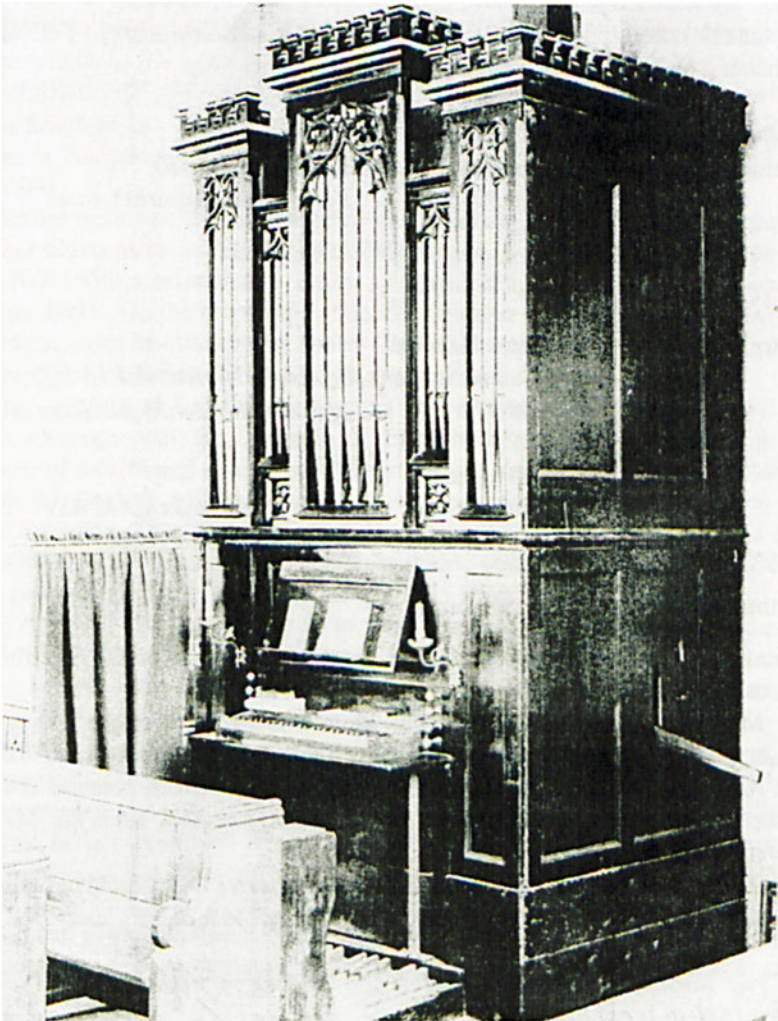


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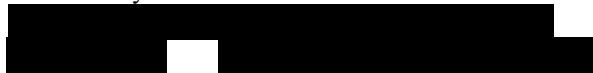
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An internet version (abbreviated) of the *Reporter* (with archived editions and index) is on the BIOS *Website*, or from www.argonet.co.uk/users/glandy

The cover illustration is from a photograph by Andrew Freeman of the anonymous organ c.1850 at Brent Pelham, Herts.

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EDITORIAL

What is a British organ?

A simplistic answer is that it is one conceived and made in the British Isles, within certain limitations as to stop nomenclature, chorus design and so on, although that definition immediately stumbles over the neo-baroque efforts of the 1960s and 1970s, and the political position of Ireland. Organ literature is not helpful in offering a solution. *Hopkins & Rimbault* (third edition, 457) promises much with a bold heading 'BRITISH ORGANS. LONDON AND ITS ENVIRONS'. Any hope that the definition would be extended to include other parts of Britain is dashed with a later heading 'COUNTRY ORGANS', dealing with the rest of England and a few Welsh examples followed by 'ORGANS IN SCOTLAND AND IRELAND'. Elsewhere, the confusion is compounded with 'THE PEDALS ...THEIR INTRODUCTION INTO ENGLAND'.

Before we blame this on Victorian waywardness, we note that in the admirable *Cambridge Companion to the Organ* (1998) there is a chapter 'English organ music before 1700' (with a reference to Philip ap Rhys) and then a chapter 'British organ music after 1800'. On the other hand, Timothy Rushton in *Aspects of Keyboard Music* is methodical when he consistently writes 'British (organ) concerto' although three of his modern references describe the 'English' keyboard concerto.

The equation of British with English in the organ world has much to do with the preponderance over the centuries of English organ builders responding to the distribution of wealth and church building in Britain, the development of the organ in the hands of English builders leading to several recognisable styles, even if the evidence for some is tantalisingly scant. However, the input into English and British organ building is not confined to English builders; continental immigrants (Schmidt, Schulze and others) have left their marks. One might cite Thomas Telford, whose Irish organs built on parallel lines to their English counterparts, are important; Hamilton and Mirrlees are Scottish names which spring to mind in a similar context. This does not deny the influence exerted by Byfield, Renatus Harris, Hill and others when they built organs in Ireland, Scotland and Wales.

British organs abroad spread the gospel of their distinctive approach - it would be instructive to find out if they are regarded as British or English organs in their respective countries. In the meantime, it might be a useful New Year's resolution in the last year of this century to decide what we mean when referring to British organs.

The Bach 2000 conferences allow us to reflect on what has happened to the British organ over the past thirty years. Time was when every organ had, ideally, to undergo major reconstruction to make it into an instrument upon which Bach and his contemporaries could be played with an alleged degree of authenticity. Nowadays there is an understanding that open-foot voicing, nickless languids and rich pipe-metal do not lend themselves to the native instrument, at least not in the way practised in

mainland Europe. The way in which extra divisions were grafted onto British organs so that the organist could undertake the stylistic equivalent of the Grand Tour while playing a Bach fugue was unmusical and naive. These doubtful and radical tonal modifications, still all too common, are to be regretted particularly when their replacements are poorly executed imitations of the real thing.

How should we cope with Bach on, say, a ten-stop village church instrument from 1899 or the type of organ which is on the front cover of this issue? We think the music should be played in a way which the organ itself suggests even if this means changing one's approach. It entails finding stops which allow the music to speak for itself, rather than pretending in the pursuit of authenticity that drawing all the loud stops approximates an eighteenth-century *Hauptwerk* chorus, or that an oleaginous Oboe can do duty for a colourful *Krumhorn*. How often have we heard incomprehensible sounds produced when the organist is reading the score and hearing in his mind the music, but paying scant attention to the real sound of the organ? There really is nothing wrong in playing a fugue on a solitary Stopt Diapason with 8' pedal, if that reveals the inner strength and purpose of Bach's music; such an approach certainly makes the performer prepare thoroughly.

The alternative answer is to only play Bach on an authentic organ (contemporary with and approved of by the great man) providing we can be completely sure of such a thing.

NIGEL BROWNE

MEETINGS

BIOS Day Conference

Saturday 19 February 2000

University of Reading Department of Music and Reading Town Hall

This conference will focus on the recently reinstated Father Willis organ of Reading Town Hall. Late booking may be possible by contacting Dr Christopher Kent at the Department of Music, University of Reading, [REDACTED]

BIOS Day Conference

Saturday 15 April 2000

St Anne's, Worksoop

THE MID-VICTORIAN ORGAN IN MUSIC AND WORSHIP

In 1998 the Gray & Davison organ from Buckley URC (ex Clapham Congregational Chapel) was moved to St Anne's in Worksoop. It was rebuilt in 1879, re-using much of the organ which G&D had made in 1852 for the same church. It has hardly been altered since. It has 3 manuals and pedal, and 29 stops. The organ will provide the opportunity to discuss the work of Gray & Davison, to explore its contribution to parish church and chapel worship, and its relationship to the music of the period. Full details and a booking form can be found on the flyer in the centre of this issue.

BIOS ANNUAL RESIDENTIAL CONFERENCE

21 August - 24 August 2000

Denbigh

The Annual Residential Conference will be held in North Wales; it will study organs by Bellamy, Casson, Hill and other organ-builders, and the music played on them. Accommodation will be at the Howell's School, Denbigh. Full details and a booking form will appear in the April issue of the *Reporter*.

BIOS and THE ROYAL COLLEGE OF ORGANISTS

The programme of events being jointly by BIOS and the RCO to commemorate the 250th anniversary of the death of J.S. Bach is given below:

Friday 5 May and Saturday 6 May 2000

Edinburgh

J.S. BACH'S KEYBOARD MUSIC 250 YEARS ON

This conference provides the opportunity to take stock of a significant part of Bach's compositional achievement by viewing his keyboard music and its interpretation 250 years after his death. Some of Edinburgh's finest organs will be used in addition to the University's fascinating Russell Collection of early keyboard instruments. A distinguished faculty has been assembled for this conference comprising three of Edinburgh's leading musicians and two visiting artists, both world figures in their field. Full details of this important conference, accommodation arrangements and a booking form can be found on pages 37 and 38 of this issue.

1 April 2000

Huddersfield Town Hall

BACH AT THE TOWN HALL

Lectures, seminars and a recital exploring the organ and choral traditions of nineteenth-century Britain; with Dr Francis Jackson, Simon Lindley, Gordon Stewart and others. A booking form appeared in the October 1999 *Reporter*.

English Organ School, Milborne Port, Dorset

7 October 2000

ORGELBUCHLEIN: 'THE LITTLE ORGAN BOOK' EXAMINED

Picking up on the didactic purpose of the Orgelbüchlein, Joseph Cullen and Margaret Phillips coach participants in performing individual chorale preludes, and explore Lutheran traditions of singing and improvising on the chorales. Booking arrangements will be published in due course.

**(with the International Organ Festival Society)
Friday 1 December, Saturday 2 December 2000
London and St Albans
A TWO-DAY FESTIVAL TO CONCLUDE
THE BACH YEAR CELEBRATIONS**

Friday 1 December 2000
St Andrew's, Holborn, London
Programme to be announced

Saturday 2 December 2000
St Saviour's and the Cathedral, St Albans
Peter Colins and Stephen Bicknell on organ design
Thomas Trotter plays a lunchtime concert
Peter Hurford and Peter Williams in conversation
Jos van der Kooy on extemporising in the liturgy
Kontrabande with Jos van der Kooy and the cathedral choir perform
instrumental, choral and organ music by J.S.Bach

Booking arrangements will be published in due course.

BARRIE CLARK

BIOS DAY CONFERENCE REPORT

Saturday 3 July 1999
ARISTIDE CAVAILLE-COLL
HIS INFLUENCE ON BRITISH ORGAN DESIGN

The conference was held in the church of St John the Baptist, Holland Road, a very fine example of the work of James Brooks, completed in 1879. This venue was chosen because the organ is by August Gem, one of the key figures in the theme of the conference.

The first speaker was Kurt Lueders who had come from Paris to talk on the work of Cavaille-Coll and, as the speaker put it, to lay the groundwork for the day describing him as a genius and a great artist of the nineteenth-century. The word 'balance' sums up his career which can be seen as three distinct periods: the early work with the post-classical organs of which St Denis is the pivotal work, the middle from 1851 to 1871 during the Second Empire which he called the operatic period, and the late works during the Third Republic, the era of the symphonic organ.

Through the development of salon organs, emerged the concert organ when for the first time the general public could hear popular music. The Albert Hall, Sheffield 1873, and the Trocadero, Paris 1879 were cited as typical. This was a period of great technological developments including transport and communications, making the mass production of parts and the production of organs and their dispatch from a single large factory possible. Cavaille-Coll never relied heavily on machines however, and

his workshop -remained artisan-based to the end unlike, for instance, Walcker in Germany. The great international exhibitions of the late nineteenth-century afforded him opportunities for publicity, and the *Concordant* with the Vatican from 1801 until the early twentieth-century gave the church an established position which encouraged organ building. He was an early builder of *orgues de choeur* and the point was made that in these more limited specifications one can study his ideals and methods better than the larger organs.

