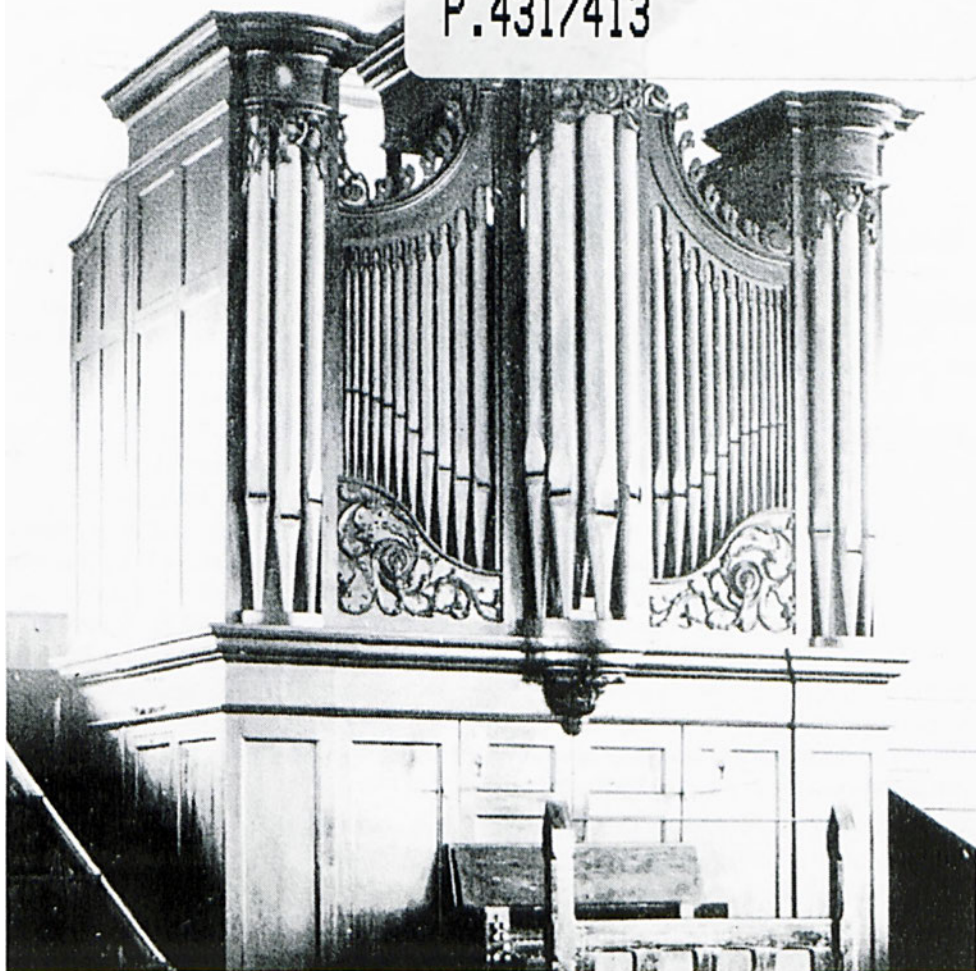


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**THE BRITISH INSTITUTE OF ORGAN STUDIES**

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THE BRITISH INSTITUTE



of ORGAN STUDIES

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## *BIOS REPORTER*

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Opinions expressed in the BIOS *Reporter* are those of the respective contributors, and not necessarily those of BIOS.

*The cover illustration is the organ in the Finnish Chapel, Hannah Street, Cardiff, from a 1931 photograph by Andrew Freeman. The organ was built by G. Parsons, Bloomsbury, London and repaired in 1922 by Blackct & Howden. The angled stop jambs suggest alterations c.1880. It is believed the organ was destroyed in the 1960s when the chapel was demolished. A description may be found in the BOA, ref. DO 1541. (Photograph courtesy of Andrew Hayden)*

## EDITORIAL

**In this twenty-fifth anniversary year of the founding of BIOS and the publication of the *Reporter*, it was felt appropriate to hand the Editorial to the Chairman, Professor Peter Williams, and to a former editor of the *Reporter*, Stephen Bicknell.**

*PETER WILLIAMS*

My impression of BIOS is that its members have a whole range of interest in organs and organ music, such a range indeed that it might be hard for any of its members to find amongst others an interest identical to their own. That is surely to the good, and will remain so as we move into the next twenty-five years and respond to needs as we see them.

I remember BIOS's founding as promising the best development ever for the serious study of the instrument and its music in Britain. Until then, there seemed little to connect the professional musician and the non-professional, the expert on organ-technicalia and the active player, the archival scholar and the enthusiastic 'organ-crawler', the historically trained and those - all of us, perhaps - for whom the stop-lists in Sumner's *The Organ* were as evocative and arousing as the menu of a five-star restaurant. It is easy to forget, or even not to appreciate, how the founding of BIOS not only raised awareness of a particular national heritage as nothing else ever has, but helped raise the standards of British organology generally.

BIOS itself was no doubt a manifestation of the wider awarenesses blossoming in the 1970s, suggesting how involvement in national causes is subtly interwoven with a greater understanding of international. When in the early 1960s I was finishing a dissertation on English organ music and beginning work on *The European Organ*, it was impossible not to feel rather isolated: research in both had to be improvised as one went along, helped by the kindness of individual friends such as Thurston Dart, Peter le Huray, Cecil Clutton and Susi Jeans. But there was little sense of being part of a community. Nicholas Thistlethwaite and his like-minded colleagues helped to change all that, and the researchers of today are surely grateful to them. BIOS's spheres of activity - the meetings, the *Journal*, the National Pipe Organ Register, the British Organ Archive, the Historic Organs Certificate Scheme, pamphlets and newsletter (*Reporter*) - have uniformly set standards by which other societies can be measured.

Some of these spheres of activity will never be easy for a volunteer society like ours to run perfectly, but the Council and membership will continue to try. An aim is still for BIOS to achieve full statutory authority for what it does, and to be able to continue and expand on its work in documentation and archive-conservation. But Council is also aware of the individual interest members will have in its other activities, particularly the various meetings and the chance they give to our national organ-art in its many facets, historical, geographical, technical and musical.

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### Whither English Classical?

Twenty-five years ago, during the foundation meeting of BIOS, I was seated on the organ bench at Framlingham in Suffolk trying to make sense of the classical Voluntary repertoire. News of BIOS came to me the following week, thanks to a chance meeting with David Kinsela. I am still trying to make sense of the classical Voluntary, and cannot report a great deal of progress. For a start, it is a very lonely task. No player of my generation has made a speciality of this music. There are no CDs available of Keeble or Bennett or Russell played on a suitable instrument. Indeed there are hardly any suitable instruments. Worse still, the general opinion among scholars and players from our own country seems to be that this repertoire is unworthy of serious study, that it is 'mediocre'.

I am often shocked by organ culture in Britain, just as I was in 1976 when I was starting to explore. When the assistant editor of *The Organ* recently described organ-building on these islands as 'mediocre', I could not help thinking that he had completely missed his target. Organ-building is really in quite good shape at the moment, but British organ culture in general is indeed mediocre. The most startling and irrefutable evidence of this inability to scale any intellectual heights is our complete lack of any coherent attempt to understand our own musical heritage. The recent *Cambridge Companion to the Organ* has a chapter on English organ music before 1700 and another on British organ music after 1800, but the classical repertoire is left untouched.

From this lack of appreciation of our own heritage hang many other lacunae: insularity begins at home. Our great performers and teachers still bow before the temple of neo-classicism and the eclectic repertoire. New organs are still commissioned by them from half a dozen European companies who made their names forty years ago and who have scarcely moved forward since. They are opened with predictable virtuosity in programmes that juxtapose Daquin *Noels* with Ives's 'Variations on America'. This is mediocrity.

English classical organ music is not mediocre. Do not be deceived by the thin textures and the simple architecture, any more than you would be deceived by the delicate lines and understated detail of an Adam interior or of Sheraton furniture. Easy grace is a master's trick: John Stanley's charmingly simple textures are as finely handled as the verses of Alexander Pope. The deliberate avoidance of anything heavy or ostentatious has the delicacy and reticence of Jane Austen. Other composers display delightful variations on this taste: Roseingrave edgy and mannerist, Keeble intense and theatrical, Nares galant and whimsical, Bennett serious and orderly, Russell cosmopolitan and fanciful.

This repertoire deserves our closest attention. It is not merely a question of learning the notes - which are mostly rather easy. The simplicity of the musical architecture should alert us that these works were intended to be performed with absolute perfection of touch and articulation - as was made possible by the delightful key action made so consistently by English classical builders - and with musical lines carefully phrased and polished to match the immense subtlety and refinement of English voicing. Here is a task worthy of any musician's time and energy, and one that will in time bring rich rewards both for our listeners and our wider organ culture.

# MEETINGS

*NIGEL BROWNE*

## **BIOS DAY CONFERENCE**

**Saturday, 24 February 2001**

**Department of Music, University of Reading**

**One Day Conference on Current Research**

As well as offering lectures on current research, this conference will deal with issues relating to archives and research resource, with contributions from the current administration of the British Organ Archive and from the County Archivist. The concluding concert will feature music for organ and solo instalments at St Mark's Church, Reading, which houses a little-known two-manual instrument by William Hill. The registration fee is £15. Members wishing to attend the conference should complete the booking form enclosed with this issue and return it no later than 9 February 2001.

## **ANNUAL RESIDENTIAL CONFERENCE**

**20 - 23 August 2001**

**University of Loughborough**

This is advance notice of the Annual Residential Conference 2001. It is being organised by Dominic Gwynn and Nigel Browne, and will be based around three themes: Country House music, Handel and the Organ, and the growth of Music Festivals. It is hoped to include visits to Staunton Harold, Wollaton Hall, Kedleston Hall, Belton House, Calke Abbey, Great Packington and the De Montfort Hall, Leicester. Cost is expected to be under £200 per head (en-suite rooms available, at extra cost). Full details and a booking form will be published in the April issue of the *Reporter*.

## **IN SEARCH OF THE SIXTEENTH CENTURY**

**BIOS, THE PLAINCHANT AND MEDIAEVAL MUSIC SOCIETY, AND  
THE EARLY ENGLISH ORGAN PROJECT**

**Saturday, 7 October 2000**

**Wingfield**

*MARTIN REN SHAW*

A hitherto unpublished letter from JANE AUSTEN:

My Dearest Cassandra,

Chawton, 10 Oct-----

As was arranged, I was up early and drove northwards through the rain to the Great Meeting at Wingfield in Suffolk. The journey was tollerable until St Edmondsbury after which the lanes were clogged with diverse Wagons, Hay-carts and other Obstructions until on reaching Diss I nearly despair'd and was forc'd to ask fresh directions. Upon which a lusty yokel sprang into my carriage and after bantering cheerfully all the while

about his Lack of Employment did sett himself down again at the Wingfield gibbet, motioning me to drive on towards the Church a mile or so away. And so after nearly 175 miles I did arrive and was warmly welcomed by Mr and Mrs Chance at the College there.

