.1)

LETTERS TO THE EDITOR

Scalpboards

Sir,

When writing up the Osmond organbuilder nameplate board (*BIOS Reporter*, June 2018), it had not occurred to me that there might be other nameplates out there which would also benefit from being preserved by BIOS rather than binned along with a departed enthusiast's other effects. The collection has already been added to. I am very willing to receive additions to the collection either mounted or loose, in which case I will mount them myself, as a miscellany.

I should emphasize again that these nameplates, like the other bits and pieces stored at Worksop, belong to BIOS, and are merely in our temporary custody, till BIOS has storage or display space of its own. I think the nameplates should have a provenance, if only as far back as the donor!

Dominic Gwynn

Worksop, Notts.

Is it unique?

Sir,

In the *Reporter* for April last, John Norman shows the notes action arrangement for the Swell division at St Mary's Church, Ewell (ex Highbury, St Augustine's: Willis 1889), and asks 'Is it unique?' In fact, it is not.

The sketch of the arrangement made by Rushworth & Dreaper in 1975 closely resembles the drawing accompanying Willis's Patent 2443 'Improvements in Organs', applied for in February and granted in November of 1885; sheet 2 of the drawings is shown below for comparison (Fig. 1). The patent design, which is for both pneumatic and electric operation, was first used in the 3-manual organ for the London Inventions Exhibition, opened on 4 May 1885. That instrument showed a variety of actions, including an electric primary action for the Solo (Manual 1). The Great (15 stops) demonstrated the 'Floating Lever' and the Swell (13 stops) was tracker to the first stage with the pneumatic relay shown in the patent to the second and third pulls. There is some evidence that the mechanical elements of the Exhibition Organ were used in the instrument for St Michael's Church, Coventry, destroyed by enemy action in November 1941.

In the same year as the Highbury (now Ewell) organ was built, Willis constructed

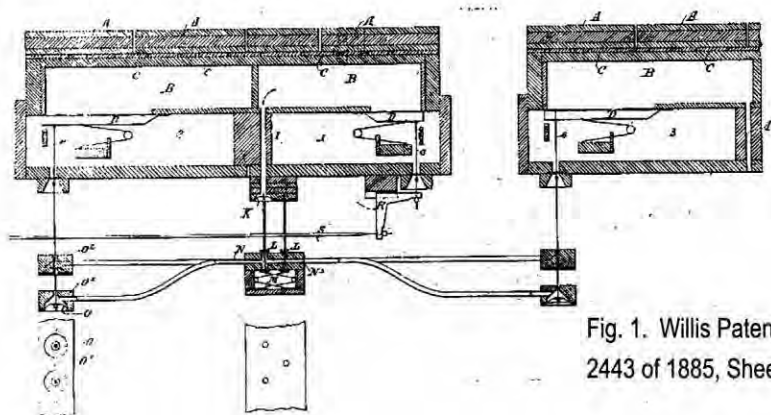


Fig. 1. Willis Patent
2443 of 1885, Sheet 2

the major part of the instrument for St. Dunstan's, Edge Hill, Liverpool, a 3-manual that had, in its completed form, 11 stops on the Great and 9 stops on the Swell (and 7-stop Choir and 4-stop Pedal). The Great and its couplers are operated through a 'Floating lever'. The Swell is tracker to the reed section (2 stops) with a relayed pneumatic pull to the back section (7 stops) via blow-down purses fed by conveyances, as pictured at Ewell by Mr Norman and in the accompanying photographs of the arrangement at Edge Hill (courtesy of David Wells Organ Builders Ltd). However, in the Edge Hill version of the relay there is an exhaust

relief mechanism using the same ‘compensating valve’ that Willis used in his Barker lever machines.



Fig. 2. Earle Rd, St Dunstan's, Edge Hill.
Swell 2nd pull blow-down purses.
(Photo: David Wells Organ Builders Ltd)



Fig. 3. Earle Rd, St Dunstan's, exhaust
valves to Swell 2nd pull action.
(Photo: David Wells Organ Builders Ltd)

Again in 1889, Willis built the 3-manual instrument for Holy Trinity Church, West Hill, Wandsworth; 10-stop Great with ‘Floating Lever’ and a 10-stop Swell. It is some sixty years since I worked on the instrument and I may be forgiven for having no memory of the arrangement for the Swell pulls. It would be interesting if those who now have charge of the instrument could tell us what arrangement is actually used.

