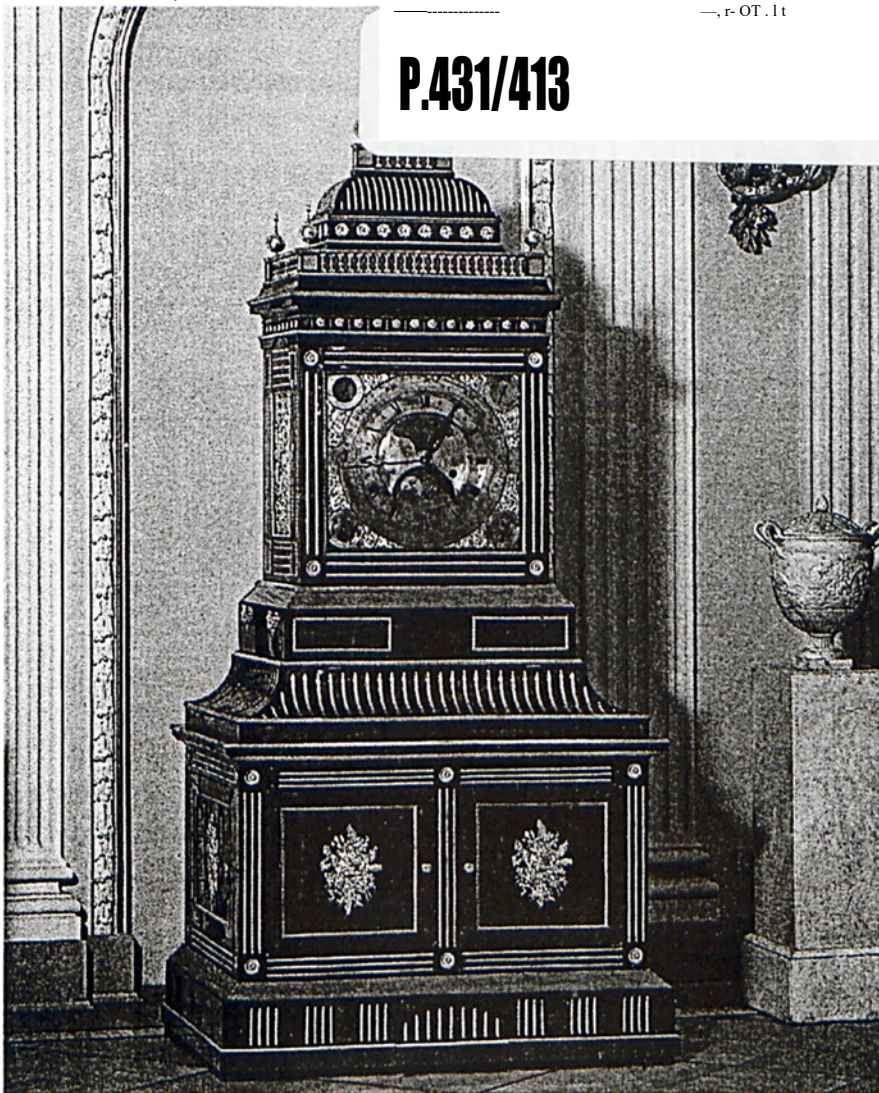


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THE BRITISH INSTITUTE OF ORGAN STUDIES

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Membership Secretary Kerr Jamieson

BIOS REPORTER

Editor John Hughes

Distribution Kerr Jamieson

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

Cover illustration: The oldest British organ in present-day Russia is a positive organ with a flute-playing musical clock (Floetenuhr) in the Menshikov Palace, St Petersburg (a branch of the Hermitage). The instrument was built probably in the second half of the eighteenth century. The clock mechanism was made by the British clock-maker William Winrowe; the positive organ was built by an unknown builder. The photograph is from the private archives of Pavel N. Kravchun.

EDITORIAL

The organ as a machine has fascinated its students and builders sometimes to the extent of blinding them to its function as a musical instrument. For example, the latter half of the nineteenth century saw a general concern over the tierce rank in mixtures and which was expressed by Hopkins and Rimbault;¹ while not proscribing the rank, the examples of mixtures they suggested are founded entirely on octaves and fifths. The beating of the pure-tuned tierce rank in equal temperament was the quoted reason, one which has been repeated many times since. Hopkins and Rimbault seemed unconcerned with the beating caused by the pure fifths in their suggested mixtures in equal temperament; the effect can be heard magnified in some ill-designed twentieth-century mixtures which dominate the chorus.