On entering which there was already a great Company, being there assembled sundry Scholars, Musicians, Antiquarians and Fellows that make Organs, having come thither from all Parts of the Kingdom. In the quaint parlour we took coffee and heard a Doctor Harper and Messrs Martin and Easton who told us about the College. Castle and Church at Wingfield, founded by the late Sir John of that Place and strengthened by the Dukes of Suffolk (who had a castle there, now a fine dwelling) and of Norfolk - mortal enemies, but brought together by Bonds of Patrimony and the need to save their Souls. The College itself has been lately beautified with new Venetian and sash windows, but there remains much from the time of the Henrys, and we saw a fine carved Pannel with heads, lately discovered plaster'd inside a wall.

Having leam'd about the Priests and their Confederates who lived in the College, we went to the Church adjoining where these Priests worked at saying the Offices and Masses that it was hop'd would soon be talking the black souls of the Delapoles out of Purgatory. There the object of our Assembly was reveal'd in a Discourse from our first three Speakers - namely to try to recreate an Organ from some Fragments, lately discover'd in the Charnel House, that once stood upon a Screen between the Quire and a quondam Holy Trinity Chapel. The Circumstances of all this being expiated upon, and our knees and ankles by then being near frozen, we repair'd to the College for a cold Collation, and a Discussion between us that was as heated as the Church was (perforce) not.

Notwithstanding we were soon back in that fine Gothick pile, eager for the Afternoon's Proceedings. First, a Mr Gwynne, who has lately put up an Organ in a Cambridge College, told us in detail about his Project to make an Organ of five Ranks of pipes (with four Stopps) that would be apt for the Musick of the Sixteenth Century, a Time much neglected by our present Masters of Musick in Colleges and Cathedrals. So it is proposed that for their Edification and Instruction, this Organ, and another to be made on the model of the Soundboard discover'd in a Dairy at Wetheringsett, should be moved from time to time to our Great Cities, Musick Festivals, and places of Learning. Upon Doctor Harper's asking if Anyone knew of a fine but Redundant Church wherein the organs might be display'd, a Naughty Person in a Back Pew suggested Westminster Abbey, forsooth.

As a hint of what might be done. Dr Harper then invited us to stand about in the Quire, where we sang an old Latin Plainsong Hymn, *Christe qui Lux es et Dies*, to which Master Magnus played alternate Verses by Redford of St Paul's on the Present Church Organ which I was astonish'd to see was made in Plymouth where I had been myself only three days back. At the first triall of the Piece, I found the Pitch much too low, and was anyway put out by the bad Pronunciation of the Latin of my (I thought) learned co-Choristers. But Dr Harper then made the Pitch one-fourth higher and this I found much more easy. Indeed, I would have been Pleas'd to sing all over again. Dr Harper however remark'd that the Priests of the College were also but poorly Proficient in Plainsong, whereupon my neighbour, a Catholic Organist, remark'd that Certainly Nothing had Chang'd.

We once more took our Places in the Nave and enter'd into a lively Discussion engag'd in by all Present. Some Antiquarians made so Bold as to Challenge Dr Harper and Mr Gwynn on Severall matters, viz. the Sound, Pitch and Temperament of the Organ (as if Anyone could say with Certainty what our Distant Forefathers may have done) and even whether old English Musick was more Sophisticated than Musick made abroad, which I thought was not a Point that admitted of any Doubt.

I nearly forget, there was another Speech from a Person said to have lately come from France expressly, but if he had, his Labour had been a Mighty One on the Occasion, he talking for only about ten minutes extempore about some Bellows in an Organ in the Pyrenean Mountains of that Country, which he said were of Extraordinary Interest as showing that the Terms our present Workmen still use were Once actually Descriptive, these Bellows having (like us) skins stretched over Ribs with leathers in Folds between them. He went on to say that other Terms (as Soundboard, Grooves and Wind-trunks) were all used in the Sixteenth Century, and also describ'd Precisely how these parts were Manufactur'd. But before he began too much to make a Disquisition upon Etymology he was oblig'd courteously by Mr Gwynne to desist.

Dr Harper made one other Point which interested me much. That in the Old Times many small Towns may have had their own Craftsmen well able to make Organs - of which there were formerly many even in East Anglian Village Churches - but when Organs were Disdain'd by the Puritan Faction and Fell in Disuse, then these Town Craftsmen also laps'd into Desuetude, leaving such Work as was later perform'd under Archbishop Laud and the Restoration of the Monarchy to be done by a few Metropolitan Workmen who were Perforce encamp'd at the Cathedrals etc. while they Fabricated their Instruments. Some of these men had also been forc'd to Flee to Brittany in France where their Grand Designs may still be seen, during the Great Usurpation.

The Assembly being Officially Concluded, the Company dispers'd with the usual regrets that the Gathering was Too Short to salute Old Friends and to hear much Gossip. So for them it was off in the Fast Diligences to London etc. and for me to find my way to Lynn Regis to hear a Communion Service and Mr Snetzler's fine, indeed Wond'rous, Machine. Of my stay at Swaffham and what I found at Lynn, Ely and Hampstead on my return journey, I will - if you permit me - acquaint you at another time. Until then, I am, as always, Your Affectionate Sister, Jane.

## **BIOS DAY CONFERENCE**

**Saturday, 4 November 2000**

**Bromley Parish Church**

*JOHN HUGHES*

This day conference, incorporating the BIOS Annual General Meeting, began with the history of J.W. Walker & Sons by Nicholas Plumley, whose eagerly awaited book on the subject is moving towards publication. Nicholas began with J.W. Walker's early days as G.P. England's parlour apprentice, and the establishment of his own firm. The disastrous fire at the Francis Street premises in 1847 was followed by a recovery and a friendship with Ouseley.

Walker's work was conservative in execution; most of it consisted of small organs and barrel organs, some 900 instruments, usually beautifully cased in the Gothic style. His success was attributed to the durability of the instruments, their comparative cheapness and his giving his customers what they wanted. At his death in 1870, he was a millionaire by modern standards.

His wife and sons inherited the firm, but James John Walker was to reign over the firm for forty years, and he produced the firm's grandest organs in important churches, e.g., St Margaret's, Westminster where Lemare's influence can be detected in the stop-list. A mixture was used for the upper octaves of 4' reeds, some were sharp mixtures, others a conglomeration of mixture and reeds, with a variety of terms used to describe them. His diapasons were praised for their 'warmth, drive and church-tone'.

The firm's subsequent history showed a steady manufacture of organs but only four cathedral organs, and no Oxbridge college organs - the firm never achieved the status of Henry Willis & Sons. Later developments included the incorporation of the ideas of the Organ Reform Movement leading up to the production of the type of instrument demonstrated to the delegates in Bromley Parish Church.

This is a three-manual instrument, handsomely cased. Its aspect is unusual in that it seemed to be more suited to the rear gallery than its present position where the choir case juts out on the right of the chancel in what is essentially a long tunnel-like building. Its specification is typical of the 1980s, with a return to diapason choruses on Great, Swell, Choir and Pedal, the Choir typically containing all the mutation stops. Is there some musical reason why so many modern organs have the mutation stops on one manual only?

The organ was demonstrated by Gerard Brooks, whose lecture on the development of the French Symphonic Tradition was a mine of information and practical examples. A précis of his talk can be found on p.28. His recital of nineteenth-century French music in the afternoon gave delegates a valuable insight into a neglected area of the repertoire, particularly the programmatic and amusing *Judex Crederis* setting. He conjured up a wealth of appropriate registrations, although this delegate concluded that there had been some compromise in the voicing of the organ between a true singing quality and the desirable virtues of promptness of speech and clarity.

The thanks of BIOS are due to Michael and Gloria Toplis for the smooth running of the events and to Timothy Lawford for arranging the conference.

## **BACH 250**

**BIOS, ROYAL COLLEGE OF ORGANISTS,  
AND ST ALBANS INTERNATIONAL ORGAN FESTIVAL**

**Friday, December 1 2000 St Andrew's, Holborn**

**Saturday, December 2 2000 St Saviour's, St Albans**

*JOHN HUGHES*

This two-day event began at St Andrew's, Holborn, where a disappointing audience belied the quality of the first day; perhaps the difficulties with the railway system



prevented more from attending. The day began with a master class by Ludger Lohmann; Romantic organ music by Schumann, Liszt and Reger, inspired by the nineteenth-century Bach revival, was studied with surprising results.

The wheel appears to have gone full circle - where thirty years ago Romantically-trained organists were struggling with unfamiliar ways of striking and releasing keys, now we witnessed three young organists, whose Baroque technique seemed quite impeccable, eschewing the *détaché* methods they had learnt so thoroughly, and being shown how to use the flesh on the fingers to undo the very precision which they had acquired. Anticipation and delay of notes was explored in great detail and with marked effect so much so that one's opinion of the immensely complicated textures of Reger grew more tolerant when the torrents of notes were carefully organised.

Registration received similar treatment from Ludger Lohmann. The need to use several 8' stops simultaneously rather than relying on a solitary stop to hold up the chorus was stressed as was the practice of adding reeds before the mixtures; it was difficult to hear the effect of adding a quiet flute to a diapason in a demonstration chord, but its contribution in adding fulness to the music was undeniable. Of course, Ludger Lohmann puts his teaching into practice, as his masterly recital in the evening demonstrated; in particular, his performance of Liszt's *Weinen, Klagen, Sorgen, Zagen* shaped Liszt's ambitious harmonies and forms into a convincing unity.

The afternoon session suffered from being held in an over-warm room which made concentration difficult. This was a pity for Andrew McCrea gave a most informative paper on British attitudes to Bach in the early nineteenth century. Wesley's championing of this music was central to his theme, but the attempts by British organists to come to terms with the perceived complexity of Bach's 'Forty Eight Preludes and Fugues' were discussed. These included Dr Crotch's simplification of some passages which he considered to be too difficult to understand. Some of Bach's music was published at this period, and this was arranged for three hands at the keyboard in order to accommodate Bach's pedal writing on the F-compass organ of the day. A display of materials from the first half of the nineteenth century in the RCO Library accompanied his talk, and it was a pleasure to examine the printed scores, some of which were outstanding examples of music engraving, as well as containing some performance details such as fingering.