The Willis ‘Floating Lever’ of 1884 and the 1885 relay system had a relatively short production period, both being rendered redundant by the adoption of Vincent Willis’s 1889 lever by which a heavy pressure motor at the soundboard was mechanically connected to as many pulls as necessary.

Finally, as the Grove Organ at Tewkesbury Abbey first appeared at the same Exhibition as the Willis patent actions here discussed, I believe that any claims for precedence by Messrs Michell & Thynne must be dismissed.

Bruce Buchanan

Medieval loudspeakers

Sir,

I do not know about other instances in Britain of acoustic jars of the kind described by Stephen Gilling in his letter to the editor in the *BIOS Reporter* (42 (3), July 2018), but such acoustic jars can be found in the Priory Church of Souvigny (in Allier, France), well-known for its F-H Clicquot organ (1783). I thought I'd mention this in case it might be of interest to anyone. They are placed in the vaulting above

the choir stalls (where the chanters would have stood). The role of these jars was described in an article (in French) by Jean-Marc Fontaine published in *L'Orgue français classique - Actes du colloque de Souvigny* (3 août 1983) edited by Henri Delorme and published by the Association Saint-Marc in 1985 (unfortunately out of print). The origin of this acoustic system can be traced back to Antiquity and was described by Vitruvius in the first century B.C. As far as I can gather, the role of the jars or vases was not so much to amplify the sound as to make it more homogeneous and to increase the clearness of the articulation and speech. In a vast building with a resonant acoustic, it seems it was a good way of making the words and melodic lines more distinct. In Souvigny, the jars themselves are not extant anymore, the pots having been broken in the course of history, and only the openings can still be seen. It is consequently difficult to assess exactly what impact they may have had on the production of sound and the exceptional effect produced by the Clicquot organ can certainly not be attributed to them. There are still a few examples of similar installations in a few churches in France. According to J-M Fontaine, it is difficult to establish clear, general rules as to the way these acoustic jars modified the acoustic and each case requires a specific study.

Prof. Pierre Dubois
Souvigny

Sir,

It was with some interest I read Stephen Gilling's letter, in volume 42 (3), regarding openings in choir stall kerbs and the possible purposes of earthenware jars behind them. At Manchester Cathedral, small trefoil and quatrefoil openings can be seen in the kerb or plinth of the stalls but I've not heard any mention of pots behind them. George Hodges, in his *The Story of a Mediaeval Monastery* (1904) mentions such pots originally located beneath the stalls of Fountains Abbey and indeed fragments can be seen in the small museum there. It is entirely possible, given the location of his work also at Beverley and Ripon, that Fountains' stalls were the work of the Broomfleete team which was responsible for the stalls (and thus the openings and pots, if any, one assumes) at Manchester.

Can such pots, perhaps two feet in length and a gallon or two in capacity really have had an effect on the acoustic of a church of cathedral proportions? Crossley himself, in his great survey *English Church Woodwork* of 1919 seems unsure, stating on page 153 that medieval stalls were generally found 'raised some inches above the floor of the chancel upon a platform of boards and joists, resting on a low stone wall. This is generally pierced with little traceried openings, either for ventilation or for acoustic reasons'. Perhaps this is the clue. Unglazed earthenware is a very efficient conductor of moisture, even today one might insert ceramic elements into a wall which needs to be dried out. Were these pots, under the stalls and behind small openings, really there to keep the ground dry below such costly joinery in the days before damp-proof courses? Is this an early form of French drain?

As for opening high up in the walls of St. Clement's, Sandwich, can we be sure these pots were there from the beginning and not some restorer's conceit, and the holes were not originally for the purpose of accessing and ventilating a roofspace?

David Lawson
Monmouth

MEETING REPORT

BIOS Residential Conference 30 July – 2 August, St Andrews, Scotland

The last time that BIOS held a residential conference in Scotland was several decades ago, so it was long overdue to go north of the border again. There was also the opportunity to hold the conference in conjunction with the St Andrews Organ Week – a residential organ academy for amateur organists which has been running for more than 20 years – that took as its theme 'J S Bach and his nineteenth century disciples'. Two intertwining threads ran through the week – on the BIOS side there was a look at the developing requirement over the past 200 years for organs in Britain capable of playing the organ music of the north German repertoire and in the organ academy participants explored the music of Bach and Mendelssohn on both British and Continental organs. Joint sessions and concerts gave the opportunity for organists and organ enthusiasts to explore these complementary themes in practice, both historical and contemporary. This exciting programme was put together by **Chris Bragg** (St Andrews) and **Richard Hobson** and **Melvin Hughes** (BIOS). A focal point for both groups was the 1973 Hradetzky organ (A00522) installed in St Salvator's Chapel, once seen as a herald for the building of neo-classical organs in the UK.