The quality of his workmanship was always high and wind systems were always well designed and stable. The early adoption of the Barker Lever was his early salvation and enabled him to develop larger instruments which could be controlled with ease. He never used extreme voicing techniques, the pipework remaining essentially classical in type, with no wooden pipes above 4' pitch nor extremes in dynamics for the flues. Cavaille-Coll was the right man at the right time, a man with great artistic integrity, building organs for 60 years.

Gerry Sumner spoke on Cavaille-Coll in England and Scotland. It is difficult to decide exactly what was his influence on Britain. In his early years there were frequent visitors to Paris, perhaps the most significant being Henry Smart in 1850. His work was admired by some but to begin with no orders followed as his work was much more expensive than our native builders. The first was for the Carmelite Priory, Kensington, opened by Widor and Guilmant in 1866, and acclaimed by among others W.T. Best and E.G. Hopkins. John Hopwood, the northern textile manufacturer, met Cavaille-Coll over this organ with far reaching results, for, on his return to Paris, he quoted for an *orgue de salon*, built the following year.

After the Franco-Prussian War, Cavaille-Coll was almost bankrupt; Hopwood tried to get him work in England. Hopwood had influence at Sheffield where Cavaille-Coll won the Albert Hall contract in 1873. It had a local impact but not as one would have expected nationally. Hopwood's interest in this French organ builder may have been through Smart. In 1870, Hopwood built Bracewell Hall and Cavaille-Coll built a larger instrument for it in 1870-71, later moved to Parr Hall, Warrington.

His influence remained largely in the north-west with a small band of devotees and where price was not an issue. Paisley Abbey followed in 1874. Again through Hopwood's influence, Cavaille-Coll built a new organ for Blackburn Parish Church in 1675, a town in which there were already several fine Willis organs. His last major instrument was for Manchester Town Hall in 1879, although due to an inadequate chamber, not altogether successful. There was only room in the pedal organ for three independent stops. The Solo Organ added in 1893 on pneumatic action was a failure for the same problem of space, but his influence in the North West continued. The Manchester builder Wadsworth shows his interest in Cavaille-Coll's work until c.1915. The now sadly-neglected Hill organ in St Mary Rawtenstall demonstrates its indebtedness to Cavaille-Coll even to the extent of having a terraced console.

John Rowntree gave us the benefit of his recent research into the Famborough Abbey organ. He was able to set aside most of the myths which have surrounded this instrument. The building was a funerary and memorial church to Napoleon III built by the Empress Eugene. It became an abbey of Norbertine canons only in 1903. The organ was not given by the Empress who only provided a Mason & Hamlin American

organ of 15 stops. The pipe organ is first mentioned in the building books in 1887 but one was never put in the intended chamber. The organ only arrived in 1904, cost 1600 *livres* and was opened on 23 April 1905. Although it bears a Cavaillé-Coll nameplate, at this date it is clearly by Mutin. It was placed at the east end from the start. Mutin maintained it until 1914, when Ivimey took over and later Willis. In 1949 this firm moved the organ to the north transept. The reeds were revoiced and the Bassoon replaced by a Celeste. Mander put the organ back to the east end in 1967. It was thought by one of the monks that Mutin later replaced the Plein-Jeu by a Viola. This was reinstated by Mander, but John Rowntree questions whether there ever was a Plein-Jeu in this form. From examination of the organ he drew parallels with St Etienne, Caen, regarding parts of the mechanism. The frame of the Famborough organ looks older than the rest of the instrument. Was Mutin using second-hand material? The pipework is all numbered but more than one job number is used. Folklore from a now departed monk says 'He thinks it came from somewhere in France'. Perhaps a former salon organ? However the organ case was clearly made new for Famborough because it fits between the pillars with millimetres to spare. Hopefully the forthcoming restoration will answer the outstanding questions. One organist is quoted as saying 'Cavaillé-Coll was an artist, Mutin a merchant'. This criticism of one trained by *le maître* is probably unfair. Why else should we have been so uncertain about who did build the Famborough instrument?

Paul Joslin followed with the work of August Gem, a British Cavaillé-Coll? He was born in Berlin in 1837, and learned organ-building, possibly from Bucholz, a pupil of Cavaillé-Coll. Like many others who wished to learn from Cavaillé-Coll, Gem migrated to Paris in 1859, becoming an erecting foreman. As he spoke good English he was sent to Britain with the organ for the Carmelite Church, Kensington.

In 1866 Prussia went to war with Allies of France and his return to Paris became impossible. He decided to remain and set up on his own in Britain. Although he only worked for Cavaillé-Coll for six years he lived on the publicity of this for the next thirty years. His first independent organ was for Notre Dame de France, Leicester Square, but much of the material for this came from Paris. It was voiced by Charles Lemaire and C. Zimmerman, so the latter probably also supplied the pipework. Gem always used slotted fluework. He took out patents for a sliderless chest and one for a coupling action. Although he promoted his patent chest, this form of action required considerable maintenance. What did his organs sound like? Probably for the first ten years they were French but after this, stop names begin to appear in English. By the late 1890s the influence had largely gone. Paul's conclusion is that he was certainly not a British Cavaillé-Coll.

Earlier on, Gem had provided an organ for St John's, Holland Road. He was paid in 1885 for taking it down and erecting it again the following year. The present church was substantially complete by 1889, and in 1896 a new organ was being considered. Willis submitted a design but Gem won the contract for a four-manual organ of thirty two speaking stops. The console was at first on the west side of the organ gallery. The Tuba was on the low pressure of 3 inches (75mm). It was opened in 1897 by Walter Parratt. The exhaust pneumatic action was not good and was changed to supply pneumatic by Noterman. In 1926 Willis carried out an ambitious but economical rebuild altering and enlarging the specification and changing the

action yet again to electro-pneumatic. The opening by Alcock was a disaster as the organ broke down. Finally Mander moved the console to the floor of the south transept in 1955. The condition of this instrument is now deteriorating rapidly, and several observers who know the organ well note that this has accelerated in recent months. Clearly a major restoration is needed, but it raises several questions. Is this still a Gem organ? Could it be returned to its original tonal design? Should the console be returned to the gallery? What form should the action take? I think a consensus was that whatever else is done tonally it should be left as it is a blend of August Gem and Henry Willis III, the latter no doubt influenced by the original pipes.

Stephen Bicknell talked about Imitation or Flattery. His opening comment was that anyone who admired Cavaille-Coll would not be trying to copy his work. The English have had a general antipathy to French organs; an early visitor to the new organ in the Madeleine is quoted as saying 'a big brass band, nothing more'. Mid nineteenth-century doubts about whether his work hadn't taken a wrong turning have now been discounted and the romantic symphonic organ is again justified as having achieved its own separate goal. The work of Cavaille-Coll has had its influence on Britain, but the influence of the French organ as such is not so noticeable. Some of the foreign influences on Cavaille-Coll were looked at e.g. from Spain the *en chamade* reed. It was noted that the Comets and Pleins Jeux of classical Spanish organs were similar to the French. The 1812 organ in Sta Maria, Mahon was cited as an important landmark, in which several European characteristics were combined, and this organ had many of the qualities of the Romantic organ forty years before its time. The Englishman, John Abbey, had introduced the Cummings bellows, strings, the Dulciana, composition pedals, an adjustable action and the use of backfalls, facilitating easier changes of direction for the action.

Cavaille-Coll visited England in 1844 but does not seem to have been generally impressed except by the curious intensity of our foundation stops and the Birmingham Town Hall Tuba. From Walcker, whom he visited during the 1840s, among other things comes the amphitheatre console used at St Petersburg. Cavaille-Coll fully understood the Topfer system and knew how to vary it to his advantage. He greatly admired the work of Baetz in the Netherlands, the Dom at Utrecht being an outstanding example of that builder's work. Here he noticed apart from the excellent layout of the organ that the mixtures, comets and reeds all blended and could be used together.

Although Cavaille-Coll's work has very recognisable characteristics all his large instruments differ according to date. St Denis 1841, St Omer 1855, St Sulpice 1862, Caen 1885, Toulouse 1889 and St Ouen 1890 are all different in style and effect. If St Sulpice is seen as the peak of Cavaille-Coll's career, after this all firms can be seen as junior competitors, perhaps succeeding by being cheaper, or finding clients who could not wait for *le maitre*.

Stephen, in looking for his influence elsewhere, mentioned the work of Sauer, who worked with Cavaille-Coll in 1857, and Jardine in North West England. He finds that Willis was not really influenced at all, but found a parallel in T.C. Lewis, who although in no way a disciple, showed far more similarity in his strings, harmonic flutes and the use of French shallots, although with different aims. The speaker was not impressed with the much-lauded Cavaille-Coll look-alikes of Van den Heuvel, but

thought recent work in the USA looked quite promising. He compared many poor copies of reeds with Cavaille-Coll originals as the difference between loud and rough and brassy and majestic. Flattery by imitation rarely succeeds.

To complete the day, having talked about the organ we finally heard it in a short recital by the organist of St John's, David Bleazard, heroically assisted by his deputy, Martin Danvers, who in his boiler suit dived into the organ from time to time to move mechanically what had failed electrically. The programme was mostly French but began with the chorale prelude *Christum, Wir sollen loben schon*. This illustrated that while Bach can be played on almost anything, this was not really a Bach organ. We then heard *Choral Dorian* by Alain, *Apparition de l'Eglise Eternelle* by Messiaen, *Berceuse* by Vieme and finally that Toccata by Widor. Although not now, if ever, a real French sounding organ, the generous acoustics of the church and the French out-of-tuneness caused by the condition of the organ blended the instrument into a satisfying ensemble which did justice to the music. It is often remarkable how an organ in this condition can sound magnificent, and all credit is due to its organist who understands its foibles, for a fine performance.

Finally, a very big thank you to Paul Joslin for masterminding this most useful and informative day. Thanks also to his understanding wife who kept the water boiling all day for refreshments.

PAUL JOSLIN

BIOS DAY CONFERENCE

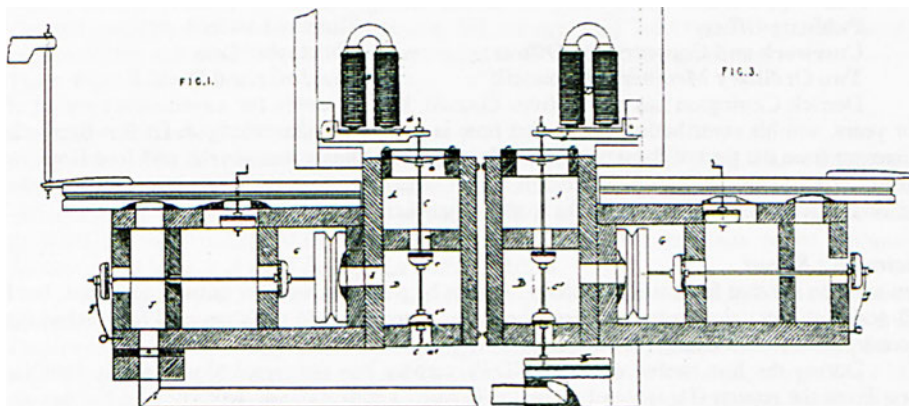
Saturday 6 November 1999

THE T.C. LEWIS ORGAN AT UPPER NORWOOD

Sixty BIOS members met at St. John's, Upper Norwood, near Crystal Palace, for this one day conference and for the Annual General Meeting.

The opening speaker was Anthony Quiney, an authority on John Loughborough Pearson (1817-97), the architect of the church. He outlined the background to the foundation of St. John's and the history of its construction. The driving force behind the present building of cathedral proportions (a Grade 1 Listed Building) was the first vicar, Rev. William Fairbum La Trobe Bateman. Following his wife's death at the age of twenty nine, the parishioners and vicar raised funds for a new church as a token of affection and remembrance, using designs made by Pearson in 1876. The first stage, chancel, part of the south aisle and two nave bays was completed in 1881-82, the rest of the building following by 1886-87; a projected tower and spire have never been added. Anthony Quiney related how Pearson's designs were influenced by the ribbed vaulting at Durham Cathedral, the later ruined abbeys of Northern England and his experience gained from travel in Normandy. Reference was made to some of his other work, including St Michael's, Croydon, St Peter's, Vauxhall, St Augustine's, Kilburn and Truro Cathedral. Anthony Quiney concluded his fascinating lecture by taking the delegates on a tour of the church; the architectural descriptions were complemented by excellent photographs in the church showing the detailed reconstruction after damage in the Second World War.