**The afternoon concluded with a lecture by Leanne Langley on British taste at the time of the 1851 Great Exhibition. This was one of those invaluable contributions to one's background knowledge of the cultural tastes of the time, and was illustrated by contemporary drawings. The lack of an indigenous composer of quality and the influence of Handel and other foreign imports such as Haydn and Mendelssohn, dominated the musical content of the Great Exhibition, in which, significantly, British exhibits were placed in the west section, while other countries were placed in the east (foreign) section. Leanne Langley drew particular attention to the (then) anonymous writings of Edward Holmes, who not only recognised the problems besetting Victorian culture, but saw Bach and Berlioz as the means to advance British musical taste; Holmes's articles had influence although the establishment of Bach's genius alongside that of Handel was to prove a long struggle in a country where Bach enthusiasts had long been regarded as outside the normal musical circle. An interesting remark by Holmes**

concerned performance: he observed that in opera the actions and expressions of the performers impressed the audience more than their singing and the music; a telling parallel with our age with its video recordings of popular music.

The Saturday event at St Saviour's, St Albans, drew a much larger audience. It began with a talk by Peter Collins on organ-building in eighteenth-century Germany; in outlining the materials and procedures adopted, he pointed out that the large *Werkprinzip* organs of North Germany (which are not the typical 'Bach organ' type) were dependent on the blowing power of human beings who literally dropped onto the bellows, with consequences for the winding of the instrument, the departmental organisation of which made the best use of the available wind supply. He described his 1982 forage into the former German Democratic Republic in search of Silbermann organs and the extraordinary folk-memory of Silbermann strawing a church square to prevent extraneous noises affecting his voicing of the organ.

Stephen Bicknell took up the theme of the 'Bach organ', in a lecture entitled 'J.S. Bach and the Organ, Some Neglected Threads.' Describing Bach's working relationship with Gottfried Silbermann, he stressed the constructional unity of Thuringian organs, in which a *Rückpositiv* was unusual, and the possibilities created by a substantial quantity of unison stops. The talk was illustrated by a simple but highly informative booklet, listing Bach's travels and encounters with various organs, as well as the specifications of four organs, the 1739 Trost at Altenburg, the 1746 Hildebrandt at the Wenzelskirche, Naumburg, the 1732 Herbst at the Castle Church, Lahm-in-Itzgrund, and the 1733/5 Silbermann in St Peter's, Freiburg.

The afternoon session began with a Bach recital by Thomas Trotter on the Silbermann-style organ by Peter Collins. The clarity and musicianship of his playing, particularly in the Toccata, Adagio and Fugue (BWV 564), was matched by the silvery and beguiling sound of the organ. His performance of the Trio Sonata No. 3 in D minor (BWV 527) raised the question of the employment of mutation stops in trio textures - one felt that a simpler sound would have further enhanced his exquisite playing.

The day concluded with a 'duologue' between Peter Hurford and Peter Williams - this horrible word disguised a discussion between the two Peters on the problems besetting the understanding and performance of Bach's music. Inevitably, the authenticity and titles of various works were called into question, with that Toccata and Fugue receiving two nails in its coffin; this time it was the inclusion of tempi marks in the score and the plagal cadence at the conclusion. A discussion on the origins of Bach's music embraced the *Neumeister* Chorale Preludes, which, despite a question mark over their authenticity, show where Bach came from. Bach's concerto arrangements and his lack of understanding of the acoustics of Italian churches came under scrutiny, hence his ingenious filling-out of silences. The interchange of scholarship, wisdom and humour between the two Peters is impossible to describe adequately on paper, including some pointed comments and asides, particularly on the current state of university musical education and the use of appropriate editions. For this delegate the discussion was summed up by a questioner who asked what was the correct way of performing Bach, to be answered by both men agreeing that while they had lots of ideas, they couldn't be specific - largely on the grounds that they had spent so long studying and playing Bach that the problems remained as large as ever. Which leaves hope for the rest of us.

# BIOS ANNUAL GENERAL MEETING 2000

*JOSÉ HOPKINS*

Saturday, 4 November 2000

St Peter and St Paul's Church, Bromley

The Annual General Meeting took place within the day meeting, reported separately, centred around the Walker organ in Bromley Parish Church. The Chairman, Professor Peter Williams, presided. For the information of members unable to attend, the Officers' Reports are reproduced in full, with a summary of the business meeting.

## ELECTIONS

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

**Chairman:** Professor Peter Williams

**Membership Secretary:** Kerr Jamieson

**Treasurer:** Richard Hird

**Information Services Officer:** Dr David Baker

**Publicity Officer:** Timothy Lawford

**Four Ordinary Members of Council:** Gerard Brooks, Dr Richard Godfrey, Timothy McEwen and Dr David Ponsford

Dominic Gwynn has retired from Council, having served for a continuous period of four years; his contribution during that time is gratefully acknowledged. Alastair Johnston does not seek re-election; we are grateful for his period of service.

Each of the four new members of Council has kindly supplied a short biography for the benefit of the membership as a whole.

Gerard Brooks was an organ scholar at Lincoln College, Oxford and a student at the Conservatoire de Région, Strasbourg. He studied the organ with John Webster, Susi Jeans, Daniel Roth and Nicolas Kynaston and was the first recipient of the Forsyth-Grant / Hurford Travelling Scholarship awarded by the Royal College of Organists. He has embarked recently on a complete recording of the works of Eugene Gigout to be made on Cavaillé-Coll organs in France. Gerard is Associate Director of Music at All Souls' Langham Place, Organist at the City Church of St James, Clerkenwell, a tutor for the St Giles International Organ School and an examiner for the Associated Board of the Royal Schools of Music. He is also active as a keyboard player, composer and arranger.

Richard Godfrey is a full time consultant physician at Southampton University Hospitals. He holds the ARCO(TcR) diploma and intends to devote his retirement substantially to teaching the organ. He has been organ consultant to the Salisbury Diocesan Advisory Committee since 1994, and is one of the three founding directors of RORCL. He looks forward to working closely with the Casework Officer to try to protect quality redundant instruments.

Timothy McEwen began his musical career as a boy treble and was treble soloist in the Australian première of Bernstein's *Mass* in 1986. In 1991 he began tertiary studies in organ performance at the Queensland Conservatorium of Music for both Bachelor of Music (Hons) and Master of Music degrees. His dissertations were on organ action and the history of the organ in Australia respectively. In 1999 Timothy and his wife Hannah emigrated to England from Australia where he began full-time employment as an organ-builder with Martin Goetze and Dominic Gwynn. Timothy is a music tutor at Welbeck College and is a council member of the Organ Historical Trust of Australia. His other interests include anything culinary and steam engines.

David Ponsford won the Greenwood Exhibition in Music to Emmanuel College, Cambridge, graduating in 1971. He studied with Peter Hurford, Lionel Rogg and Piet Kee, and won an Arts Council scholarship to study harpsichord with Kenneth Gilbert and Gustav Leonhardt. He has been Assistant Organist at Wells Cathedral and Conductor of the Cheltenham Bach Choir and now plays and records regularly with Ex Cathedra. He was recently awarded a PhD from Cardiff University for his dissertation on performance practice in French Classical organ music, studying with Peter Williams. During the Bach anniversary year he recorded all four parts of the *Clavierübung* for CD. Regular teaching commitments include courses in Performance Practice at Cardiff University, teaching organ at Bristol University and teaching harpsichord and organ at Wells Cathedral School.

We shall welcome them and existing members at the first meeting of Council in 2001, which is also the twenty-fifth anniversary year of BIOS itself. What better way to follow on from the Bach anniversary year than by considering our own quarter century! Full details of events to mark this anniversary will appear in the next edition of the *Reporter*.

#### CHAIRMAN'S REPORT:

*PETER WILLIAMS*

You will see from tabled reports that our activities have taken a familiar form this year, and I would like to begin by thanking the Officers for these reports, which, as you can imagine, represent a huge commitment of time to BIOS and its aims.

The biggest change for Council this year was in its new Secretary, Mrs José Hopkins, who has brought to the job an efficiency as effective as it is unpretentious. Her connection with another organ society is to our benefit - I say "another society" in the way that the House of Commons refers to the Lords as 'another place'. Mrs Hopkins oils the works wonderfully, in person and on paper, so to speak, and I thank her for stepping in as she did.

The Treasurer will speak to his accounts and the priorities of expenditure which Council approves, and which he so ably administers. In this connection I would like to remind members that a major concern remains our big commitments: the National Pipe Organ Register and the various undertakings of the British Organ Archive. For the kind of society we are, to have taken on board these massive enterprises - national resources, in fact - makes sense only if we are assured of outside funding, on quite a substantial scale, especially for the Register. But money from obvious sources is becoming more difficult for us to obtain. For example, despite the best efforts of the Register's Director, Dr Sayers, this year's grant was put in jeopardy by the Trust concerned who, having already accepted the Director's excellent application, suddenly required matching funds from elsewhere. I think I should warn members that we do have potential problems here and that they are unlikely to go away.

Another development I would like to draw the meeting's attention to is the change in role of Andrew Hayden, formerly co-editor with John Hughes of the *Reporter* but since this summer, acting archivist with the title of 'Project Development Manager (Archives)'. What Council wishes to signify with this rather bureaucratic title is that the Archive's activities, future contents, budgets, location and possibility are all ripe for reconsideration, and that on the recommendation of the Information Services Officer, Dr Baker, it has made a major one-year investment for this purpose. We hope to be able to report on the results of this project at the next AGM, but meanwhile I am pleased to say that Mr David Wickens is continuing to work on the archives themselves, not least with the happy result that his monumental *Directory of British Organ-Builders* is, as you can see, in production.

Andrew Hayden's new role means that John Hughes now works alone on the *Reporter* although with assistance from the Publications Officer, Dr Clark, and Council is very appreciative of both for their efforts. The new look of our quarterly newsletter owes a lot to their care and

energy. I noted too with pleasure that the recent revival of the organ recital series in the Royal Festival Hall was heralded in our *Journal* by an article on the original Downes-Harrison collaboration.

As to membership, you will be pleased to know that we have probably achieved record membership levels during the year, though it is not easy to say at any one point quite what the total is. Mr. Jamieson's efforts should be acknowledged for an increase, for even when members are remiss, dilatory or delinquent, he makes every effort to bring them back into the fold. We need more young members, however, and, may I say, more women members, so let us please regard it as our duty - all of us - to be evangelical on BIOS's behalf. Of course, we have lost valued members during the year, and I would like to record condolences and regrets for their loss.

You will find reports, both tabled and in the *Reporter*, of the meetings held during the year, including the successful residential conference in North Wales, organized by Paul Joslin. Future plans include the possibility, after some years since the last, of a meeting in Europe. These activities are very much within the purview of individual members, I think; Council would like to feel that if members have an idea for a topic or location, they will approach the Meetings Officer.

I would also like to point out that a society such as ours is as its members make it, and that its elections are not mere formalities. It may surprise you to know that a BIOS Chairman often receives complaints from members - of varying degrees of intensity - about one or other aspect of the society's work, but so often all that is required is for the plaintiff to make a positive suggestion to the Council Officer concerned. That is partly why we have office-bearers.

