

BIOS REPORTER

Volume 44 (4)
November 2020



THE BRITISH INSTITUTE OF ORGAN STUDIES

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Registered Charity No: 283936

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BIOS REPORTER

Opinions expressed in the *BIOS Reporter* are those of the respective contributors.

The Editor reserves the right to refuse or amend material.

Editor: Gordon Curtis

The *Reporter* is printed and distributed by Anchorprint, Syston, Leicestershire. The layout and typesetting are by the Editor. Copy for inclusion in the February edition should be sent to the Editor by post or e-mail by Friday 8 January 2021.

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. Gregory's, Preshome, Moray. Organ by James Bruce of Edinburgh 1820.* (Photo produced by Peter Backhouse) See p. 92. Back: *BIOS medal.* (Photo: Mark Jameson) See p. 81.

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FROM THE CHAIRMAN

And so we come towards the close of another year: but what a year! It started so well for BIOS with a particularly successful and well attended Bernard Edmonds Research Conference at Birmingham, but the alarm bells were already beginning to ring. Professor Matteo Malagoli, who was due to present one of the papers, was unable to make the journey out of Italy due to the developing spread of the corona virus in that country. Thanks to modern technology and the availability of computers, emails and powerpoint presentations, even though he could not be there in person we were able to have the talk read out to us and to see the slides that were provided as illustrations.

Not even in our wildest dreams could any of us have predicted what was to follow, and indeed is still with us as the end of the year approaches. Some areas of our work have been able to continue without interruption, but our meetings have been the most evident casualty. First we lost our AGM and the chance to see and hear the new William Drake Ltd organ in Chelsea Old Church, and then we lost the day in Norfolk at the beginning of May, on the interesting and unusual theme of The Organ and the Blind Player. After the summer holiday we were forced to cancel the visits to Blandford Forum and Milton Abbey in Dorset to see two historic organs that are both in dire need of conservation and restoration and which deserve the support of BIOS. The second attempt at holding the AGM also had to be aborted, and likewise the plans for the last event of 2020, the BIOS Lunch at the Grosvenor Chapel. A tremendous amount of preliminary work had been put into these events by Richard Hobson, for which we extend our thanks: we hope very much that it will prove possible to resurrect the plans, and set new dates for these events, once things begin to return to normal (whenever that may be) and we are free to travel around and start living our lives again. In the meantime may we thank all those BIOS members who, following the cancellations, have written in to us with such supportive and understanding messages.

Equally hard hit has been the activity of the British Organ Archive at the University of Birmingham. The closure of the University campus, and with it the Muirhead Tower which houses the Cadbury Research Library, brought the Archive more or less to a complete standstill. Our sympathy goes to the staff at the Cadbury Library, who have been obliged to work from home during these past months with access only to material available to them electronically through their computer files. It's encouraging that the position has eased a little over the past two months, and you will find a report on the current state of play later in this edition.

However, I'm pleased to be able to report that not all aspects of our work have been as badly affected. The NPOR continues to be consulted and used as much, if not more, than ever. Our team of volunteer Editors, who have been working so hard in recent years to reduce the backlog of submissions waiting to be processed, have excelled themselves. Our thanks and appreciation of their efforts go to them. As a result the backlog that was once over a year has now been reduced to a few months. Work continues on the redesign of the onsite appearance of the NPOR in a form that will make it more accessible and easy to use on the small screens of phones, and we hope that it will not be too long

before the fruits of this are finally seen. In the areas offered by the NPOR alongside the Register of organs, Anne Page is gradually extending the number of recordings available through the Historic Sound Archive. Plus (news which is particularly pleasing to me) our member Paul Graham, who has volunteered to work on the Directory of British Organ Builders, is making very good progress in assembling the data required to update the coverage of firms of organ builders in the Directory between 1950 and the present day. The Listing Committee has been able to continue its work in assessing applications for new Listings, and the Historic Organs at Risk Register to handle applications for new postings. Our Casework Officer, Andrew Hayden, is still kept busy with referrals by church planning authorities as well as from the public. Katherine Pardee hopes that the *BIOS Journal* for this year will be in the hands of members this side of Christmas, and we also hope that Jim Berrow's BIOS book on John Nicholson will be published before the end of the year.

At our AGM each year it has been the custom to read out the names of members who have passed away during the previous twelve months. Since we have been unable to do that this year, you will find the names printed in this copy. They will also be read out at our next AGM, whenever in the future that may be. Among those included in this year's list I would like to make particular mention of Jennifer Bate and Paul Houghton. We have been very fortunate over many years to have had the support for our cause of such a distinguished international figure as Jennifer Bate. In contrast, Paul Houghton was important to BIOS in a very quiet way, as the person in the background who did so much practical work in entering data onto the fledgling NPOR in its earliest days. May Jennifer Bate, Paul Houghton, and all our recently departed members rest in peace.

Another very sad loss from our membership list, and a result of the pandemic, is the firm of Mander Organs Ltd, who for many years have subscribed as business members of BIOS. To witness their demise at this present time has been painful to us all. Our sympathy goes to the staff and directors of the company but, above all, to John Mander himself who, though now retired, must feel the closure of the family firm very keenly. For the last 60 or 70 years Mander has been one of the outstanding names of the English organ building scene and has been a great influence on the direction and standards of organ building in our country. We hope to reflect something of the importance of their contribution in the *Reporter* and *Journal*. In the meantime the good news is that at least, thanks to the arrangement that has been made with F.H.Browne and Sons of Canterbury, we are assured that, if no longer associated with Bethnal Green and St Peter's Organ Works, the name of Mander will nevertheless live on.

Sad though the year has been in so many ways, it has not all been doom and gloom for BIOS. We are a society of friends who enjoy working together in a common interest and pursuit. We all look forward to the day when we will be free, once more, to travel around the country, look at, hear and learn about historic organs, and again enjoy each other's company. In the meantime, on behalf of our Officers and all of the Council, I send you good wishes for a peaceful Christmas and New Year. Above all, stay safe.

Alan Thurlow

FROM THE SECRETARY

BIOS Council (August 2020)

An Extraordinary Meeting of Council was held on Friday 28 August 2020 using Zoom Video Conferencing. Eight members of Council participated. Nicholas Thistlethwaite (President) was also in attendance.

Notice had been given provisionally in the *BIOS Reporter* (August 2020) that it was hoped to hold a postponed AGM on Saturday 19 September 2020 at the Grosvenor Chapel, London SW1. Given Government restrictions during the pandemic and the likelihood that severe restrictions would continue at least to the end of this calendar year, Council resolved not to hold an AGM in 2020, in the hope that the situation would have recovered sufficiently by early next year to allow the next AGM to be held in the Spring of 2021. As a consequence, it was agreed that (i) a Notice of Cancellation would be sent to Members; (ii) the proposed amendment to the third Aim of BIOS would be deferred until it was possible to hold a physical AGM; (iii) the proposal to set up a Working Group to explore ways to better publicising the fate of important organs which were under threat and try to encourage public support for their care and retention would be progressed by Council; (iv) the present membership of Council would be held over until the AGM in the Spring of 2021 and, (v) the AGM Booklet containing the Annual Reports by Officers of the Society and the Statement of Accounts for 2019 would be printed and distributed with the *BIOS Reporter* (November 2020).

BIOS Council (September 2020)

BIOS Council met on Saturday 26 September 2020 using Zoom Video Conferencing. Thirteen members of Council participated. Nicholas Thistlethwaite (President) and John Norman (WebMaster) were also in attendance.

Martin Renshaw was welcomed following his co-option to Council. Martin had indicated his intention to stand for election to Council at the intended AGMs in March and September, neither of which had taken place. Given the unusual circumstances, Council Members resolved by an electronic vote between meetings to co-opt Martin until the next AGM takes place, when as previously notified he will be able to stand for election.

Council received reports and agreed or noted the following:

A small Working Group, chaired by David Shuker, would be set up to develop a funding application for a part-time worker to monitor organs at risk and campaign on behalf of the future of such organs. The recommendations of the Working Group would be for consideration by Council and, if agreed, could form the basis of

specific applications to grant making bodies.

The Annual Return to the Charity Commission for 2019 had been submitted and received by the Commission within the end of October 2020 deadline.

The current financial position of BIOS appeared encouraging.

A few members who had still not paid their subscriptions by 21 September 2020 had been placed in the 'Lapsed' category.

Donations to the NPOR could now be made by cheque.

Planned Meetings had been cancelled but it was hoped to rearrange Chelsea Old Church, Aylesford (Norfolk) and Blandford/Milton Abbey (Dorset) for 2021.

The Répertoire International de Littérature Musicale (RILM) agreement was in the process of being signed - this would mean that *JB IOS* would be added to their list of musical journals which were made available electronically to Libraries that subscribed to it.

JB IOS 44 (2020) had been delayed but it was still hoped that it would be published this year.

The possibility of making historic copies of *BIOS Reporter* (excluding current issues) available publicly in pdf format through the Website was discussed and how best to achieve this would be pursued.

On the recommendations of the Listing Committee, Council approved the listing of three historic organs and agreed the recommendation to refuse the listing of one organ. A graded listing was granted to an organ which held a Certificate of Recognition (under the previous scheme).