The musical focus of the day was the magnificent 1882 organ by T.C. Lewis, restored by Harrison & Harrison. In the first section of a tripartite analysis of the instrument, Christopher Gray explained why Lewis was the chosen organ-builder. Lewis had excellent connections with the leading architects of the day, and the first organist of the church, Alfred James Eyre had been organist of St Peter's, Vauxhall where there is a two-manual Lewis organ. Christopher Gray moved on to ask why electric action still in its infancy in the 1880s was used instead of tubular-pneumatic. Although no primary material exists for the organ he surmised that with the great distance between organ and console pneumatics would have caused too great a time delay. In 1912 problems with the electric action (possibly following a fire in the batteries) resulted in the action being changed to pneumatic, and the console reversed and repositioned in spite of a recommendation by the consultant Dr Hinton that electric action be retained. The Great four rank mixture was recast and a Discus electric blower was added.



T.C. Lewis's electric action, drawn 30 July 1883

The second appraisal came from Peter Hopps of Harrison & Harrison, who gave details on the principal features of the restoration work and the return to the more vigorous sound of the original design. New stops to original scales included a Salicet 4' on the Choir organ and a Posaune 16' on 90 mm (3/2 inch) wind for the Pedal organ based on the Lewis example at St George's, Cullercoats.

The morning concluded with a detailed example of each department by Dr Harry Bramma and Dr William McVicker. As consultant for the present scheme, Dr Bramma related how fashion had subsequently changed many Lewis organs, originally characterised by brilliant harmonic development. These included Ilkley Parish Church, Southwark Cathedral, and to a lesser extent, St. John's itself.

After the Annual General Meeting, the day conceded with a fine recital by Dr William McVicker with works by Parry, Hakim and Rheinberger.

BIOS ANNUAL GENERAL MEETING

Saturday 6 November 1999

St. John's, Upper Norwood, London

The Annual General Meeting took place within the day meeting, reported separately, centred around the recently completed restoration of the T.C. Lewis organ at St John's. In the unavoidable absence of the Chairman, the retiring Secretary, Dr Jim Berrow, took the chair. He began the meeting with a tribute to Michael Gillingham (Founder Chairman of BIOS) whose death had occurred on 22 October 1999. For the information of members unable to attend, the Officers' Reports are reproduced in full, with a summary of the business meeting.

Elections

The Acting Chairman reported on the nominations received, and the following appointments for Officers and Council were approved:-

Chairman :	Professor Peter Williams
Secretary:	Mrs. José Hopkins
Meetings Officer:	Nigel Browne
Publicity Officer:	Timothy Lawford
Casework and Conservation Officer:	Christopher Gray
Two Ordinary Members of Council:	Paul Joslin and David Knight

Derrick Carrington has retired from Council, having served for a continuous period of four years, and his contribution during that time is gratefully acknowledged. Dr Jim Berrow's retirement from the post of Secretary meant that a new candidate was sought, and José Hopkins takes over this role. Dr Berrow's services to BIOS as Secretary are justly highlighted in the Chairman's Report, read for him by the Acting Chairman.

Chairman's Report

I am sorry to say that for medical reasons I cannot be with you today or answer questions, but I will deal with any points you may raise when I have recovered. In my absence, I have asked the Secretary if he would kindly read this report.

During the last twelve months, BIOS's activity has continued along largely familiar lines. From the reports (for which I thank the Council's officers), you will know of the day-to-day running, the finances, the publications, the work of the Archive and National Pipe-Organ Register, and the organisation of the conferences. The annual residential meeting this year was based at Liverpool and took a new form, suitable for the occasion. It was held in conjunction with the Council for the Care of Churches Organ Committee (who support the Diocesan Organ Advisers) and the IBO. Its topic, Ethics and Conservation of the Organ, was clearly of major importance to all three bodies (and beyond), and we have everything to gain from pooling such interests.

During the past year, your Chairman, Membership Secretary and Publicity Officer gave some priority to recruitment, sending out individually addressed letters to over a thousand people, together with a newly-made leaflet designed by John Brennan. The aim was to see if we have reached a plateau in our present numbers and whether we are missing names that could contribute to and benefit from BIOS. So far, we have drawn in a few dozen new members, but in the nature of such campaigns, it is difficult to know what oaks will grow from the scattered acorns and we will keep our progress under review. Particularly interesting have been the personal responses - a benefit from Mr Jamieson addressing people individually - in which the respondents explain why they do not feel membership appropriate for themselves. Often the reasons are merely practical, but some feel we do not focus enough on organ music itself, not least in the *Journal*, and we will bear such points in mind as we plan further activities. In this

regard, I am particularly pleased to see meetings for the year 2000 focusing on the 25th anniversary of the death of J. S. Bach, and our involvement, as British organists playing mostly British organs, with his music. I would like to note that we are beginning to plan recruitment of more young people into BIOS, and are considering ways in which we can give our meetings and other activities a relevance for them. Of course, the RCO, IAO and other organist associations are also interested in young members, so we need to show that BIOS's particular aims can also be theirs.

Sadly, a large society such as ours always has the deaths of members to record and I would like to record condolences in each of these cases. In particular I wish to note the contribution made to our aims by William Bernard, the Revd Canon Colin Beswick, Dr Charles Padgham and, most recently, our distinguished founder-Chairman, Michael Gillingham.

A further area of activity we need to keep under review is the work of the Archive and National Pipe-Organ Register, in particular its future funding such as to be adequate to support the fine work in Birmingham and Cambridge. Council felt that it had benefited greatly from the review of the Archive supervised by Dr Baker.

On our Secretary's early retirement from office, I can express only sorrow and a heartfelt wish that he remain as closely connected to BIOS as he can. His work for BIOS and its Aims is of the highest order, particularly in his liaison with conservation groups and others working on behalf of the British organ.

It only remains for me to express thanks, on your behalf if I may, for the work of Council members over the last year, for the energy they have put into their areas of responsibility, and not least for all the preparation involved in today's meeting.

Peter Williams, Chairman

Secretary's Report

Since taking over the post of Secretary (first in an acting capacity) in 1996, I have attempted to streamline some of the society's operations and ensure that tasks are delegated to specific office-holders. In reality, this will only be successful if members can be found who are willing to fulfil all the demands their posts encompass. Notably, we continue to be without an Archivist, but hope is at hand through Dr Baker's efforts.

During the year, the society has increased its profile, voice and work with other amenity societies and agencies, e.g. several local authorities, the Council for the Care of Churches, Department of Culture, Media and Sport, English Heritage, IBO, NADFAS, Victorian Society, etc. Some of these links were encouraged by positive references to our work incorporated in the *Newman Report*, and the recommendations in the recent government response. Meanwhile, we could do worse than take a lead to set up a national standing committee. This would be charged with co-ordinating the influence of sister organisations who have the future of our instrument at heart, such as the AIOA, CCC Organs Committee, IAO, IBO, the publishers of the *Organ Yearbook*, the organ-teaching schools, RCO, SHOT, and so on.

I have asked to stand down before the completion of my two-year term in order to have more time for some family duties which will not wait, and to give some more time for personal research which has all but disappeared. While it is not for me to tell my successor or the new Council what to do, equally, it would be foolish not to offer a valedictory perspective based on recent experiences and make some suggestions.

The quarterly cycle of the *Reporter*, set against thrice-yearly Council meetings, makes timely reporting difficult. The Council meetings are relatively short events (four hours, including a lunch-break) and, in my view, do not allow sufficient time to handle basic housekeeping and tackle policy issues. This can lead to uncoordinated activity which may not reflect well on the Society and certainly increases the Secretary's work load. Pressure of time coupled with the cost of travel and the geographical dispersal of Officers and Councillors (not a bad thing in itself) appear to be a deterrent to establishing quarterly Council meetings. An alternative would be to reduce Council meetings to two a year, and introduce an active Executive which could meet, say, every two months in order to handle routine business and

respond more nimbly to events of the day. Correspondence and e-mail are no substitutes for matters where discussion based on pooled wisdom (or at least knowledge!) is essential. There are other options, such as sectional meetings, but it would be essential for certain key officers to attend most of them.

We should continuously review the role and effectiveness of the society and identify means to ensure that we meet our policy objectives. Are we a scholarly research, conference and publication body, or should we offer more practical support on the conservation front? Should we promote ourselves as the amenity society for the British organ, or offer specialist advice and support through the established amenity bodies? There is a finite amount of funding, enthusiasm and energy available and, unless we introduce some sort of regional support system, too many demands will be made on our Casework and Conservation Officer. We might best employ our limited resources by concentrating on the development of conservation policy and the pursuit of a few high-profile cases. Too often we find ourselves forced to respond to unreasonable requests to salve the consciences of reluctant owners of worthwhile organs. It is questionable whether it is our role to find homes for instruments which should (and often could, with some judicious pressure) remain in their original locations; such excursions can frustrate and sap the energies of our committed volunteer Officers. We must develop the excellent work of the NPOR and introduce a more sophisticated certification scheme for categorising historic organs so, again, a reliable regional support system is necessary. If we demonstrate our competence, it is likely that trust funding will become available to underwrite further development (especially in fieldwork), enhance our influence and give greater protection to historic instruments. This can only be achieved by committed and focussed teamwork.

From first-hand observation I appreciate the time and exceptional efforts of our Chairman in his work to improve the society and broaden its membership. At times BIOS must appear to be frustratingly slow to change. We are privileged to have his support and he deserves our thanks.

I hope to be of use to the society at some time in the future, meanwhile, my thanks to all who work to support our aims.

Jim Berrow, Secretary

Treasurer's Financial Report, Year ending 3 June 1999

This year's Report and Accounts again reflect changes brought about through the provisions of *The Charities Act 1993* and subsequent Regulations governing the form and content of a charity's annual report, financial accounts, and their audit or independent examination. BIOS is classed as a small non-company charity, with income and expenditure between £10,000 and £100,000. Council has adopted the Accounts prepared for the year ended 30 June 1999 on a receipts and payments basis. Our Independent Examiner has reviewed and reconciled the accounting records and endorsed these Accounts without adverse comment

The BIOS 1998/99 Statement of Accounts separates General Funds from Restricted Funds - i.e. the Archive Account and the Endowment Fund - to the right Comparative figures for last year are provided. The required Statement of Assets and Liabilities, and Independent Examiner's Certificate are included.

BIOS General Funds have had what might be termed a rosy year, at least as summarised on paper, notably because we did not (yet) spend the added income received as a result of the necessary rise in subscription rates. Subscription income increased by £3k, and comprises 84% of total income, which was £5k higher than last year. The burden of reclaiming tax from covenants has eased with some simplification of the procedure, and £949 was recovered in respect of 155 covenanting members' 1997 subscriptions. Moreover, total expenditure was £1k less, in spite of the recruitment drive and provision of new stationery. Other areas of expense were little changed, though the balance on Conferences was positive this year. The net receipts for the year amounted to £4k, with our assets in the Current Account and two Reserve accounts - altogether approaching £20k. The reserve funds are deposited to maximise the gross rate of interest.

Under the Restricted Funds heading, the Endowment Fund benefited from capital enhancement in the form of a bequest (first acknowledged at the last annual general meeting), and the agreed annual transfer from General Funds, as well as the interest earned on the capital. The accumulated interest we could spend, now amounting to some £4k, has not been called upon for another year however, leaving the Fund healthier at the yearend.