It remains only for me to express thanks to our Publicity Officer for planning today's events, to Council members for working so conscientiously in the course of this year, to Gerard Brooks for his contributions, to Nick Plumley for his talk, to Michael and Gloria Toplis and the authorities of the Church of St. Peter and St. Paul, Bromley, for having us. As you may know, many early churches were originally dedicated to other saints (including St. Peter's, Rome, like this one) and I like to feel that we are, in our way, contributing to an incomparable cultural and musical tradition.

**SECRETARY'S REPORT:**  
***JOSÉ HOPKINS***

Three Council meetings were held during the year, all at the central and convenient location of All Saints' Margaret Street, London, with the kind co-operation of Harry Bramma. In addition two sub-groups have met, one in Cambridge and one in London, to consider the funding of the NPOR and the future of the HOCS scheme respectively. The activities of the British Organ Archive have also been extensively discussed in Council. Arising out of the discussions on HOCS, which are still ongoing, is the whole question of listing of organs on a national basis, and this important question must be further addressed by Council in the coming year.

Two Council members, Dominic Gwynn and Alastair Johnston, have retired; we look forward later in the afternoon to the addition of several new members. In accordance with paragraph 6.1 of the Constitution, adopted in 1997, Kerr Jamieson has been elected to join the Chairman, Secretary, and Treasurer as Special Trustees of BIOS, in whom the property of the Institute is legally vested.

Finally. I must express Council's warm appreciation and thanks for our Chairman's continued support and encouragement for us all throughout the year. We are indeed fortunate to have the benefit of his leadership and wisdom in our deliberations.

**TREASURER'S FINANCIAL REPORT:**  
***RICHARD HIRD***

This year's Report and Accounts consolidate changes brought about under Regulations governing the form and content of a charity's annual report, financial accounts, and (since BIOS is classed a

small non-company charity, with income and expenditure between £10,000 and £100,000) their independent examination. Council has adopted the attached accounts, prepared for the year ended 30 June 2000, on a receipts and payments basis. Our Independent Examiner has reviewed and reconciled the accounting records and endorsed these Accounts without adverse comment.

The 1999/2000 Statement of Accounts adopts the familiar layout, separating General Funds in the left-hand column from Restricted Funds - viz. 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. A schedule of property assets is reviewed annually by Council prior to the AGM, and a copy filed for the record with the Council Minutes.

BIOS General Funds have again had a satisfactory year, income since the last subscription increase being more than adequate to cover normal running costs, leaving a surplus to be allocated, if not immediately spent, on the more pressing demands - helping to develop and maintain the National Pipe Organ Register, supporting researches towards the *Directory of British Organ-Builders*, and strengthening and conserving the British Organ Archive at Birmingham.

Subscription income shows an increase of £1k, probably as a consequence of more timely payment, and inevitably comprises a substantial proportion at 85% of total income. The balance of conference finances excepted (this year produced a loss on balance from conferences of some £400), overall income was similar to last year's. The full implications of the significant change to the covenant regime effected by Government in April have yet to be fully addressed, but in the meantime £1k was recovered in this financial year in respect of 160 covenanting members' 1998 subscriptions. There has been little change in terms of expenditure, an increase on publications (a 'bumper' millennial edition of the *Journal*) being offset by lower administrative and Council costs. The substantial drop in expenditure evident on the accounts sheet results from a significantly reduced turnover on conferences, the annual residential conference having been administered by the Council for the Care of Churches. The net receipts for this year, as last, amount to a little over £4k, with our assets in the Current Account and two Reserve accounts altogether some £24k. The reserve funds are deposited to maximise the gross rate of interest, and indeed since the year end the bank reserve account has been closed, and a CafCash Account opened.

Under the Restricted Funds heading, the capital invested in the Endowment Fund benefited solely from the agreed annual transfer of £1k from General Funds. The accumulated interest we could spend, now amounting to some £5k, has not been called upon for another year, however, leaving the Fund nearly £2k healthier at the year end. The figures for the Archive Fund, however, presage the need for significant fund-raising. The two-year grant from the Pilgrim Trust has been spent maintaining and improving the NPOR, but is now exhausted. The availability of further external support is uncertain, but a concerted effort is being made to find partners and the means to secure short and longer-term funding for the NPOR service. Equally dispiriting - very little remains in this account to sustain indexing and administration of the Archive throughout the coming year. Pending progress raising funds, and to help prime the process itself, money is being transferred from accumulated general funds to support both Archive and NPOR work. It is intended that the newly installed Project Development Manager will be able to facilitate progress with both fund-raising and archive work priorities, with a view to establishing greater self-sufficiency in this area. Other reserves have been earmarked for microfilming more primary records shortly.

In summary for 1999/2000, BIOS itself remains in a sound financial position, but a serious challenge exists to maintain, let alone develop, the Archive and the NPOR, for which significant sums are needed, and where thought and initiative are being focused. In the meantime, opportunities to 'move up a gear' and / or consider new initiatives, striving to better fulfil BIOS objectives are likely to remain visions.

Members who wish to examine the accounts should apply to me at the address given on p.35 when I will be pleased to send them a copy.

## CASEWORK AND CONSERVATION OFFICER'S REPORT: *CHRISTOPHER GRAY*

This year has been as busy as ever, some dozen or so major cases passing over my desk, along with numerous enquiries by telephone and electronic means. Although redundancies continue to be a problem, there has been considerably greater success in persuading churches to keep redundant instruments in situ, either permanently, or until such time as suitable new homes can be found.

This is in some measure encouraging, as the situation is all the more critical at the present time as the RORCL store is almost full, and the question of storage in the longer term rears its head as the end of the lease on the present site draws ever nearer. Any offers of secure dry storage would thus much be appreciated, as there will inevitably be some redundancies requiring immediate rescue during the coming year. There are some instruments currently in storage which are still seeking new homes, and which are proving difficult owing to their size. One such is a three-manual Forster & Andrews of 1865, which may well be offered overseas if no home is forthcoming in the UK. It would be a great shame if yet another piece of organ heritage were to leave these shores (a three-manual Conacher went from store to Holland earlier in the year after fruitless attempts to place it in the UK); it seems however that there is no will here to take on these magnificent machines and to restore them to their former glory.

There is still a large degree of indifference amongst churches to redundancy matters; often this is exacerbated by the fact that we only become aware of potentially redundant instruments at a very late stage so far as removing them intact is concerned. Sometimes it is possible to save pipework at least for re-use; of more concern, however, is when potentially re-housable instruments are deprived of their cases which have to stay to house the 'new organ's speakers / hide the new meeting room / kitchen / toilets'.

One might well imagine that this situation only applies to non-conformist establishments, but, alas, some Anglican dioceses still see fit to grant faculties for the removal of organs on this basis. The process of education continues, and letters to parishes and diocesan bodies and similar bodies continue apace; however it is vital in trying to ensure a positive outcome that we are aware as early as possible in the faculty process, so that objections may be submitted and those responsible persuaded to follow a more sane course of action. To that end, I am most grateful to my many 'spies on the ground', and to those who submit information via NPOR. To quote the motto of the former Royal Observer Corps: 'forewarned is forearmed'.

Although I would not pretend that every organ is worthy of preservation, it is important that we strive to ensure that those that are worthy of preservation are retained, and that those of particular historic significance are recognised. Following last year's meeting loosely entitled 'Towards the Listing of Historic Pipe Organs' which was attended by various representatives of denominational and heritage organisations, we are again considering the process by which organs may be 'listed'. To this end, it was resolved at the last meeting of BIOS Council to suspend the Historic Organs Certificate Scheme for the time being, whilst we consider the implication of this on any listing definitions and define a tighter framework in which it may operate. It is hoped that site visits will form an important part of any revitalised scheme, as this has been perceived as an area in which the present scheme needs strengthening - certainly some of the certificates issued so far do not accurately reflect the organs to which they apply; however this is partly as a result of the variable quality of the information on the NPOR, which it is further anticipated site visits will improve immeasurably. All of this will, however, not be without financial implications, and it is certain some means will need to be found to make a revitalised HOCS self-financing. We have reached the stage where reforms need to be addressed, particularly if we are to continue to be taken seriously as a scholarly body whose opinions are to be relied upon. The process of conserving and maintaining the corpus of historic British organs (from all periods) is not something which can be tackled in a haphazard manner, and it is essential that BIOS affords a conscientious and methodical approach to 'archaeological' and survey work and to its other

resources, namely the British Organ Archive and the National Pipe Organ Register. If we are to look to an eventual future as a fully-fledged statutory amenity society, there is much work to be done in improving the scope and accuracy of our output; in the former regard aspects of conservation practice and the casework that this generates may be seen as an important part of BIOS's work. Although we must be conscious that financial resources are limited and the time of honorary officers is finite, there is nonetheless much that can be achieved to advance BIOS's work. During the coming year it is hoped that the debate concerning listing can be moved forward, as it is only when this is achieved that historic organs will really be afforded any protection and the BIOS conservation remit will move forward from being an 'ambulance-chasing' operation.

#### INFORMATION SERVICES OFFICER'S ANNUAL REPORT:

*DAVID BAKER*

The main piece of information to report is the appointment of an Archives Project Development Manager, Andrew Hayden. The appointment will allow for the development of the archive with special reference to collection development and associated fund-raising. Andrew has already made a good start in the three months since his appointment and an inventory of all organ-building records held in English county record offices is currently being compiled. Dr John Alban, Norfolk County Archivist, is our honorary archives adviser and he has been very helpful with this project and other planned schemes. The results of the current inventory process will help to determine future bids for funding.

The work of cataloguing the archive and ensuring its proper storage continues. I am grateful to David Wickens for his work on the archive and to the team of volunteers which also provides such wonderful support for its activities. Mention must be made of the staff of Birmingham Central Public Library who provide such a high level of curatorial care for the material.

The work of the NPOR has also progressed well during the year, with a new and faster server and an increase in the number of entries and an improvement in data quality. Information has also been added about a significant number of Methodist chapels. Mike Sayers and his team are to be congratulated for their work.

The problem for both the BOA and the NPOR is lack of funding. This is now particularly acute with regard to the Register, where there are insufficient funds to pay salaries. Sources of funding are being pursued, but a considerable amount of work will be necessary. BIOS must recognise that the BOA and the NPOR, by virtue of their success, have become national resources; we need to find ways of funding them as such.

#### MEETINGS OFFICER'S REPORT:

*NIGEL BROWNE*

During the twelve months since the last Annual General Meeting events organised by BIOS have taken place in Reading, Workson and Denbigh, events to mark the BACH 250 celebrations have been organised jointly with the Royal College of Organists at Huddersfield, Edinburgh and Milbome Port, and one event shared with the Plainchant and Mediaeval Music Society and the Early English Organ Project at Wingfield in Suffolk. The BACH 250 events are due to conclude with two days in London and St Albans on 1 and 2 December.

