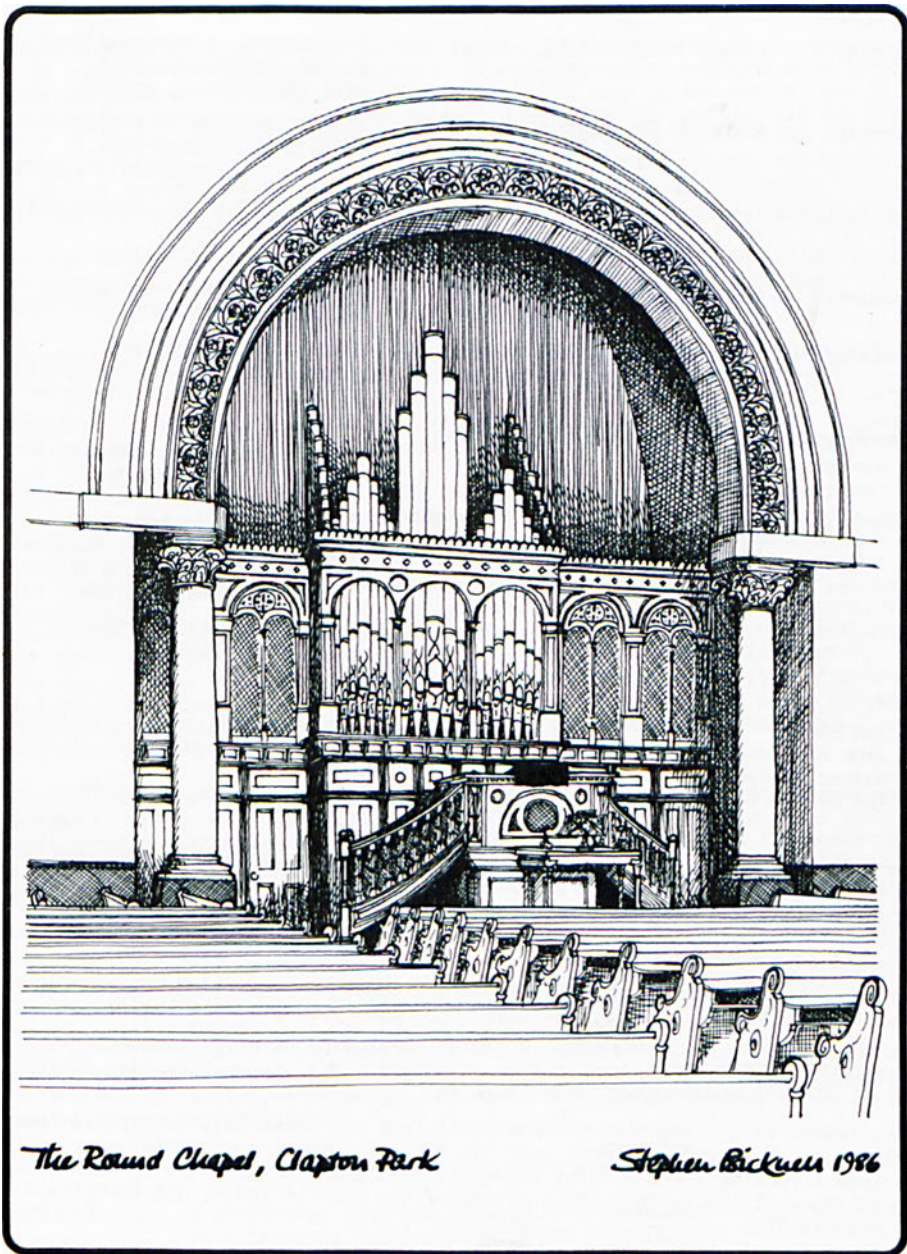


BIOS REPORTER



The Round Chapel, Clapton Park

Stephen Bicknell 1986

BIOS

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M.A.

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Correspondence arising from Notes & Queries should be sent to the Revd B.B. Edmonds at:

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Apologies, &c.

We must begin with an apology to BIOS members for the failure of the October 1985 issue of the Reporter to appear. This was due to a combination of family circumstances and professional commitments on the part of the editor, who is also responsible for the typing of the journal. Whatever the reasons, the non-appearance of the Reporter is a breakdown in our service to our members and readers which we regret, and will do our utmost to prevent in the future; the Council will give urgent consideration at its next meeting to ways of ensuring that the publication appears, **and** appears on time.

We must also apologise for the late appearance of our other publication - the BIOS Journal. There was a delay in the material reaching our publisher, but we hope that the completed Journal will appear in the New Year.

We should add, that, in order to make up for the absence of one of last year's Reporters, this present issue is almost twice the normal length.

Members may have read, in other musical publications, an announcement concerning the International Congress of Organists, which is to be held in Cambridge between the 18th and the 26th of July, 1987. The Congress is held every ten years. The first Congress took place in London in 1957, and subsequent Congresses were held in Canada, and the United States. The 1987 Congress is being organised by a committee meeting under the auspices of the Royal College of Organists, and including representatives of BIOS, the IAO, the Incorporated Society of Musicians, the RSCM, and the Organ Club. Her Majesty the Queen has granted her patronage to the Congress. The programme will include recitals, lectures, seminars, and social events, featuring organists, composers, choir-trainers, organ builders, and scholars from many countries. Full details will be available shortly. Those who wish to have their names included on a list for circularisation of advance information, should write to: The Administrator, ICO 1987> The Royal College of Organists, Kensington Gore, London SW7 2QS (please enclose a medium-sized, stamped and addressed envelope).