Figures for the Archive Fund look impressive on the sheet, but close reading warns of the need for significant fundraising efforts ahead. The greater amount of the sum that is carried forward at the yearend comprises the balance of two years of grants from the Pilgrim Trust, which are provided and being utilised in developing the database, and editing the NPOR based in Cambridge. This is passing through BIOS accounts, and will be fully expended shortly, so that the concern in that quarter is for continuity. The remaining funds in the Archive Account, about £3.75k, continue to be depleted with expenditure on indexing and Archive administration, some £2.5k this year, without much replenishment. The Information Services Officer has been considering and advising Council on how we might address these increasingly pressing issues, with the aim of having a clearer strategy for sustaining NPOR and Archive activities.

In summary for 1998/99, the Accounts demonstrate the wisdom of reviewing subscriptions, our primary income source for General Funds. These are noticeably improved compared with last year, providing opportunities to consider new initiatives, striving to fulfil BIOS objectives. The Endowment Fund has also begun to revive, and now it is funding Archive and NPOR that demands and is getting serious attention.

Members who wish to examine the accounts should apply to me at the address given on p.39, when I will be pleased to send them a copy.

Richard Hird, Hon. Treasurer

Membership Secretary's Report

The membership figures as at 3 June 1999 (with June 1998 figures and subsequent gains and losses for comparison) were as follows:-

Ordinary	503	(521	+ 20	-38)
Retired	111	(103	+ 8	- 0)
Students	11	(12	+ 2	- 3)
Honorary	7	(7	+ 0	- 0)
Institutional	14	(14	+ 0	- 0)
Total	646	(657	+ 26	-37)

Notes:-

1. The figures include 23 (33) members whose 1998 (1997) subscriptions had not yet been received.
2. Of the 33 members whose subscriptions were reported at the 1997 annual general meeting as having been unpaid at 3 June 1997, 22 eventually paid up. Of the 9 members who were reported as having underpaid, 2 eventually made good the deficiency. Under the terms of our Constitution the membership of the remaining 18 persons was terminated.
3. The figures for individual gains (+) and losses (-) include a small number of transfers between categories, whereas the totals represent absolute gains and losses of members. Thus the total gain and the total loss do not represent the sums of the individual gains and losses respectively.
4. It is perhaps worth noting that in spite of a slight overall decrease in membership, there has actually been an increase in the number of members in the retired category. This is accounted for by a larger than normal number of existing members transferring from ordinary membership, rather than an influx of senior citizens.

Kerr Jamieson, Membership Secretary

Information Services Officer's Report

Having taken up the new post of Information Services Officer (ISO) after the last AGM, much of this year has been spent fact-finding and consulting with key people. Meetings have been held with the NPOR staff and at the BOA in Birmingham. Dr John Alban (County Archivist for Norfolk) produced an independent report on the present state of the BOA. A meeting was also held with staff of the Arts and Humanities Data Services (AHDS) in London to consider the future development of the NPOR.

These activities revealed that in the NPOR and the BOA, BIOS has a significant and valuable asset, which needs to be nurtured and developed. I must pay tribute to all those involved in the maintenance and development of the Register and the Archive for their time, commitment and professionalism.

A major paper, *The Future of Information Services*, was considered by the BIOS Council at its meetings in June and September and a small sub-group, to be chaired by me, was set up. This group will oversee the strategic development of the NPOR and the BOA. This will include fundraising campaigns in relation to priorities already agreed for the NPOR and in prospect for the BOA. At the time of writing, however, the most pressing problem remains the appointment of an Archivist for the BOA. This is being dealt with as a matter of urgency.

David Baker, Information Services Officer

Report on the Archive

Dr Baker's report underlines the difficulties caused by the absence of an archivist, and we are grateful to him for undertaking his thorough review on the care, purpose and future of the collection. Especially, we thank David Wickens for his exemplary work, which he reports below. We also record our thanks to Birmingham City Council and the staff of the Birmingham City Archive for their very practical support. The recent day meeting about the use of archival sources (arranged for members of BIOS and the IBO), relied on their close collaboration and hospitality.

Nicholas Thistlethwaite and Jim Berrow, Trustees

British Organ Archive Index and DBOB Report

The transference of the Archive main index onto a database is now complete. The PC that was purchased by BIOS for this task has now been set up in the Archive at Birmingham, and is in use as the Main Index as originally planned. The old card index remains *in situ* at present but is already out of date and, therefore, no longer in use. The editing of the Index continues with the addition of new information from the many sources awaiting attention. During the course of the past year the following sources have been added: Jardine Order Book 2 (1912-19); Harrison & Harrison Shop Books (Voicing Books) 1, 2 & 3 (1886-95); several Lewis books covering the period 1886 to 1918 - Order Book I (Register F), Shop Book 1 (Register C), Shop Book 2 (Register G), Shop Book 3 (Register H) and Shop Book 4 (Register J). The Sperling notebook index has been added, and work is in progress on the first edition of the *Dictionary of Organs and Organists* (1912). Future indexing will be determined by a shop-list agreed by the Archive management team.

The Freeman-Edmonds *Directory of British Organ Builders* is in the final stages of revision and the first edition will be ready next year as predicted. The present interim edition (edition 0, if you like, taking the precedent of the numbering of Bruckner symphonies!) has been available on Internet through the NPOR; despite its being full of holes and inaccuracies, many people have found it a useful tool. It is proposed that the first edition will be made available in hard copy, produced by John Brennan at Positif Press. It is likely to run to two volumes. (The interim edition, with 3,661 entries, ran to 675 pages and was just 'crammable' into a single volume; the first edition will have upwards of 5,500 entries). The first edition will

still be full of holes and inaccuracies, but significantly fewer than in the interim edition, and it is expected that with wider circulation a large amount of fresh information will be made available, so that the second edition may earn the description 'definitive'.

David C. Wickens

National Pipe Organ Register Report

Paul Houghton (Manager) and David Atkinson (Editor) have continued to work extremely hard on half pay. We are most grateful to the Pilgrim Trust for providing 5% of the money needed to run the NPOR for the past two years but we hope to be able to achieve 1 % funding during the next two years. An application has been made to the Pilgrim Trust and other sources of income are being explored.

Heavy use continues to be made of the NPOR, with an average of some 1200 searches being performed each month. A dedicated band of correspondents from around the country, most of whom are BIOS members, keeps the team busy with additions and corrections to the material in the NPOR. In one week alone last month 135 e-mail messages arrived requiring attention.

During the past year, 1,570 new organ surveys have been added, 2,933 have been edited and 355 duplicates have been removed.

The national situation with respect to the listing of organs continues to improve slowly. In February 1999, the Council for the Care of Churches (CCC) organised a meeting to discuss the possibilities for listing organs in the light of the Newman Report recently published by the Department of Culture, Media and Sport. The Report expressed concern about the vulnerability of Britain's organ heritage and recommended historic organs should be listed. Representatives from all the major churches were present and the consensus of the meeting was that the NPOR provided a good basis from which to start. Some of those present announced that their organisations intended, or had already begun, to survey their own organ assets and that they would send the information gained to the NPOR. Since this meeting, the Methodist Church has completed a preliminary survey and the CCC has had further discussions leading to a project to be undertaken by the Church of England to survey its organ heritage. Since the NPOR already contains a great deal of information on organs in Anglican churches, it will be sensible to organise this project in terms of additions and corrections to this material, rather than starting from scratch. The *Newman Report* and the desire to find some useful way to celebrate the Millennium have been the trigger for other welcome listing initiatives of which that of the West Sussex Organists' Association, to bring the information on organs throughout the county of West Sussex up to date, is a good example.

The foresight which BIOS showed in creating the NPOR is recognised; finding funding for the NPOR so that it may continue underpinning all these desirable initiatives is crucial.

Michael Sayers, Director NPOR

Meetings Officer's Report

During the twelve months since the last annual general meeting events have taken place in Reading, Birmingham, London and Liverpool; events planned for Welbeck (Nottinghamshire) and Wingfield (Suffolk) had to be postponed due to circumstances beyond the organiser's control, leaving insufficient time to organise alternatives. However, the Birmingham conference saw an important development in the planning of BIOS events in that it was held in conjunction with the IBO, and enabled discussion and fostered mutual understanding of the often conflicting pressures upon and aims of professional organ-builders and organ historians and scholars. This opening-up of BIOS events was taken considerably further during the Liverpool residential conference, organised in conjunction with the Council for the Care of Churches Organ Committee and the IBO. It is to be hoped that increasing contact with other bodies such as these will lead to increased understanding of and support for the aims of BIOS among all those who care for or have responsibility for organs.

During the year 2000 we shall be marking the 250th anniversary of the death of J.S. Bach with a series of four events organised jointly with the Royal College of Organists, thus extending our activities in yet another direction, as well as holding day and residential conferences of a more traditional kind.

I should again like to thank all those who have been involved in the planning and organisation of events over the last year, and all those who have taken part, either as players, speakers or listeners. I will also be delighted to receive proposals for future events and offers of help in organising them.

Nigel Browne, Meetings Officer

Publications Officer's Report

Volume 22 of the BIOS *Journal* appeared in time for copies to be distributed at the Council meeting on 3 January 1999. Whilst it was disappointing that the goal of publication in 1998 was not achieved, this was nonetheless a record, and we are grateful to Jim Berrow, the editor, for maintaining the standard of the series, and to John Brennan, the publisher, for his usual professionalism and forbearance. The material for *JBIOS* 23 was delivered to Positif Press in accordance with our contract, and at the time of the preparation of this report, the printers are doing their work and publication is expected to take place in time for copies to be distributed at the Annual General Meeting. Again, I am grateful to John Brennan, for driving the matter along and for having shared my determination to overcome the apparently chronic problem of late publication. Alan Buchan and William McVicker will be the respective editors of volumes 24 and 25, and Nigel Browne and Alastair Johnston have kindly agreed to accept joint responsibility for editing volume 26. All have been briefed as to the contractual responsibilities of BIOS towards Positif Press, and I hope that punctuality will continue to improve.

The punctuality problems with regard to the BIOS *Reporter* were solved in 1998, and I am deeply grateful to Andrew Hayden and John Hughes for the way in which they have continued to overcome those problems. Theirs is a thankless but vital task, and we are all indebted to them for the maintenance of this crucial link between Council and membership.

The task of refining and improving both *Journal* and *Reporter* is one that goes on all the time, and there have been meetings in London, Hereford, Norwich and Oxford at which important discussions have taken place. There has also been much correspondence which will continue alongside future meetings.

My view remains that the improvement and the punctuality of our five annual publications are my chief concerns and that it would be wrong to allow myself to be distracted from them by taking on additional projects. Nonetheless, there have been discussions about certain one-off publications, and details of those will follow.

My additional thanks go to Andrew McCrea, for invaluable assistance with *JBIOS* 22 and to Nigel Browne for helping with the *Reporter*, Michael Popkin, who quietly toils away at the index to the *Journal*, and Professor Williams, for acts of kindness and encouragement too numerous to mention here.

Relf Clark, Publications Officer

Conservation and Casework Officer's Report, Historic Organs Certificate Scheme

This year has again been busy and varied in terms of caseload and seems to have generated rather more redundancy problems than last year (or perhaps we are just being advised of more); mostly however these have related to building closures rather than electronic displacement.

Following the publication of the *Newman Report on Ecclesiastical Exemption* in September 1997, much new administrative work has been passing across my desk, originating in particular from the Church in Wales, and the Baptist and United Reformed Churches. This is encouraging, as it seems that at least some of the organisations of which Newman was more critical are waking up to the fact that they need to create administrative systems to deal with organ issues, and are seeking advice appropriately.