Hopkins and Rimbault could have looked for a musical rather than a technical reason for viewing the tierce rank with caution. The music of Johannes Brahms casts some illumination, although not exclusively, on the matter; in particular, that glorious, final flowering of his genius, Op. 111-122, largely consisting of pianoforte music, but including the Clarinet Trio, and the posthumously-published Eleven Chorale Preludes of 1896, is a rich statement of what Manfred Bukofzker called hyper-Romantic values, those of resignation and exaggeration of features, in particular the doubling of thirds and sixths; the textures are arranged so that those intervals are prominent:

Brahms, Op.1 16, No. 3

Brahms is seeking to enrich the texture, not by flooding the score with inessential notes but by the methodical exploitation of the thirds and sixths, the very intervals which are markedly out-of-tune in equal temperament. The clashes between the harmonics and the equally-tempered notes on the pianoforte are legion; it might be argued that the confusion is mitigated by the percussive and dying nature of pianoforte tone, although by the 1890s the grand pianoforte could sustain notes impressively. However, Brahms uses the same textures insistently in the organ *Chorale Preludes*, (Op. 122) where no such mitigation can be offered on behalf of the thirds and sixths:

The image displays a musical score for Brahms, Op. 122, no. 10. It is divided into two systems. The first system is labeled 'Manual' and 'Ped.' and consists of three staves. The top staff is the treble clef (Manual), the middle staff is the bass clef (Manual), and the bottom staff is the bass clef (Pedal). The key signature is two sharps (F# and C#) and the time signature is 6/8. The second system also consists of three staves, with a measure number '5' above the first staff. The notation includes various rhythmic values, accidentals, and phrasing slurs.

The examples are from Brahms's late music, but they are a quintessential statement of a compositional process which can be traced back to Robert Schumann; in Britain, Henry Smart had been lacing his scores since the 1850s with doubled and trebled thirds; lesser lights such as Edouard Silas and Agnes Zimmerman followed suit; later, Boelman, Elgar, Karg-Elert, Parry, and Widor were among those organ composers who adopted these exaggerated textures, which implies a coarsening of attitude towards temperament in fostering the decidedly out-of-tune thirds of equal temperament. (The use, some would claim over-use, of vibrato by string players and singers, creates a shifting intonation which masks temperament problems, may be a symptom of this coarser attitude; the possible link between vibrato and the widespread adoption of equal temperament would seem fertile ground for research.)

The beating occasioned by an equally-tempered third sounding with a pure-tuned third in a mixture may not worry the listener unduly, but if it is intensified by the third being duplicated or even triplicated insistently then the unpleasantness increases to a level where it interferes with enjoyment of the music. The hyper-Romantic compositional technique, driven by the excesses of an over-ripe, even decadent style, must have convinced organists, their listeners, and organ-builders of the need to revise or, better, remove the mixture stop altogether rather than any technical advice from the tuning-plank. The composers were writing textures inimical to choruses containing third-sounding ranks (and probably fifth-sounding ranks as well).

Hopkins, E.J. and Rimbault, E.F., *The Organ: its History and Construction* (London, 1877, third edition), 160-182, 265-277.

* * * *

The organ in the Royal Albert Hall enjoys national status if only as a familiar backdrop to television programmes and the Promenade Concerts. The forthcoming repair and renovation of the instrument will preserve its character and its faults - it may yet turn out to be a valuable decision, allowing future generations to observe the consequences, good and bad, of the attitudes and practices of the 1870s and particularly the 1920s: the deep pools of diapason tone, siren reeds in abundance, a swirling sea of stop-knobs and pistons controlling not only the great noises of the deep, but also calmer, sometimes only semi-audible, voices. The instrument, when rejuvenated, will stand as a monument not only to a style of organ-building which is spurned at present, but to the confidence of its creators.

* * * *

Is the Christmas Carol dead? The broadcast offerings of Christmas music during last December seemed to point to its demise; the fare, with one exception, consisted of Victorian Christmas hymns, with their sometimes regrettable theology, history and pedestrian musical settings, disguised with the equivalent of tinsel and flashing lights. In general, the organ seemed not to be required unless to provide neo-baroque twitterings or an apocalyptic 32' reed; instead a variety of orchestras played markedly over-wrought arrangements in pandiatonic harmony, which is as easy to write as for the broadcasters to deal with - any combination of voices and instruments, however implausible, can be mixed together with multi-microphone techniques. This was Christmas music reduced to supermarket status. As for those captivatingly simple but beautiful carols collected so painstakingly by Vaughan Williams, Gustav Holst and Cecil Sharp, they seem to be nothing more than archive material.

MEETINGS REPORTS

1. HENRY WILLIS CENTENARY CONFERENCE

JOHN HUGHES

**SATURDAY, 6 OCTOBER 2001
CARDIFF**

This day conference in Cardiff was a tribute to the life and work of Henry Willis and was based on two examples of his firm's work, at St John's and Eglwys Dewi Sant. It is usual to place praise (or blame) of the organiser of a conference at the conclusion of a report, but it would be remiss not to state here that Philip Thomas's organisation of the content, venues, literature and refreshments was excellent.