On a different matter, the subject of the computerisation of BIOS records was raised by the Council at the AGM. In the long term, it is anticipated that this will simplify and improve our service to members. We have been fortunate in acquiring some computer assistance which will enable us to store up-to-date address lists of members, together with other useful information - for example, covenant and subscription status. It seems that no organisation has the right to store any information about its members on computer file without their permission. The Council feels sure that it is most unlikely that members of BIOS will wish to raise any objection to the use of computer assistance within the administrative limits proposed. However, it is necessary to invite any member who feels strongly on this matter to write to the Secretary, giving notice that he or she does not wish to have his or her name, address, and the other details mentioned above, recorded on our computer file. We should add that such information will be used solely for the society's purposes, and will not be made available by us to other organisations or individuals.

BRIEFLY ... A conference is being planned, under the auspices of the Diocese of Leicester, on 'Practical Organ Restoration' (12th-13th July, 1986). Further details from: The Revd A. Clayton, [REDACTED]

A recent announcement in a Birmingham paper included the information that the £600,000 needed to repair Coventry Cathedral included a sum for the repair of the organ; constant use had 'worn the pipes thin'.

Conferences

Saturday, April 19

MUSIC IN THE ENGLISH COUNTRY HOUSE

Finchcocks, Goudhurst, Kent

Organised by Nick Plumley

The title of this conference suggests its theme, and we shall be exploring the context and character of domestic music in the great country houses under the guidance of Dick and Katrina Burnett, and with reference to the three important chamber organs in their collection. The best known of these is the Byfield organ of 1766 (used in the recent Preston recordings of the Handel organ concerti); there is also an instrument by Avery (c1800) and one by an unknown builder. Details are enclosed with this issue of the Reporter

Saturday, May 24

BIOS TENTH ANNIVERSARY CELEBRATION

St James, Clerkenwell, London

BIOS was founded ten years ago, in 1976. This seems to call for a modest celebration, and we shall be inviting all members to join us at St James, Clerkenwell, with its G.P.England organ of 1792 (reconstructed by Mander, 1978) for this purpose.

Monday, July 28 to Thursday, July 31

RESIDENTIAL CONFERENCE

St Mary's College, Durham

Organised by Donald Wright & Richard Hird

We have been aware of criticism that few BIOS activities take place in the North of England, and we therefore hope that a residential conference, to be held in Durham, will do something to meet this valid criticism. There is much to see and hear in the area, and we hope to make the work of 'Father' Smith in the North-East a major theme of the conference. In this tenth anniversary year, we shall also include in the programme talks and discussions which take up themes from the Inaugural Conference (held in Cambridge, in 1976). Full details will be available shortly; in the meantime, please note the dates in your diary.

Saturday, September 20

CONFERENCE & ANNUAL GENERAL MEETING

Barnes & Putney

Organised by Sheila Lawrence

The conference will offer an opportunity to see and hear the new organ by Peter Collins in St Mary's Church, Barnes, and another new instrument in the area. The BIOS Annual General Meeting will follow.

Redundancies

London, Round Chapel (URC), Lower Clapton Road

Organ by Forster & Andrews, 1871- Church is to be redeveloped, and the organ is not required. Laid out 'in an unusual and ingenious manner' - which will inevitably pose problems for anyone considering acquiring it.

Specification Gt 16.8.8.8.A.A,2\$.2.III.8
Sw 16.8.8.8.A.2.III.8.8
Ch 8.8.8.A.2.8
Pd 16.16.8

Action mechanical to manuals, pneumatic to pedals
Casework pitch pine (varnished) with some grilles; the style 'is Italianate, very much in the manner of Paddington Station' (.')
Dimensions 30' high x 9'6" deep x 30' wide
Contact Mr Eric Matthews [REDACTED]

Upleatham PC, Cleveland

Organ by Forster & Andrews, c1880. Hand-blowing still in working order. 56-note manuals, and 2A-note (C-b) pedal pull-downs, permanently coupled to manual.

Specification 8.8.8.A.A (totally enclosed, except for Open Diapason)

Action Tracker
Casework pitch pine, with facade of painted pipes
Dimensions 15' high x 6' wide x A' deep (+ 2'6" for pedal board)
Contact The Revd G. Hunter, [REDACTED]

ex-King's Hall Methodist Mission, Southall

Organ built by Thomas Robson, c1850. Dismantled and in store.

Specification Gt 16.8.8.8.A.A.2\$.2,IV.8
Sw 8.8.8.A.IV.8.8
Pd 16 (open)

Action tracker to manuals, pneumatic to pedals
Casework classical
Dimensions 16' high x 1A' wide x 9' deep
Contact in the first instance: the Hon. Secretary (address inside front cover)

London, St James Gunnersbury

Organ built by J.W. Walker & Sons, 1908.

Specification Gt 8.8.8.8.A.A.2.8
Sw 16.8.8.8.A.III.8.8
Pd 16.16.8

Action tubular pneumatic
Casework pipe rack, supported by wooden framework
Dimensions 19' high x 13'6" wide x 15' deep
Contact Mrs D. Eveleigh, [REDACTED]

London, St James the Great, Bethnal Green

Organ by P. Conacher, c1890; installed by David Burke, 1975.

Specification Gt 8.8.A.A.2\$.2
Sw 8.8.8.8.A.2.8.8
Pd 16

Action tracker
Casework pipe rack, supported by wooden framework
Dimensions not supplied
Contact The Revd C. Bedford, [REDACTED]

Bristol, St George, Brandon Hill

The organ, rebuilt by Percy Daniel in 1951, is to be disposed of. It retains some pipework from the original organ by John Smith of Bristol (1854) and the case front of that instrument, in Cuban mahogany. Anyone interested should contact: the Revd Alec George, [REDACTED].

Truro, Baptist Chapel

The organ, which is thought to be around 100 years old and possibly by Heard & Sons of Truro, is to be disposed of. It is apparently a one manual instrument with tracker action, and stands about 15' high. Further details from: Mr P. Mitchell (Church Secretary), [REDACTED].