Despite this, it is clear that in order to ensure watertight protection of our historic organ stock, statutory protection in the form of 'listing' is still a desirable objective. There have been two major grounds for preliminary discussion during the course of the year. Firstly, a meeting hosted by the Council for the Care of Churches in February brought together representatives of most of the major denominations, some of the Heritage organisations, BIOS, CCC, and English Heritage for a round-table discussion. Denominational administrative procedures were outlined (where such existed!), and a useful insight into English Heritage's views was obtained. The product of the meeting was that a letter of purpose was drafted to the Department of Culture, Media and Sport (who are responsible for the legal aspects of listing as currently applied to Historic Buildings). Unfortunately, this met with a fairly negative response from DCMS, the problem seeming to relate to their reluctance to apply listing to non-structural items, and any precedent that this might set which may be applicable to other items.

The question of listing was pursued with rather broader company at the Liverpool Conference in August, and it was resolved that a further letter be written (on behalf of the collective organisations) to the DCMS, with a view to obtaining a direct meeting to discuss our concerns. Be assured that this lobbying will continue until matters are properly addressed; it was suggested that members write to their MP so that more pressure might be brought to bear from the 'inside' at Westminster.

So we continue to raise the profile of the fight to save Britain's Historic Organs; a worrying aspect so far as English Heritage is concerned, relates to the perception that only an organ case is of any historic worth. Two recent cases in the North of England have come to light, where EH have given permission for instruments of historic worth to be removed from listed buildings, providing the cases remain *in situ*. We are working hard to ensure that this does not happen again; instruments are historic artefacts in their entirety, notwithstanding the fact that organs devoid of their cases and front pipes are virtually impossible to relocate.

Addressing specific cases dealt with this year, there has been a notable increase in enquiries concerning funding, particularly in respect of restorations, doubtless due to the changes in criteria of the Heritage Lottery Fund Joint Scheme. There is some chance of a return to funding from this source though I feel that the halcyon days are over and there are no easy answers. There is some hope in the Landfill Tax Credit Scheme, and CCC grant aid is about to be more forthcoming, eligibility being extended to all denominations. There remains the constant search for new sources of funding and I should be glad to hear of members' recent experiences of obtaining significant monies; all the more so from grant giving bodies not specialising in organs, particularly for cases of restoration.

With regard to restoration, it seems that there is much education still to do (both to organists and to some organbuilders). Rather too many redundancies are being created as a result of ill-advised and / or poorly executed work carried out, in some cases only recently within an organ's history. Failure of such work has resulted in organs being abandoned (an example this year being rejected in favour of an electronic, having been comprehensively rebuilt in 1986). The other problem is often in seeing an instrument's potential through the grime and decay of years, and sometimes through subsequent alteration. Several churches have been persuaded that organs that they perceived to be 'past it' were indeed well worth restoring, and this has averted a few redundancies. Our aim remains wherever possible and practical to retain instruments in their current homes, and where instruments are clearly not worthy of restoration, seek to offer a suitable redundant instrument.

During the course of the year some fifteen significant cases have been dealt with, along with numerous telephone and e-mail enquiries. Advice on restorations has included an 1894 Binns, an 1857 Gray & Davison, an instrument originally by Green & Byfield c.1790, a 1980 Rushworth, and an 1894 Willis.

Redundancies continue to be monitored, and although we seek to prevent redundancy where possible (for example encouraging parishes to retain their pipe organ *in situ* when purchasing an electronic), inevitably, there are still cases where organs become homeless. In

these instances, details are passed to the Redundant Organ Rehousing Company which deals with such disposals. Several churches have been persuaded to keep their 'redundant' organs *in situ* this year, alongside their new electronics (one such example being an 1859 Walker). Less encouraging is the continued practice of placing the speakers of electronic organs inside existing casework; a Harrison & Harrison of 1899 has been subjected to such a fate this year, despite our protests.

There have been some losses this year, notably Kidwelly Methodist (18th century chamber organ, possibly by Snetzler), and of course the Preston Public Hall organ. It is to be hoped that some lessons can be learned from these.

Another problem seems to be with finding new homes for good pneumatic-action instruments. Quite why there is such a reluctance to take these on always puzzles me; restoration costs are surely an issue, but rather too many of good pedigree have suffered the ignominy of being broken up in recent years. Those that are well-built should serve equally as reliably as mechanical action instruments provided they are well maintained. A rather fine Hill of 1868 (although the action was later) has been lost in this way this year, and an equally respectable Conacher of 1923 seems set to go the same way.

The Historic Organ Certificate Scheme continues to award those organs deemed to be of particular historic significance in either their entirety or in part; we now aim to visit most recipients, and prepare a brief report if appropriate.

I close by reiterating my comment of last year's annual report; instruments under threat can only be saved if we are aware of them, and I thank those members who have advised of such during the course of this year. Results are not always instant in these cases, one often has to tread very carefully (untangling the inevitable politics along the way); be assured however that anything brought to our attention will be investigated and any concerns raised with the appropriate authority. Although I made the point at Liverpool that I am deeply worried about the future of the British Organ for a number of reasons, I can say that I think that conservation-wise things are looking better now than they have done for some considerable time. It is however to be hoped that statutory protection is not too long in arriving (although I expect it may be).

Christopher Gray, Conservation and Casework Officer

Publicity Officer's Report

Our usual notices have been placed in all issues of *Organists' Review*, *The Organ*, *London Organ Day Book*, and *The Organ Builder*. In addition, we have placed notices in the *London Organ Concerts Brochure* which has an extensive readership, and in the *1999 St. Alban's Festival Book*.

As Publicity Officer it has fallen to my lot to ensure the continuity of the BIOS Column in *Organists' Review*. Some months ago there was a critical period when it was threatened with near-extinction due to pressure on available space. However, partly due to an increase in size of the publication, but in large measure to skilful negotiation by our Chairman, Professor Peter Williams, with the Features Editor, Roger Fisher, continuity was able to be maintained.

There has been a significant recruitment campaign, much of which has inevitably been undertaken by our indefatigable Membership Secretary; my own part in this has been to supply names of those who might be approached because of their possible interest in the aims and work of BIOS. This is now well under way, and the next step is to aim at the younger generation - whether players, potential organ-builders, composers or listeners. It is important that BIOS is not regarded as a sort of cranks' museum, and it is well to remember that in Greek, the word 'Bios' means 'life'. While ensuring that new life is skilfully accorded to worthwhile historic organs, we should not overlook the newer life provided by newer instruments - something which, as an organisation, we may occasionally be guilty of doing.

Timothy Lawford, Publicity Officer

Redundant Organ Rehousing Company Ltd. Annual Report 1999

In its third year of trading the company has made a gross profit of about £1600 (subject to audit), a small increase on the previous year, though the turnover has increased by about a third. The original directors' loans have now been completely repaid and most of the directors' expenses are being reimbursed. The majority of our other expenses this year, apart from the lease for the store itself, have been incurred with various organbuilders who have dismantled and transported instruments on our behalf. The number of instruments notified as redundant so far in 1999 has only reached sixteen (thirty six in 1998) of which eleven have yet to find new homes. Thirteen instruments have been given new homes this year, of which only four have been exported. There are currently thirty five instruments on our list. The store is full though negotiations are almost completed to use the pipes of the Preston Public Hall Organ, some of which are in our store, in a new organ. This will release some much needed space to allow us, perhaps, to reassemble some of the organs, which should improve their chance of finding new owners. We are still searching for more permanent accommodation once our lease at Quedgeley expires in 2001. This is now a matter of urgency, as the store will need to be as empty as possible at the end of the lease. There seems no shortage of material to keep it full.

I would like to take this opportunity to once again thank the various members of BIOS and the organbuilding community who have provided support and practical help. We would welcome any other offers of help - there is plenty of work to do.

Derrick Carrington

Kerr Jamieson _____

MEMBERSHIP MATTERS

As a member of the apparently tiny minority which believes that both the twenty-first century and the third millennium begin next year, I shall restrict my present greeting to wishing you all a happy New Year. However, there is no disputing the fact that, for BIOS members, subscription renewal time is here once again, so those of us who don't have banker's orders or annual credit / debit card arrangements should have received reminder forms with this issue. Please complete these forms and return them to me as soon as possible along with the appropriate remittances, or (preferably) with the banker's order or annual credit / debit card sections filled in. The latter options greatly simplify this process and I recommend these methods of payment to you. We have re-instated the credit/debit card option for regular annual payments, but we can no longer use this method for single transactions, because of an unacceptable increase in the charges imposed by the banks.

We regret to intimate the deaths of founder chairman Michael **Gillingham** CBE; founder members Dr Charles A. **Padgham**, and Canon Colin E. **Beswick**; William D. **Bernard**, a member since 1986, and Andrew **Pennells**, a member since 1982.

We offer a warm welcome to the following new members:-

David L. **Butler** BA DipMus: [REDACTED]

David **Chapman** FISOB: [REDACTED]

- Etienne De Munck: [REDACTED]
- J. David C. Hemsley FIMF: [REDACTED]
- Michael Holmes: [REDACTED]
- Dr Sidney Kenderdine MA PhD: [REDACTED]
- Prof. Pavel N. Kravchun PhD: [REDACTED]
- James B. Lancelot MA MusB FRCO(ChM): [REDACTED]
- Richard W.A. Line MA FRCO: [REDACTED]
- Leslie G.W. Mathews ARCO: [REDACTED]
- Mrs. Barbara J. Randall: [REDACTED]
- Prof. Vladimir A. Shlyapnikov DArts: [REDACTED]
- Mrs. Edna Stafford: [REDACTED]
- Nigel A. Stark ARCO: [REDACTED]
- William Stevenson MA MPhil FRCO: [REDACTED]
- Dr Geoffrey A. Webber MA DPhil FRCO: [REDACTED]
- Peter R. Webster: [REDACTED]

Please note the following deletions / amendments etc. to the *Membership List*:
HONORARY LIFE MEMBERS
[REDACTED]

ORDINARY MEMBERS
[REDACTED]



INSTITUTIONAL PARTNERS



OBITUARY

DONALD BOALCH 1914 — 1999

It was with a sense of an era passing as well as personal loss that BIOS members learnt on Remembrance Sunday 1999, of the death of Donald Boalch, former Keeper of Scientific Books at the Radcliffe Science Library, Oxford. Revered in the world of keyboard instruments for his path-breaking publication of 1956, *Makers of the Harpsichord and Clavichord 1440-1840* (Clarendon Press: second edition by the author, 1974), Boalch would have been the first to point out that a life and works list of every known maker needs constant revision and updating. His research techniques in pre-computer days were a model and stimulus for any organologist. The skill lay not only in assembling data but in evaluating and identifying what was important to record in such an index. There is, I think, nothing even remotely comparable in the total world of organs which, though admittedly bigger, would not gain much from its historians studying Boalch, as the book is called. His work will remain both a monument and an inspiration.

PW

MICHAEL JOHN GILLINGHAM CBE 1933 - 1999

The death of Michael Gillingham at the comparatively early age of sixty-six has deprived BIOS of its first Chairman - one of the small band of founding members - and a most generous patron and benefactor.

The earliest meetings of the BIOS Council were held in Michael's modest house in Rosoman Place, Clerkenwell (behind Exmouth Market). Later, they transferred to altogether grander and more spacious surroundings when he and Donald Findlay jointly acquired 4 Fournier Street, Spitalfields - an exceptional Georgian town house of the 1730s. Here they maintained what has been described felicitously as 'an old-fashioned bachelor household' for almost twenty years until Donald's untimely death from cancer in 1998. Council meetings in those days were convivial occasions punctuated by the serving of various kinds of refreshment by an always attentive host, and frequently concluding with a jolly supper party in Islington or Clerkenwell, or (in Spitalfields days) in a Brick Lane curry house. Michael was in his element dispensing hospitality, a bottle in his hand, his eyes popping with feigned disbelief as he retailed some startling anecdote, and he delighted in exhibiting his latest acquisition - a drawing or painting, some piece of organ-building memorabilia, or an organ-related manuscript that a fellow-art dealer had 'brought in' and Michael had purchased for 'the collection'. In this way we all became acquainted with the painting of the pre-1829 York Minster organ, the print of Rhenatus Harris's Salisbury organ, the Gray & Davison partners' desk, the Temple Church depositions, the Bodley / Hill drawing for St German's, Cardiff, and many other treasures in Michael's ever-expanding collection.