The conference opened at St John's, the parish church of Cardiff, with its richly decorated fourteenth-century tower in the West Country style. The restored Victorian interior houses an original 1894 Henry Willis three-manual organ, complete with brass pistons, placed under an arch in the chancel. The organ has a double-diaphragm pneumatic key action, patented by Vincent Willis.

After a prelude on the ailing organ by Geoffrey Morgan, Stephen Bicknell gave a lecture on the life and times of Henry Willis. While the early work of Henry Willis was

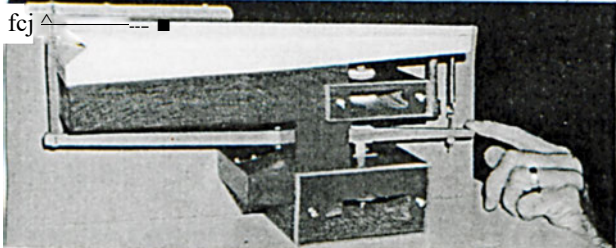
mechanically reliable, his voicing was less than perfect; Stephen referred to Langbourne, Berks, where the 1854 organ is loud and harsh. It was the arrival of his son, Vincent, into the business at the age of nineteen which transformed the company. It seems that his brother George had tried to build a Tuba for the 1867 Exhibition organ but it was so poor that it was disconnected after one demonstration.

Vincent developed the flue-voicing technique of the firm, including the narrow mouth and high languid with turned-in lower lip, which was quick to perform and gave a high degree of control over the process; it was easy to inspect the technique on the displayed 16' Pedal Open Diapason pipes in front of the delegates. The mechanical reliability of the instruments, Vincent's inventiveness, and the economy of the new voicing techniques gave the firm a marked advantage over its competitors and business was brisk. Vincent's contribution was highlighted when he withdrew from the firm in 1895 following his father's second marriage: Henry Willis's organ at the Colston Hall, Bristol turned out to be too soft, of the wrong pitch and unreliable, and Henry died from influenza before he could tackle the problems. Stephen has opened up a new appraisal of the firm's work in the late-nineteenth century and one can only wait for a more detailed essay from him in the future.

Geoffrey Morgan then gave a demonstration of the organ - his sympathy for the instrument, despite limited experience of it, was evident as he gave the impression that it was a fully-functioning organ, although, in truth, it is in need of major work with about sixty per cent of it actually working. The repetition of the pneumatic action, after over a century was quite remarkable; the organ is a fine example of the firm's work, with, as one delegate put it, 'hairs on its chest'.

There followed an open forum on conservation chaired by Ian Bell, with contributions from Stephen Bicknell, Geoffrey Morgan and Peter Hindmarsh. The discussion was wide-ranging, from whether the choir organ in the St John's organ should have its 1913 swell-box removed, to the Diocesan Organ Advisers' scheme, which produced the tongue-in-cheek remark by Ian Bell that 'on a bad day they'll let anything through'. Geoffrey Morgan expressed his liking for balanced swell pedals and some pistons, although his dexterity in changing stops in his performances throughout the day seemed to belie his claims.

Luncheon in the side aisle of the church, under the direction of Pauline Grainger, was excellent; delegates then walked alongside Cardiff's impressive baroque-Style civic centre to Eghvys Dewi Sant (formerly St Andrew's, but now the Welsh-language church for Cardiff; the interior has been shortened!). The Henry Willis organ of 1857



was restored in 1981 by Peter Hindmarsh, who talked briefly on the work he had carried out on what was a most sympathetic restoration, and he produced a working model of the Barker Lever action in the organ for the

Model of Barker Lever action. Photograph: José Hopkins inspection of delegates.

Ian Bell returned to give a talk on Henry Willis and the Albert Hall Organ. This was full of fascinating details, including the manner in which Henry Willis took on this massive contract and then relied heavily on young Vincent Willis to carry it through. Willis was assumed to be the builder by 1866 and few competitors tendered. There is a lack of documentation before and after the building of the organ; the Royal Engineers who designed the hall seem not to have been involved with the organ. The agreement to proceed with Willis's specification of 14 May 1867 was made only twelve days after Willis submitted the document.

On 6 January 1870 a contract was signed giving Willis just fourteen months to complete the instrument; it was opened, incomplete, on 29 March 1871, with W. T. Best being appointed organist for one year. Best was not happy with the organ - he thought the fluework was too 'stringy'. Generally the organ was considered disappointing; the stop-list demonstrated a lack of purpose occasioned by the demand for sheer size; the reeds are often marked with two pitches, 16' and 8'.