Geraint Jones (1917-1998) had opened the ears of many British organ-lovers to the 'authentic' sound of the north-German organ, notably through post-war broadcasts and recordings of recitals given on the Arp Schnitger organ in the St. Martin & St. Nicolauskirche at Steinkirchen. Jones's advice was sought for a new organ at St Salvator's Chapel (part of the University of St Andrews) when the 1888 four-manual Willis (D07334) was discarded. An all-(young)-J S Bach recital on harpsichord and organ by **Vincent Bernhard** (Metz) in the chapel got the joint conference off to an appropriate start. As with many classical European organs the case of Hradetzky's organ is particularly striking, especially in the context of the chapel's rather sombre interior. However, closer inspection of the case reveals a certain lack of finesse in the finishing which contrasted with the spectacular examples of Bavarian organs shown in **Richard Hird's** fine photographs gleaned from a recent tour of organs around Weingarten and Ulm. In terms of the organ itself the manual divisions undoubtedly offered a far more thrilling sound (e.g. the four-stop Bombarde division) than the worn-out Willis but the lack of a robust pedal department (only a Sub Bass alongside the Posaune) led to an inevitable imbalance that the poor

acoustic of the chapel only served to underline.

In the years that followed Mendelssohn's highly influential tours of Britain in the 1840s the landscape of British organs changed and the search for organs on which the music of J S Bach could be played was afoot. One notable early attempt was the publication in 1850 of an edition of Bach fugues for 'cello and organ arranged by Domenico Dragonetti which made due allowance for the lack of pedals on the majority of British organs at that time. Dragonetti's arrangement of the Fugue in F major (BWV 540/2 formed part of a concert at Kingsbarns Parish Church (1882 Forster and Andrews, C01274) given by **Chris Bragg** (organ) and **Donald Robinson** (cello). Just as the lack of suitable instruments hampered the appreciation of J S Bach during the nineteenth century, there was also a variety of editions coming from various schools of thought throughout Europe that more or less distorted the original intentions of the composer (Gabriele Damiani). The extent to which Mendelssohn's visit engendered a following of 'disciples' of J S Bach was explored by **Katie Pardee**. In the early nineteenth century William Hill and Henry J Gauntlett actively promoted the so-called 'German system' of chromatic C-compass manuals and full pedal boards – despite the fact that many German organs of the Baroque period had variants of short octaves in the bass and little in the way of standardised pedal boards. As **John Norman** noted, by the middle of the twentieth century, British organs had evolved into their own species with negligible impact from the Continent. A notable exception to this trend was the work of Edmund Schulze from the 1850s onwards who had disciples in firms such as Forster and Andrews in Hull and Wordsworth and Maskell in Leeds. The 1883 Wordsworth and Maskell organ (D00481) in G F Bodley's St Salvador's Episcopal Church in Dundee proved to be a worthy instrument to support a reconstruction by **Henry Fairs** (Birmingham) of the 1856 recital at Merseburg Cathedral during which Liszt's Prelude and Fugue on BACH was first performed. Notwithstanding, in the early part of the twentieth century, influential consultants like Col George Dixon encouraged organs with a downgrading of full choruses, a variety of unison tone, smooth reeds with a lack of freestanding casework and with pipework hidden behind grilles. Under the influence of strong personalities such as Susi Jeans and Ralph Downes for specifications and Stephen Dykes Bower for cases, the postwar period saw the start of an Organ Reform Movement in Britain. The installation of the Frobenius organ at Queen's College Oxford in 1965 consolidated this trend and the youthful **Richard Hobson**, and no doubt many others, had to reconcile their love of fine, but quintessentially British, Willis and Hill organs with the exciting possibilities of this new imported organ. Many British organ enthusiasts and organ builders, in formative stages of their careers, followed in the footsteps of Geraint Jones in making pilgrimages to see and hear European organs for themselves.