Under Threat

1. Bradford

It is striking that many of the most ambitious English organs of the mid-nineteenth century were commissioned by the large nonconformist congregations of the industrial towns and cities. Among these may be numbered Eastbrook Chapel, Bradford (Methodist). William Hill built a large three manual organ of 41 registers for the Chapel in 1844-45. The original specification appears in Hopkins & Rimbault's *The Organ* (2nd ed. p514) and is one of the most complete examples of Hill's 'German System' instruments of the 1840's. The Great Organ boasted 14 registers, including Quint 5³', Tenth 3 1/5', and eight ranks of mixturework. The Swell was slightly smaller, with 13 registers, comprising a complete flue chorus (with two 2's), and a reed chorus which did not repeat Hill's earlier experiments with the use of a 16' reed. The Choir Organ was a modest, 7-stop division of predictable design. The Pedal Organ included a metal 16', and most (.) of a 32' open wood, as well as a Twelfth, a Sesquialtra V, and a reed. The organ case was a handsome one, in Spanish mahogany, with gilt front pipes.

The organ was subsequently rebuilt in 1875, and again in 1904, when the present building was erected. It was intended to be a City centre 'mission' (like the contemporary Albert Hall, in Nottingham - another Methodist building with an important organ and an uncertain future) and has been known as 'Eastbrook Hall' since those days. It is an octagonal building, of cast-iron construction, with galleries all round and a large space below the organ for singers or an orchestra. The organ was last rebuilt in 1959 by Marshall Sykes of Leeds, who provided the present console and action, but made only limited alterations to the tonal scheme.

The familiar saga must now be told, of dwindling congregations, supersession of what was once a popular concert venue by more modern, more convenient halls, and increasing problems with the structure and fabric. The last service was held in the early autumn of 1985, and the building has been effectively closed since then. Clearly, the Hall is much larger than the congregation now requires for its worship, and, although there has been some talk of conversion to an arts centre, it stands in an unattractive corner of the City centre, and would cost a huge amount of money to repair and equip for such a purpose.

As for the organ: much of William Hill's original pipework survives, though all the Pedal upperwork has disappeared over the years, and so have a number of other registers. The reeds have all been revoiced. Yet there is much here that is valuable. The organ still sounds well, and is unmistakably a mid-nineteenth century Hill. From an 'archaeological' point of view, it is (despite the losses and the alterations) a most important survival. The case would be worth saving in its own right. The problems of re-housing are, however, formidable. As at present laid out, the instrument occupies a space some 20' wide, by 20' deep, by 25' high. Simply to move the organ would be expensive, but to this would have to be added the cost of re-actioning. If the desirable course of attempting to

replace some of the missing registers and to reverse some of the alterations was adopted, further expense would be incurred. The result, though, would be a distinguished musical instrument, and one which could rightly claim considerable historical importance.

BIOS will continue to keep in touch with the church authorities about the fate of the Hall and its organ. In the meantime, anyone who might have a serious interest in acquiring the organ, should it become available, is encouraged to contact the Secretary as soon as possible.

2 Liverpool

Members will hardly need reminding that Liverpool has other problems besides the future use of St George's Hall and its Willis organ to consider. BIOS has, however, continued to maintain contact with various of the interested and concerned parties, and a brief report follows.

It will be recalled that the Hall has been closed since the middle of 1984, and that BIOS and other enquirers were assured that - despite this - care would be taken to ensure that the levels of humidity within the Hall were kept under control, and that the maintenance contract for the organ would continue. In the early part of 1985 there were rumours that all was not well in the Hall, and that the organ might actually be suffering damage as a result of the closure. We wrote then to the Chief Executive, and were assured that all was well. However, a proposal that we might be permitted to visit the instrument and see for ourselves was turned down. One of our members continued to press the City on this matter, and also consulted David Alton, MP. When Mr Alton wrote to the City, urging that BIOS be allowed to visit the instrument, he received a reply from the Estates Surveyor stating that he had no objection to the visit 'with the proviso of course that no expenditure is incurred as a charge on the Local Authority'. When we followed this welcome news with a letter attempting to suggest arrangements for the (agreed) visit it turned out that there had been a misunderstanding! The Estates Surveyor was instructed by the Chairman of the Committee responsible for the Hall to tell us that they did not wish an inspection to take place after all.

Since then (August, 1985) David Alton has continued to press our case for admittance to the Hall, and the City has continued to refuse permission. Mr Alton has been most assiduous, both in putting pressure on the City, and in trying to involve the DoE. A recent letter from the Secretary of BIOS to Mr Alton sums up the situation in its concluding paragraph:

We are still left with the absurd situation that the Liverpool Council wants us to believe that there is nothing wrong with the organ, yet will not allow a reputable conservation body access to the Hall to ascertain that this is indeed so. Nor will they give a reason for their refusal. This instrument was one of the landmarks of European organ building in the nineteenth century; it is one of the most famous concert organs in the world, and Liverpool is fortunate to possess it. Its replacement value must be at least £1m. We find it very strange, if the Council is really concerned about the organ and its future, that they are not seizing so obvious an opportunity as a visit by BIOS would offer, to reassure public opinion about the manner in which they are discharging their trust.

Finally, the fate of another Lancashire civic organ hangs in the balance with the announcement that Lancashire County Council is applying for listed building consent to demolish most of Preston Public Hall, in order to make way for a by-pass extension. The proposal is to retain a small part of the present building (that dating from the 1820's) but to demolish the main hall which houses the important Wilkinson organ (see Dr Gerald Sumner's article in BIOS Journal 1). This represents a slight modification of the proposals which were turned down by the Secretary of State in 1979. BIOS has again objected to the scheme (on the grounds that no provision is made for the preservation of the organ) and will await the inevitable Public Enquiry.