The day concluded with a short recital by Geoffrey Morgan; the sustained applause he received not only recognised his musicianship, but also his uncanny ability to deal with the technical problems and recognise the qualities of an unfamiliar instrument and use them to further the music.

2. BIOS DAY CONFERENCE

ANDREW MCCREA

3 NOVEMBER 2001

THE DUTCH CHURCH, AUSTIN FRIARS, LONDON

This day conference began with an open forum on BIOS, its first twenty-five years and its future direction; the chairman, Peter Williams, remarked on how exceptional this sort of informal discussion session was. He began with 'Where is BIOS as a society?', an important question at the end of its first quarter-century, one on which light could be shed invaluable through the comments of the membership present.

As an introduction to the deliberations, a previous chairman of BIOS, Nicholas Thistlethwaite, was invited to comment on the achievements of BIOS over the last twenty-five years. The text of his address follows:

History shows that conservation societies usually originate in protests against some perceived act of vandalism. Famously, the SPAB came into existence as a direct result of William Morris's 1877 Letter to the Athenaeum, protesting at Scott's 'restoration' of Tewkesbury Abbey. In 1937, the demolition of Robert Adam's Adelphi Terrace, behind the Strand, led to the establishment of the Georgian Group. The Victorian Society appeared in 1958 in response to the ruthless destruction of Victorian architecture in the course of post-War re-development and road building.

No single protest inspired the inauguration of BIOS, although the wanton destruction (a consequence of philistinism, apathy and mendacity) of the important organ in the Great George Street Chapel, Liverpool, one of the first

and most ambitious of William Hill's German-system instruments, built in 1841, highlighted the vulnerability of historic organs in the British Isles, and brought several of us together to discuss what might be done.

If that was a specific grievance, there was an underlying discontent with organs, organ-building, organ scholarship, and organ playing (particularly of British organ music) which made BIOS, when it finally came to birth, more than a conservation society. That breadth has proved to be both a strength and a weakness: a strength, in encouraging a broad membership base; a weakness, in leading sometimes to unhelpful tensions between people who foster different agendas.

I think it is fair to say that the earliest discussions about founding a new society took place between Nick Plumley, Michael Sayer and myself. Bernard Edmonds was also in the picture. Indeed, Bernard has every reason to be considered the 'grandfather' of BIOS. At a time when the received version of British organ history was a pantheon in which Henry Willis and Arthur Harrison were the two most prominent divinities, he quietly maintained a more balanced view, which gave due credit to the earlier Victorian builders (like Hill) and undertook some pioneering work on Snetzler and Elliot. His generosity in sharing his findings with others is notorious - twenty-five years of 'Notes & Queries' make the point - and his steady encouragement and wisdom in the early days of BIOS was invaluable.

Michael Sayer had already conceived the idea of a national archive of organ-builders' material, and had a home for it in prospect at Keele University, where he taught in the Department of Education. He had rescued the Jardine archive, which therefore became its first acquisition. He was happy to see this project absorbed in BIOS.

Nick Plumley and I had pursued research into particular organs and organ-builders, and I think we were both depressed by the prevailing superficiality of writing about the history of the organ in England. Nick, in particular, was aware of what was going on in Holland and Germany, in the fields of organ restoration and research. With one or two honourable exceptions, England was, by comparison, in the Dark Ages.

And so we organised a 'summit' meeting in Cambridge. In addition to those I have mentioned, Peter le Huray and our present Chairman attended, and also (I think) John Bowles. From that meeting in the Spring of 1976 emerged the proposal to hold a conference. It took place at Queens' College, Cambridge in the summer of 1976, and the rest (as they say) is history. Michael Gillingham, who had been fighting battles for a conservative approach to historic organs in the diocese of London and further afield, and who had taken the Gray & Davison archive into custody some years earlier, became first Chairman and I think the Council met for the first time in Michael's house in Clerkenwell during that autumn.

Enough of history. (But I am grateful for the opportunity to place on record that very brief account of how BIOS began.) What of the future? My personal view is that BIOS has been unambiguously successful in two areas.

The creation of the British Organ Archive has provided a major research resource for scholars. I know that much remains to be done to conserve the material and make it more readily accessible, but much has been done already (here I must pay tribute particularly to Michael Sayer and David Wickens) and the critical thing is that the records are secure. For the future, we perhaps need to consider whether the Archive is in the right place - there would be obvious advantages in associating it with another major music-related collection - and there are several other builders' archives that I would dearly like to see in the BOA, if only to ensure their safety. And, of course, we need pots of money to maintain and enhance the Archive. (I am sure the Council has it all in hand.)

The other unambiguous success is our publications. The *Journal* may not always have appeared on time, but the quality of the contributions, and the quality of the production are such that we needn't quibble about that. The series of *Journals* is now an impressive research tool in its own right. Credit goes to successive editors and (of course) to our publisher, John Brennan.