There were currently eight organs on the Historic Organs at Risk Register and it was agreed that one should be removed from the List and two added.

Three organs featured in the discussion of current casework.

Currently 130 amendments to the NPOR were in the queue, about half with Editors. Access for staff to the Cadbury Research Library had been allowed since 14 September 2020 and the reprographics team were concentrating on clearing the backlog of orders. From 5 October there would be limited access to the Reading Room but for current staff and students of the University of Birmingham only.

The President reported on a presentation which he (representing BIOS) and Dr William McVicker (representing the AIOA) had been invited to make to the Ecclesiastical Judges Conference (i.e. Diocesan Chancellors) on the subject of organs and the faculty jurisdiction. They expected to be invited back next year for a follow-up Q & A session.

Council meets next on Saturday 23 January 2021.

AGM Booklet

As noted above enclosed with this copy of *BIOS Reporter* is the booklet that would have been presented to attendees at the cancelled AGM. This contains the annual Reports by Officers of the Society and the Statement of Accounts for 2019. As also

noted above, the present membership of Council would be held over until the AGM in the Spring of 2021. It follows that the section on Elections in the booklet will be held over and updated as necessary for the same AGM.

Melvin Hughes

R.I.P.

Our practice at BIOS AGMs has been to commemorate Members who have died during the course of the year. Since the BIOS AGM 2020 has been cancelled, this Notice records the Members who died since the last AGM on 9 March 2019.

David Allen of Malvern
Edmund Stow of Stroud
Eric Pask of Harpenden
Martin Ellis of Ipswich
Dr Jennifer Bate of London
Paul Houghton of Melbourn (Cambs.)
Ralph Bootman of Tournes (France)
David Jackson of Aylesbury
Christopher Wood of Shrewsbury
John Hughes of Dinas Cross, Newport

BIOS is grateful to them for the support they have given, and extends condolences to their families and loved ones.

MEMBERSHIP MATTERS

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

Mr Greg McHugh

Mr James Dawson,

Mr George Allan, MA, GrandDiplCons(AA),

Mr Richard Lowe, BTh(Hons)Oxon, PGCE, DipBM, FASC,

Please note the following five changes to the new 2019 Membership List:

Dominic Gwynn's email address is now:

Tim Gray (Harrogate) has a new landline number:

Daniel Graber has a new address:

Dr Ron Fletcher is now at

Roger Pulham has a new email address:

I regret to announce the death of John Hughes, a BIOS member since 1992 and a former editor of the *Reporter*. An obituary appears on p. 82.

The BIOS database has now been tidied-up, and the few members who, so far this year, despite at least two reminders haven't paid, will no longer receive this or any further BIOS publications. A subscription reminder for 2021 will be sent out in November/December. For any who wish to get ahead of the new year's rush, you can pay in one of four ways: i) by Standing Order (as many hundreds of members do), ii) by direct transfer into the BIOS bank account, whose details are: NatWest; sort code: 52-30-44 account number: 05097169 account name: The British Institute of Organ Studies – Registered Charity, iii) via the BIOS website: <http://www.bios.org.uk> using PayPal and iv) by sending me a cheque to my address given on the inside front cover. Please 'Gift Aid' your subscription if you are able to, and are not already doing so. Subscription amounts are still the same: £37 (£32 concessionary, £12 student). For those outside the UK, rates are £10 higher respectively, to reflect the additional postage costs for publications.

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 26 September 2020.

Location	Builder(s) and Date	Comment	Grade
St Paternus South Petherwin, Cornwall PL15 9LU	Heard & Sons 1907	A fine and unaltered example of the work of this regional builder.	II*
Holy Trinity, Bosbury HR8 1QT	Speechly & Ingram 1871	Although a little altered it is a notable survival from this partnership.	II
Leominster Priory HR6 8BB	Bevington 1853	Some missing parts, basically unaltered and retaining interesting, early features.	II
Christ Church, Skipton BD23 2BE	Harrison & Harrison 1906	An upgrading of the 1998 Certificate of Recognition.	II*

Future Submission Dates:

Friday 20 November 09:00 for meeting of Listing Committee to be held on 14 January 2021.

Please note that any applications received close to or on the closing date for submissions may be deferred until the following Listing Meeting in the event of an over-subscribed agenda.

Jeffrey Williams

HISTORIC ORGANS AT RISK REGISTER

The inclusion of the following organs on the Register was approved by the Council at its meeting in September 2020.

Location	Building	NPOR Grade	Comment
Edge Hill, Liverpool L7 6HD	St Dunstan	N10819 I	The chancel in which the organ is situated is damp and disused and the instrument is now unplayable. Some pipework has been removed.
Edge Hill, Liverpool L7 8TT	All Saints/ St Mary	E00369 I	A unique survival now disused and only playable with hand blowing. Council understands it is in danger of removal to release gallery space.

The Council also approved the removal from the Register of the Cavaillé-Coll organ from Cardiff, St Teilo. The organ has been given to the RC Diocese of Leeds for use in their music programme.

Jonathan Goodchild

NEWS FROM MEMBERS

Alan Buchan writes that the first printing of the book *Organs in Scotland* reviewed by David Knight in the *Reporter* of October 2018 sold out in 2019 and the Edinburgh Society of Organists generously agreed to sponsor a reprint. The new version has now been printed and although it has the same number of pages as the 2018 edition, it is significantly larger, due to the use of a new type of paper suitable for both printed texts and photographs.

There have been several hundred minor amendments: pieces of additional information, or errors made good, including more than a hundred 'new' organs, in other words organs of which we were not previously aware. Mostly these were small Casson Positives or Walcker Dulsannels supplied to little country churches, but there were also a few larger organs which had escaped the net until recently.

The price remains £8.50, with a charge of £3.50 for postage. It can be ordered by e-mailing publications@scotsorgan.org.uk whereupon the various options for payment: cheque, direct transfer, Pay Pal, etc. will be outlined.

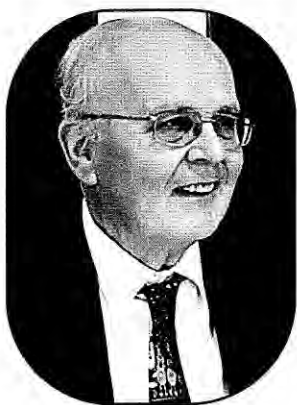
Andrew Hayden writes that the *Star Organs of Britain Calendar 2021* will be available from early December. For payment details please visit his website <http://www.starorgansofbritain.co.uk/> Alternatively, please send a cheque for £22.00 (UK) or £27.25 (overseas) to [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED].

Mark Jameson has discovered a medal which appears to have been produced by BIOS to mark some particular occasion. On one side is the image of a man carrying an organ pipe and running from left to right across the medal. The other side bears an image of a rank of pipes and the legend 'BIOS BIRMINGHAM 1987'. Both sides are illustrated on the back cover.

Does anyone have information as to why this was produced, how many were minted, who designed it and what was commemorated?

OBITUARY

John Hughes (1944 - 2020)



It is with great sadness we report the death of John Hughes, BIOS member and sometime co-editor with Andrew Hayden of the *Reporter*.

My involvement with John began when I offered my services as *Reporter* editor under the chairmanship of Dr Nicholas Thistlethwaite. I was told that another had also offered to do the job but that we might like to share it. Thus began a partnership during which we discovered there was more to life than organs – the glint of polished brass, the sweet aromas of steam and hot oil come to mind! Nonetheless, it became evident that I was dealing with someone with a formidable knowledge of the organ and its music and who wasn't afraid of a little controversy now and then.

His enthusiasm for the instrument knew no bounds, demonstrated when we undertook a day trip to Wexford to see the two magnificent Telford organs there. It was exhausting yet rewarding having been bounced about on the Irish Sea in a jet-powered catamaran, whirled around three wonderful instruments (the other was a very nice Bishop & Son), and returned to Fishguard on an Irish container ship at 3 am the following morning – magnificent.

John was a native of Cardiff and a music student at University College, Cardiff where he was awarded the Part One prize while studying composition, piano and organ, graduating 2.1 honours.

Subsequent teacher training found him at Winchester College and it is said that having given a particularly stormy performance on the Winchester cathedral organ after evensong, six of the cathedral's pillars were discovered to have cracked.

On his return to Wales he settled in Pembrokeshire at Dinas Cross with his wife and after a brief foray into journalism, taught in various schools. At Ysgol Dewi Sant he inevitably became involved at St David's Cathedral training the choir, playing the organ for services, and giving organ recitals. He was also a lecturer for the extramural department of Aberystwyth University for some years. One achievement gave him particular pleasure, when his teaching at scholarship level at St David's resulted in his star pupil, Andrew Lamb being awarded the position of Organ Scholar at Trinity College, Cambridge.

John's early passing having battled prostate cancer for more than 10 years is a sad loss and he will be remembered for his contribution to BIOS and as a good friend.

Dr Andrew Hayden

MANDER ORGANS LTD

The announcement that Mander Organs Ltd was to cease trading at the end of July came as a profound shock to members of the organ fraternity. The loss of a workshop that has been prominent in British organ-building for more than 70 years, and which has been associated with such important instruments as St Paul's Cathedral, Birmingham Town Hall, the Royal Albert Hall and St Ignatius Loyola, New York is deeply to be regretted, not least because of the impact on its employees.