In my report to the last AGM I noted that we had begun to share events with other organisations and expressed the hope that such collaboration would lead to increased understanding of and support for the work of BIOS. We have continued this policy during the year in the exceptional circumstances of the BACH 250 celebrations, and whilst it is too early to evaluate its effectiveness, valuable experience has been gained which will guide any future partnerships. The year 2001 will see a more 'normal' balance between BIOS-only and joint events.



In contrast to 1999, this year's residential conference took a more traditional form, examining the organs and builders of a particular area, in this case parts of Cheshire and North Wales. The very full schedule was most efficiently organised by Paul Joslin, to whom thanks are due.

I 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 be delighted to receive proposals for future events and offers of help in organising them; every effort is made to make the programme of events as diverse as possible, in terms of both geography and content, but all is ultimately dependant on volunteers.

#### NATIONAL PIPE ORGAN REGISTER, DIRECTOR'S REPORT:

MICHAEL SAYERS

The NPOR account ran dry in July this year since when no payments have been made to staff. It has not been possible to extract the £15,000 previously offered by the Pilgrim Trust as the conditions requiring proof of additional funding have not been satisfied. The Pilling Trust has intimated it will offer a small one-off grant after the trustees meet in March next year. Attempts to set up a meeting with the Heritage Lottery Fund have not so far succeeded. An application is being prepared to the Manifold Trust and an approach to the Arts & Humanities Research Board is being considered.

In spite of the absence of remuneration, even for travelling expenses, Paul Houghton, David Atkinson and Mike Sharp have continued to work at much the same pace, dealing with an ever-increasing number of communications from users offering additions and corrections. Some headway has been made in a restructuring exercise which aims to make the history of each particular organ clearer but there is a considerable backlog of material awaiting processing. The resource does not at present exist for dealing with this material.

New versions of the *Directory of British Organ-Builders* and the *British Organ Archive Index*, prepared by David Wickens, have been put online. Material from the survey of instruments in Methodist churches organised by Philip Carter has been put online in facsimile form as the resource does not exist to fully process it.

A new computer, purchased with a grant from the Tirriplow Trust, was installed during the summer and has speeded up searches considerably. It is now possible to do builder and stop searches in a reasonable time. In the last three months there have been over 57,000 accesses to the NPOR and preliminary investigations into user behaviour suggest there are around 150 heavy users and more than 1,000 casual ones.

The *Reporter* and the *Organist's Review* have carried articles explaining the funding problems and a similar article will appear in the *Organbuilder* but as yet there have been no offers of help and no useful suggestions. One feels that if the NPOR is to have a future the users will have to pay for it in some way but what that way should be is not clear.

#### OVERSEAS LIAISON OFFICER'S REPORT:

CHRISTOPHER KENT

Apart from the routine servicing of enquiries by e-mail and post there are three main items of report from the current year:

1. The European Organ Index has come to fruition, the NPOR receiving, after some delay, funding from the grant awarded to the project through the 'Raphael Programme' of the European Commission.
2. Contacts with the International Society for Organ Documentation (IAOD) have been maintained and the annual meeting of this body was this year held in Reading with the participation of the University and BIOS.
3. BIOS will be represented at an International Colloquium, to be held in Paris in November under

the aegis of Observatoire Musical Français and the Association Aristide Cavallé-Coll. The meeting will focus on the 1825 organ by Dallery in the Chapel of the Sorbonne.

**MEMBERSHIP SECRETARY'S REPORT:**

***KERR JAMIESON***

The membership figures as at 30 June 2000 (with 30 June 1999 and subsequent external gains and losses for comparison) were as follows:

A	B	C	D	E	F	G	H
Ordinary	507	503	+4	+39	+1	-24	-14
Retired	134	113	+21	+10	+19	-0	-8
Students	13	17	-4	+2	+0	-1	-5
Unemployed	7	5	+2	+0	+2	-0	-0
Honorary	6	7	-1	+0	+0	-0	-1
Institutional	15	15	+0	+0	+0	-0	-0
Joint	2	0	+2	+0	+2	-0	-0
<b>Totals</b>	<b>684</b>	<b>660</b>	<b>+24</b>	<b>+51</b>	<b>+24</b>	<b>-25</b>	<b>-28</b>

**Notes:**

1. The layout of the table is as follows:

Column A: the various categories of membership

Column B: the number of members in each category at the end of this year

Column C: the number of members in each category at the end of last year

Column D: the net change in each category since the end of last year

Column E: the number of new members in each category

Column F: the number of existing members transferred from other categories

Column G: the number of existing members transferred to other categories

Column H: the numbers of members who left during the year

Thus  $B = C + D$  and  $D = E + F + G + H$  (taking account of negative quantities in the tables).

The number of new members (total of column E) was 51(51) and the loss of existing members by death, resignation, or deletion (total of column H) was 28(37).

2. 13(12) members whose 1999(1998) subscriptions were unpaid were deleted from the roll at the start of this financial year.

3. The figures included 48(36) members whose 2000(1999) subscriptions had not yet been received by the end of this financial year.

4. The Joint category has been introduced informally to cater for couples living at the same address, and who wish both to be members. This accounts for the net internal loss of one member (difference between the totals of columns F and G, which should otherwise be equal)!

**PUBLICATIONS OFFICER'S REPORT:**

***REEF CLARK***

Volume 23 of the *BIOS Journal* appeared towards the end of November 1999, perhaps the first edition since the 1970s to appear in the correct year. I am deeply grateful to John Brennan, our publisher, for proving that our contractual timetable works in practice, and deeply grateful, too, to the contributors, for responding with such good humour to a more stringent regime.

By the time this report is circulated, the material for *Journal 24* will be with the printers, and we can be reasonably confident that publication will once again take place in the correct year. Alan Buchan, the Editor of *JBIO* 24 has done a splendid job, and I am greatly indebted to him for all his meticulous care. Editors have been appointed for Volumes 25 (2001), 26 (2002) and 27 (2003) and all are now at work. I thank Andrew McCrea for his work as Reviews Editor, a role offering little in the way of limelight but one which is nonetheless essential to the quality and punctuality of the *Journal*.

The July edition of the *BIOS Reporter* was the last for which Andrew Hayden and John Hughes were jointly responsible, and I thank Andrew, who is now assisting with the British Organ Archive, for all that he has done as co-editor. I thank John Hughes, too, for all his hard work and offer him my best wishes for what I hope will be a long and happy tenure.

Work on the *Directory of British Organ-Builders* has now reached a very advanced stage, and subject only to the outcome of negotiations regarding the price, advertisements will begin to appear shortly, and printing will begin immediately sufficient orders have been received. I am bound to express the hope that David Wickens's magnificent achievement will have the fullest support.

It would be churlish indeed not to conclude by thanking my colleagues on the Council, and especially Professor Peter Williams, for all their support since the last Annual General Meeting, and I am grateful, too, to the various members who from time to time have written and commented.

## **PUBLICITY OFFICER'S REPORT:**

**TIMOTHY LAWFORD**

Our usual notices have been placed in all issues of *Organists' Review*, the *London Organ Day Brochure*, the *Organbuilder*, and *The London Organ Concerts Guide*.

This year the RCO and BIOS have collaborated in arranging four events to mark the 250th anniversary of the death of J.S. Bach. These have been at Huddersfield, Edinburgh and Milborne Port (English Organ School). The final event is spread over two days, Friday, 1 December at the RCO (St Andrew's, Holborn), and Saturday, 2 December at St Alban's, when the day-time events are in St Saviour's Church, and the evening Gala Concert will be in St Alban's Cathedral.

Thursday, 19 October was notable for the re-opening of the Royal Festival Hall organ with a recital by Simon Preston. In common with other interested organisations, BIOS was represented by a display of its 'wares' and interests - mainly of a pictorial nature. We are extremely grateful to Paul Joslin and Paul Houghton for taking over responsibility for the presentation of our display in the unavoidable absence of your Publicity Officer.

Finally, the BIOS Column in *Organists' Review* has continued with a varied and valuable series of articles. The most recent of these concerns organ conservation in Australia and it is our hope that this will begin to forge a much closer link between ourselves and The Organ Historical Trust of Australia (OHTA) established in 1977 with interests similar to those of BIOS.

## **REDUNDANT ORGAN REHOUSING COMPANY LTD: ANNUAL REPORT**

**DERRICK CARRINGTON**

We have now completed four years of trading, and although our turnover has increased the profit remains much the same as last year - about £16,000 (subject to audit). We have made several payments to churches where we have managed to sell organs from the store and our other expenses are similar to the previous year. These include the lease for the store itself, and payments to organ-builders who have dismantled and transported instruments on our behalf.

The profits so far generated from a small fund from which we can pay for rescue operations where an organ is under threat of demolition, though most of this has been currently used

up by the dismantling of the Forster & Andrews organ from Hyson Green, Nottingham. This organ is now in store in Suffolk because of the lack of space and short remaining term of lease at Gloucester.

The number of instruments notified as redundant so far in 2000 has reached thirty-two (twenty-five in 1999). We have found a new home for thirteen instruments again this year, though all have been exported save for one. There remain some forty instruments on our list.

The store has seen a large change of content this year, as five organs have gone to The Netherlands, two to France, and one to Northern Ireland. One organ which we were storing for a church has now gone back, and another one will go before the end of the year. Unfortunately the space created has largely been filled by other organs and parts.

The next year will be a challenge, as we have yet to finalise a new arrangement for storage and we need to empty the store at Gloucester as much as possible before moving to a new location. We are very grateful for the continuing support of various members of BIOS and the organ-building community, especially those who have provided practical help.

## MEMBERSHIP MATTERS

*KERR JAMIESON*

A happy New Year to you all, and (for those who belong to the same numerate minority as myself) a warm welcome to the new century and the new millennium.

We are happy to report that our distinguished long-standing member, **Herbert Norman**, has been pleased to accept the offer of Honorary Life Membership, as unanimously approved at the Annual General Meeting.

The usual subscription reminder forms for those of us who don't have banker's orders or annual credit / debit card arrangements should have been received with this issue. It would be greatly appreciated if these forms could be completed and returned 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.

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

Brian J. **Davey** BA CDipAF MIMgt: [REDACTED]

Dr Christopher D.S. **Field** MA DPhil ARCM: [REDACTED]

Roland L. **Keen** MA AMusLCM ABSM: [REDACTED]

Timothy M. **McEwen** MMus BMus AMusA: [REDACTED]

Michael J. **O'Donoghue** MA: [REDACTED]

George P.C. **Robinson**: [REDACTED]

Prof. David E.G. Shuker PhD DIC BSc ARCS: [REDACTED]

Please note the following addition/amendments/corrections/changes/deletions/etc. of existing entries in the Ordinary Members section of the *Membership List*

[REDACTED]

# PUBLICATIONS

## ***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.

## ***Journal 27 (2003)***

The editor is David Ponsford, to whom enquiries should be addressed.