Reports

BRISTOL (July 29 to August 1)

The society's annual conference, held in Bristol, took as its central theme the English romantic organ of the 19th and 20th centuries. The conference began with a lecture by the Secretary designed to illuminate some of the influences which shaped the development of the English organ in the last century: a desire to imitate orchestral effects, the taste for 'music with a meaning', the Romantic preoccupation with extremes of expression, the physical demands imposed by an upsurge in church building, and the novel scale of many of the new churches. A further lecture (by Dr Michael Sayer) placed organ construction in the context of the Industrial Revolution and attempted to show the extent to which organ builders drew upon the new technology to meet the demands made upon them and their instruments.

Study visits were made to four surviving instruments taken to be representative of the period 1850-1950. The flue choruses of Gray & Davison's organ at Usk (originally built for Llandaff Cathedral) have unexpected affinities with contemporary French practice (Franck clearly works well) but the small-scale flutes, the modest solo reeds and the low pressure chorus reeds prove to be much more mid-Victorian in character (though some were surprised to discover that the trumpet en chamade was not a newcomer to these shores in the 1950's). The Henry Willis organ in St Monica's Home of Rest, Bristol, casts light on the work of one of the most individual builders of the later 19th century. Very different is the Walker organ (1907) in Bristol Cathedral: a noble instrument, of considerable tonal splendour, which retains some of the clarity of the earlier English tradition (perhaps partly because of the survival of older pipework) but finds ways of providing the colourfulness and expressiveness required by the Edwardian organist. The Harrison organ at St Mary Redcliffe is worlds apart, though built only five years later; admiration for its technical sophistication and finish cannot disguise the difficulty of performing much of the repertoire upon it.

Admirable demonstrations of these organs were given by Alfred Champniss, Geoffrey Morgan, Malcolm Archer and Garth Benson. In a closing seminar it was agreed that the chief conclusion of the conference was a realisation of the difficulties of defining a Romantic organ (many of the characteristics associated with the genre can be identified in instruments of the 16th, 17th, and 18th centuries). For that matter, what is a Classical organ? Perhaps it is time to discard some of the simplistic ideas of the 20th century organ revival.

ROTHERHITHE (September 21st, 1985)

Rotherhithe, with its splendid John Byfield organ (reconstructed by Gray & Davison, and restored by Noel Mander), has been an obvious venue for a BIOS Conference, but apart from a flying visit in 1980 - with 400 Germans - it has taken 10 years for BIOS to get there.

It proved to have been worth waiting for. Sheila Lawrence had constructed a programme of great interest around the organ, and it, rather than any of its players or expositors, remained the 'star' of the day. The programme opened with a short recital by David King (Blow and Stanley) followed by two talks: John Mander on the Rotherhithe organ and the care of historic instruments and Dominic Gwynn on eighteenth century pipework. One was left feeling grateful that, at last, English organ builders are beginning to grapple with the problems which these old instruments present, and that - through work such as Dominic Gwynn's - material is being gathered together for a proper discussion of just what constitutes an English organ. Stephen Bicknell and Sarah Lumb collaborated in an entertaining demonstration of some aspects of eighteenth century English organ registration, and the morning session closed with an authoritative talk by Michael Gillingham on organ casework and the rococo. Following lunch, Dr Harry Diack Johnstone spoke at some length about the organ voluntaries of Handel

and Greene; Miss Lawrence played selected examples on the organ, and we were privileged to hear some items which may well not have been heard in public since the composers' own day.

In his closing remarks, the Chairman thanked Miss Lawrence for arranging such a stimulating and enjoyable day - sentiments which all those present will doubtless wish to endorse.

AGM

The Annual General meeting of BIOS was held in the Vestry of St Mary's, Rotherhithe, on Saturday, September 21st, 1985. Full minutes will be available in due course, but one or two matters should be reported to members who were unable to be present.

First, the resignation of our Hon. Treasurer, John Bowles, was announced. Mr Bowles was one of the original group which met in Cambridge in 1975 to discuss the formation of a society along the lines eventually embodied in the BIOS constitution, and he had served as Treasurer for nine years. During that time, his unfappable, cheery optimism has been a source of strength to the society, especially at times when, to the rest of us, the financial outlook appeared bleak. Mr Bowles' enthusiasm for the preservation of the best things which have been passed onto us will be well known to any members who have had dealings with him in another capacity - as Secretary to the Redundant Churches Fund. This enthusiasm has led him, at various times, to stock his garage with the parts of an organ by Russell (dating from the 1820's), and to adorn his office with the boots and resonators of a redundant mid-nineteenth century Pedal Trombone. He has also had his hand in the saving and re-housing of a number of worthy organs. At the AGM, Mr Bowles was thanked for all his work on behalf of the society, and the meeting seconded the Secretary's expression of the hope that he would continue to be closely involved in BIOS' work.

In John Bowles' place, the meeting elected as Hon. Treasurer, Mr Richard Hird, who has been for a short time Covenant Officer. Mr Hird is from the West Riding of Yorkshire, and was taught the organ by his father, who had himself been taught by Sir Edward Bairstow. His occupation is that of Town Planner, and he now works with Durham County Council. His interest in the organ has led to various officerships in the Darlington & District Organists' and Choirmasters' Association, and for some time, he has been compiling a register of organs in County Durham. We welcome him as our Treasurer - and wish him many years in the post!

Elections were held for four ordinary places on the BIOS Council - three for a term of two years, and one (created by the resignation of Mr Peter Lattimer) for a term of one year. Dr Rodney Eastwood, Dr Christopher Kent, and Miss Sheila Lawrence were elected for terms of two years, and Mr John Wellingham for one year. Of these, the only newcomer is Dr Kent - a Lecturer in Music at the University of Reading - who will already be known to members through his writings in the Journal.

In the course of his remarks, the Chairman informed members that the Council did not propose to ask for an increase in the subscription rates, which were last raised in 1982. He pointed out, however, that the society's finances remained a source of concern to the Council (the lack of funds seriously restricting BIOS' activities in certain areas) and announced that the Council had resolved to establish an Endowment Fund. He would be writing to members about this in a few months' time, and hoped that they would feel able to respond generously.