The growth and resultant schisms that occurred in the Church of Scotland during the nineteenth century resulted in a proliferation of church buildings. The gradual relaxation of prohibitions on instrumental music in churches from the 1840s onwards resulted in at least 1,784 new organs being built in Scotland between 1850 and 1930, with a further 1,000 or more being built by 1950. The majority of these organs came

from England but by the late eighteenth century various organ builders were established in Scotland. A fine example of an apprentice piece by Edinburgh organ builder James Bruce (1786-1856) was demonstrated by *Christopher Gray*. Just under half of Scottish organs survive and *Alan Buchan* summarised the problem this poses for saving good organs as many church buildings have ceased to be used in recent years. A successful and sensitive transplant of the 1865 William Hill (D07107) organ originally built from Anderston Church to St Bride's Episcopal Church in Glasgow was the focus of an all-Mendelssohn recital by *Matthias Havinga* (Amsterdam). Even when a church is closed and converted to secular use an organ can be saved – the Cottier Theatre (ex-Dowanhill Parish Church in Glasgow) has a recently restored Willis of 1876 (E01267), complete with a brand-new Barker lever machine for the Great built by Harrison and Harrison in 2014. Happily, fine organs occasionally get to stay where they were first installed and are kept in good order – the 1923 Harrison and Harrison organ in the Caird Hall Dundee (D02868) being such an exemplar, still capable of thrilling with a well-chosen transcription.

David Knight explored the wider picture for the conservation of pipe organs which has some worrying features in that the majority are to be found in churches and chapels with small annual incomes and congregations of less than 20. Imposition of rules about what custodians of organs can do is not likely to help especially when competing needs such as building maintenance are seen as more compelling. Perhaps what is needed is a move towards the recognition of organ music and craftsmanship as part of mainstream cultural heritage, in the way that, for example, the Berlin street gas lamps have become in passing from a strictly functional role to that of an evocative symbol of a particular era (*Peter Burman*).

At a time in the summer when England, Wales and Ireland were gently roasting in record-breaking temperatures those who travelled to St Andrews were cooled off a little with gentle sea breezes passing through the noble ruins of the pre-Reformation St Andrew's cathedral and down the high street. Thus refreshed, we were treated to a thought-provoking programme of music and organ history that could usefully provide a template for future meetings.

David Shuker

IN THE THICK OF IT: SOME REFLECTIONS ON WARTIME LOSSES FROM A FOUNDING FATHER

DAVID SHUKER

A recently discovered typewritten letter by the Revd Andrew Freeman at the height of German bombing in 1941 sheds some interesting light on his reaction to the destruction of organs in various towns and cities, as well as ruminating on contemporary attitudes towards their replacement. A transcription is below:

My dear Harvey,²

Thank you for your kind letter and for the voluminous list of bombed churches. The latter makes sad reading.

I am better but have to go very slow. It will be many weeks before I am fit for work. In hospital I had X-ray and blood tests but they still do not know what is the cause of my temperature. This I still have though it is much lower and shows signs (so long as I lie about doing nothing) of becoming normal. My wife is also getting along, but we do not like the idea of being drones for so long, especially in these times.

We have our excitements from time to time. On Whit Monday morning [when I was in hospital³] there were about a thousand incendiaries rained upon the district round the Vicarage. Here there are about a dozen houses, including five farms. Fortunately only two of the bombs hit buildings, - out-houses, - and all were speedily extinguished. It was a mercy that no houses were set on fire since our appliances for dealing with fires are very limited.

I think I can add one or two churches to your list. I feel chiefly concerned for the beautiful cases which have gone. They can replace churches with fine buildings, and they can make fine organs as ever before (though they can never replace the historic value which is priceless).

But, unless I am mistaken, very little attempt will be made to replace cases. Extension organs will be the rule and carved screens will serve to hide the swell boxes from sight. Organists seem incapable of distinguishing between one instrument and another. They go largely by the number of stops. It is true that an extension organ makes the most of a given number of pipes, but nothing will make a pipe speak more than one note, so organists do not get the effect of what they are playing out of an extension organ: on a straight organ they do. Moreover the scaling of octave and super octave stops is all wrong. If organists do not notice these things it shows that their ears are not acute. Because organists want innumerable stops our churches will be filled with unsightly boxes.

But you know all this as well as I do. Organists are an intelligent class, but I do wish they would show a little more intelligence when it comes to their own instruments: they should be interested in all its aspects, and not merely in the stops, and wind pressures and making the dickens of a noise.

If we could get organs rightly placed, - which means, as a rule, - rooted out of holes and corners at the east end and put into lofts with plenty of room in which to speak properly, we could do with smaller instruments, better built, and decent (even beautiful) to look at. There would be no need for rowdy extension organs with their dull monotony of tone then.