News of the closure was followed swiftly by an auction of the firm's machinery, tools and stock of materials. Shortly after this, a further announcement reported that the name and intellectual property of Mander Organs had been acquired by F.H. Browne & Sons Ltd (Canterbury), and that the two businesses would henceforth trade as Mander Organ Builders Ltd. It is good to know that the Mander name will continue in use, and also that John Mander will serve as Hon. Chairman of the new company's board. Stephen Bayley of Browne's will be Managing Director.

The records of Mander Organs Ltd are extensive, and include those of Henry Speechly & Sons, whose business was acquired by Noel Mander in the early post-war years. The future of the firm's archive is under active consideration by Stephen Bayley and John Mander. BIOS has been consulted, and it is likely that the older records will be deposited in a public collection, with the more recent records being retained by the firm for future reference. Unfortunately, record offices are not currently able to take on new deposits of material because of Covid-19 restrictions, but we hope to be able to give further news in a future issue of the *Reporter*.

Noel Mander commenced business in 1936 in Stepney. Following War service in the Royal Artillery he returned to London, working briefly from a former butcher's shop in Camden Town until he was able to rent part of the disused St Peter's School in Bethnal Green; eventually, he acquired the whole site. As organ-builder to the Re-organisation Committee of the Diocese of London, much of his time in the early post-war years was occupied with salvaging materials from bombed-out churches and assembling instruments for those that had lost them during the Blitz.

By the 1950s more new projects were coming forward. Two- and three-manual organs, often with detached consoles, modest tonal schemes, traditional wind systems and Mander's reliable electro-pneumatic actions were typical of this period, and paved the way for more adventurous instruments over the next two decades, including St Pancras Parish Church (1954), St Michael, Croydon (1955), Ashford Parish Church (1962), Sheffield Cathedral (1966) and Mansfield Parish Church (1972).

Other builders were doing similar work at this time. But Mander began to make a name for himself in two areas that were then of less interest to his competitors. First was the restoration of historic organs, beginning with the rescue of the now-famous Adlington Hall instrument (1959), followed by conservative renovations at St Mary, Rotherhithe (1959) and Finedon (1960). This determination to preserve, and where necessary to restore as much as possible of the original builder's work represented a new direction in British

organ-building; it remained an important strand of the firm's work into the twenty-first century with instruments such as the George England organ at Danson Mansion (2004) and Abraham Jordan's organ in St George's Church, Southall (2008).

The second departure was the construction of new organs with mechanical action. These included a selection of small church, chamber and continuo organs, but also larger instruments such as those for St Vedast, Foster Lane (1962) and St Giles, Cripplegate (1970) in the City of London, and Jesus College in Cambridge (1971). The use of electrical assistance in some of these organs would now be frowned upon, but at the time, they played an important role in introducing British organists to the musical possibilities of a modern tracker action.

Noel Mander's career reached its apogee with the heroic reconstruction of the Willis organ in St Paul's Cathedral between 1972 and 1977. It was a massive, logistically-complex undertaking, but one which the Mander team completed triumphantly. With the replacement of the Dome chorus, the consolidation of the chancel organ around the original Willis pipework, and the addition of the thrilling horizontal reeds at the west end, the instrument emerged renewed to meet the changing musical and liturgical requirements of the Cathedral. The addition of a new mobile console in 2008 for service under the dome, and new dome tubas, continued this evolutionary process.

The rebuilding of the Hill organ in the Ulster Hall, Belfast (1978) and the Willis instrument in Canterbury Cathedral (1979) also took place before Noel Mander's retirement in 1983. Some years earlier, John Mander had returned from Hamburg where he had trained with Von Beckerath; he had already been responsible for a series of new tracker organs at Bethnal Green, and now he became Managing Director. Over the next few years, he and Ian Bell oversaw a succession of prestigious commissions including Winchester College Chapel and Birmingham Town Hall (1984), Chichester Cathedral and Magdalen College, Oxford (1986), Eton College Chapel (1987), St Andrew, Holborn (1989) and Rochester Cathedral (1990). Some were rebuilds, some were new instruments.

By the 1990s, the emphasis was increasingly on new organs with mechanical actions. Another development was the burgeoning export market. One of the most ambitious organs of this period was the 68-stop, mechanical-action instrument for St Ignatius Loyola in New York (1993), and it was followed by a series of commissions from churches in the United States including Chestnut Hill Presbyterian Church, Philadelphia (2000), and two organs for Peachtree Road United Methodist Church, Atlanta (2002, 2008). Japan, too, became a regular destination for new mechanical-action instruments. The first was for St Andrew's University, Osaka (1990), and its successors included Urakami Cathedral, Nagasaki (1997), Nigawa Gakuin School (2005) and Kobe Anglican Cathedral (2013). Recognition of Mander's export record came in 2002 in the form of the Queen's Award for Enterprise (International Trade).

Meanwhile, projects that had closer affinities with the firm's earlier work continued. There was a new organ for St John's College, Cambridge (1994), and two new organs for Chelmsford Cathedral (1995, 1996). The rebuilding of the instrument in the Royal Albert Hall (2003-4) was on the same scale of complexity as the earlier work at St Paul's, and was

equally successful. New organs for schools (Sydney Grammar School, 2004; Cranleigh School, 2010) and churches (St Peter's, St Albans, 2005; St Mary, Merton, 2015), as well as a challenging pneumatic restoration at the Sacred Heart, Wimbledon (2011) lent variety to the picture.

John Mander retired at the end of 2018. Geoff McMahon succeeded him as Managing Director, and the share-holding was transferred to an Employee Ownership Trust. The new team undertook successful reconstructions of the organs in King's College chapel, London (2018) and Waltham Abbey (2019), as well as a restoration at St Margaret Pattens in the City of London (2019), but then sadly an announcement was made that 'owing to cashflow difficulties and the inability to secure sufficient work' the business was to go into receivership, and St Peter's Organ Works closed on 27 July 2020.

A fuller account of the firm's work between 1983 and 2020 will appear in a future issue of the *BIOS Journal*.

Nicholas Thistlethwaite
Hon. President BIOS

CAVAILLÉ-COLL ORGAN REMOVED FROM MANCHESTER TOWN HALL

WILLIAM McVICKER

The purpose of this short article is to provide an update on the works to the Aristide Cavaillé-Coll organ in Manchester Town Hall.

The instrument was installed in 1877 as a three-manual organ with pedals, built on Cavaillé-Coll's double-expression principle, with enclosed Récit and Positif divisions and Barker Lever actions to the manuals. In 1893, it was enlarged by the same company and a Solo Organ added with alterations made to the Pedal division. Further significant work followed in 1912 when the instrument was converted to pneumatic action by Lewis & Co. and a new console provided. A fifth manual was added – an Echo Organ – and various alterations were made, including the 32' extension to the pedal reed and reworking of Cavaillé-Coll's Solo reeds, (en chamade, within the case) as high-pressure Tubas 8' and 4'. The organ survived in this form until 1970 when Jardine of Manchester removed the Lewis & Co. console from the stage and provided a mobile console located on the floor of the Great Hall. In recent times the instrument has been underused but the efforts of Richard Lowe and the Manchester Cavaillé-Coll Organ Foundation have helped to maintain the public profile of the instrument.

The Town Hall was designed by Alfred Waterhouse (1830-1905) and is now a Grade 1 listed building. It closed in January 2018 so that work could begin on the 'Our Town Hall' project. The aim of the project is to 'lovingly restore ... this

architectural masterpiece' with its fixtures and fittings, including the Manchester Murals by Ford Madox Brown (1821-1893) in the Great Hall, which comprise twelve paintings (frescoes using the Gambier Parry process) and depict the history of Manchester.

Investigative work into the organ began in 2005 when the City Council invited a technical report on the instrument's condition (prepared by myself) and Dr Nicholas Thistlethwaite was asked to prepare a detailed entry for the Town Hall Complex Conservation Plan – a comprehensive list of the Town Hall's artistic assets. Further work ensued, as the City Council commissioned Nicholas and me to prepare a comprehensive research document, drawing together what was known about the organ and the interventions in its history, including documentation from the RIBA in London (drawings by Cavaillé-Coll and Waterhouse), transcription of archival material from the Manchester City Archive and the Lewis records in the BOA. This was followed-up with an Options Appraisal, detailing how the organ might be treated as part of the plan to conserve and restore the fixtures and fittings of the building. The budget for the entire Our Town Hall project has been set at up to £328.3 million. Independent expert analysis has been harnessed to evaluate this projected cost.

In the summer of 2019, tender documents were drawn up for the restoration of the organ to its 1893 state and, after a formal evaluation of the submissions hosted by the City Council and supported by the architects (Purcell) and project management (Lendlease), a consortium of organ-builders, Flentrop Orgelbouw and Nicholson & Co, was appointed to undertake the removal, restoration and reinstallation of this important instrument.