Questionnaire

Many thanks to all who responded to our questionnaire. 118 members replied and provided much food for thought, some offers of help and interesting criticisms, which are duly noted. There were few surprises, but there was an exceptional outbreak of chronic reticence among closet authors - more of that later.

88 members had attended at least one BIOS Conference, but as most of you could not remember how many and as the response was spread over several very successful events, the division between residential and non-residential conferences was statistically blurred.

Six (some 'representing the view of a number of members of the Organ Club') thought the conferences too specialised. 92 thought them about right (and this included some non-attendees, who based their opinion on the advertised programmes), four considered that they were not specialised enough.

Considerable emphasis was placed on the limited amount of free time which members had available to attend events (indeed, this was a significant issue in the response to other time related questions) and that geographical considerations created travel difficulties, especially and predictably, for Scottish and Irish members.

In order of preference, your requests were for:

Seminars on British builders and schools of organ building	93
Visits, study and lecture recitals on organs, 1840-1950	88
The art, craft and science of historic organbuilding	87
Study of organs pre-1840	82
Study seminars associated with, for example, the re-opening of the Birmingham Town Hall organ	81
(This topic evoked the most positive additional comments)	
Scholarly restoration	79
Modern organ-building; art, craft and science	78
Study of organs post-1950	76
Organ recitals	76
(One member wanted these only if the recitals were within ten miles of Cambridge!)	
Seminars on European organ-building	63
Archival research	41
Master classes	23
(There was an indication that the quality of the supervisor was most important and periods and areas of interest requested were: Historical performance and interpretation (2), baroque and earlier (1), 17th, 18th and early 19th century music (2), post 1850 (1), Catholic music (1) and any liturgically useful music (1). French music seemed of special interest - early (1), classical French registration and interpretation (1), French baroque and 19th and 20th century music (2).)	
Recitals of other music drew a confused response and perhaps the question was too imprecise.	22
(For other keyboard music (5), early music (3), the organ with small ensembles (3), woodwind music (1), other chamber music (1), choral (4) and symphonic (1!))	

Playing days for those of moderate ability 21
Lectures on music and musicological research 20

(Requested, were lectures on figured bass, the organ in its liturgical context, early repertoire, schools of organ building and design and Bach and his contemporaries. Requests to cover historical periods were - pre-16th century (5), 16th century (7), 17th (8), 18th (8), 19th (5), 20th (5). Again France was singled out - 19th century (2) and 20th (2), with a request for early French, German and Scandinavian topics). Finally, playing days for beginners

8

(As with master classes and playing days, for those of moderate ability, there were requests to define accurately the standard of tuition being offered and the ability expected.)

Useful were suggestions for other conference subjects - architectural aspects of organ design (5), tuning and temperament (4), voicing (2) and then, acoustics, historic organs now lost, early organ construction, visits to organ-builders, early MSS, modern Scandinavian and German organs, area based study (e.g. Schulze in Northern England) and finally (to finish us off, as it were!) organ politics and modern electronic classical organs.

Conference locations seemed generally satisfactory, but there were specific requests for more in northern England (locations unspecified) (7), the north east and Yorkshire (6), the north west and Lancashire (5), Scotland (7), the midlands (6), East Anglia (5), the home counties (4), Ireland (3), London (3), the west country (1), Wales (1) and southern England (1).

Recognising the high costs involved, a substantial number thought that events should be held abroad and many wanted a regular (annual) visit. Although 25 emphatically wished to record that we were the British Institute and should stay away from foreign organs. Two members wanted visits to European locations which had strong associations with British organ building. Then, Holland (16), France and especially Paris (9), east and west Germany achieved organic equilibrium (5 each), Germany (unspecified, 3), north Germany (3), South Germany (1), Spain (4), Denmark (2), Italy (2), Portugal (2), Scandinavia (2), Austria (2), Czechoslovakia, Friesland, Groningerland and Poland (1 each).

Of considerable help to conference organisers, was the response to conference durations and timings:

Two day (i.e. one overnight) events	56
Willingness to attend a Friday evening/Saturday event	53
Only six wanted variations (ranging from a long day to full week event).	
Events organised at any reasonable time of the year	44
In the school holidays	40
For personal reasons, fourteen members wanted events organised at very specific times.	
Accommodation in studybedrooms was preferred by	75
In hotels (at reasonable rates)	24
In dormitories	19

Moving from conferences, 47 members made offers of help, 16 on a regular and 31 on an occasional basis. The skills offered, ranged from clerical assistance, through translation, to computing. The one surprise, mentioned earlier, was 26 offers to write reviews, articles and other material for the Reporter. I hope that in the great traditions of British journalism, these members start

submitting copy as soon as possible. All the offers have been passed to the Council and the officers will be considering the best way to implement them.

29 members of the 118 sample, are engaged in research and the response to this question will be published in a future Reporter.

14 professional organ-builders responded and 47 members held posts as organists, with five playing for services occasionally.

Apart from organ-builders and organists, 12 members were teachers, 5 were engaged in tertiary education, 6 were diocesan organ advisers or consultants, 2 trained choral societies, one was a professional recitalist and eight were engaged in other unspecified BIOS activities.

101 thought the annual subscription about right and seven thought it too high. 50 would agree to a subscription rise to fund a professional administrator, but 40 members would oppose that move. Many members qualified their support, asked for more information and the need for an administrator to be able to increase membership, efficiency, income and hence value for money. (Having been involved in the debate about the need for a professional administrator, perhaps the Council have understated and not had sufficient dialogue with the membership about the very real reasons for including the question).

There was much praise and encouragement for the content of the Journal. The Reporter was well thought of, but most comments recognised the economics of its production. Consistent criticism was levelled at the lack of punctuality of both publications. The editor of the Reporter, thought that the editor of the Reporter should be replaced as soon as possible!

Finally, general comments encompassed the usual bouquets and brickbats, most of them related to the frequency, quality and content of publications and these have been circulated to Council.