You are not an extensionist, so all this has been merely a burst of indignation on my part caused by the thought of ugly organs of the future, - unless something can be done to educate organists, parsons, and organ builders on the subject.

With very best wishes to you and yours during these very trying months, Yours ever,
[MS: Andrew Freeman]

[MS: You can add to your list –

St Andrew, Plymouth – gutted, organ & all⁴

Birmingham Cathedral – damaged, but organ not destroyed

Bristol – St Peter's – gutted, organ gone⁵

I noticed that the organ at St James Piccadilly still stood on its gallery, practically undamaged. It ought to have been salvaged: I hope it has.⁶

I am chiefly interested in noting the places where the organs have been destroyed. Not that I am indifferent to the other horrors, but the organ cases (and a few historic instruments) stand near my heart.

Thanks again for the list – it must have taken you a long time to write out.]

Notes:

¹ Blind stamped

² Presumably Sidney Harvey

³ Added in ink

⁴ The organ at St Andrews Plymouth was built by James Parsons in 1735 and its fine case survived, much enlarged, until destroyed in WW2. Freeman had reconstructed the original case in a drawing by H T Lilley (see Browne, *Six Centuries of Organ Building in Devon*, p32).

⁵ The 1772 Seede organ was lost when St Peter's Church was heavily damaged during the Bristol Blitz of 24-25 November 1940. Despite Freeman's hopes, this was one of the fine medieval churches that was not rebuilt and is now a memorial to the civilian dead of Bristol.

⁶ The late seventeenth century Renatus Harris case surmounted with figures by Grinling Gibbons still survives although the heavily modified organ is now in a very bad state of repair with many of the façade pipes missing.

REVIEWS

Buchan, Alan and Stewart, David, *Organs in Scotland: a revised list.* (The Edinburgh Society of Organists, 2018) ISBN 978-0-9510675-2-9. £8.50. 362 pp.

In the 42 years since BIOS was founded there has been a significant change in how the countries of Britain are governed. Devolved government has seen new legislative assemblies formed in Scotland, Wales and Northern Ireland. Whole areas of government policy are now devolved matters. One devolved area is arts and heritage, the space in which BIOS operates.

In correct usage Great Britain refers to England, Scotland, and Wales all together. The official name of UK refers to the 'United Kingdom of Great Britain and Northern Ireland. The National Pipe Organ Register covers England, Scotland, Wales, Northern Ireland, the Isle of Man, Guernsey and Jersey. Recent expressions of nationalism suggest that few of the countries and territories in this list would regard themselves as one nation. The British Organ Archive, formerly the English Organ Archive, includes the three countries of Great Britain along with some documents relating to Northern Ireland and the Isle of Man.

Does any of this matter? Maybe. The aims of BIOS place an emphasis on Britain. Its ambition is broad, and rightly so. How can this be achieved in a twenty-first century United Kingdom after the Scottish Referendum on independence and a very different

approach to planning control for listed places of worship in Northern Ireland to any of the countries in Great Britain?

Alan Buchan's revision of *Organs in Scotland* awoke these, and other questions and brings home the need to understand where the United Kingdom is usefully treated as a single entity and when it is necessary to be specific about intention in a particular one of the home countries.

The book has two distinct parts. An essay, 'An introduction to the organ in Scotland', and a 'Gazetteer of organs, arranged alphabetically by location'. It is illustrated with 119 photographs, contemporary and historic, many in colour and is printed on glossy paper that greatly aids the quality of the picture reproduction.

The essay by Buchan is excellent and reveals a thorough grasp of its subject through its succinct and carefully-planned arrangement. The history of the organ in Scotland is distinct from the rest of the UK on account of its distinctive religious history. Buchan explains this confidently and from this background shows why Scotland has so many nineteenth-century organs and why, of those that survive, so many are still good examples of their builder's work.

Buchan traces the emergence of organ building in Scotland and how native builders gradually replaced organ builders from England, although the larger builders from the south were still called on for the most prestigious contracts. The work of James Watt as a builder of organs is noted, although maybe more BIOS members know him as the developer of the steam engine. The importance of James Bruce and his role in establishing the golden age in Scottish organ building is shown. The discussion of this has perhaps the only lapse in the essay to use British as a synonym for English (p. 15). This is, though, a useful reminder, of how the term British can be felt as exclusive of Scotland outside England.