There have been excellent conferences. This summer's conference, providing opportunities to hear and play organs in country houses, and to explore the use of the organ in parochial psalmody, was a case in point. The links between instrument, repertoire and historical context have not always been given as much attention as they should have been, and we have often neglected the surrounding musical culture, but, on the whole, conferences have been carefully thought-out and successfully executed. They have also been great fun. Constant vigilance is needed lest so-called conferences descend into glorified organ crawls - something that other organisations do, and probably do better.

The organ-building scene in Britain today is very different from twenty-five years ago. BIOS can take some credit for that. By demonstrating the character and musical use of historic organs, BIOS has encouraged organ-builders to rediscover the stylistic roots of the craft in this country. Of course, some builders continue to make organs in the 'international eclectic' style (and profoundly uninteresting they are) but we now have other builders who make organs in the styles of the earlier British builders - Smith, Bridge, Byfield, Hill and Davison. The same builders also restore organs. The term can be used with a confidence which would not have been possible in the 1970s. A number of organ-builders in this country now understands, and practises, conservation and restoration to standards which bear comparison with the best in North America and Europe. BIOS has made a material contribution to this welcome development.

In two areas I fear BIOS has yet to make much headway.

The first is organ music. In drawing up the aims of BIOS, twenty-five years ago, we very deliberately included, '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.'

It sometimes seems to me that less British organ music is heard in public today than was the case in the 1960s and 70s. How often do recitalists include

Bull, Tomkins, Blow, Green, Stanley, Samuel Wesley or William Russell in their programmes? I know that the English repertoire is something of a footnote in European musical history, but no more so than the architecture of Hawksmoor or the paintings of the Norwich school in the history of European architecture and art. They are deemed worthy of praise and study - so why not their musical equivalents? Perhaps it is because, as with so much British art, their qualities are understated, subtle, discriminating - unlike the nineteenth-century French repertoire of which we hear all too much dare I suggest.

The other area in which I believe BIOS has not failed, perhaps, but certainly failed to achieve the success we all hoped for in those heady days twenty-five years ago, takes me back to where I began. I fear that if a case like the Hill organ in Liverpool were to occur today we would be no better placed to save it now than we were in the 1970s. The depressing saga of the famous Wilkinson organ from Preston Public Hall makes sobering reading. In the face of commercial pressure, or civic indifference, or denominational decline, we really have no answer to the problem posed by these splendid monsters of Victorian ingenuity when they become redundant. Only money will solve that problem. BIOS hasn't any and there are no votes in the preservation of historic organs.

So, there's no cause to rest on our laurels.

NICHOLAS THISTLETHWAITE

The chairman then suggested specific areas for discussion: 'Ought BIOS to stay primarily a learned society? Ought the NPOR and / or the BOA to become independent of BIOS?'

Several members commented on the organisation's present links with Birmingham Central Library. Both good and bad experiences were reported with respect to the BOA; it was generally agreed that a regular note about the procedure for visiting the Archive should now be included in the *Reporter*.

The Chairman questioned whether it was prudent to run the NPOR and BOA centrally from BIOS and who should have jurisdiction over such an important scholarly resource as the Archive. Nicholas Thistlethwaite commented on the desirability of the Archive's continued association with BIOS; it was still its natural home. Dr Kent said that BIOS should indeed retain control, but academic links with a like-minded and complementary organisation would now make a great deal of sense. The Royal College of Organists was cited by several as an appropriate partner for furthering the cause of the Archive. The chairman invited Andrew McCrea, present at the meeting, to comment on behalf of the College: he confirmed a definite willingness on the part of the College to talk further with BIOS about this matter.

The meeting then dealt with the future of BIOS as a statutory body. Was it realistic to expand the work of BIOS to enhance and to confirm BIOS's advisory status for the benefit of the relevant authorities? To effect such a transformation, funding was obviously necessary and models from other acknowledged, advisory bodies would be useful; it was pointed out that many successful advisory bodies are not only well-known nationally but enjoy strong support at a local level. No dissenting opinions

were recorded during these discussions, but it was generally agreed that a lack of ideas was not a problem for BIOS; it was the practical, day-to-day achievement of such goals that would need careful planning and a great deal of personal dedication. It was acknowledged that many BIOS achievements thus far had been possible through personal connections.

Dominic Gwynn reminded members that BIOS was a society of organ historians and as a body should support the musical dimensions of its subject area. David Titterington, Head of Organ Studies at the Royal Academy of Music, confirmed his support of this view and promoted the setting up of a national forum on the connections that could be made between the bodies that claim to represent British 'organ culture' on a national level; on behalf of the RCO, this approach was echoed by Andrew McCrea. The Chairman thanked all those present for their willingness to comment so openly about matters of great importance to BIOS.