Once again, many thanks for your help.

Jim Berrow.

Dear Sir ...

Concerning Samuel Green . . .

George Pike's membership of the clockmakers' guild may well be connected with the following extract from Parson Woodeforde's Diary. I do not think it is in any of the published editions which are all extracts only. The original is in the Bodleian Library, Oxford. It seems to refer to some kind of self playing organ or clock:

17th August 1763 ... to the King's Head in High Street (Oxford); and saw a piece of the finest Architecture, Music and Sculpture, that ever was seen I believe. It was composed by the King's organist who's name was Pike and designed for his Majesty; but his Majesty having something like it, is not to have it but to be shown about throughout the kingdom ... it was never shown before it came to Oxford since it was made. I gave for seeing it 0. 1. 0 and well worth it indeed.

Robert Pacey

Spilsby, Lines.

Dear Sir,

I am researching into the history of the Organ Building firm, Booth of Wakefield, and would be interested to hear from anyone who knows of any of their organs (with specifications if possible) or of any information pertaining to the firm and its work.

Yours faithfully,

John Radford

Remembrancer

No. V. - THE ORGAN AT ST. SEPULCHRE'S CHURCH

HAVING given some account of the organs of Schmidt and Schrider, we will now direct the attention of our readers to that at the head of this paper, which was built by Rhenatus Harris, in 1667, and supposed to be the oldest of his make now in London. It originally consisted of a great and choir organ only; but, after an extensive repair by the elder Byfield, son-in-law to Harris, about 1730, the *swell* was added; and a new *trumpet*, *clarion*, and *open diapason* bass was added to the great organ. After this repair, the judgment of organ-builders and connoisseurs decided it to be the finest in London, although not the largest. In 1817, an important improvement was made, by extending the compass of the great and choir organs to E in alt, and making the bass long octave. Another *open diapason*, all through, was added to the great organ; and a *dulciana* to the choir organ, and also an octave of *pedals*, and *pedal pipes*; In 1827, the *swell* was enlarged in compass, from F in the tenor, to gamut (G in the bass), with a Venetian front; likewise two octaves of German pedals, commencing at CCC to CC and C, and also two *coupling stops*, to unite the *choir* and *swell* to the great organ, when required. The last two repairs were made by that eminent artist, Mr. Gray, who has the care of the organ, and whose fame is so extensively known.

There have been several accounts published of this organ, in periodical and other works, from which we will make a few extracts for the sake of those of our readers who feel interested in the subject. The celebrated Mr. Russell, formerly organist at the Foundling Hospital, is said to have been "extremely partial to the organ at Sepulchre's Church, Snowhill; and has been heard to say, that it was the finest instrument upon which he ever played, and that the trumpet-stop could not be equalled in the kingdom" (Monthly Magazine, January 1814, p552; also July 1814). The well-known artist, Mr. James Davis, who executed the extensive organ repairs at St. Saviour's Church, about twelve years ago, thought highly of the organs built by Schmidt and Harris, and observed, "The *diapasons* in the organ of St. Paul's Cathedral, and the *reed stops*, in that of St. Sepulchre, were the finest in England" (Gentleman's Magazine, March 1827, p284). The *Encyclopaedia Londinensis*, Vol. XIII. p.502, describes "the organ of this Church as an extremely good one; and particularly remarkable for its fine trumpet-stop."

In addition to these commendations, may be added the opinions of the celebrated organ builders, Green, Avery, and England, who all bore testimony to the rich quality of tone it possessed. So partial was Byfield the elder to the instrument under consideration, that he would forbid any one beside himself to tune it, alleging that he never could attend to a second on the same day; inasmuch as he could not bear "to hear any reed work after it." Indeed, his partiality was carried so far as to request that his body might, after death, be interred as near to it as possible; and which request has since been complied with, he now lying in the south-western part of the church-yard. Avery and England add their testimony as to its "*brilliancy and crispness* in the chorus."

The stops which this organ contains are as follows: -

GREAT ORGAN		3 Dulciana to C.	
1 Stop Diapason		4 Principal.	
2 Open ditto.		5 Fifteenth.	
3 Ditto ditto.		6 Cremona.	
4 Principal.		7 Vox humana.	
5 Twelfth.			383 pipes.
6 Fifteenth.			
7 Larigot		SWELL.	
8 Tierce		1 Stop Diapason.	
9 Sexquialtra.	3 ranks.	2 Open ditto.	
10 Mixture.	2 ditto.	3 Principal.	
11 Trumpet.		4 Hautboy.	
12 Clarion.		5 Horn.	
13 Cornet.	5 ranks.	6 Trumpet.	
14 Pedal Pipes.		7 Sexquialtra.	3 ranks.
	1010 pipes.		314 pipes
CHOIR ORGAN		Choir	383 ditto
1 Stop Diapason.		Great organ	1010 ditto
2 Flute.			
		Total of pipes	1707

The compass of the *great* and *choir* organs extends from GG to E in alt, 57 notes; the *swell*, from gamut G to E in alt, 46 notes. The pedal pipes are brought on by means of a side pedal, and may be used separately, or attached to the choir, or great organ keys. There are two other pedals, to unite the German pedals to the great and choir organs, together or separately. There are also two others, to unite the swell and choir organs to the great one, together or separate. The choir organ is in a distinct case, in front of the great organ, similar to those in Cathedrals. The swell, previous to the repair in 1817, was of the same compass and contained the same number of stops as the one above-described in the Temple organ, being precisely of the same quality, and built by the same artist. The stop diapasons, in the great organ and swell, are both of *metal*, and of a very fine quality.

As this Church of St. Sepulchre is about to undergo an extensive repair next year, an excellent opportunity will be afforded of enlarging the organ still further, by extending the compass of the Swell to C in the bass, and having a new sound-board to the great organ, for the sake of facilitating the tuning; the great organ being at present too contracted. There will then be a further opportunity of adding pedal pipes on a larger scale; and we sincerely hope the liberality of the parish-ners of St. Sepulchre will be readily extended in *improving* and *preserving* an organ, of which they ought to feel proud.