The Presbyterian Church of Scotland first officially recognised an organ for worship in 1865. It was built by William Hill for Anderson Parish Church, Glasgow. It survives today in the Episcopal church in neighbouring Hyndland.

Andrew Carnegie partly funded 1,005 organs built in Scotland, funding at least half of the cost of the organ and its installation. His largess extended outside Scotland and he financed 7,689 organs in the English-speaking world. The wealth of Carnegie allied with the wealth of industrialists, lairds and landowners resulted in a rich heritage of organ building. The removal of much of this wealth, coupled with smaller congregations after the second world war (when many instruments would have started to require attention) has resulted in a good survival rate where the church housing the organ is extant. It is sobering that Buchan can report basically no new organ built in Scotland from 1930 to 1970.

After the superb essay the gazetteer, that occupies the bulk of the volume, both records the wealth of Scottish organ heritage and, as discussed below, points up how devolved Scottish organ history must feel from the wider activities of BIOS.

Organs in Scotland: a revised list is the fourth edition of a list of organs that first appeared as *Edinburgh organs* in 1975. The desire to produce as complete a printed edition as possible is entirely understandable. The gazetteer contains the basic information needed to identify an organ, its location, builder, date and size in

manuals and speaking stops. Relocations and name changes of buildings are summarised. However, its production in parallel with the development of the National Pipe Organ Register (NPOR) is of interest. Comparison of entries in the Gazetteer with the NPOR shows that this revised volume is being used to populate the Register. Another development that parallels the work of BIOS is the inclusion of listings of organs according to the Scottish Federation of Organists (SFO) Listing of Organs. Alan Buchan served the interests of Scottish organs well on the BIOS Historic Organs Certificates Scheme during my time as its Chair. However, the parallel existence of BIOS and SFO listing is perhaps an indication of either a lack of knowledge of BIOS activity sufficiently widely among Scottish organists, or a feeling that the B in BIOS was more to do with England – or at least not Scotland.

For a complete and compact history of the organ in Scotland this book is highly recommended. As a wider reason to reflect on how to energise action for organs throughout the UK by the activity of BIOS it serves as a timely call or reminder that devolution is a part of the UK and that organisations that remain relevant in all four countries of the kingdom achieve this by a positive intention to do so, lest Britain, in a BIOS context, becomes shorthand for England.

David Knight

Martin Renshaw, *ABC of a medieval church*, At the sign of the pipe, 2018, 118 pages, ISBN 9780956710253

For the last ten years, Martin Renshaw has been endeavouring to answer a question originally posed by our late distinguished Hon. President, Professor Peter Williams. At a BIOS conference in Birmingham, Peter asked the ‘simple question’, ‘How many organs were there in English churches in 1500?’. This inspired the author to embark on an investigative quest which has taken him to more than 800 medieval churches in search of physical evidence for the presence, before the Reformation, of organs in parish and collegiate churches, and to numerous archival collections where churchwardens’ accounts survive with their records of expenditure on organs and music. His conclusion is that ‘there were organs of some kind in at least half of all churches and chapels in the kingdom’ by the early sixteenth century.

This book is something of a taster for further publications that will follow in due course including detailed case studies of selected churches, a book about music and education in the medieval church, and a history of the organ in England from around 1300 to 1600. These are eagerly awaited. In publishing this extended essay, the author whets our appetite for more extended treatments of all these important topics. Its strength is that it covers a great deal of ground and tantalisingly raises important questions about the use and furnishing of buildings that have been drastically altered over the last five centuries. Its weakness is that statements are not supported by adequate referencing, with the result that the reader cannot always be sure which assertions are based on evidence and which are based on opinion. The book includes some decent colour photographs with captions. However, some of the black-and-

white illustrations within the text are too small to interpret easily; nor does it help that the captions are gathered together at the beginning of the book and lack the relevant page numbers. (And even in such a preliminary publication, it would have been helpful to include a short bibliography for those wanting to read further in the subject.)

The archaeological aspect of Renshaw's research breaks new ground. Although evidence for a clutch of chancel galleries or 'perkes' was discovered in East Suffolk thirty years ago, and more recently the partially surviving 'perke' at Cratfield has been identified, Renshaw now has a long list of churches where physical evidence in chancel walls suggests the possibility of a gallery. However, caution is needed. Galleries could have a variety of liturgical purposes. How can we be sure that a particular gallery held an organ, or, indeed, that suggestive holes in the masonry provided a passage for a wind trunk from the bellows accommodated in the sacristy block behind the wall? It is also important to remember that it would sometimes have been more convenient in larger chancels to place the organ on the floor: for a robed singer – deputed to play the organ, as many were – to scramble up 'a near-vertical ladder' to the organ loft would not have been very practical. The adequate exploration of these issues in subsequent publications will be critical.