Work began on site on 17 August 2020 and, in order to examine the fabric of the building and repair it, the scope of work includes the removal of the entire organ, including its casework and sub-frame. A joint team from Flentrop and Nicholson (as an equal collaboration) is carefully documenting, drawing and cataloguing the components as they are removed. The timeline has to co-ordinate with other works on the site, including the removal and conservation of the chandeliers and art works, and so the organ will go into store for around twelve months prior to workshop restoration, with reinstallation scheduled for 2023.

There is much research still to do and a number of riddles to solve, many of which are subject to scrutiny during the careful dismantling work. It is clear that the pipework was not so heavily altered as might be supposed. Although the Barker actions were lost and various changes made to the Pedal Organ, those made to other ranks are annotated in the Lewis Shop Books and there do not appear to be significant later alterations which have been applied to the pipes beyond the revoicing work of 1912. An example is that the Solo Tubas were constructed using

the resonators from Cavaillé-Coll's 1893 pipes which were en chamade within the organ case. Whilst the blocks were replaced by Lewis & Co, investigations indicate that the domed shallots were reused, and new, shorter boots provided by cutting down the originals provided by Cavaillé-Coll. Thus, more components of these reed pipes survived than was previously thought.

Some interesting puzzles remain to be solved. The Solo Organ pipework, soundboard and wind system is identifiably the work of Cavaillé-Coll, and its action was added using pneumatic technology (now missing, having been replaced by Lewis in 1912). Cavaillé-Coll sent two men, M. Reinberg and M. Prince, to work in Manchester for approximately six months (c.Nov.1892 – April 1893). They were later joined by several other employees from Paris – presumably requisitioned for the installation process. There are several lines of enquiry to establish how the Solo pneumatic action might have been configured and several leads are being pursued in respect of pneumatic technology in relation to Cavaillé-Coll's work (e.g., documentation in Pierre Veerkamp's *L'Orgue à Tuyaux* (Publication de l'Association A. Cavaillé-Coll, 1986), as well as visits to other instruments. Cavaillé-Coll was notoriously conservative in respect of organ technology.

One intriguing suggestion which might be of interest to BIOS members is Mancunian hearsay which recounts that the Solo pneumatic actions for the 1893 work may have been supplied by Wadsworth & Bro,¹ whose premises were hardly any distance from the Town Hall in Oxford Street, Manchester. Yet another suggestion is that Lewis provided the Solo action in 1893. During dismantling, the Lewis & Co. job number from 1912 (No. 860) was found inside the Solo action. Whilst it is early days to piece together all the evidence garnered during dismantling, it would be interesting if BIOS members can contribute any thoughts or research to this enquiry. Wadsworth's involvement may well prove to be a red herring, but as there is no written history of the work of the Wadsworth brothers, there is little to go on. Wadsworth's connection in tuning the Town Hall instrument is known, as is their construction of a studio organ for Dr J. Kendrick Pyne (Organist to the Corporation of Manchester) at the Manchester College of Music in 1898, which was eventually moved to Ruthin in 2003-4. Where did Cavaillé-Coll's workmen base themselves when working on the Manchester console? Was it Edward or Ernest who was the Francophile? Or both? When was Wadsworth's first pneumatic organ built?

Wadsworth is known to have built Casson's organ for the 1885 Inventions Exhibition. I am grateful to Paul Hale for a couple of leads which enabled descendants of the Casson family to provide a quotation from *Musical Opinion*, 1 May, 1885:

Mr Casson, who has made a new departure in the matter of organ-building, will show one of his instruments at the Inventions Exhibition. Mr Casson's plan, as our

readers doubtless know, is to provide a separate pedal bass for each manual. Mr Edward Wadsworth is in charge of the organ; the console by Mr Bellamy; the metal pipes [spotted] by Messrs. Wadsworth & Bro., and the keys by Messrs. Daley & Morriss.

Letters in the possession of Casson family descendants show that Edward Wadsworth and Thomas Casson soon fell out, and the latter approached Saffery & Co. for legal advice. The matter did not go to court, but, alas, legal records do not stretch so far back into the past, so we will perhaps never know the outcome of their dispute.

Is it possible that Wadsworth assisted in the 1893 rebuild at the Town Hall? Did the firm have the necessary technological experience with pneumatic actions to construct material for Cavaillé-Coll? Wadsworth must have been in possession of drawings of some of the most up-to-date pneumatic actions and devices which included Casson's Pedal Helps. How did they come to build the pneumatic-lever action at Dundee Cathedral in 1894?

Whilst it is too early to speculate about other aspects of this Cavaillé-Coll organ, as the dismantling research needs to be carefully pieced together, would it not be an interesting parallel track to establish more about one of Britain's most prolific provincial organ builders: Wadsworth & Bro.?

Reference

- ¹ Hayden, Andrew, 'The Collegiate Church of St Peter, Ruthin, Clwyd', *Organ Building* 2004, 14; note the reference in para 2.

THE ORGAN IN THE TOP CHAPEL, TYLDESLEY

JIM BERROW

Following the depressing photograph on the cover of the August 2020 edition of the *BIOS Reporter*, I offer some more information on the vandalised organ in the Top Chapel, Tyldesley, Greater Manchester.

When I was researching my 1996 thesis on John Nicholson of Worcester, the Tyldesley organ was not known to me. In the thesis I suggested that the wider Nicholson clan, originating from West Yorkshire, led by Richard Nicholson (John's father), were keen to avoid sibling rivalry and, in general, the evidence spoke of some territorial boundaries that compared to a modern franchising system. Whether this was a wider, craft, business practice at the time, I do not know, but the organ-building (and printing) branches of the family appeared to have informal agreements

not to trespass on each other's working territory, though defining the boundaries with any accuracy is difficult. Following John Nicholson's final departure from Rochdale to Worcester, c.1840 and given his success elsewhere, it is apparent that he did not actively pursue work in Lancashire or, indeed, the intervening counties of Cheshire and Staffordshire. Only five Lancashire organs involving John were known to me from 1841, until the final stage of the family diaspora was completed by the departure of his father and Charles, his youngest step-brother, from Rochdale to Walsall, Staffordshire, in 1861. Two were modest one-manual instruments (possibly moves) and one of these was a GG-compass organ for St Oswald, Warton (1846), the other went to All Saints', Preston (1855). Another entirely logical venture, occurred when John moved the old, one-manual, Elliot organ from St John, Bromsgrove to a new home in St Joseph's Roman Catholic Church, Leigh (1858), where it was enlarged. John's organ for Manchester Cathedral was built in 1861 and followed Richard's departure from the county, probably having sold his business to Thomas Hugh Harrison.

(continued overleaf)



The John Nicholson organ of 1859. The case suggesting the influence of Snetzler's design for Halifax parish church.

Photo: Jim Berrow

However, a year or two ago I was approached for information on a two-manual organ in the Top Chapel, Tyldesley, in the historic county of Lancashire. The chapel was built for the Countess of Huntingdon's Connexion and this denomination suggested a link to one of Richard's better known commissions in Worcester (1840), before John set up his independent business in that city. (The organ and case survive in a rebuilt state in the Huntingdon Hall, Deansway). Photographs from Tyldesley clearly showed a John Nicholson console, but a case that was not in his characteristic style at that time. The geographical proximity to Leigh, also suggested a link to a common adviser or patron, as did the provision of a single (30-note) Open Wood pedal stop for both instruments. Investigations uncovered a report of the opening (12 January 1859) of a 'really fine new instrument, built by Mr. Nicholson, of Worcester'. This was housed in a handsome three-tower case, quite unlike John's contemporary work, with unusual, carved and gilded, leaf-like tower 'shades'. My assumption is that the provision of an architectural case, as opposed to John's more economic braced pipe fronts, suggested the firm influence of Richard's conservative input and therefore his involvement in the commission, as he wound down his Rochdale business. Unusually, the console is constructed of walnut, rather than the usual oak and the case is of pine, now painted but probably with an original grained finish. The style of the flowery local newspaper reporting of the Leigh and Tyldesley instruments, also suggested a connection to earlier days when Richard and John worked together.

Having exhausted archival sources and obtained a BIOS Certificate of Recognition for the instrument (based on the photographs and archives), I was able to visit the chapel in May 2019. It had been closed for worship for some time and, during a re-ordering of the building (1920s?) the organ acquired a radiating and concave pedalboard and had been moved from its traditional non-conformist position, to the ground floor. The present owner, concerned for its welfare, had thoughtfully provided a plaster-board screen to protect it from the play groups that used the building (removed for me at the time of the visit), but to no avail. From the adjacent gallery I could look down into the instrument and found that all of the metal pipework had been stolen, with some collateral damage visible in the *Reporter* photograph. However, the spotted metal front pipes had been left in situ to cover the scene of the crime. I understand that this has been reported as a heritage crime, but do not know the outcome of the investigations, but so-called security staff are in the frame. NPOR entry: M00074, offers the specification.

Sadly this vandalism marks the probable end of another fine organ from a golden period of John Nicholson's work and it is unlikely that a UK buyer might be found for the case and the remains of the instrument, along with the replacement of the 685 pipes that were stolen. The rest of the mechanism and pipework is in fair and restorable condition and some interest has been shown by a continental builder.