As Chairman of BIOS (1976-83) Michael made a considerable and possibly decisive contribution to the society's survival in the early years. His diplomatic skills preserved us from various gaffes, and his presence at the helm was a reassurance to some in the organ-building establishment who were suspicious of what this new society might get up to. In the chair, he could occasionally be tetchy, and (only very rarely) explosive, but it was invariably in response to what he perceived as discourtesy or self-serving pedantry, and good humour was soon restored. He was not an administrator, and routine paperwork bored him, but, if something really mattered (for example, drafting a report or letter which might make the difference between the saving and the destruction of an historic organ case) he would take infinite trouble and respond with uncharacteristic alacrity. Those who were recipients of his letters, penned in a flowing hand and liberally sprinkled with exclamation marks, or who have rescued, after a convivial meal, sketches for Puginesque organ cases scribbled on the back of envelopes or paper napkins, will need no encouragement to preserve them.

Michael's generosity at BIOS conferences is well-known to their organisers. Believing it was important that people should enjoy themselves on these occasions, he invariably provided a 'sub' from what he liked to call the 'steeple fund', and the liquid refreshment flowed more freely as a result. On a more serious level, his

decision to deposit the Gray & Davison papers in the Archive benefited the collection in its early days by encouraging others to entrust their business records to BIOS's care.

As an organ adviser Michael was personally responsible for a number of significant projects but had an indirect influence on many more through his readiness to give generously of his knowledge and advice, not least as a member for many years of the Organs Advisory Committee and the London D.A.C. His enthusiasm for what he called 'the Hopkins & Rimbault type of organ' went back to his adolescence in the West Country (his father was a postmaster at Yeovil) where he became acquainted with surviving instruments by Willis and Hill in Taunton, and the 1856 Gray & Davison organ in Sherborne Abbey - concerning the drastic reconstruction of which, at the hands of an 'ignorant' organist, he would wax indignant. When, after Cambridge, he moved to London, he began to explore the capital's stock of H&R organs - instruments like St Ann, Limehouse (1851), St Mary-at-Hill (1848) and Christ Church, Spitalfields, all of which helped to form his notion of what an English organ should be. His knowledge of furniture and architectural woodwork, and his professional interest in historical artefacts (he specialised in oriental ceramics) stood him in good stead when advising on organ restorations. Framlingham was his first important project (1969). Working with John Budgen (who needed no persuading) he insisted on a scrupulous approach to the old materials, and took particular delight when the pipes of the former comet turned up in the parson's attic - to Michael, it was the most natural thing in the world that this should happen in a country rectory). He appreciated better than anyone else at the time the value of the Tamar case (1675), and ensured that Anna Plowright was retained to undertake the conservation of its painted decoration. They worked together again in 1971 on the Gloucester Cathedral cases where Michael had a tussle with the consultant, Ralph Downes, over alterations to the cut-up of the Harris front pipes (Michael distrusted Downes's restlessness in handling old material).

Other projects included his old college, Corpus Christi, Cambridge (1968) where he collaborated with the two Dykes Bowers, St James, Clerkenwell, of which he was Parish Clerk (1978), Peterborough Cathedral (1981) and - a particular favourite - Chichester Cathedral (1986) where the attraction was not only Dr Hill's magnificent case but the opportunity to restore mechanical action to an English cathedral organ. There was also St Andrew, Holbom (1989) in which Michael's abiding enthusiasm for 'H&R' achieved its apotheosis in the apocalyptic Bombarde (inspired by Limehouse) and the Undulant - the name with which (in a flight of fancy worthy of Dr Gauntlett) he christened the device curtailing the flow of wind to the Swell open diapason, thus creating a celeste effect. Both were heard at his funeral in St Andrew's on 29 October.

It is a matter for regret that Michael never succeeded in writing his promised work on English organ cases. When I first knew him in the early seventies, he talked regularly of this, but nothing ever came of it. The truth is that he was something of a maverick, delighting to flit from one thing to another, and although his scholarly credentials were impeccable, he relied on instinct rather than time-consuming (and often tedious) investigations in dusty archives. With an intuition schooled by prolonged acquaintance with English furniture of all periods, informed by an encyclopaedic knowledge of English churches, and refined by a natural discrimination

and taste, this is no criticism. His judgement on aesthetic matters was invariably sound, and one neglected his hunches at one's peril.

Although he produced no sustained work of scholarship, Michael contributed a number of sharp, perceptive articles to journals (among them, the *BIOS Journal*) over the years, so the outlines of his history of the English organ case are clear. Many began as talks given at conferences or meetings. BIOS enjoyed more than its fair share of these, and the stimulus and entertainment they provided will be remembered by all who heard them, as Michael drew persuasive comparisons between organ cases and other furnishings, often illustrated from pattern books, and lightened the potentially dry history of aesthetics with anecdotes and personal reminiscences.

He was on notably good form when he delivered the after-dinner speech at the BIOS/CCC/IBO Conference at Liverpool in August of this year. Quoting extensively from a letter sent to John Dykes Bower (an old friend of Michael's from London DAC days) on the latter's appointment to Truro Cathedral in 1926, he went on to regale the company with hilarious tales of his own doings at Gloucester and his experiences of the Church of England's occasional absurdities. (It was all done with genuine affection: having, as a young man, moved away from the Plymouth Brethren, Michael became a devoted son of the Church of England in its old-fashioned, High-Church mode.) He received an ovation from the assembled organists, organ-builders and organ scholars. This must have been virtually the last time that many saw him, and it is surely good that it is how his many friends in BIOS and the organ-building world will remember him - humorous yet sharply perceptive, self-deprecating, enjoying the companionship that shared interests yields, always informative, and above all, never dull.

NJT

OBITUARY

ANDREW PENNELLS 1962 -1999

The death of Andrew Pennells at the early age of thirty seven deals a severe blow to British organ building. Andrew was Managing Director of J.W. Walker & Sons Ltd., having taken over from Robert Pennells, his father, about five years ago. Andrew started his organbuilding career with an apprenticeship at Klais Orgelbau in Bonn; he also attended the German organ school in Ludwigsburg. After his return to England Andrew soon made his mark at Walker's, designing a series of important instruments, mostly incorporating David Graebe's case-work.

Andrew's knowledge of action design was unparalleled. His first success was at Our Lady of the Angels, Worcester, Massachusetts, a substantial three-manual divided either side of a large window, with a *Ruckpositif* and a full compass *chamade* reed on a separate action - five horizontal manual and pedal mechanical actions. It

looked dangerous but it worked. Thereafter large instruments went to Adelaide Town Hall, St Martin in the Fields, Lancing College and St Chad's Cathedral, Birmingham. Even small organs were given the same attention. For example, the twelve stop two-manual with an asymmetric case in the Church of the Resurrection, Bayside, Dublin, was his personal creation.

Not all his work was on new organs. The restoration at Romsey Abbey included the difficult task of refitting a mechanical action to the Swell organ in the triforium. He oversaw the pneumatic action restorations at St Matthew's, Bayswater, and St Peter's, Sudbury. He was especially proud of the restoration of the 1867 Walker once in the English Church in Bad Homburg, Germany, now in the Heilig-Kreuz Kirche, Bad Homburg-Gonzenheim. The organ had been modernized in the 1960s and was barely recognisable. The restoration included the remaking of old pipework and provision of matching new pipes as well as the re-creation of the missing case complete with Royal Arms. The instrument received the annual state prize for a restoration project. In a different style, the restoration of the eighteen unit 1936 Compton organ in Mullingar Cathedral showed his exemplary attention to detail, all non-repairable parts being stored within the organ for future organ archaeologists.

Andrew was a delight to work with. He would take nothing for granted and was a perfectionist who constantly strove to improve what others thought adequate. Andrew was generous in offering the fruits of his knowledge to those who asked, but was never given to any personal trumpet-blowing, his quiet matter-of-fact manner almost tending to conceal his achievements.

JHN

PUBLICATIONS

The editor is Alan Buchan to whom enquiries should be addressed.

Journal 25 (2001)

The editor is William McVicker to whom enquiries should be addressed.

Journal 26 (2002)

The editors are Nigel Browne and Alastair Johnston to whom enquiries should be addressed.

BIOS Reporter January 2000

The cut-off date for copy receipt for the April 2000 issue is 1st March 2000.

ROY WILLIAMSON _____

REDUNDANT ORGANS

Midlands(99/25)

Action

Specification

Forster & Andrews 1865 / Cousans 1894*

mechanical

Gt 8 8 8b 8 8 4 4 22/3 2 2 (III 8 8)

Sw 16 8 8b/t 8 8 4 (2) IV 8 8 Casework post and rail

Ch 8 8 4 4 8

Dimensions h 21' w 19'6"

Pd 16 16

d 8' approx

(stops in parentheses are either transposed or missing)

N.England (99/20)	Gray & Davison 1874	
Action	mechanical	
Specification	Gt 8 8 8 4	Casework post and rail
	Sw 8 8 8 4 2	between two 5 pipe towers
	Pd 16	Dimensions h 10' w 8'd 8'6"
N.England (99/21)	Forster & Andrews 1898	
Action	mechanical to man, pneumatic to ped	
Specification	Gt 8 8 8 4	Casework decorated piperack
	Sw 8 8 4 8	Dimensions h 16' w 10' d 10'
approx	Pd 16	
N.England (99/24)	Hall & Broadfield 1965	
Action	mechanical	
Specification	Man 8 8 4 4 2	Casework front pipes arranged
		3-11 3. Metal basses to sides.
		Dimensions h 11'10" w 7'9" d 4'
S.E.England (99/23)	Wort c1939 / Renshaw 1972	
Action	mechanical to man, pneumatic to ped	
Specification	Gt 8 8 4 2	Casework post and rail
	Sw 8 4 11 8 oct cplr	Dimensions h 15'6" w 10'd 7'4"
	Pd 16	
Wales (99/22)	C H Walker c1900	
Action	mechanical to man, pneumatic to ped	
Specification	Gt 8 8 8 4 4	Casework post and rail,
	Sw 8 8 8 4 8	Bourbons at sides over panelling
	Pd 16	Dimensions h 15' w 8'7" d 5'3"

* denotes an organ which should be retained in the British Isles.

LETTER TO THE EDITORS

Sirs,

I believe members would be interested in the following regarding eighteenth century organ tonal analysis. The words 'digital sound' will no doubt send shivers down the spine of most BIOS members, yet as valuers of an instrument that has repeatedly undergone dramatic technological change, we ought to recognise by now that there is a loss for every gain, and by implication, a gain for every loss. Can the recent advances in music technology brought about by the scientific invention of digital sound be of any use to the pipe organ? I think so. To my mind the real benefit of digital electronics for music lay in the field of audio sound recording and reproduction. The new medium was, after all created for the purpose of better quality music recording and as an added bonus has enabled more sophisticated sound analysis processes to be developed via the computer.

Essentially, I feel we can (and should) be using the new technology to accurately record and analyse pipe sounds. This practice I believe will:

- a) improve our knowledge and understanding of past and present organ sound characteristics
- b) enhance our ability to reconstruct and restore early and modern organs
- c) further our understanding of period performance practices.

Although based in London, I am presently pursuing a thesis on eighteenth-century pipe organ sound analysis at Edinburgh University. This kind of postgraduate study seems to be unusual for several reasons. Firstly, it requires a knowledge and understanding of both art and science (in a world which is increasingly interdisciplinary). Secondly, it involves extensive physical work on location (only rarely can historic organ pipes be brought into the laboratory). Thirdly, many subsidiary questions are raised concerning the authentic state of old pipes, the original wind pressures for such pipes, and the extent to which the original voicers would adapt pipes to the acoustic. Nevertheless, such a study hopes to help establish whether contemporaneous and similar-sized organs by the same builder have the same basic characteristics, or whether chamber organs were intended to have a different sound from church instruments. Interestingly, after some enquiries, it transpires that Dr Michael Sayers started to make scientific investigations of this kind some years ago, but had to put the project aside on becoming Director of the NPOR.