Meanwhile, Renshaw is to be congratulated on pursuing a neglected area of research – one that has the potential to cast fresh light on the obscure subject of the medieval English organ.

Nicholas Thistlethwaite

John Reading: *Voluntaries* (from the John Reading MSS at Dulwich College) edited by John Carnelley. Published by Fitzjohn Music Publications. Available from <http://www.impulse-music.co.uk/fitzjohnmusic.htm> £12.00 + p&p

John Reading's 12 large manuscript volumes of compositions, arrangements and transcriptions for keyboard of vocal and instrumental music, which he compiled between 1717 and the late 1730s and presented to Dulwich College, has been well known to researchers for many years. Three volumes at Dulwich, one at Manchester, and a further, much smaller one in Tokyo contain organ music by both earlier and contemporary composers, with much duplication of contents and Reading also had a great propensity to continue 'improving' his own pieces, resulting in some *Voluntaries* existing in quite different versions and with different registrations. He also attributed the same piece to different composers in different MSS, further complicating the researcher's work. Robin Langley edited 20 *Voluntaries* in volume three of his seminal series of *English Organ Music* for Novello in which he included pieces by Blow, Croft, Greene, John James, Handel and Stanley as well as pieces by Reading himself.

In this volume John Carnelley has edited 12 pieces and David Patrick has added a version of a *Voluntary* by Reading found in an eighteenth century published anthology. Five are 1st *Voluntaries*, with two or more movements intended for

playing before or after the first lesson and a vehicle for solo stops (three by Reading, one by Barrett and one by Mr. Seedo), and three are 2nd Voluntaries intended for playing at the end of the service and usually in the form of a prelude and fugue (Two by Reading, one of which consists of the first movement only, followed by the rubric *turn back to page 11 and end with that Fugue*, and one by Seedo), one by Thomas (or Theophilus) Cole is entitled simply Voluntary. There are also two Sicilianos (one by Cole and one by Charles Froud), a Minuet and an Aire both by Reading. An interesting comment found after the opening movement to Reading's 2nd Voluntary in D minor is *This part was composed to introduce any Fugue in the same key*, which gives us a reference point for doing just that today.

Apart from the one-movement piece by Barrett the 1st Voluntaries open with a slow Diapason movement. The new edition opens with a Cornet and Echo piece by Reading in C, quite extended, and melodic rather than full of virtuosic passagework. The second piece in G, also by Reading, is in three movements, the central virtuoso Cornet movement without echoes being followed by a Fugue for the Full Organ. The third piece is a further version of one of Reading's most reworked pieces in D minor, here taken from an anthology published ca. 1767, registration being quite different to the MSS versions, perhaps reflecting the change in taste as the century progressed. The 1st Voluntary by Mr. Seedo is in three movements, the second being a very tuneful piece for the Vox Humana, the final movement being a jaunty Trumpet and Echo movement. The final 1st Voluntary is by Barrett and opens on the Choir before the subject is taken up by the Cornet and Echo after which a four bar transition leads into a sharply dotted section for Trumpet and Echo, the movement closing with a short fugato for Full Organ Chorus.

The 2nd Voluntaries are in two movements, the one by Reading in D minor opening with a slow Diapason movement followed by a Vivace Fugue in 3/4. This is followed by a one movement piece by Reading in G headed Vivace and staccato. The one here attributed to Mr. Seedo – although also attributed to John James in the Manchester MS and to Stanley in the Southgate MS – opens with a chordal Adagio for Full Organ marked staccato and is followed by a lively fugue, the opening of which is the ornamented descending chromatic tetrachord. The Voluntary by Cole is a short loosely imitative piece marked slow; the bass entry in bar 12 will require pedals.

The Siciliana by Cole is in 6/8, predominantly with equal quavers, and that by Froud – subtitled *For the Flute stop* – is in 12/8, in a dotted rhythm. Both pieces are in binary form and in G and are probably the earliest examples of this genre known in England. The Minuet by Reading is included 'as it is the only other original composition by him in the MSS' – although Langley mentions at least one other piece not included in a modern edition. The Aire for French Horns and Trumpets (D# – ie in D major) is taken from the Manchester MS and like the Air for French Horns and Flutes included by Robin Langley it has the instruction *Play the French Horns upon the Diapasons an octave lower*.