Having given the opinions of such eminent professional men respecting the merits of this instrument, it would be superfluous to say more. Those who have not heard it and who feel an interest in the science, would do well to listen and judge for themselves.

It is a remarkable circumstance, that the organs at St. Andrew, Hoiborn, and at Christ Church, Newgate-street, both built by the same artist, and at a later date, should not have lasted out equally with this, which, with care, will continue another hundred years. St. Andrew's organ was built, 1699; Christ Church, 1690; St Sepulchre's, 1677. We should almost fear the former two have not died a *natural death*.

Christian Remembrancer, 1833 (pp625-6)'

ON PITCH AND ITS IDENTIFICATION

This is a notoriously difficult subject, with great scope for misunderstanding. Dr Jo Huddleston has compiled the following table, which attempts to summarise some of the possibilities.

General 1 1 y Author normally understandable
safe (1939+) to within a note or two

Double-check any writer who uses these;
then search for internal errors, typing
mis takes

A=3520 1k inch 0; 04096

3 inch C; 02048; 0 in altissimo

rcccc;cccr;c²;c¹;c¹;C⁶

A=mo

6 inch C; 01024; ton C; C in alt

cccc;ccc;c¹¹.¹¹ :C5

A = 880

0523

R=494
A=440
O=392
F=349
E= 3 30
O=294

1ft C; 0512; treble C

over the last 5 centuries,
in Europe, a note of this
name might be between
400-500Hr, perhaps beyond

ccc; cc; r¹; c'; c^r C4

aa; a; a'; a^; a; A; A3

C=2(S2

2ft C; 0256; middle C

cc; c; c'; c ; c ; 0; C3

A=220

fiddle G

C=1 31

4ft C; 0128; tenor C

c; C; C₁; C.j 02

A= 110

G= 98

F= 87

5ft G; gamut G

6ft F

C= 6 5

8ft C; 064; bottom C

CC; C_t; C₂; C. . ; C₁; 0

A= 55

O= 49

F= 44

10ft G; manual G; manual GG

12ft F

check whether 'pitch name'
and 'key pressed name' differ

A= 28

16ft C; 032; pedal C; pedal

C; OC; CCC; C₂; C₃; C_t; C₁, , ; CO

21ft G; pedal G; pedal GG

32ft C; 016

CCC; CCCC; C₃; C^; C_{1t}; C₁, , ,

64ft C

Samuel Green

David Wickens

(continued from previous issue)

There is no trace of Green's whereabouts or activities in the years between 1761 and 1768 (7). In the latter year he apparently became partner to John Byfield II. The early work of the partnership was predominantly in Oxford, which suggests that Green's home links may have helped the partnership to become established. In 1770, Byfield and Green worked at Wigan, the furthest point they had ventured away from London. This was a significant job in that it paved the way for at least ten commissions for Green in later years in the South Lancashire-North Cheshire area.

In 1772, on 1st January, Green married Sarah Norton, the daughter of Eardley Norton, a noted maker of musical and astronomical clocks. They were married at St Andrew, Holborn, and Green was described as 'organ-builder in Red Lion Street, Holborn'. Later that same year John Byfield must have retired, for Green set up business under his own name, but still at Red Lion Street. To do this, he took up his freedom in the Clockmaker's Company on 29th September, 1772. Green's addresses for the next seventeen years are recorded in the quarterage books of the Clockmaker's Company. They were as follows (3):

1772-76	Red Lion Street, Holborn
1777	54 Theobolds Road
1778-1783/4	Queen's Row, Islington
1784-5	New Road, Islington
1786	Paddington Road
1789 (first ?)	Tedington <u>sic</u>

In 1780 Green made out his will, leaving everything to his wife, Sarah. The will was not witnessed at the time, and after Samuel's death it required a declaration by two witnesses as to its authenticity before it could be proved. The Greens had two daughters (8) both born before 1780, as 'children' are mentioned in the will. One of the daughters may well have been named Sarah; a piece of a child's copy-book with the name carefully written was pasted inside the bellows in the chamber organ at Attingham (built in 1788) - a thrifty use of discarded paper.

In 1789, Green made his final move: to Isleworth, Middlesex (9). In a letter to John Fletcher, Chapter Clerk at Lichfield, dated 13th May, 1789, Green says:

I have now compleated new Larger Shops at Isleworth where Your Organ was moved to this week, and by now being able to employ more Hands shall get forward as fast as possible ...

In another letter, dated 7th August, 1790, giving directions for the waggoner, Green says:

... the turnpike man will direct where I live near the Church there is a very good broad road all the way to my house.

Having moved out of London, and the influence of the liveried companies, Green no longer felt obliged to pay quarterage to the Clockmaker's Company; hence the final entry in the quarterage books.

Samuel had a relative, Charles, who was an organ builder in Salisbury. Charles became ill in 1779 and made a will, dated 21st September, which was witnessed by Samuel. Charles was working on the organ in Winchester College Chapel at the time of his illness, and it seems that Samuel helped out: a payment was made to 'Charles Green's widow for work done to ye organ by Samuel Green'. Charles died in Wells, Somerset, in November, 1779 (10). The exact relationship

between Samuel and Charles is not known. Charles' father was John; Betty Matthews suggests that he and Samuel's father, Henry, were brothers, making Samuel and Charles cousins. We have already noted that Samuel had a brother named John, who died in 1781; the name was 'in the family' - but it was also a commonly used name.