## ***Reporter and Journal Indices***

The index for the *Reporter* vols. I-X costs £2.50. The *Journal* index vols. 1-15 costs £10. Both can be ordered, post-free, from the Treasurer, Richard Hird, [REDACTED]

# EASIER ACCESS TO THE ARCHIVE

ANDREW HAYDEN

Since the last issue of the *Reporter* there have been changes aimed at improving access to the library section of the Archive. This is housed in a staff-only area on Level 7 along with the computer index and microfiche reader. With immediate effect, Council has determined that bona fide users of the Archive should be issued with a pass-letter which the staff at Birmingham are willing to recognise, enabling access to this area. Passes can be obtained from me (details on p.36) and are valid for the duration of office for members of Council, and four years from date of issue for ordinary members of BIOS and others. Birmingham Central Library has requested the following conditions be adhered to:

- From 2 January 2001, there will be an experiment in the opening hours of the Archive with evening opening one day a week. The trial will last 3 months and, if successful, will be made permanent; the new opening hours will be: Monday, Tuesday, Friday, Saturday: open 9-5, Thursday: open 9 - 8 , Wednesday: closed.
- Researchers must be in possession of a County Archives Research Network (CARN) ticket if they wish to order archive material. A CARN ticket can be obtained by providing proof of name, address and signature (e.g., driving licence, or household bill and bank card).
- All bags must be placed in a locker (provided gratis), and only pencils may be used in the Archive. Non-copyright material can be photocopied provided that Archive staff are sure that this will not damage the document. Researchers must bring the BIOS pass on each visit. Failure to do so will mean that access will be denied.

Consideration is being given to having the index, currently on the computer next to the library shelves, transferred to CD-rom in a form which can be updated every quarter. This would be available at the main desk for use on any of the machines on

Level 7. A new hand-list is also now available which gives all the Archive holdings up to October 2000 and incorporates the card index of books. We are also looking forward to receiving material from the estate of Michael Gillingham. This will include F.H. Sutton's drawing of a case design for Hill's organ at St Paul's Cathedral (ex-Panopticon) together with cuttings from the *Illustrated London News* showing the organ, and twelve watercolours of organ-cases in a bound volume inscribed 'W J Burton, Organ-builder, Winchester'.

## REDUNDANT ORGANS

ROY WILLIAMSON

### E. England (0/36) Norman & Beard 1910

Action mechanical to man, pneumatic to ped  
 Specification Gt 8 8 8 4 2 Casework: oak, post and rail  
 Sw 8 8 4 8 Dimensions: h 19' w 12' d 7'  
 Pd 16 inc pedalboard

### E.England (0/37) anon c.1900

Action mechanical to man, pneumatic to ped  
 Specification Man 8 8 8 8 4 2 Casework: post and rail  
 Pd 16 Bourdons to sides  
 Dimensions: h 15' w 8' 10" d 4' 7"  
 plus pedalboard

### London (0/40) Mander 1957

Action electric  
 Specification Gt 1 6 8 8 8 8 4 4 2 2/3 2 II 8 8 Casework: nil  
 Sw 16 8 8 8 8 4 2 III 16 8 4 Dimensions: not yet available  
 Pd 16 16 16 8 8 4 2 III 8 4

### N.England (0/38) Hill 1874 rebuilt Rushworth & Dreaper

Action pneumatic  
 Specification Gt 16 8 8 8 4 4 2 III 8 8 Casework: details awaited  
 Sw 16 8 8 8 8 8 4 4 III 8 8 4 Dimensions: awaited  
 Ch 8 8 8 8 4 8 8 8  
 Pd 32ac 16 16 16 8 8 16 8

### S.E.England (0/39) Compton c.1950

Action electric (4 rank extension)  
 Specification Gt 16 8 8 4 4 4 2 2/3 2 Casework: dummy front  
 Sw 16 8 8 8 4 4 2 2/3 16 8 4 Dimensions hi2' 6" w14' 6" d7"  
 Pd 32ac 16 16 8 4 16 8

### S.W.England (0/35) Hele c.1875

Action mechanical  
 Specification Man 8b 8 8 4 Casework: architectural  
 Ped 16(18 pipes) Dimensions: notknown

<b>Wales (0/33)</b> Action Specification	<b>Pease c.1900</b> mechanical Gt 8 8b 8 84 2 Sw 8 8 4 2 8 Ped 16	Casework: post and rail Dimensions: hi2' 6" w 9' 4" d 6' 4" plus pedalboard
<b>Wales (0/34)</b> Action Specification	<b>Norman &amp; Beard 1905</b> pneumatic Gt 8 8 8 4 4 2 Sw 8 8 8 8 4 8 oct cplr Ped 16 8	Casework: post and rail Dimension: h 16' 6" w 12' 6" d 10'
<b>London (00/41)</b> Action Specification	<b>Gray &amp; Davison t.1885</b> mechanical / pneumatic Gt 8 8 44 2 2/3 II 8 Sw 8 8 8 84 2 Pd 16 16 8 8	(Information on casework or dimensions not yet available)
<b>S.W.England (00/42) anon c.1850</b> Action mechanical Specification	Man 8 8b/t 8 4 4 Pd 18 pulldowns	Casework: architectural Dimensions: h10'10" w 5'4" d 6'

## LETTER TO THE EDITOR

Sir,

The editorial in the October 2000 *Reporter* may have been unduly pessimistic about the demise of staff notation in music education as a result of the ubiquitous electronic sequencer. On the contrary, if used correctly sequencers might encourage students to see the advantages of conventional music notation particularly for live performances. Anyone who has used them knows that the automatic notation they produce only becomes sensible if the user understands what the music should look like to begin with, and is thus capable of adjusting it intelligently. In fact, the means to do this are potentially a source of fascination to computer-obsessed youngsters. Quite apart from the notation issue, we should remember that music cannot be composed on a sequencer without understanding the fundamental importance of time signature, bars and their subdivisions. Once a student has grasped this, which a sequencer will enforce, he or she is well on the way to the necessary intuitive understanding of the temporal flow of music represented by the symbols on a printed staff. Sequencers also do other beneficial things if used properly, such as encouraging music whose rhythmic structure is not precisely tied to the timing subdivisions in a bar.

There is little apparent evidence of a major trend away from staff notation in the popular music world: Sir Paul McCartney has stressed the importance of learning to read music by referring to his own early experiences which forced him to do just that. And a recent book asks 'do you have to read music in order to play keyboard?' (*The*



*Rough Guide to Keyboards and Digital Piano* by Hugo Pinksterboer, Penguin Books, September 2000). The answer is a model of practical common sense pointing towards the inescapable need to understand printed music if one is not to be laughed off stage.

We cannot stand still in today's world even if we are solely concerned with pipe organs. A better understanding of the strengths and weaknesses of electronic music and the technology which underlies it (yes, MIDI again!) might result in less enthusiasm for systems such as electronic transmission, which we so frequently allow to disfigure our instruments to the detriment of the music they can produce.

Dr Colin E Pykett



## THE ROOTS OF BIOS

(In this twenty-fifth anniversary year of the founding of BIOS, we are indebted to the Secretary, José Hopkins, for making available the *Brochure prepared for the Inaugural Conference of the British Institute of Organ Studies held at Queens' College, Cambridge, 29th-31st July, 1976.*)

### THE BRITISH INSTITUTE OF ORGAN STUDIES AND ENGLISH ORGAN ARCHIVE

Foundation Committee: B.B. Edmonds, Peter Le Huray, Nicholas Plumley, Michael Sayer, Nicholas Thistlethwaite, Peter Williams.

The foundations of a British Institute of Organ Studies were laid in the summer of 1975, in the course of a meeting held at Cambridge to discuss ways and means of promoting the study of the English Organ. Tribute paid to the work done by E. F. Rimbault, C. W. Pearce, and Andrew Freeman in transcribing archival sources, by E. J. Hopkins in dealing with the practical aspects of organ building, and by Arthur Hill and Freeman in recording the details of organ cases is not lessened by acknowledging that their study was necessarily spasmodic and its scope arbitrary: the archives readily available to these scholars were considerably fewer in number than would be the case today, and circumstances often dictated a particular geographical concentration. Nor is it a disservice to a number of excellent scholars who have flourished in more recent years to say that their research has usually been undertaken in isolation, an isolation which the pages of the musical press have done little to alleviate. As a result of these, and other confining influences, no detailed archival history of the Organ in the British Isles is available, very little work has been done on the history of the construction of the English Organ, and only occasional attentions have been devoted to the Music and Use of the Organ in Britain. It is with these points in mind, that the Foundation Committee sets down the following as the Aims of the British Institute of Organ Studies.

- First,** To promote objective scholarly research into the history of the Organ in all its aspects, and, in particular into the history of the English Organ.
- Secondly,** To make the primary and secondary sources for the history of the English Organ more easily available to scholars.
- Thirdly,** To work for the preservation, and, where necessary, the faithful restoration of historic English organs.
- Fourthly,** To sponsor exchanges between British and Foreign scholars of the Organ which may lead to a wider appreciation of the English Organ in other countries, and to a greater understanding of the historic continental and colonial schools of organ building in this country.

The means by which these ends may be achieved are numerous; it is hoped that the Institute will, on the one hand, stimulate, and, on the other, embrace the widest possible range of individual and corporate scholarly enterprise which can be conceived within the framework of the foregoing Aims. The Foundation Committee does, however, consider that there are certain priorities, four of which are listed overleaf.

- One,** The establishment of a central Collection of primary and secondary sources for the history of the Organ in the British Isles; the categories will comprehend printed, manuscript, and photographic material, and the Collection will include organ builders' records, correspondence and other papers concerning organists and organ building, transcriptions of the archival sources for particular organs, important compilations of specifications, photographic records of organ cases, detailed plans of historic English organs (and with a complete record of scalings, winding, voicing, pipe materials, etc.), originals or photocopies of published and manuscript English organ music; all categories will be thoroughly indexed, and it ought eventually to be possible to construct indexes of relevant material outside the Institute's Collection.
- Two,** The establishment of a quick reference index of English organs which will contain sufficient information to indicate whether an organ contains historic material; using this as an initial basis for investigation, the Institute will prepare an index of listed organs, the preservation of which it considers to be important.
- Three,** The inauguration of a suitable publication as a journal for the Institute; in addition to carrying on the normal business of the Institute, this publication should report or publish recent research, give details of work pending or underway on historic organs', list acquisitions for the Collection, and contain correspondence and a limited number of reviews.

**Four,** The holding of regular seminars and conferences at which those engaged upon research into the history of the English Organ and its Musical Use can come together to discuss their work, to hear papers read, to study a particular instrument or a particular collection of papers in detail, or simply to make use of the documentary material in the Institute's Collection.