Mr Cees van Oostenbrugge (Flentrop Orgelbouw) was then introduced as the day's lecturer. BIOS's attendance at the Dutch Church was an invaluable opportunity for Mr Van Oostenbrugge to speak about his firm's recent restoration of the organ (Willem van Leeuwen, 1954), and to comment on its recent work restoring the historic small organ at Alkmaar (Jan van Covelens, 1511). He remarked that it was a truly unique opportunity for him to talk about two recent restorations, the Alkmaar instrument being the oldest organ and the Dutch Church example being the youngest organ restored by the firm.

Mr Van Oostenbrugge shared his detailed knowledge of both restorations. The Alkmaar instrument had proved a fascinating, archaeological project; he reminded members that this was a second encounter for his firm with the small organ, as Flentrop Orgelbouw had carried out an earlier restoration in 1938. The Alkmaar organ had unusual elements (stop action, for instance) and demonstrated traditions of windchest construction still apparent at the Westerkerk as late as 1685. The instrument embodied the beginnings of a 'Dutch school' in organ-building. Some surprising findings during the recent restoration work were listed and the speaker summarised the rationale behind the restoration including the reconstruction of the original windchests and the reconstruction of the pipework according to archaeological evidence.

Before giving details of the Dutch Church restoration, Mr Van Oostenbrugge offered a brief appraisal of two strands in post-1945 Dutch organ-building. Flentrop, we learnt, typically chose to use traditional materials and methods in its new organs and expressed the right to adopt its own scaling system. Willem van Leeuwen favoured modern materials for action parts and more universal neo-classical scalings.

Van Leeuwen's post-war London organ with classical layout and contemporary design was innovative and not a little provocative. A concession to British attitudes was the installation of electric stop action (with only one free electric combination). To restore or to rebuild was an important question, but it was decided to restore generally this instrument in the early 1990s. On completion in 1995, the Dutch Church's organ had been sympathetically restored but with some prudent changes: the synthetic and 'modern' materials were replaced by those of more traditional manufacture and design, the pitch and temperament were maintained, but there were some changes to the voicing.

After lunch and the Annual General meeting, members moved to the church, where David Titterington, the organist, played the following programme:

Heinrich Scheidemann (1596-1663)
Anonymous (Dutch, 17th century)

Samuel Scheidt (1587-1654)
Georg Bohm (1661-1733)

J.S. Bach (1685-1750)
Alessandro Scarlatti (1660-1725)
Nikolaus Bruhns (1665-1697)

Galliarda (d)
Variations on 'Daphne'
(The Camphuysen MS)
Toccatà super Tn te Domine speravi'
Partita super 'Freu dich sehr,
o meine Seele'
Trio in D minor, BWV 583
Toccatà
Praeludium (G)

The programme, perfectly chosen for such an instrument, was played with consummate style and panache, and the instrument's tonal resource was explored idiomatically and with great insight. From the engaging and intimate variations on 'Daphne' to the splendours of the Scheidt and the Bruhns Praeludium, David Titterington's playing thoroughly engaged a highly appreciative audience.

Timothy Lawford brought the day to a conclusion by thanking David Titterington and for his commitment to a most successful day; he thanked the Dutch Church authorities for their hospitality and for all BIOS members involved in the organisation of the day.

3. BIOS ANNUAL GENERAL MEETING 2001

JOSÉ HOPKINS

SATURDAY, 3 NOVEMBER 2001

THE DUTCH CHURCH, AUSTIN FRIARS, LONDON EC2

The Annual General Meeting took place within the day meeting, reported above, held at the Dutch Church in London. 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
Hon. Secretary:	José Hopkins
Casework and Conservation Officer:	Christopher Gray
Meetings Officer:	David Knight
Publications Officer:	Relf Clark"
Two Ordinary members of Council:	Barrie Clark and Anne Page

were elected following a ballot for the two vacant places, David Hemsley having also been nominated.

Paul Joslin and David Knight retired as Ordinary Members of Council and we thank them both for their respective periods of service.

The two new members have kindly supplied brief biographies for the benefit of the membership.

Barrie Clark spent most of his career as an historic buildings architect with the Ancient Monuments Branch of the Department of the Environment, which later became English Heritage. For the last few years he acted as their adviser on organs and represented English Heritage on the Council for the Care of Churches Organs Committee. He was a founder member of the Association of Independent Organ Advisers, but has now retired to the status of an honorary member. His recent activity includes a study of listed buildings legislation as it affects organs, with the hope that this can achieve practical results.