NELSON SAILS INTO EAST LONDON

MARTIN RENSHAW

The circumstances of a 'première' of a Nelson and Company organ in east London on 13 September 2020 were sufficiently unusual to mark its arrival in these pages. It had come from a large Methodist church in Catchgate near Durham, for which it was made c.1905 (perhaps with Carnegie money?). It was dismantled by the writer of these notes in May 2018 with the valued help of local organ builders. The 17 speaking-stop organ [NPOR G01379] was originally destined for a Seventh Day Adventist church in Hampstead, but building work prevented it from being stored there and it was diverted to the Clapton SDA church, where its arrival was filmed by James Dawson.

Since classes of the East London Music School (ELSOM) are held there every Sunday and Monday, it was suggested that the organ should be put up at Clapton; Hampstead could wait for another to come along. A battle with English Heritage followed; this was won thanks to help given by Tim Walder, the Hackney senior conservation officer, who strongly supported placing the Nelson organ in the centre of the chancel despite some faded 1890s murals placed at some distance around it. By the autumn of 2018 we were able to start work on restoring it, and the Great was playable by the end of that year. Then a project to build toilets at the west end of the church intervened; this ran so long over time that it was not possible to restart serious work on site until more than a year later. Coronavirus then came along and it was decided that while the church was closed to re-lay and sand its vast areas of wooden block floors, so the organ, by then structurally complete, was wrapped in tarpaulins. Meanwhile, the church also housed one of east London's largest 'banks' of food and baby and toddlers' clothes.

By late-summer of 2020, the pedal pipes and their restored mechanisms were installed and then the organ was tuned and voiced/finished as much as possible under the tarpaulins. For the premiere, these were peeled back and the characteristic voices of the organ could be heard properly for the first time.

Filmed by two cameramen, the three-hour premiere ceremony was played by twelve young organ pupils of Fiona Paquette, director of ELSOM, with a final short recital by Nicholas Morris. The concert can be seen on line on: <https://youtu.be/POED5R8lnXo>

This former C of E church is one of the 20 London SDA Churches whose congregations first met in what is now Burberry's store in Regent Street, where their services were accompanied by the Wurlitzer organ (recently restored) which had been made famous by BBC broadcasts in the 1930s. The SDA Church has a fine and very eclectic musical tradition which includes performances of oratorios with its own choral societies and orchestras, a very well-edited hymnal, and gospel songs. Clapton's congregation is very proud of their organ and their young players, and this bodes well for the future of an unexpected aspect of the musical culture of that part of London.

ST. GREGORY'S, PRESHOME, MORAY; TWO HUNDRED YEARS NEW

ALAN BUCHAN

As you read this issue of the *Reporter*, what may be the UK's oldest virtually intact church organ has been quietly celebrating its bicentenary. The organ was built by James Bruce of Edinburgh (1786-1856) and was installed at Preshome in the late summer of 1820. On 22 November the Revd Alexander Badenoch informed Bishop James Kyle that 'our organ is doing very well and the choir is improving; great numbers of Protestants are attracted and the collections on Sundays are about double of what they formerly were.' In 1822 Bishop Kyle reported to Rome that there were about 1,200 Catholic adherents in the Preshome area, some from Ireland, and most very poor.

After the Scottish Reformation of 1560, the established Church of Scotland had been staunchly Presbyterian, and in the Lowlands it remained predominantly so, even during the periods when the Stuart kings tried to impose Episcopal government. In parts of the Highlands, Aberdeenshire and Moray, the situation was slightly different. The predominant landowner, the Duke of Gordon, based at Fochabers, remained Catholic and facilitated a degree of protection for Catholics which other areas of Scotland did not enjoy. None the less Catholics and Episcopalians still had to be very careful about how they met, in what numbers and what they did.

Catholic chapels appeared in the north of Scotland long before those of Edinburgh and Glasgow, and St. Gregory's, Preshome, 'the first Catholic church in Scotland to look like a church' (as a local guide book¹ describes it) was erected in 1788. Sited two miles south of Buckie - to avoid any unwelcome attention from Presbyterians - it remains to this day an icon of the Catholic Church, though the local population is hugely diminished and the building is no longer used for regular worship.

The 1820 organ by Bruce was built on a lavish scale in a Gothic style of case which became standard Bruce fare. At Preshome, the casework is exceptionally finely carved, with finials in solid oak (no plaster imitations here, as were used elsewhere). The original gilding of the facade pipes, most of which speak, survives, if a little faded (see front cover).

The original stop list was probably as follows:

Great Open Diapason 8, Stop Diapason 8, Principal 4 (treble & bass), Flute 4, Fifteenth 2, Sesquialtera (treble and bass). Compass GG, AA to f³.

Swell Open Diapason 8, Stop Diapason 8, Flute 4, Hautboy 8. Compass f# to f³ (GG to f coupled through to Great).

There are three pedals, one a combination pedal on the left to bring on the Great Mixture, one in the middle which blew the organ (there is also a hand pump), and one on the right, a Swell pedal. To this day there is no electric motor.

The organ has been moved twice within the building, once in 1822 into a recess belatedly constructed for it, and again in 1848 on to a platform at the west end of the chapel, where it remains. The 1848 move was carried out by Joseph Wishart of Aberdeen.

At some point in the later nineteenth century a few minor changes were made, the most significant being that what may have been a 4' flute on the Swell was changed for a spotted metal 8' Salicional. New stop ivories were installed for all the stops, and ranks were renamed, but were not otherwise changed: Sesquialtera became Mixture, Hautboy became Oboe, the Swell Stop Diapason was erroneously named 'Dulciana', and the Swell Open Diapason 'Principal 4' (though it remained at 8' pitch). The builder responsible is unknown, but the work was clearly well done.

The standard of pipe making is superb. The oak wooden pipes have mahogany caps. Apart from the replacement Salicional, the metal pipes are probably 60 - 70% tin. The oboe pipes have flattened bell caps, French style springs, flared shallots and mahogany wedges. Overall the pipework is in remarkably good condition, reflecting the lack of industrial pollution in the north. The wooden pipe markings are similar to other Bruce organs of the period, and may be those of Andrew Wood (1765-1829), senior partner in the firms for whom Bruce worked. The Great metal pipe markings, unlike those of other Bruce organs, are lower case, suggesting older material. This may be reflected in a (largely inaccurate) letter of 1892 in an Episcopal journal which suggested the Preshome organ came from a chapel in the Cowgate, Edinburgh² but we know that the 1774 Snetzler organ in the Cowgate went to a new church within Edinburgh. It is more likely that the older pipework at Preshome came from the 1749 Snetzler organ in St. Peter's Episcopal Chapel, Peterhead on which Bruce was also working in 1820.

Little is known of the organ's twentieth century history, which was almost certainly uneventful. In 1955 the organ was cleaned by the firm of Andrew Watt of Glasgow, as James MacKenzie (1939-2018) recollected from his apprentice days.

In 1997 Norman Marr of Aberdeen and I applied remedial work to the organ for a visit from the BIOS conference of that year, based in Aberdeen, and members enjoyed themselves playing appropriate eighteenth century British pieces. In October 2019 discussions took place at Preshome with members of the Aberdeen RC Diocese with a view to making the organ playable again (its bellows having seized up in the intervening 22 years). Then Covid 19 arrived, and plans are currently in abeyance. The organ has survived virtually intact, but we must be very vigilant regarding this remarkable organ's future.

References

- ¹ Robert McDonald, *Churches and Places of Catholic Interest in Moray* Elgin 1990.
- ² Letter by J.F.S. Gordon in *The Scottish Guardian* 18 November 1892.

KERSE CHURCH, GRANGEMOUTH (Stirlingshire)

COLIN MENZIES

Background and the Dundas family

Grangemouth is around 25 miles up the River Forth from Edinburgh; it is on the south bank at a point where the river is some two miles wide and at what is now the effective head of commercial navigation. Until the construction of the Forth & Clyde Canal, which opened in 1790, the unappealing mudflats forming the foreshore for several miles at this point were virtually uninhabited. The canal company built a small harbour which has since been substantially enlarged: for much of the second half of the twentieth century, Grangemouth was the largest port in Scotland in terms of tonnage handled. Between the wars, an enormous oil refinery and petro-chemical plant was established to the east of the town centre; it remains an important source of employment.

The land on which Grangemouth was established was owned by the Dundas family who invested heavily in the construction of the canal itself and in the development of the town and its port. They lived nearby at Kerse House but also had considerable estates in the Northern Isles and outside Richmond (North Yorkshire); they were significant investors in industry on Tees-side as well as in Grangemouth. Throughout the late eighteenth and nineteenth centuries, members of the family were regularly elected as Members of Parliament and they also held a number of public offices. The grateful monarch created an earldom for them under the title of Earl of Zetland (a corruption of the Old Norse name for the Orkneys and the Shetlands). Their ambitions in town-planning were considerable and the layout of Grangemouth was more generous than was typical of many nineteenth century industrial developments, with a generous provision of green spaces. A Governor-General of New South Wales was a good friend and a new suburb of Sydney was named Zetland in the family's honour.