I presently have over 2,000 pipe samples taken from the ranks of ten eighteenth-century organs using my own up-to-date DAT equipment. Some preliminary results will be presented at the forthcoming Physics of Musical Instruments Conference to be held in Brighton in March 2000. There are several ways BIOS members could be of assistance to me. Firstly, if anyone can suggest any organs with eighteenth-century pipes worth recording then this information would be welcome. (By 'organs worth recording' I mean that the baroque pipes seem to have mostly escaped later mutilation through a large wind pressure increase). Secondly, if members know of any organ (from any period) with an important character, which is about to be re-voiced or destroyed, then it might be possible for me to record these.

Can any member inform me of the name of the organist who recorded on the Great Packington organ prior to the famous Power-Biggs recording in 1958? If a member has a copy of the recording perhaps I could arrange to borrow it.

Robert Webb,



AMERICAN ORGAN ARCHIVE

The American Organ Archive of the Organ Historical Society, Inc., has opened a renovated and expanded building housing the world's largest repository of pipe organ research materials. Located in Princeton, New Jersey, at Talbott Library, Westminster Choir College of Rider University, the Archive is a closed-stack, non-circulating collection. It embraces books, periodicals, pamphlets, photographs and other illustrations, organ plans and specifications, recital programs, catalogues, correspondence, ephemera. It also houses other documentary materials pertaining primarily to organ history and design, organ building and playing, organ music and organists, and records and publications of the Organ Historical Society.

Unique manuscripts, rare books, and complete runs of hard-to-find journals from many countries distinguish this Archive. Other areas include American music history, church music and church history, historic preservation, conservation, organ related technology and engineering, acoustics, and architecture. Reference materials include union lists, directories, indexes, guides, maps, genealogies, and chronologies. Extensive manuscript records from the M. P. Moeller Company and other organ-building firms are available for consultation by appointment. Users of the Archive can also consult Talbott Library's large collection of printed organ music and recordings as well as general works on music.

Information about the Archives can be seen on the OHS website at www.organ-society.com. An in-progress catalogue of holdings is available on-line through OCLC at www.library.rider.edu clicking 'on-line catalogue'. This catalogue can be searched by author, OCLC subject heading, call number, and key words or key phrases. The Archive participates in the Interlibrary Loan network and can provide photocopies at cost by arrangement with the archivist. Appointments to use research materials, including manuscripts, may be made directly with the archivist at Talbott Library, Hamilton at [REDACTED]. Limited funds are available in support of research by visiting scholars; application information is also available from Mr. Pinel.

Conceived by Stephen Pinel and provided by Rider University, the Archive's new space was configured and furnished during summer 1999 thanks to generous gifts from sixty individuals, foundations, and corporations. To celebrate expansion of the American Organ Archive, an international symposium is to be held in Princeton in the autumn of 2000, tentatively entitled 'American Organ Research: New Century, New Directions'. For information, contact Stephen Pinel or consult the OHS website.

STANLEY VANN NINETIETH BIRTHDAY CONCERT

There will be a concert of music by Stanley Vann in honour of his ninetieth birthday on Sunday 27 February at 3.30 pm at All Saints Church, Park Road, Peterborough. Dr Vann was Master of the Music at Peterborough Cathedral for many years, retiring some twenty two years ago. He now lives at Wansford and is still active as a teacher and composer. Choristers and singers all over the country owe him a debt of gratitude for his extensive contribution of distinctive music for choir and organ. Information from Fergus Black, [REDACTED].

RESTORATION OF 1846 HILL ORGAN

Michael Latham has just completed the restoration and installation of the 1846 Hill organ originally from West Bromwich parish church (*JBIO* 8, 76) in the parish church of St Mary the Virgin, Little Houghton. The casework has been restored by the Tankerdale Workshop of Petersfield; funding for the project was provided by the Heritage Lottery Fund. The opening recital will be given by Roy Massey on 22 February 2000 at 7.30pm.

THE EAST ANGLIAN ACADEMY OF ORGAN AND EARLY KEYBOARD MUSIC

On the theme of the 250th anniversary of Bach's death it is intended to perform the 'Musical Offering', the 'Goldberg Variations' and the 'German Organ Mass'. Two evening concerts are planned: 25 May, with the Italian organist, harpsichordist and

musicologist Fabio Ciofini at St. Michael's Church Framlingham (Italian, Dutch and English organ music from the sixteenth and seventeenth centuries); 7 October 'Voyces, Viols and The Iron Voyce' (organ!) at St. Michael's for a celebration of English music from Tudor times to the Restoration. Details from Judith Russell

TALLINN 14th INTERNATIONAL ORGAN FESTIVAL

28 July to 8 August 2000. J.S. BACH 250

Programme: Matthew Passion, B Minor Mass, all organ works, chamber music. 32 concerts during the festival. Artists of the festival: Latvian Radio Choir, Hortus Musicus Academic Orchestra, Chamber Choir & Baroque Orchestra Stuttgart conducted by Frieder Bemius, Tallinn Boys Choir, Gregorian Chant Ensemble *Vox Clamantis*, Organists: Jon Laukvik, Andreas Rothkopf. Peter Van Dijk, Michael Schönheit, Andres Uibo, Ines Maidre, Edgar Krapp and others.

JO HUDDLESTON

THREE DALLAM ORGANS

Intriguingly detailed financial accounts exist for three organs over the period 1605 - 1634; King's College, Norwich Cathedral, and York Minster. For York Minster we have a specification, and for King's Cambridge we have the outlines of a case design. To shed possible light on these instruments, an attempt has been made to group the detailed costings:

Costs under 'Organ' when they clearly relate to pipework, action and winding; i.e. items of the following kinds:

- tin, lead, bismuth, solder, wire
- casting vessels (and associated coals), fustian, sand
- embossing and associated moulds and dies
- leather, hides, cord
- wood attributable to pipes, bellows and soundboard
- ironwork for stops
- specialist woods (ebony, box, ash, poplar) for keys, action, pipe mandrels
- paint/gilding attributable to pipework
- freight charges for any of the above
- organ-builder's personal fees.

Costs collated under "Case/Frame" include the following types of items:

- attributed wood and woodworking costs
- associated carving
- paint/gilding labelled as case-work related
- escutcheons etc
- freight charges for any of the above
- wages for associated craftsmen.

Unattributable work (U for short) covers:

- timber, glue, nails, paint not readily associated with either organ or case/frame, and not clearly labelled as being for a gallery (or a canopy at York only)
- freight costs for any of the above
- carpenter/joiner/painter wages not readily attributable to organ or case
- labourers' work simply described as 'about the organ' or similar.

There then follows a miscellaneous category (M for short).

- financial gratuities (organ-builder or craftsmen)
- expenses which seem to be more to do with working away from home base than for the instrument itself.

Thus personal travel costs, lodgings/bedding/laundry, meals/beer, and coals more to do with cold-season heating than with pipe-making are all included here. Clear evidence that these miscellaneous services were paid as part-wages is not to hand.

Work identified with a new organ loft (or the canopy at York) is set out separately. Of course, all this careful classification contains a very strong judgmental element, and wouldn't stand up to audit by professional chartered accountants. For one thing, it assumes son following father's traditions in considerable detail, very likely but unproven.

1605-1606 King's College, Cambridge

Organ £178, Case/Frame £91, U £94, M £32.

1607-1609 Norwich Cathedral

Organ £171, Case/Frame £53, Loft £24, U £114, M £59

1633-1634 York Minster

Organ £258, Case/Frame £99, Loft £64, Canopy £15, U £111, M £17.

The miscellaneous (M) charges are probably best ignored. However, the unattributable work (U) must primarily relate to organ, case or loft construction, and has been allocated in proportions which seem sensible. The only real justifications for the presumed proportions are, for example, when relatively little has been found tagged for a soundboard or for case decoration, or where (as at Norwich) acquiring and using timber for the loft has occupied months of work before the organ-builder arrives on the scene.

Final estimates:

	King's	Norwich York	
Organ	£218	£196	£263
Case/Frame	£147	£102	£165

All three organs are two-manual, Great and Chaire. The case at King's is described as having '... owtter towers ...'(i.e. two or more) and '... finishing or square towars ...' (i.e. two or more), and as having a '... greate pype in the midle tower ...'. This almost certainly refers to a central 10' Diapason pipe in the centre of a five tower case, reminiscent of present day Tewkesbury. In light of this, it would be negligent to draw conclusions from the case preserved in King's College today.

We know from the prior arrangements for organ-builder fees at York (but not from the later detailed bills) what cost expectations were for a large two-manual. These are: soundboard, conveyancing and stops, about £70; keys and action, about £30; bellows and trunking, at most £15. The York Minster organ is certainly the largest pre-Commonwealth British specification known (probably Great 10' 10' 10' 5' 5' 5' *Vl*) 2*Vz* 1 *VAl* Chaire 10' 5' 5' 5' 5' 2*Vz*). It might be viewed as the peak achievement (courtesy of criminal funds) in Laud's 'Beauty of Holiness' era. So, for organs smaller than the York one, these three action-and-winding items might sum to something around £90-£100. One can then argue for a total cost figure to represent new pipe complement; as below.

	King's Norwich	
Organ total	£218	£196
Action and winding	£ 95	£ 95
Sum remaining for pipework	£ 123	£ 101

Dallam unit costs can be estimated from the records of a number of installations, especially those at Eton, St John's Worcester, and York. From this evidence it is clear, talking purely of cost, that both Cambridge and Norwich organs could include:

open diapason 10' full-compass, tin, embossed	£38 to 40
open 5' principal, tin, embossed	£10 to 12
open 5' flute, tin, plain	£ 7 to 8
open 2-1/2', tin, plain	£ 5 to 6
open 1-1/4', tin, plain	£ 4 to 5
stopped 10' diapason, full-compass wood	£ 9 to 10
open 5' wood, flute	£ 6 to 7
open 5' wood, recorder	£ 6 to 7

and perhaps more. Of course, no exact specification for either instrument is certain, given just the cost information available. Metal quantities will be considered at a later date, to see if this evidence takes us further.

BERNARD EDMONDS

NOTES & QUERIES

Who said this?

1. Lovers of the organ seem blissfully unaware that by, musicians at large, their instrument is looked on as a noisy and inartistic abomination. The whole of the organ should obviously be enclosed in a swell-box. There can be little doubt that the principle of extension will one day be universal. It is economical both of money and space, it is what all musicians desire. Yet organ-builders with one accord seem to have set their faces against it. In very few organs is the number of 8' stops, in comparison with the total number, anything approaching adequate. ...in most instruments the

presence of overtones is recognised and definite steps are taken to reduce them and keep them within bounds. The organ is an instrument where, owing to its sustaining power, overtones are specially numerous and offensive; but so far from trying to suppress them we add mixture stops (tuned, too, to unequal temperament whilst the rest of the organ is tuned to equal temperament) emphasise and exaggerate them. ... yet it is with great difficulty that any organ-builder can be persuaded to omit them.

2. I confess to a strong conviction in favour of the massive leathered Diapason and stops (in moderation) of the Tibia family as the ideal basis for the tonal scheme of an organ.
3. By 'Diapason tone' I do not mean that thick heavy fluty leathered-lip kind, of which I think one is more than enough.