The carefully written introduction gives much information about the composers, a detailed editorial policy including interpretation of ornaments (although the possible

use of Geminiani's interpretations from his broadly contemporary Treatises has been omitted) and a reasonably comprehensive critical commentary including details of most concordances. This collection supplements the selection published by Robin Langle, and some of the Voluntaries in particular are pieces of high quality. The volume is excellent value for those wishing to explore Voluntaries prior to John Stanley's printed collections.

John Collins

CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE 2019

Proposals for papers are invited for the British Institute of Organ Studies Bernard Edmonds Recent Research Conference to take place on 23 February 2019 at the Barber Institute, Birmingham University.

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

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

A summary proposal of 200 words, along with a brief biographical note, should be sent by 29 October 2018 if possible, but enquiries are welcome any time. Proposals will be reviewed by members of BIOS Council and the authors of successful proposals will be notified as soon as possible.

Richard Hobson, [REDACTED]
[REDACTED]
[REDACTED]

BOOKING FORM

BRITISH INSTITUTE OF ORGAN STUDIES DAY CONFERENCE

**A Day in Northamptonshire
St Mary's, Finedon and St Peter's, Raunds**

Saturday 3 November 10.30 for 11.00

Please reserve a place for the BIOS Day Conference in Northamptonshire for £15.00 (not including lunch), or book online on the BIOS website.

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

Name (including title)

Address

..... Post Code

Telephone (daytime and/or mobile)

Telephone (evening)

e-mail

I will/will not be travelling by car and can collect and return passengers from Wellingborough Station and transport them from Finedon to Raunds.

NB: 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:

[Redacted Address Block]

BOOKING FORM

BRITISH INSTITUTE OF ORGAN STUDIES DAY CONFERENCE

BERNARD EDMONDS RESEARCH CONFERENCE 2019 Barber Institute, University of Birmingham

Saturday 23 February 2019 10.30 for 11.00

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

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

Name (including title)

Address
..... Post Code

Telephone (daytime and/or mobile)

Telephone (evening)

e-mail

Please note any dietary requirements

NB. 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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FORTHCOMING MEETINGS

Saturday 3 November 2019

**A Day Conference at St Mary's Church, Finedon, and St Peter's Church, Raunds,
Northants NN9 5NR**

Two important historic organs in Northamptonshire have been restored in recent years and the conference will enable us to hear and examine the history of both instruments, as well as examine the information gathered from, and decisions taken during recently completed work. St Mary's, Finedon is well known for its case, if nothing else, which was included by Arthur Hill in his drawings of historic cases. The organ has a complex history, with much old pipework now thought to be by Bernard Smith. The organ came to Finedon in 1717, possibly from St George's Chapel, Windsor. Conservative work was carried out by by Holdich and others in the 19th c. and Mander in the 20th. A restoration by Holmes and Swift was completed in 2014. John Norman, who acted as consultant for the recent work will speak. He has written about the organ in BIOS Journal 41. The organ at Raunds (about 3 miles from Finedon) is a substantial 3 manual instrument built by P. Conacher & Co in 1893 and restored by Nicholson in 2006. The organ has not been altered, and retains the exhaust Barker Lever to the Great action.

Lunch will not be included on this occasion but we hope to arrange something nearby, and we hope that enough members will travel by car, and be willing to provide transport for those without between the two venues and Wellingborough station. Please indicate on the booking form.

Outline Programme

- 10.30 Coffee at St Mary's Finedon
- 11.00 History, restoration, demonstration, and a short recital on the organ.
- 1.00 Lunch
- 2.30 The Conacher organ at St Peter's, Raunds
- 4.00 End

Saturday 1 December 2018

The BIOS Lunch at the Grosvenor Chapel, Mayfair.

A social occasion with a three course meal including wine for £35 (or £30 see below!). Members, wives, partners and guests all welcome. Numbers limited to about 25. A menu and request for payment will be sent to those who sign up. Please contact Richard Hobson directly - hbsrnh@aol.com as soon as possible. A £5 reduction on all bookings received before November 1st.

Saturday 23 February 2019

**The Bernard Edmonds Research Conference at the Barber Institute of Fine Arts,
University of Birmingham**

A call for papers and booking form is included in this Reporter. See page 98.



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.