The Foundation Committee does not intend to strive for a large membership. Prospective members should be fully in sympathy with the scholarly bias of the Institute, and it is hoped that they will be ready to take a part in the gathering of material for the collection, and the compilation of the quick reference index.

## **HISTORIC ORGANS CERTIFICATE SCHEME**

*MICHAEL SAYER*

There are said to be 16,000 Anglican parish churches in England, to say nothing of Wales, Scotland and Ireland; the vast majority of these buildings contains a pipe-organ, and in nearly every Anglican parish there is (on average) at least one other organ - in a Roman Catholic church, Methodist, or Baptist, or United Reformed Church, a concert hall, a school hall or chapel, or in a private residence. It is not difficult to arrive at a loose estimate of around 40,000 organs in the British Isles. By analogy with listed buildings, of which about one per cent is classed as Grade 1, we might assume that around one per cent of all organs is "historic" in some sense. That brings us to a figure of, say, 400-500 historic organs in the British Isles.

The Historic Organs Certificate Scheme was initiated in 1995 as an attempt to identify and locate these 400-500 organs, and to offer their respective owners a handsome certificate to be displayed near the organ and to remind owners of their responsibility for a rare artefact and of the availability of advice from BIOS and other sources about renovation priorities and about the funding of renovation work. So far, 300 historic organs have been identified and their owners (usually a committee) offered a certificate; not all accept the offer (although only one has refused it) but in any event identified historic organs are recorded in the National Pipe Organ Register. Having reached the 300 figure, BIOS Council has agreed to an interval before offering further certificates.

The whole scheme rests upon (a) defining what constitutes an historic organ, and (b) verification of practical details in each case. For the purposes of defining what is (and what is not) historic, a framework of working definitions has evolved from the practical experience of the scheme's first five years.

For an organ dating from pre-1840 (approximately) to be accepted as historic, we look for a substantial amount of unaltered original material. This might include pipework, casework, soundboards or mechanism; this material might form the

core of a later and larger instrument. The essential thing is that this core is of unaltered material. Characteristic of such organs is the GG manual and corresponding pedalboard, often of twelve or seventeen notes. In remote places GG-organs were still being installed up to the 1870s; Historic Organ Certificates have been given to numerous village churches where a benefactor in the 1870s has donated an organ in the style of thirty to forty years earlier. Hence, in practice, any organ with a GG manual gets a certificate.

For organs made between *c.* 1840 and 1880 we look for an unaltered and complete musical instrument, a specimen of its maker's best work. Not every old organ is worth preserving; some were always poor in quality and these will never justify the cost of renovation. The variety from this period is immense and village organs abound typically by J.W. Walker and G. M. Holdich, with one manual and five ranks (forming a chorus) and pedal pulldowns. Barrel-organs survive in a few places, some recently renovated and in full working order, others awaiting funds for repair. And there are hundreds of well-built musical instruments that need no improvement or alteration.

By the 1880s organists in Britain were accustomed to innovation in mechanism alongside the attenuation of harmonics both in pipe voicing and in chorus building; just as electronic instruments now follow developments in the computer industry, in the 1880s and 1890s organ construction became identified with advances in engineering. So, considering organs from the post-1880 period, we seek outstanding quality as a musical instrument, or technical innovation where it has survived. Such innovation might be an early electric action still in reliable order or, for example, a fully-working Brindley & Foster 'transformer' mechanism of a Bringradus console.

Many organs of the 1900-1940 era exhibit craftsmanship of top-class quality, even if musically dull and unimaginative; we can afford to be selective and offer certificates to the best specimens. Verification of verbal claims, or of NPOR entries, is the difficult part of this certification process and depends on a loose network of BIOS members who either know the instrument under consideration or can be persuaded to go and make an examination. Obtaining reliable reports is time consuming and needs a firmer structure; BIOS Council now has these matters in hand, and as we receive nominations of organs less obviously historic, we shall rely increasingly on reports of recent inspections on site.

**It is evident that the Historic Organs Certificate Scheme is being taken seriously by owners of historic instruments, for church committees often ask for a certificate to support a grant application, an area where a site inspection report can be valuable both to the committee and to BIOS and NPOR.**

**At the same time as internal inspections become the norm, attention must be given to historic organ-cases; some clothe inferior instruments and these will occasion further discussion on BIOS policy. There are organs whose value is unsuspected locally; the vague rumour of an old organ in a chapel of small membership in a Suffolk village turned out to be a substantially unaltered two-manual and pedal organ by John Lincoln of 1789 in a good classical case. Its owners had no idea it was anything unusual.**

**The Scheme has already located and identified a large body of historic material, however defined; the next stage is to design a reliable system for site inspections and reports, including organ-cases, in the definition of historic.**

# THE FRENCH SYMPHONIC TRADITION

GERARD BROOKS

(This text is an editorial précis of Gerard Brooks' s lecture reported on p. 8)

The French symphonic tradition originated after the Revolution, and there were contemporary claims of poor musical quality; changes in public tastes had influenced organists as composers and performers. The destruction and neglect of organs, church closures, and a demand for militaristic music led organists (defensively) to compose works such as *Victoire de l'Armée d'Italie ou bataille de Moutenotte* (1796, Jacques-Marie Beauvarlet-Charpentier, 1766-1834). Napoleon's reinstatement of musical culture after 1802 led to a new operatic style of church music, melodic lines in thirds, staccato bass notes with off-beat chords, etc. Organ music was in a pianistic style, with short repeated phrases and interrupted cadences followed by codas. Significantly, the organist Nicolas Séjan (1745-1819), was a founder of the French piano school.

Conservative musical forms were still written, but the public preferred *Noels* and works inspired by the *Te Deum* to fugues. The text *Judex Crecleris* from the *Te Deum* inspired fantasias on the Last Trump - thunder effects (achieved by a board placed over the bottom octave of the pedals) and fanfares were common; most of the fantasias were improvised as a matter of honour. Gillaume Lascaux (1740-1821) wrote one down; his *Essai Théorique et pratique sur l'art de l'orgue* (1809) describes contemporary performance practice and registrations; while eighteenth-century sonorities were still used, the choice of foundation stops and reeds together predates César Franck's usage.

The music of Charles-Alexander Fessy (1804-56) and Louis-James-Alfred Lefébure-Wely (1817-69) met the public demand for simplicity and accessibility - both were accomplished performers and pupils of François Benoit (1794-1878). He also taught Franck, Saint-Saëns and Bizet. Along with Alexandre-Pierre-François Boely (1785-1858) and the Belgian Jacques-Nicolas Lemmens (1823-81) he laid the foundations of the music of Franck, Guilmant, Vieme and Widor. Boely defied contemporary taste, pioneering the playing of the music of J.S. Bach; his seriousness led to his dismissal at St Gervais in 1837. His piano music is reflected in his organ works - sonata form and lyrical melodies sit alongside contrapuntal works.

The secularisation of church music challenged the suitability of Clicquot's organs for the new style; Henri Blanchard wrote:

The chief question for professional musicians .... is in determining what genuine organ style should be. Most French organists, with the exception of Mr Boely, favour 'fantasias' that are more or less clever, smooth and Rossini-like. They improvise pretty exercises in harmony with 'suspensions' such as have been lying around for years in every textbook on composition, or they play some wistful love-song at the Elevation, all because they hate fugues or never studied their possibilities.

Organ-builders responded to the new style, particularly Aristide Cavaillé-Coll (1811-99). The organ at St Denis signalled the new symphonic style, while he rebuilt many unplayable organs in the new style. Widor summed up his contribution in 1932: 'Our school owes its creation - I say it without reservation - to the special magical sound of these instruments'.

Cavaillé-Coll's mechanical and tonal innovations attracted comment; the organ at La Madeleine was criticised for the 'noisy brilliance of the trumpets and the harsh tones of the flues. Divine Service need not duplicate the miracle that brought down the walls of Jericho.' The 1859 St Clotilde organ (where Franck was appointed) displays the mature orchestral style. The *Positif* is a second *Grand Orgue* (unlike the soft Choir of British organs); the combination pedal system and the divided chests allow *crescendi* on the *Grand Orgue* without removing hands from the keyboard.

Minor composers exploited these effects; however, César Franck combined his own sacred vision with a near-Wagnerian style incorporating Liszt's ideas on thematic transformation. His contemporary, Jacques-Nicolas Lemmens wrote the important *Ecole d'orgue* (1862) advocating a legato style; he taught Guilmant and Widor. Alexandre Guilmant (1837-1911) and Charles-Marie-Jean-Albert Widor (1844-1937), both rigorously academic in organ studies, originated the organ symphony (suite might be a better description). Widor was a visionary: 'the organ needs a new language, a different ideal from that of text-book polyphony'; Guilmant looked to past masters achieving an elegance which compensated for his lack of originality.

## NEWS

*Virgil Fox (The Dish)* by Richard Torrence and Marshall Yaeger based on a memoir by Ted Alan Worth with contributions by Louise Clary, Andrew Crow, Robert Fry, Robert Hebble, T. Ernest Nichols, Michael Stauch, and Charles Swisher.

This biography of the late Virgil Fox (1912-1980) will be published in the spring of 2000. The book draws an affectionate picture of a brilliant, irreverent artist, 'the most successful American organist in the history of the instrument', and is therefore subtitled 'The Dish' which was a term popularized in a line from Rodgers and Hart's *The Lady is a Tramp*. Historical photographs collected by Ted Alan Worth, Richard Torrence, and the Virgil Fox Society will be included in the book.

Copies of the 350-page paperback book, published by Circles International, may be reserved by credit card from <[www.organarts.com](http://www.organarts.com)>. The cost is \$30 plus \$4.00 shipping and handling. Estimated time for shipping is 31 March 2001. The first 500 books ordered will be signed by the authors and shipped with one of the 'Organ Power' buttons that were given out at Virgil Fox's first 'Heavy Organ' concert on 1 December 1970 at New York's Fillmore East.



# NOTES & QUERIES

BERNARD EDMONDS

Who said this?

1. The church (officers) did not undertake this project for the purpose of winning a faint smile of approval from the *cognoscenti*. They made a conscientious attempt to find the right artistic solution to the particular set of circumstances while taking care to preserve what had been left in their charge.
2. (Who?) took a sympathetic but pragmatic approach to conservation long before a much stricter doctrine, requiring less thought, became fashionable.
3. Fanaticism is the fruit of suppressed doubt.

It was a little thought-provoking to realise that this is the beginning of the twenty-fifth year of Notes & Queries - as well as being the first in the twenty-first century and third millennium. The contrast with the early issues is noticeable. The type of question usual then could more readily be answered now elsewhere in BIOS. Correspondence received has been varied and interesting. Some included complaints about BIOS; for example, that it had been 'taken over' by sundry interest groups; early music enthusiasts, historians, action cranks, and so on. The matters brought up have normally sorted themselves out. But I am rather concerned about the present set - 'taken over by the conservationists'.