Presbyterian churches and organs

It was typical of the religious zeal of the late nineteenth century that no less than six Presbyterian churches of various denominations should be built for a town that even today has a population of barely 18,000. By 1929, after a series of unions at national level, all of them had become part of the Church of Scotland. What is more surprising is that five of those churches were grouped within about 300 yards of each other. They included the Old Parish Church, whose new building of 1911 by Wilson & Tait is one of the finest Edwardian Gothic churches in a wide area, and Dundas United Presbyterian Church designed by Sir John Burnet, perhaps the leading Glasgow architect of the time. All of them had organs, although not all were commissioned at the time of the church's inauguration. The builders included Norman & Beard of Norwich; Abbott & Smith of Leeds; J. & A. Mirrlees of

Glasgow; John Compton of London; and Ernest Lawton of Aberdeen. The Old Parish Church (now renamed Zetland Church) has since acquired an unaltered 3-manual Father Willis from a redundant church in London.

Kerse Church

As the town grew, the Church of Scotland decided that a second congregation should be established to relieve the pressure on the existing Parish Church; this resulted in the building of Kerse Church, which was designed in 1897 and opened in 1899 (facing across the Grange Burn to the Parish Church – an odd choice of site when one might have expected the new church to be in a different part of the town). It was designed by John Goodsir and is one of only two churches he produced during the fifteen years that he was based in Falkirk: he had trained in the busy Edinburgh office of John Bryce before working for a few years as an assistant in the largest of the Falkirk firms and he had set up on his own shortly before being commissioned to design Kerse church. It is a fairly straightforward Gothic building in the local grey sandstone with few architectural frills: it has a fairly wide aisleless nave, broader transepts at the 'crossing' and a relatively short chancel ending in a wide, flattened apse. The best architectural feature of the interior is the nave roof. Most of the original furnishings remain; the oak communion table was added in 1921 and was, I think, the Parish's war memorial. In the early-to-mid 1950s, rather a good series of stained-glass windows was commissioned from the Edinburgh artist William Wilson, with his typical elongated features and bright colours. The church hall and offices were added to the north of the church in 1929 by the Grangemouth partnership of Harry Wilson and Alexander Tait, arguably the best architectural firm in central Scotland during the first half of the twentieth century.

The Organ

The uncertainty towards the use of organs in Church of Scotland buildings, prevalent until the 1860s, had largely disappeared by the end of the century and it had become the exception for a new church, especially one in urban surroundings, to be opened without an organ. Nonetheless the new Kerse church had no organ for its first 15 years. Goodsir had moved to London in 1914 (he eventually retired to a well-to-do suburb of Edinburgh) but I suspect that he had planned the position of an organ as part of his original layout, raising it above the pews to avoid the instrument taking up floor-space. The new organ was commissioned from James J. Binns of Leeds and was placed in divided cases raised in the north and south transepts. The detached console was at ground level in the crossing. As was not uncommon in Scotland at the time, it was placed in a small pit about 3' deep so that the organ bench was roughly level with the floor. This was intended to ensure that the organist was not too prominent and that the console did not obstruct sightlines. The two oak cases are well-designed and elaborate, almost certainly the work of Wilson & Tait. The Great and Pedal organs were in the north transept, the Swell in the south. The blowing equipment was placed in a small chamber just outside the church:

electricity was introduced throughout the church at the same time. The blower was electric with special feeders; a 3-phase motor ran on 433 volts AC. The action was tubular-pneumatic, to Binns's patented design that allowed some of the combination pedals to be adjusted at the console by the player. There were four metal combination pedals each side of the central swell-pedal, four to Great and Pedal, four to Swell. Two on each side were adjustable, the third was a pre-set mezzo-forte combination, the fourth a pre-set full combination. The organ was Job number 767 in the Binns order ledger and the cost was £849/-/-. The opening recital was given on 17 March 1915 by T. L. Drummond, organist of Auchingrammont Church, Hamilton, with vocal solos by May West (soprano) and Fred Passey (bass), both leaders at Trinity Congregational Church, Glasgow.

In 2001 the Binns organ was taken out of use and replaced with an electronic. As far as I can ascertain, the pipework, action and cases were left in situ (being raised 10' above the church floor, they were presumably regarded as being in nobody's way) whereas the console and the blower were scrapped. In 2007 the congregation of Dundas Church (only about 250 yards away) united into Kerse; the united church was given the new name of Abbotsgrange. It is now one of only two Church of Scotland buildings still in use out of what had once been six (the other is the Old Parish Church).

I'm most grateful to Philip Wright for sending a copy of the article from the *Falkirk Herald* giving details of the opening recital; to David Wood, the Huddersfield organ-builder, for supplying the specification of the organ; and to Alan Buchan and David Stewart for their sterling work in researching and publishing their book that lists all known organs in Scotland.

Specification:

GREAT		SWELL		PEDAL	
Bourdon	16	Open Diapason	8	Harmonic Bass	32
Open Diapason	8	Rohr Flute	8	Open Diapason	16
Clarabella	8	Viol d'Orchestre	8	Sub Bass	16
Dolce	8	Vox Angelica	8	Octave Bass	8
Principal	4	Octave Diapason	4	Flute Bass	8
Flute Harmonic	4	Dulciana Mixture	III		
Fifteenth	2	Horn	8	Great to Pedal	
		Oboe	8	Swell to Pedal	
Swell to Great		Tremulant			
Swell to Great Octave					
Swell to Great Sub Octave		Octave			
		Sub Octave			

NINETEENTH CENTURY SMALL ORGAN DESIGN ON THE OTHER SIDE OF THE POND

JOHN SINGLETON

Los Alamos, New Mexico

Just before the pandemic of 2020 took hold, I was reminded of Andrew Hayden's article, 'Small Organ Design in the Nineteenth Century'.¹ For those who have either forgotten it or never read it, the article considered the peculiar stop lists of village organs from the last half of the nineteenth century. A memorable example is provided by the one-manual instrument at Great Ashfield (Forster and Andrews, 1884 [NPOR D05543]): Bourdon 16' (12 notes), Open Diapason 8', Dulciana 8', Principal 4' and Stopped Flute 4'. The pedal arrangements of this organ seem even odder; it has 23 pulldowns, with 16' tone given only by the 12-note Bourdon on the manual. Further research² shows that unusual pedal compasses were not just an 1880s fad: in the mid-1860s, even quite comprehensive two-manual organs intended for rural locations could have 17, 18 or 20 pedal keys, with the 16' rank sometimes restricted to just 12 notes. Given their limited capacity for 'real' organ music, it seems strange that some of these instruments were built by Hill or by former employees of Gray and Davison, companies firmly associated with bringing the 'German System' to England in the 1840s.³ The 'German System' was surely a revolution driven by what we would now call 'mainstream organ repertoire', in particular the music of Bach and Mendelssohn. By contrast, these micro-organs, unable to render even a simple Bach fugue, spawned a repertoire of their own.⁴

The occasion that reminded me of Andrew's article was a visit to play the organ of the Episcopal Church of the Epiphany in the small university town of Socorro, New Mexico. This instrument was built by Koehnken & Grimm of Cincinnati, Ohio, in about 1885; it is thought to be little altered.⁵ Though a near contemporary of Great Ashfield, it has a much more classical specification: Open Diapason 8', Melodia (a flute) 8', Dulciana 8', Principal 4', Floete [sic] 4', Twelfth 2 2/3', Fifteenth 2'. The 8' stops share a common bass octave; all is underpinned by a 16' Pedal Sub Bass. By contrast, in 1880s England, it seems that increases in budget or scope over organs like that at Great Ashfield would not in general be used to develop the chorus. Instead, an attenuated two manual might result; one example (of several littering the Cotswolds) is the 1883 Vowles at St. Andrew, Chedworth [NPOR D04962]: Gt: 8', 8'; Sw: 8', 8', 4', Pedal 16'.

Of course, it is risky to derive conclusions from a single organ. Is Socorro a typical American late nineteenth century small organ? Or were Koehnken and Grimm the American equivalent of Holdich, who could still provide an unfashionable complete principal chorus (but only 17 pedals) on an organ for the London County Asylum in the 1880s [NPOR K00641]?

Fortunately, the intentions of one very prominent American organ builder are clearly set out in a series of advertising pamphlets covering the period 1860 to 1930; these have been collected and published in book form.⁶ The company in question, Hook and Hastings (HH) occupies a not dissimilar position in the US to that of Hill and Son in the

UK; in the second half of the nineteenth century and the early part of the twentieth, HH built well-received large instruments for cathedrals, prominent churches, enormous masonic temples, universities and concert halls. They also seem to have made small organs in very large numbers. However, by the 1920s, their instruments were seen as unfashionable; the owners lost focus and the company folded in the 1930s.

Many of HH's pamphlets from 1871 onwards emphasize small standard organs; the one and two-manual 'Chapel' series, in six sizes, and the even more basic 'Choral' series, also available in six sizes. The simplest Choral organ has just one stop - a 58 note Open Diapason; 'the prime essential ... it forms the support for a large congregation'. For the next in the series, 'the second essential is a stop for quiet and delicate interludes ... a Dulciana stop, also of 58 pipes'. Thus far, HH's preoccupations are similar to those of the English builders discussed in Andrew's article; the provision of 8' stops with contrasting power levels is seen to be of primary importance. Just as for the English builders, it is clear what HH are trying to outdo; their small organs are 'far superior to any reed organ in every respect'. But there is a very striking difference between HH's organs and their English equivalents; from the smallest upwards, every single instrument possesses a pedal board of 27 notes (CC to d). As one ascends the model numbers, a 16' Subbass soon appears as a pedal stop with 27 pipes provided. HH appear to have been content to use this pedal compass in all of their instruments from 1871 to at least 1905.