Anne Page is a Cambridge-based organist whose main activities are giving concerts, teaching a wide range of students and making occasional recordings (most recently of Bach's *Orgelbüchlein* and Messiaen's *Livre du Saint Sacrement*). Her own studies have been with Peter Hurford, Marie-Claire Alain, and, in early music, with Jacques van Oortmerssen. She is a self-taught harmonium player and has recorded three CDs on the instrument. She performs with Crispian Steele-Perkins and in a piano-harmonium duo with Margaret Copestake.)

CHAIRMAN'S REPORT

PETER WILLIAMS

You will find in the tabled reports various details of our activities as a society over the last twelve months, from the Treasurer's statement of accounts to the most recent meeting in Cardiff (whose success, by the way, was one more proof of how effective good organization and publicity can be). I trust that members will find the reports in good order, witness to healthy finances, a healthy membership, well-run publications, varied and representative meetings, and continuing work in our three documentary areas: casework and the Historic Organs Certificates, the National Pipe Organ Register and the British Organ Archive. I would like to thank all officers for these reports, for their good work throughout the year, and for the always willing response they give each other and to me personally. In particular, Council is grateful to its co-opted members, and to retiring members Nigel Browne, David Knight and Paul Joslin for their participation and unstinting help.

I have the melancholy duty of reporting the death of Mr John Herbert Norman, not long after BIOS gave him Honorary Life Membership, following last year's AGM. We know that with him, we have lost a major figure on the British organ scene. I would like also to record condolences and regrets for the loss of other valued members during the year, amongst whom perhaps I may mention in particular Rupert Moseley, an early member who contributed much on Shropshire organs for the NPOR.

I think I can say that while the society's various activities have continued this year on well-laid lines, Council made a particular point of recognizing BIOS's 25th Anniversary, which it did chiefly through the good offices and imagination of our Secretary, José Hopkins. Our meeting in the Crypt Chapel of the Palace of Westminster was probably the first bright moment in June for our host, the Conservative MP for Windsor, Mr Michael Trend. Of course, on that occasion as too in the pages of the *Reporter*, we have been looking back over BIOS's history and achievements, but we are also aware that it is the future that needs careful thought. You will recall perhaps that at the last Annual General Meeting I outlined areas which Council is bearing in mind: where we go from here, what kind of society we are, how we can sustain or further our huge enterprises, how we raise funding, and so on. As you know, preceding this Annual General Meeting a forum on such questions was held, brief but

allowing members to contribute towards the ongoing discussion. It is premature to report to you in any detail on the direction of Council's thinking, but I can mention one or two things.

The Historic Organ Certificate scheme has been reconsidered by a sub-committee: what constitutes 'historic', how might a grading system match English Heritage's classification, how practical it is (as well as ideal), to examine every proposed organ, what exactly does a certificate imply, can it be withdrawn if BIOS considers its treatment to fall outside its criteria. These discussions continue.

The National Pipe Organ Register is always searching for funds and for personnel, and I am glad to report that despite Mr David Atkinson's illness, work has continued on the backlog of work, with the help of several volunteers. As for the development of the Archive, here too work has continued in line with my report at last year's Annual General Meeting, and I would like to encourage members to take the opportunity whenever they can to visit the Birmingham City Library.

On the big question of heritage status for BIOS, various of your officers have been having preliminary meetings with people in influential positions who may be able to help us develop a strategy. Whether we can actually do so is a big question: so much would be involved in lifting BIOS on to the level of a Statutory Power that a re-thinking of our whole mission would be necessary, and the financial aspects alone do, at first sight, look overwhelming. But Council has agreed that after the first twenty-five years of BIOS this is the moment to test some hypotheses, and on these the chairman of BIOS is going to have to report at a future date, possibly at several future dates.

I need now only express thanks to our Publicity Officer for planning today's events, our Secretary for ensuring its smooth running, to Council members for their work over the last year, to Caes van Oostenbrugge and David Titterington for contributing the organological and musical parts of our meeting today, and to the authorities of the Dutch Church, Austin Friars. As you know, 'Austin Friar' is English slang for Augustinian Canons, and I would like to remind you that it is to their fifth-century patron, St Augustine of Hippo, that we owe one of the simplest and best definitions of an organ: 'a large instrument with pipes and blown by bellows'.