Charles' demise in late 1779 may have prompted Samuel to make his will in 1780, 'calling to mind the uncertainty of life', though he left it until 6th June to do so. Samuel describes himself in his will as being of 'sound health'. In two of the Lichfield letters Green excuses his tardiness with complaints of ill health: a sore throat prevented his calling at Lichfield on his way back to London from Lord Berwick's (i.e. Attingham, near Shrewsbury) in December 1788; and in a letter dated 14th April, 1791» he writes as a postscript:

I have been in hopes of compleating Your Organ before
this time, but have been afflicted with the
Rhumatism (sic) for a long time, am now thank God
in good health.

Samueal Green died on 14th September, 1796, aged 56 - i.e. very near to his birthday. We have no idea of what he died.

Sarah, his widow, who is described by Samuel in a letter as being 'very well known amongst my friends to do a great deal of the more nice parts about an organ' (11) carried on the business. In 1797, she completed work in hand when Samuel died - such as Trinity College, Dublin, and the repair of the Snetzler organ at St. Nicholas, Whitehaven. 1798 seems to have been a barren year, perhaps a year of crisis as the business wilted from want of Samuel's direction. In 1799, it gained a new lease of life as Sarah went into partnership with the firm's foreman, Benjamin Blyth, the title becoming 'Green and Blyth'. Work at York Minster in 1803 seems to have been the last prestigious job, and the title 'Green and Blyth' is last recorded in 1804, suggesting that Sarah died (or retired?) in that year. The firm, now 'B.J. Blyth & Son', continued until 1847, Benjamin Blyth having died in 1840, and his son, James, in 1847; the work produced was of no particular merit. The family continued to occupy the house and workshop in Isleworth, in Church Street, quite close to the church, until 1908, though they had abandoned any connection with organ-building. The premises were demolished sometime early in the present century (12).

Notes

- (1) Register of births ... Bodleian Library, Oxford.
- (2) Jackson's Oxford Journal, Index ECD, refs 54:320c and 60:157a.
- (3) Dawe, 'The Mysterious Pyke ...', Musical Times, Jan 1974.
- (4) Freeman, Organ, vol. XXI, p113.
- (5) Boston & Langwill, Barrel-Organs.
- (6) H&R, 3rd ed., pi54 (in part 1).
- (7) There is an outside chance that Green was making metal pipes for Snetzler in the 1760s.
- (8) Christian Remembrancer, Jan 1834.
- (9) Not Tedington, as given in New Grove.
- (10) Betty Matthews, Organ, vol. LVI.
- (11) Letter, now lost, quoted in Byard, Organ, vol. XXVI, p99.
- (12) Freeman, Organ, vol. XXIII, p113.

COPY DATE

The Editor would be glad to receive all material for consideration for inclusion in the next Reporter (April, 1986) by Monday, 10th March.

Research

Some years ago, we published a list of current research into the history and use of the organ. We now publish a further list - for the use and interest of BIOS members - based upon information supplied in the recent questionnaire. The researchers, and the object of their researches, are listed in no particular order.

The Snetzler-Elliott-Hill dynasty

The Revd B.B. Edmonds,



- (a) Harris & Byfield families, and their organs
- (b) Thomas Elliot
- (c) Country house organs
- (d) City of London organs

Nicholas Plumley,



Pre-1660 English organs

Dr Jo Huddleston,



Northern organ builders of the C19, particularly Wilkinson of Kendal, and Greenwood of Leeds

Dr Gerald Sumner,



The organs of St Mary, Redcliffe, Bristol

Douglas Carrington,



Organs of America before 1900, especially New York builders' work

John Ogasapian,



The role of the organ in liturgy

Andrew Cesana,



The organs of St Paul's Cathedral

Austin Niland,



History of the organs at New College, Oxford, and Richester Cathedral

Paul Hale,



- (a) English organ building, 1820-70
- (b) The organs of York Minster

Dr Nicholas Thistlethwaite



The work of Roger Yates, organ builder

A.J. Johnston,



Victorian church music (undergraduate dissertation)

Richard Walsh,



The work of William Telford of Dublin

Kenneth Jones,



Organs of Derbyshire

Rodney Tomkins,



(a) Brice & Richard Seede	Dr Christopher Kent
(b) Paul Micheau of Exeter	[REDACTED]
W.L. Tovey and H.J. Prosser	Leslie Townend,
	[REDACTED]
The organ question in C19 Scotland	Jim Inglis,
	[REDACTED]
English chamber organs	John Clare,
	[REDACTED]
History of organs in Gloucestershire	Roy Williamson,
	[REDACTED]
(a) Short book on chamber organs	Martin Renshaw,
(b) C18 organ technology	[REDACTED]
The organ history of Calderdale	Richard Barnes,
	[REDACTED]
(a) T.C. Lewis and his associates	James Mackenzie,
(b) Glasgow organ builders	[REDACTED]
(c) Listing Glasgow organs	[REDACTED]
The baroque organ in mainland Europe, its history and builders	Derek Moore-Heppleston,
	[REDACTED]
Biography of Sir John Sutton, and generally on the 3 Sutton brothers and their associates	Canon C. Hilary Davidson,
	[REDACTED]
Unpublished organ works of Rheinberger	Philip Norman,
	[REDACTED]
Organs of Robert Hope-Jones	Roger C. Fisher,
	[REDACTED]
Organs and organists of Somerset in the C19	Arthur Bending,
	[REDACTED]
Organs in Exeter, and organs built by Exeter builders (Dicker, Philpott)	Nigel Browne,
	[REDACTED]
History of organs in the Durham area	Richard Hird,
	[REDACTED]

We hope to print up-dated versions of this list from time to time. Members are invited to send information for inclusion to the Editor.

AIMS OF BIOS

1. To promote objective scholarly research into the history of the Organ and its music in all its aspects, and, in particular, into the history of the Organ and its music in Britain.
2. To conserve the sources and materials for the history of the Organ in Britain, and to make them accessible to scholars.
3. To work for the preservation, and, where necessary, the faithful restoration of historic organs in Britain.
4. To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote a greater appreciation of historical overseas and continental schools of organ-building in Britain.