The pedal compass of CC-d suggests an awareness of organ repertoire; as far as I can see from my (admittedly politically incorrect) editions,^{7,8} almost all of Bach and Mendelssohn's organ music can be accommodated. Another innovation is that the one-manual organs in the 'Chapel' series had divided manual stops, with the division between b and middle c. Does this indicate knowledge of German or even Iberian organ repertoire? For example, G.P. Telemann (1681 – 1767) and some of his contemporaries wrote organ music for a solo voice with a simple accompaniment⁹ that is possible on a keyboard divided in this way. Of course, HH may have been merely copying American one-manual reed organs. (Though American reed organs and French harmoniums are superficially similar, the division between bass and treble occurs at b/c in the former and e/f in the latter.¹⁰ Does the b/c division reflect the subtle Germanic influence that permeates American culture?¹¹ By contrast, is the French harmonium split derived from historic Italian practice?)¹²

What of the sound? As far as I can tell, few if any of the very tiny 'Chapel' or 'Choral' organs have survived. However, some examples of the number 6 Chapel Organ (later known as number 36), produced in large numbers under various guises from 1872 to at least 1905, are still around; they feature many of the same stops as the one-manual instruments. The number 6 or 36 specification is as follows.

Great Organ: Open Diapason 8' (58 pipes); Dulciana 8' (46 pipes); Stop'd [sic] Diapason Bass 8' (12 pipes); Melodia 8' (46 pipes); Octave 4' (58 pipes)
Swell Organ: Viola 8' (46 pipes); Unison Bass 8' (12 pipes); Stop'd Diapason 8' (46 pipes); Flute 4' (58 pipes); Oboe 8' (46 pipes)
Pedal: Sub Bass 16' (27 pipes)

Swell to Great Coupler Unison; Swell to Great Coupler, at Octaves (number 36 only);
Great to Pedal Coupler; Swell to Pedal Coupler

In these times of difficult international travel, it is fortunate for UK-based BIOS members that one of these instruments can be heard on-line playing all manner of organ music.¹³ Though superficially similar to many of the 'small organs' that induced profound ennui in Relf Clark,¹⁴ these seem to be very capable instruments, able to give musical, if not authentic, accounts of much of the organ repertoire. There are interesting balances (e.g. with the box open, Melodia plus Octave on the Great balances Stop'd Diapason plus Flute on the Swell); one has proto-choruses that are roughly equal in volume but which contrast tonally. Might this again reflect an awareness of works such as BWV 538?

In summary, in contrast to their English contemporaries, the small organs produced in large numbers by Hook and Hastings in the latter half of the nineteenth century seem to be designed to play 'real' organ music. Even if one could afford only the most basic, single-rank 'Choral' Organ, the 27-note pedal board would still permit a Bach prelude or fugue. This may suggest that eighteenth and nineteenth century organ repertoire was much more of an expected part of religious services in the USA than in England. Perhaps it even indicates a difference in the social status of those expected to play such organs. It also points to another way in which English organs continued to be 'insular', 40 or 50 years after the 'Hill-Gauntlett Revolution'.¹⁵

References

- ¹ Hayden, Andrew 'Small Organ Design in the Nineteenth Century', *JBIOS* 39 (2015) 38
- ² See e.g. [NPOR D05321 and K00641], and Gwynn, Dominic "Three of Another Kind", *Organ Building* 17 (2017) 118"
- ³ Thistlethwaite, N., 'The Making of the Victorian Organ' (CUP, 1999)
- ⁴ Stainer, J. and Cunningham Woods, F., eds. 'The Village organist' (Novello, 1900), Volumes I to VI.
- ⁵ <https://pipeorgandatabase.org/organ/51455> accessed 20 August 2020.
- ⁶ Van Pelt, W.T. 'The Hook Opus List, 1829-1916 in Facsimile' (Organ Historical Society, Richmond VA, 1991)
- ⁷ Bach, J.S. 'Organ Works' Vols. 1-12, 15-19, various editors, (Novello, 1954)
- ⁸ Mendelssohn, F. 'Complete Organ Works', ed. Eaglefield-Hull, A. (Augener, London, 1914). The annotations are interesting: 'A flamboyant effect can be secured by playing the parts marked * on the Solo Tubas' and 'all the diapasons, 32, 16, 8'.
- ⁹ Telemann, Georg Philipp, Orgelwerk, Vols. 1, 2, ed. Fedtke, Traugott (Bärenreiter, 1991)
- ¹⁰ Page, Anne 'The Expressive Organist Part I' *Organists' Review*, November 2001, 15.
- ¹¹ German-Americans are America's largest single ethnic group. In 2013, 46 million Americans claimed German ancestry, more than the number who traced their roots to Ireland or England. See 'German-Americans; the silent minority', *The Economist Magazine*, 5 February 2015.
- ¹² Ruffatti, Francesco 'The Historical Italian Organ' *The Diapason*, 25 January 2003
- ¹³ <https://www.covenanthonston.org/organ-music.html> accessed 20 August 2020.
The organ has lost one of its original ranks but still gives a good impression of the sound.
- ¹⁴ Clark, Relf 'Some Reflections on Small Organ Design, 1855-1949', *JBIOS* 22 (1998), 28.
- ¹⁵ Bicknell, S. 'The History of the English Organ', (CUP, 1996), Chapters 12 and 13.

THE ISTANBUL PIPE ORGAN TEAM

ALAN THURLOW

The last of the 'Aims of BIOS', and probably the hardest to address in a meaningful way, is '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'. That to some extent we succeed in this aim can be measured by the number of overseas members we have, and their geographical disposition throughout the world. Outside the UK, according to our most recent Membership List (2019), BIOS has individual or institutional members in a total of seventeen countries:- Australia, Belgium, Canada, China, Denmark, France, Germany, Holland, Hong Kong, Italy, Japan, Netherlands, New Zealand, Republic of Ireland, Sweden, Switzerland and the USA. An impressive list, which provides me with the opportunity to thank all of those members for their support and interest. Since the introduction of the Webstore on our website, now a number of years ago, it has been pleasing to note the number of publications orders (many for back numbers of the *Journal*) that come from addresses all over the world.

A new overseas connection came in the middle of the lockdown period when BIOS received a circular release from the Istanbul Pipe Organ Team (IPOT) outlining their plans to restore the J.W.Walker pipe organ housed in Buca Protestant Baptist Church. Founded as recently as 2019, IPOT has already worked on the restoration of three organs, two of them by Hill & Sons. They participated in the Opus Amadeus Istanbul Organ Festival, held in the Basilica Cathedral of the Holy Spirit (which houses Op.596 by Gebrüder-Rieger). They have also arranged recitals in the Crimean Memorial Church (the English Church in Constantinople), St Helena Chapel (the English Chapel in Constantinople) and St Mary's Church in Buyukdere, following their work in restoring the organs in those buildings. The team consists of four members. Tarkan Sendal, the founder, is studying composition at Marmara University and has made several visits to Europe for organ-building internships, and Ahmet Sert, a mechanical engineer who manufactures replacements where necessary for mechanical parts needed in the restorations. The other members, Aras Ali and Ayham Mallisho, are professional video editors whose assistance is critical in filming and publicising the work, and arousing public interest in and support for the projects. The Team's mission is to restore as many organs as possible to working condition and to encourage their use 'so that our churches will not be silent during holy masses, and pipe organ culture will be surviving eternally in our country'. An admirable aim, which BIOS is pleased to support and encourage.

The organ in Buca Baptist Church, built by J.W.Walker & Sons in 1922, was donated by Thomas Bowen Rees as a thanksgiving to the church for their support during the Great War. Buca, a town within the city of Izmir, is where the Rees

family lived. In older documents the name of the town was spelt as Boudja, and the city was known as Smyrna. Izmir is situated in the middle of Turkey's west coast, south of Istanbul. The organ, which has evidently been out of use for some time, needs a considerable amount of work. No specification is given, but the report details that, with the exception of the case pipes, much if not all of the metal pipework has been pilfered (over 360 pipes) and that the wooden pipes are badly in need of repair and restoration. There is no electric blower, and the leatherwork of the feeders and reservoir has perished so that it is not possible either to pump air in or to retain it. The action appears to be intact although there are a number of broken trackers. The soundboards are also intact, but clearly in need of restoration. The Team's aim is to raise funds to buy in new metal pipework, leather and an electric blower, and then to restore the organ themselves, making new action parts as required.

Not being a grant-giving charity, BIOS is not in a position to offer financial assistance to the Istanbul Pipe Organ Team, but we can at least give them our vocal support. We congratulate them on their initiative, thank them for their interest in pipe organs - English organs in particular - and commend them for taking up the cause in their own country of what BIOS aims to do here.