It is excellent that conservation is being taken seriously nowadays, a pleasant contrast with previous attitudes which was long overdue. But there are occasions when the tail seems to be wagging the dog. Some of my correspondents complain of BIOS members being involved; but the statements of members are not to be taken as the voice of BIOS, any more than is what I say here. Nevertheless I am told that we are becoming talked of as a society of high-brow fundamentalists with little understanding of the real world, though one writer wants to make clear that all members are not like that! This will not do the aims of BIOS much good.

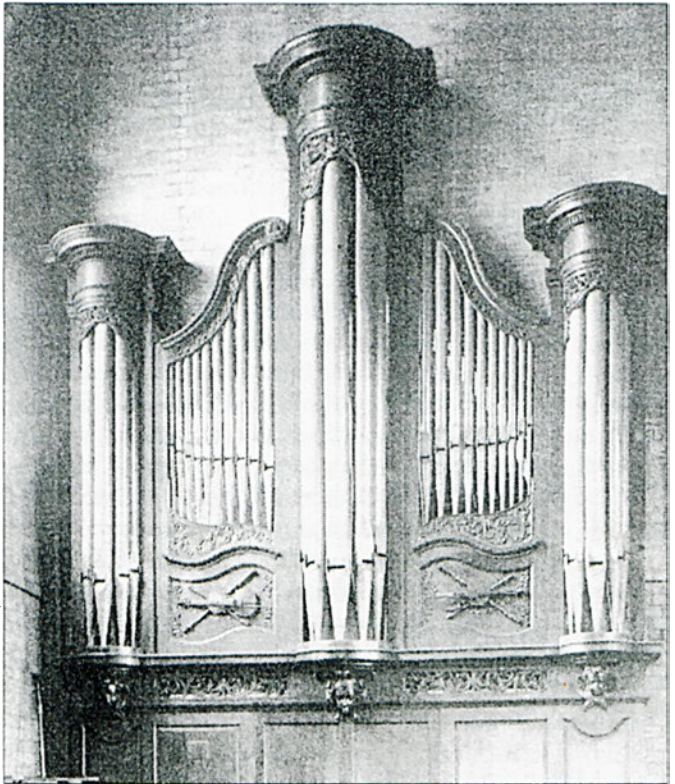
Having spent over thirty years at the sharp end, advising down in the parishes, I am well aware of the difficulties - I am not concerned here with concert halls or academia, still less museums. Each situation must be dealt with as an individual problem, and 'one size fits all' style of advice is of course useless, though sometimes dealt out. Secondly, 'the customer is always right' rarely applies. Sometimes he is very wrong. But his needs, as distinct from his wants, must be paramount. Doctrinaire 'correctness' should not prevail, as it has sometimes done. I had trouble once with an organ-builder, now deceased, of very decided and individual views, who stated that he had never heard of an organ being designed for those who were going to use it! (No names). And common sense seems sometimes in short supply.

Some enquiries about Andrew Freeman, which I cannot answer; for I was only in touch with him during the last four years of his life up to his early death in 1947. This was mainly by correspondence (voluminous and now somewhere in the Archive),

apart from two enjoyable stays at Standish, and three encounters in London. In one of these last he took me to see the vast quantity of organ drawings by John Norbury in the library at the RCO, of which institution Norbury was once Treasurer. The functionary who attended to our wants had known and worked with him, and waxed loquacious. "He was quite crazy, sir; would you believe it, he spent most of his spare time travelling about making pictures of organ cases!" Freeman's twinkle was barely visible as he gravely replied, 'What a quaint thing to do'. Some of his pictures were published in his book *The Box of Whistles*, and a case of his design is (or was?) to be seen in the chancel of St James's, Congleton. (Illustrated in *Organ Club Handbook* No.5, 1951).

Did the material which he left to me contain any of his compositions, I am asked. Actually he did not leave material to me. He made no arrangements at all and as a vicarage was a 'tied cottage' everything had to be removed fairly speedily. Those post-war years were difficult times, and in the end the material went into storage, where it remained for over 20 years. Then at the urgent request of the family I spent a fortnight's holiday sorting it and

managed to rescue the non-family items. See *BIOSRep* 3,3,11 for a full account. As regards compositions, we sang a chant of his at the dedication of the Memorial Organ Case at Standish, and I presume that any such material would have remained there. I came across only the hymn-tune named *Limpsfield*, which I gathered from the family had appeared in the later editions of the *Public School Hymn Book* set to J.S. Arkwright's *Valiant Hearts*, the family was not best pleased, strongly feeling that its merits would have won it wider appreciation in an orthodox Christian context. It



Andrew Freeman's photograph shows the Morse organ after is certainly a considerable *its fmQl* restoration and repositioning in St Chyrostom's, improvement on the *Hockley*, in the thirties. Compare it with the picture in the original.

-/k/y 2000 Reporter.



A letter from a priest friend concerns a mid-nineteenth-century organ by an excellent builder, rebuilt at the turn of the century, and remade in the 'seventies more in consonance with the original outlook, which now is to be removed to its original west-gallery position with necessary attention to the action (tracker). He has been refused a grant unless the organ is returned to the original, and writes indignantly that they have no intention of going back to a tenor c Swell. And why the XYZ should they! Why scrap a perfectly good full-compass soundboard for a new short-compass one? Or are they supposed just to remove the bass pipes - that seems quite ridiculous. It might be different if this were a real old-stager two-manual plus baby-frills department; but by the time of this organ, if not before, a short Swell was not so much a period feature as an unworthy economy. There are occasions, very rare, when an added bottom octave should be removed because it is a botched job and interfering with the proper functioning of the rest of the organ, but this is not one.

The quotes at the head of this column say it all; together with some previous ones, especially Dame Gillian Weir (*Reporter*, April 2000).

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Portsmouth, Virginia, Feb. 5, 1917. On a small organ which I am now building I have a balanced swell. To put on the entire swell necessitates holding the toe down or striking it so as to force it one-fourth of an inch. If the swell opens fully it will remain open until the same amount of power is put on the heel of the shoe; then the swell returns to the desired point. In other words, all that is necessary to get the crescendo is to pat the toe of the shoe and to get the diminuendo pat the heel, as it were, and this requires so light a touch that one finger will do the job as well as a tool. C.C. GRANT.

*'The Diapason'* April 1917

I seem to have come across this invention somewhere else!

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Resolved unanimously that it is proper to have an organ erected in the Church. Tuesday October 24 "Mr Henry Porter attended and made a proposal for erecting an organ which he was desired to reduce into writing and send to the Churchwardens." Specification as shown in the Agreement: In the Great Organ Open Diapason of Metal, Stopt Diapason of Wood, Principal, Twelfth, Terce (sic), Sexquialtera Three Ranks, Trumpet, Comet Four Ranks, all to be of Metal. In the Choir Organ Stop Diapason, Principal, Wood Flute and Fifteenth the Four last Stops to be separate Work. In the Echo and Swell Open Diapason, Principal and Trumpet, all of Metal. And the Organ to be built without Communication of the Stops. When built was approved of by Joseph Kelway (for the Rector and wardens) and J. Robinson (for Mr. Porter) 14 September 1751.

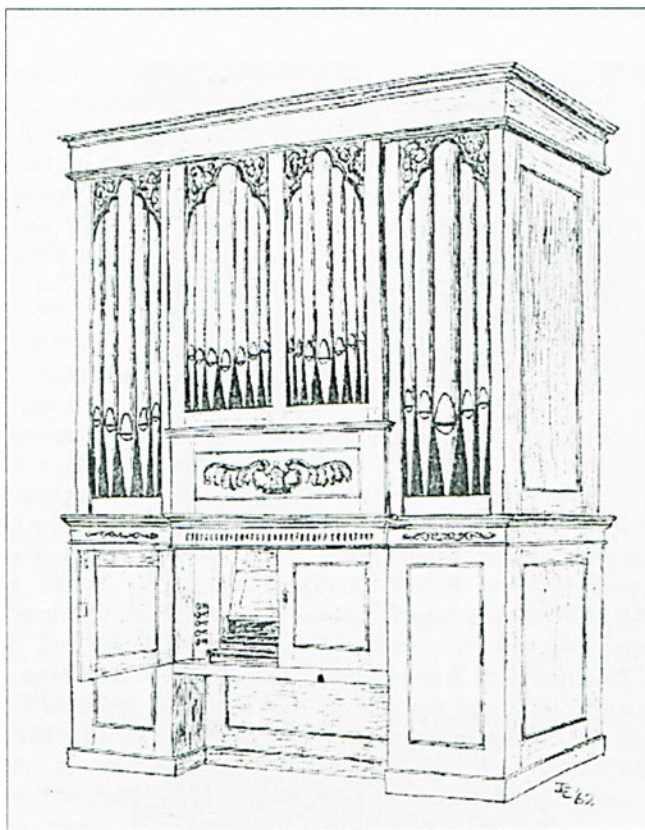
*St John's, Smith Square. Vestry Minutes, October 14 1749.*

There was a Great Fifteenth omitted from the above. There are confused accounts at the building of this organ; these minutes would corroborate Freeman's date of 1750. Unfortunately, there is no statement as to the builder. Snetzler would seem to be the most likely person.

Some time ago I mentioned the Roth well brothers' experiments with very low wind pressures and the surprising results with large wooden pipes. Elliston, final edition 559, reports that Hope-Jones wrote in *Musical News*, date unstated, 'On measuring the wind pressure immediately below the "flue" of the 32ft. note on the wood pedal open diapason in Hill's Worcester Cathedral organ I find it amounts to by 7/8ths of an inch, while in similarly measuring the wind-pressure of Wills' wood 32 at St. Mary's Cathedral, Edinburgh, I find the pressure to be  $\frac{1}{4}$  inches.'

Answers to Who said this?

1. Marten Strachan in *Organists' Review*.
2. Ian Bell's Obituary of Michael Gillingham.
3. Christopher Bryant.



A 1962 drawing by Ian Eddleston of the 1749 Thomas Parker organ at the Estate Chapel of St James, Packington Hall, Warwickshire (NPOR NO5888)

Picture courtesy of Paul Houghton



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*Birmingham City Archives (top floor), Central Library, Chamberlain Square, Birmingham B3 3HQ. Open Mondays, Tuesdays, Fridays and Saturdays 0900-1700; Thursdays 0900-2000; closed Wednesdays and Sundays. (N.B. These are trial opening hours, January to March 2001 inclusive). Enquiries desk 0121 303 4217*

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THE HISTORIC ORGANS CERTIFICATE SCHEME (HOCS)

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BIOS arranges

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

BIOS PUBLICATIONS

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

## 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.

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