Are there Sesquiáltera stops in organs these days?' This question from my grandfather Bruce Edmonds when I told him I was taking up the organ led on to the information that as a youth, before sight troubles supervened, he had had organ lessons at Edgbaston Parish Church, St Bartholomew's. The name of his teacher, and the date, I did not ascertain, but the early 1870s would seem to fit, possibly even sooner. One week he was told that the following week neither organ nor teacher would be available 'but my son will give you a lesson at St George's'. Bruce was greeted there by a cheerful offer to demonstrate the organ, including 'a lovely Cremona', on which the organist gaily played *Rick's my Lassie*. In the course of this 'his reverence' was seen to enter the church, and the music was deftly modified and brought to a solemn ending.

'That's strange church music, Mr. Organist'.

'Yes, your reverence. They sell you queer stuff these days. But that one seems to end well, don't you think?'

No comment resulted!

What were these two organs? The article on the parish organ (*The Organ* vol. xxxviii no. 151) states that nothing is known about it. It is, however, specified in the *Hill Letter Book* 1, 162, as ordered 22 May 1857; and the following occurs in the *Illustrated London News* 12 December 1857:

NEW ORGAN, EDGBASTON. On Sunday week a new organ, built by Messrs. Hill and Co., of London, was opened in the parish church of Edgbaston. This instrument is the gift of Charles Ratcliff and Samuel Messenger, Esqrs. The compass of the great organ is CC to F in alt. The stops are, open diapason, 8 feet tone throughout; 2, dulciana, tenor C; 3, stop diapason; 4, principal; 5, twelfth; 6, fifteenth; 7, sesquialt, 3 ranks; 8, trumpet throughout. The swell organ is tenor C carried down to CC with stop diapason, with - 1, open diapason; 2, stop diapason; 3, principal; 4, hautboy; 5, cornopean. There are two octaves and major third of open diapason, pedal pipes from CCC; two couplers for great to swell and for pedals to great. Mr.

Chipp's performance on the instrument on Sunday evinced his thorough knowledge of church service, and his pedal execution after the service showed his masterly command of the organ. The choir performed their parts well.

The Great stopped diapason had divided draws for treble and bass. The cost was £300. When the new Hill three-manual was installed in 1890-91, Hill allowed £100 for the old organ which was then, Bryan Hughes of Atherton, Manchester, tells me, acquired for St Michael and All Angels, Howe Bridge, Atherton. Local periodicals there recorded the specification just as the original. In 1925 it migrated to Blaengarw.

The 1890 Hill is described in *The Organ* article previously referred to. Information as to the action given me by Herbert Norman, at the 1957 rebuild when the action was replaced is worth noting. The console touchbox was a miniature slider soundboard, there was a separate hydraulic engine giving 14 inch (355mm) pressure for the action, the tubing was domestic lead piping, which ran direct to the pallet motors. We shall deal with St George's next time.

Schulze had an idea that there were 'humours in the body' that should have a means of exit and he always maintained a sort of running sore in his arm (with what was called a seton by the old surgeons, I believe). Old Jerry Rogers entertained most hospitably, the organ builder (and had quite enough of him before the organ was finished). Once or twice, Schulze didn't come home and they searched everywhere for him. He was found asleep on the bellows of the organ. Once he disappeared altogether, the town had to be searched (Doncaster) and he was found this time carousing in one of the lowest public houses in the place. (Letter from E.H. Suggate, 27 August 1931)

The following is unattributed and unguaranteed:

Hill 1843 built an all-enclosed organ at St. Paul's, Stalybridge. In an 1874 rebuild the old Great was used as the Swell. ... John Squire built a two-manual organ in the house of the organist of Bamsbury Independent Chapel which later went somewhere in Tenterden. ... An organ by Bolton of Liverpool was in Cudworth, near Birmingham, in 1981. ...An organ in Red House, Blakeney, by Stephen White 1790, went to Christ Church Oxford Choir School.

Snippets from the bran-tub

List of plate bequeathed by Lady Margaret Beaufort (ob.1509) to Christ's College, Cambridge, which she had founded 1502:

Item a payer of Organs, the pypis of wayndskott.

Item a lesser payr with pypes of Tynne.

Item an olde payer with an olde case.

(*Camb. Antiq. Soc. Comm.* 354)

St Paul's Cathedral. July 9 1709

Eliza Smith, Widow and Executor of Bernard Smith, Organ maker deed., for several additions to the Organ and alterations performed by the said Bernard Smith, over and above his contract and allowed to his said widow by Order of Commee 7 July 1708. £550.0.0.

(*St Paul's and Old City Life*, 294, W.S.Sparrow,)

1566 a pair of organs at St. Edward's Church sold to Dr Hatches for 41.16s. (£4.16s)

(*Alderman Newtons Diary*, Downing Librar y)

I am asked as to the artist and provenance of the picture of the interior of Ashridge Chapel from my collection which has been used in several publications recently. The artist is apparently not known. It is a photograph provided for me by Col. W. LeHardy, then County Archivist, some forty five years ago, from the only copy discovered - a plate inserted in a copy of Clutterbuck's *Hertfordshire*, which had recently been bought from a Lancashire library. I have enquired of the Archives at Hertford County Hall. The reply was that no more information has come to light. There is no inscription on the plate itself. The book was too large to go in the photo-copying machine but a photograph could be supplied.

The arrival of the current issue of *The Organ* with its article about the history and future of the Royal Festival Hall organ alerted me with some startlement to the fact that I was the only survivor of the contributors to the 'Symposium' issued by *Musical Opinion*. I well remember the near-panic with which I received Laurence Swinyard's request to contribute in the company of such distinguished *cognoscenti*, and his soothing rejoinder 'Just write what you feel, that's what we want, you'll be all right'. It may be of interest that in my own copy I have stuck in some reactions 'Looking back now (1968)':

Hearing it a year or so after the opening I felt sure that a number of tonal alterations had been made. It sounded different. Also players had become more accustomed to it, and more selective in their registration. On last hearing it in 1967, I still found it a rather 'rusty' sound, but was no longer made cross by it. The acoustics are still the main villain. The resultants just cannot result. Finally, one's ear has had some years' more experience. And alongside the crudities of some doctrinaire avant-gardists, this organ sounds almost 'trad'.

Organ-builders have long been getting blame for the changes in organ tonality and chorus in late nineteenth and early twentieth-century. They were, of course, subject to pressure by musicians - not the same as 'musical pressures'. The 'Who said this' quotations in this issue will correct this, and show where the blame really lies!

Answers to 'Who said this?'

1. Dr RC. Buck, in *Grove* 1928, *Organ Playing*.
2. James Ingall Wedgwood, *Musical Opinion*, December 1905 .
3. Arthur Harrison, letter 1904, *JBIOS* 18 (1994), 56.



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J.S. BACH'S KEYBOARD MUSIC 250 YEARS ON

The Conference

J.N. Forkel concluded his ground-breaking biography of J.S. Bach (1802) with the view that Bach's music offered both the amateur and connoisseur alike 'numerous accomplished works, which, collectively, are, and ever will remain, true ideals and imperishable models of art'. This conference provides the opportunity to take stock of a significant part of Bach's compositional achievement by viewing his keyboard music and its interpretation 250 years on. Some of Edinburgh's finest organs will be used in addition to the University's fascinating Russell Collection of early keyboard instruments.

A distinguished faculty has been assembled for this conference comprising three of Edinburgh's leading musicians and two visiting artists world figures in their field:

Michael Harris is Organist and Master of Music at Edinburgh's St Giles's Cathedral. He will direct the Cathedral Choir in a concert of motets by J.S. Bach, interspersing them with Bach organ works played on the Rieger organ at St Giles's.

Dr John Kitchen is Senior Lecturer and Director of Studies in Edinburgh University's Faculty of Music and University Organist. Our host at the University, he has put together the opening concert of instrumental chamber music by Bach.

Jacques van Oortmerssen is presently recording the complete organ works of J.S. Bach. He gives recitals all over the world and is much in demand as a teacher. He will be lecturing and leading a workshop on issues of tempo in Bach's organ music, and giving the closing conference recital on the Ahrend Organ of the Reid Concert Hall.

Matthew Owens is Organist and Director of Music at St Mary's Cathedral, Edinburgh. He will perform a diverse Bach programme on the fine Willis / Harrison organ in the Cathedral.

Professor Peter Williams is the author of the three-volume work *The Organ Music of J.S. Bach* (CUP). After holding a professorship in the Music Faculty of Edinburgh University, he moved to Duke University, North Carolina. Now returned to Britain, he is chairman of BIOS. He will discuss various aspects of Bach's keyboard music.

Accommodation

The Scottish Convention Bureau is assisting BIOS/RCO in finding accommodation for those who require it. Single en suite rooms in guest houses situated within walking distance of the city centre will cost around £30/£40 per night, including breakfast. All payments for accommodation must be made to the establishment concerned at the end of your stay. Please note that BIOS/RCO cannot take any responsibility for the standard of accommodation. Those with other requirements are asked to make their own arrangements. The telephone number for the Edinburgh Tourist Office is [REDACTED]

**BOOKING FORM for
BIOS & RCO EDINBURGH BACH 2000 CONFERENCE**

Name(printed).....

Address.....

..... Postcode..... Telephone-.....

TUITION FEES *(please tick which rate applies to you)*

Friday 5 May & Saturday 6 May

..... £ 80	BIOS, RCO, Scottish Federation of Organists & Edinburgh Society of Organists
..... £ 55	RCO Student Members
..... £ 60	Full-time students
..... £100	Others

Single Day Friday 5 May *or* Saturday 6 May *(please delete the day not required)*

..... £ 45	BIOS, RCO, Scottish Federation of Organists & Edinburgh Society of Organists
..... £ 30	RCO Student Members
..... £ 35	Full-time students
..... £ 60	Others

PAYMENT METHODS

Total fees payable £ _____

I enclose a cheque (payable to 'The Royal College of Organists') for £ _____
or

Please debit my Visa/Mastercard credit card, *(delete as applicable)*
by £ _____

Name on card _____ expires end _____

Signature _____ date _____ 2000

Remittance must be sent to: **Simon Williams, Education Officer, The Royal College of Organists,** [REDACTED]

I/We would like/would not like BIOS/RCO to make accommodation arrangements.
I/We wish to stay for the following nights *(please list)*

THE BRITISH INSTITUTE OF ORGAN STUDIES

Chairman Professor Peter Williams

[REDACTED]

Secretary Mrs. José Hopkins (1999)

[REDACTED]

Treasurer Richard Hird (1998)

[REDACTED]

Membership Kerr Jamieson (1998)

Conservation Christopher Gray (1999)

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Publicity Timothy Lawford (1998)

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Information Services Dr David Baker (1998)

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Meetings Nigel Browne (1999)

[REDACTED]

Publications Dr Relf Clark (1999)

[REDACTED]

Overseas Liaison Dr Christopher Kent

[REDACTED]

Council Dominic Gwynn (1996, 1998) Alastair Johnston (1998), Paul Joslin (1997, 1999), David Knight (1997, 1999), *John Brennan, * Andrew Hayden, *Dr Christopher Kent, *Dr Michael Sayers (*co-opted)

Co-options are annual. The election dates of Council members are shown in parentheses. All members of Council are trustees of the charity.

BIOS PUBLICATIONS

The BIOS *Journal* is published annually and distributed to members.

BIOS arranges

regular day and residential meetings; details are to be found in the BIOS *Reporter* and on the BIOS *Website*.

BIOS administrators

The British Organ Archive (BOA)

*Birmingham City Archives (top floor), Central Library, [REDACTED]
[REDACTED]. Open 0900-1700, closed Wednesdays and Sundays.
Enquiries desk [REDACTED]*

The National Pipe Organ Register (NPOR) www.bios.org.uk/npor.html

Director

Dr Michael Sayers

*The Computer Laboratory, New Museums Site, Pembroke
Street, [REDACTED]
[REDACTED]*

Manager

Paul Houghton
[REDACTED]

Editor

David Atkinson
[REDACTED]

The Historic Organs Certificate Scheme (HOCS)

Administrator

Dr Michael Sayer
[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.