Buca Protestant
Baptist Church,
Turkey.
Organ by J.W.Walker
& Sons 1922.

The Istanbul Pipe Organ Team can be found on Facebook and YouTube; they can be contacted by email on [REDACTED]

REVIEWS

Autori Diversi: Clavierbuch 1645

Edited by Jörg Jacobi

Edition Baroque eba4050.

14.5 Euros, available through www.edition-baroque.de

This volume is a new edition of 36 complete pieces and an incomplete Toccata taken from a manuscript now in Yale University that probably originated in Thuringia, given that it contains the contents of Johann Erasmus Kindermann's *Harmonia Organica*, published in Nuremberg in 1645 (not included here since it is readily available in a modern edition). Ascribed pieces also include a Toccata by Wolfgang Ebner, two Toccatas to AV, two Praeludia to AV.J[unior] and two Toccatas and a Praeludium to AV.S[enior]; the composers referred to by these initials remain unidentified.

The contents include 14 mostly short Praeludia, 12 Toccatas, four Canzonas, three Fugas, two Fantasias and a short piece entitled *Harpechiada Quinti Toni*, based on a sequence of dotted quaver-semiquaver-quaver-quaver, mainly in the bass, against held minims. The Praeludia are quite varied, some are based on sequential figures, some are more chordal, some mix these two styles, seen especially in the longer XVIII with passages in thirds and sixths against held notes, its writing being reminiscent of Scheidt. Fingering is given in one bar in the left hand. Number X is based on broken chords. Five are short toccata-like pieces similar to those by Pachelbel, being based on fast passagework against held chords; written out trills feature in the opening of XXXVI.

The generally longer Toccatas are also quite varied, many being similar stylistically to the Praeludia, with much use of figuration against chords. Number XI, ascribed to Wolfgang Ebner, opens with arpeggio figures before the figuration moves between the hands. Number XVII is extensively fingered in both hands. Number XXXI introduces demisemiquaver figuration, a section in a *durezza* style preceding the short coda flourish. Number XXXIII has some more advanced writing with semiquaver passages in each hand against longer notes after a Frescobaldian opening; it also has a slow section before the coda. The longer XXXV opens slowly before sequential semiquaver figuration passes between the hands; written out trills occur. By far the most demanding piece in the collection is number XX, described in the introduction as having a virtuoso double pedal part, but unfortunately the method of performance is not clear to me from the layout. There are long written out trills, frequently against held notes or chords played by the left hand, and arpeggio skips in quavers, making this a piece for virtuoso performers.

There are nine contrapuntally based pieces. Three are entitled *Fuga*, number XXXIV is attributed to Georg Wecker 1632-95, a Nuremberg organist and teacher of Pachelbel, in a different manuscript; if this is correct then Siegbert Rampe's suggestion that the ms dates from c.1700 is more plausible than Jacobi's 1645. Of the two Fantasias number XVI is in three voices with a central section in triple time and concluding with a short coda in C time. Number IV is *sopra la Bergamasca*, the melody being heard in double

augmentation, first in the treble then in the bass, against two voices. Four fugal canzonas on well-known chorale melodies, all ascribed to a C. Herbig, move more sedately and treat each line of the melody.

The printing is clear with up to seven systems to a page, laid out to avoid awkward page turns. The preface, which contains details of the manuscript, but no comments on performance, is in German only; apart from two + signs in number XXI ornament signs are absent. Key signatures do not exceed two flats (numbers VI and XXII), numbers XXVI to XXXI are the only ones to include tone indications in the title, perhaps by the one composer. These pieces are generally not too demanding, apart from numbers XVIII and XX, and will be extremely useful in the liturgy. With 43 pages of music the volume represents excellent value.

John Collins

Philip Hayes Six Concertos

Editor: David Patrick

Publisher: Fitzjohn Music £12.00 + p&p <https://www.impulse-music.co.uk/fitzjohnmusic/>

David Patrick here offers the set of six concertos for organ, harpsichord or forte piano published by Philip Hayes of London in 1769. Each concerto is in three movements, opening with an allegro followed by a slower central movement and concluding with a fast movement. Keys used are G, Bb, F, A, Bb and Eb. The opening movements are all in C time marked Allegro, number 3 being qualified by 'non molto', and extend up to 120 bars; they contain a variety of textures and rhythms, with two voices being more frequent, occasionally an octave apart but also in close position high in the treble clef. Crossed hands of over two octaves are found in each section of the first movement of number 1. The more tuneful central movements are in the subdominant major apart from number 1, an Andante Largo e Cantabile in the relative minor, and number 6 which is a Tempo di Minuetto Affetuso in the tonic major, marked for Swelling Organ. The central movement of number 2, an Andante Minuetto Affetuoso, is also marked for Hautboy in the Swelling Organ with Stopt Diapason Bass and the Affetuoso in number 5 is for Swelling Organ with Stopt Diapason Bass. Number 3 is an Andante larghetto e piano in 6/8, headed Pastorale. The attractive closing movements, mainly in two voices, include a Rondeau, Allegro in 6/8, and Aria con variazioni (in numbers 3 and 6), a Minuetto con Variazioni and a Minuetto, both in 3/8. Apart from the indications for solo and tutti and violins, there are dynamic signs from pp to f. The first movements and the central movement to number 1 are extensively figured.

The volume is clearly printed with six systems per page. The solo and tutti parts are indicated, but there are places which will require careful hand shifts and thought as to the exact place of change. The introduction gives useful information on interpretation of the few ornaments included. Care is required in the semiquaver and demisemiquaver passages in the Solo sections, most of which generally lie well beneath the fingers, and

in the occasional runs in thirds and sixths, but these neatly written and pleasingly melodious pieces full of galant charm present few difficulties and should appeal widely. It is a pity that David Patrick did not include the harpsichord sonata that was also in the original publication – we know from John Marsh's extended preface to his first set of Voluntaries that such lessons and sonatas for stringed keyboard instruments were played on the organ.

John Collins

Fletcher, Ron, ed.

Organs in Bradford 1922-1938: From the original manuscript of E.C. Swinburne Garrett 165pp, softback, colour & monochrome plates, ISBN 978-1-913460-16-7, 10 GBP, available online through amazon.co.uk

In his introduction the author tells us why he has produced this book in memory of his former choirmaster, organ teacher and friend, Edward Charles Swinburne Garrett (ECSG) 1903 – 1993. It is obvious that ECSG had a great influence on the author who feels that his life has been enriched by that influence. Ron Fletcher has compiled this book from the manuscripts he inherited from ECSG. What could be done with this vast collection of papers?

Throughout his life ECSG was an enthusiastic collector of organ specifications. His interest in the organ began when he was a chorister at Bradford Parish Church. The first entry in this book is of that organ which he was very familiar with. It is accompanied by the most detailed notes in the book and was written when he was still a teenager.

From this vast collection RF has extracted the relevant information about the organs in Bradford from 1922-1938. However, this is not just a book of specifications as ECSG added notes about the organs and sometimes about the buildings as well. ECSG and the editor have both done a lot of research into the history of each organ and the building that housed it. Ron Fletcher has added interesting information to the original notes. Unfortunately, some of this text is small and not easy to read as it has been minimised in order to fit it onto the same page as the organ specification. The editor has initialled his contributions to show his comments distinct from the original MS.

Towards the end of the book RF has added some specifications of organs from the area surrounding Bradford and some from further afield, showing ECSG's dedication to his hobby. Wherever he went he seems to have found organs to record. Record on paper – no tape recorders until much later in his life. It is a great pleasure for me to write this review as Ron and I were boy choristers together and have remained friends for the past seventy years. Swinburne was also my first choirmaster and my first organ teacher. It is good to know that he noted these specifications as many of the organs have now vanished.

Edward Scott

FUTURE MEETINGS

No meetings have taken place since the start of lockdown in March, and it will not be possible to arrange anything before next year under the current regulations, so the BIOS Lunch at Grosvenor Chapel on November 21 has also been cancelled.

We hope to arrange a Bernard Edmonds Research Conference in the first half of next year, though the Barber Institute at the University of Birmingham is not taking bookings for outside organisations at the moment so it may well take place in another venue. The Call for Papers is repeated below and Richard Hobson is happy to hear from prospective speakers at any time.

The AGM will, we hope, be held at Chelsea Old Church after Easter, and some of the day conferences planned for 2020 will be transferred to 2021. We hope the situation will be clearer in time to include information in the February *Reporter*. The BIOS website will also be kept up to date.

CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

Proposals for papers are invited for the BIOS Bernard Edmonds Research Conference 2021. In the uncertainty of the lockdown situation the date and venue are yet to be decided. Proposals should present some recent research into aspects of organ history, including music and performance. A broad range of subjects is encouraged and papers on organs, organ builders, including British organ builders working overseas and organs built in Britain by foreign builders, will be welcomed alongside papers more broadly based. Papers about organ repertoire, organ playing, composers and performance are also encouraged.

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

Proposals will be reviewed by members of BIOS Council and the authors of successful proposals will be notified as soon as possible.

A summary proposal of 200 words, along with a brief biographical note, should be sent by 4 December 2020 if possible, but enquiries are welcome at any time.

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



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.