SECRETARY'S REPORT

JOSÉ HOPKINS

There have been the usual three meetings of Council during the year, two at All Saints', Margaret Street, and one in this church a few weeks ago, which was accompanied by a power cut and thunderclaps, more or less at the same time. In this 25th anniversary year, as the Chairman has said, there has been discussion about the future direction which BIOS might take, and as predicted last year, further debate about the future operation of the Historic Organ Certificate Scheme, together with meetings inside and outside of BIOS on the whole question of a national listing scheme for organs. These matters, and their associated legal aspects, are the subject of continuing discussions with the Council for the Care of Churches and other bodies. In this respect Barrie Clark's work in attempting to clarify the extent to which pipe organs are 'protected' by current legislation affecting listed buildings is to be commended. My own thanks are due to all members of Council for their ready co-operation at all times. It is perhaps invidious to mention individual contributions, but I would like to thank in particular David Knight, Paul Joslin and John Brennan for responding so positively to a last-minute request to help with publicity at the recent Royal Festival Hall recital. There is also one aspect of our public profile which deserves wider

acknowledgement, and that is the *BIOS Website*. Thanks are due to our ‘webmaster’, Richard Hird, for his efficient management of this operation. Finally to our Chairman, Peter Williams, our gratitude for his patience, encouragement and support during the year under review.

TREASURER’S REPORT *RICHARD HIRD*

This year’s ‘Report and Accounts’ reflect the requirements of regulations governing the form and content of a charity’s annual report, its 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 2001, on a receipts and payments basis. Unfortunately for us, our Independent Examiner has been delayed (having had a hip-replacement operation in September) in his task of reviewing and reconciling the accounting records. His examination is however in hand. In the circumstances I propose to provide the outcome of his examination to the next Council meeting in the hope of being able to report that the Accounts have been endorsed without adverse comment.

The 2000 / 2001 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 is included, though for reasons I have explained the Independent Examiner’s certificate is awaited. A schedule of property assets is reviewed regularly by Council, and a copy filed for the record with the Council Minutes.

In brief, there is little, and certainly nothing dramatic to report. 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: strengthening and conserving the British Organ Archive at Birmingham, and helping to develop and maintain the National Pipe Organ Register, in particular. There has however been no light at the end of the tunnel in finding funding for the significant sums needed to develop the potential of these resources.

Subscription income shows a small decrease, but again comprises eighty-five per cent of total income of a similar amount to last year. The significant changes to the covenant regime effected by Government in April 2000 have yet to be fully realised through our tax reclaims (I should have more to report next year), but in the meantime £1,100 was recovered in this financial year in respect of 167 covenanting members’ 2000 subscriptions. There has been little change in terms of expenditure overall, or under the different heads, some of which are a little up, others down. Having made a loss on conferences last year, this year the balance on conferences is mildly positive. The overall net receipts for this year amount to £5,500, rather better than last year, with our current assets in the Current Account and two Reserve accounts altogether some £21,000, not-insignificant sums having been transferred to support the Archive Fund and its work. The reserve funds are deposited with CAF and Standard Life Bank to maximise the gross rate of interest, though, as all savers will know, present interest rates are low.

Under the Restricted Funds heading, the capital invested in the Endowment Fund benefited solely from the agreed annual transfer of £1,000 from General Funds. We spent £1,200 acquiring material for the Archive from the auction of Michael Gillingham’s effects, leaving the Fund total only some £600 healthier at the year end. The accumulated interest we could spend now amounts to some £4,500.

The figures for the Archive Fund reflect some £8,000 virement from reserves to help some continuity of work maintaining the Archive and National Pipe Organ Register. No significant external-grant funding has been forthcoming this past financial year, though we are grateful for some small contributions. The work continues to tick over, in spite of various set-backs, but the challenge remains to find interested partners and or the means to secure short and more particularly longer- term funding for 'Information Services'.

In summary for 2000 / 2001, BIOS itself remains financially sound, with no pressing need to seek a subscription increase. Nevertheless our objectives for the Archive and the NPOR, and for making serious progress with the Historic Organs Certificate scheme or other form of 'listing' of important organs, will remain visions, unless or until substantial financial assistance for a real breakthrough can be achieved.

Any member who wishes to examine the accounts should apply to me at the address given on p.39 when I will be pleased to send a copy.

MEMBERSHIP REPORT FOR FINANCIAL YEAR 2000-2001 KERR JAMIESON

At the end of the financial year we had a total of 679 members (column B below), a net loss of 5 (column H) since the equivalent time in the previous year. This was accounted for by a gain of 24 new members (column D) as against a loss of 29 existing members (column G). There were internal transfers between categories involving 9 members (columns E and F). In tabular form, the membership figures as at 30 June 2001 (with 30 June 2000 figures and subsequent external and internal gains and losses) were as follows:

A	B	C	D	E	F	G	H
Ordinary	508	(507)	+ 19	+5	-4	-19	+ 1
Retired	131	(134)	+5	+2	-3	-7	-3
Students	11	(13)	0	0	-2	0	-2
Unemployed	6	(7)	0	+ 1	0	-2	-1
Honorary	6	(6)	0	+ 1	0	-1	0
Institutional	15	(15)	0	0	0	0	0
Joint	2	(2)	0	0	0	0	0
Totals	679	(684)	+24	+9	-9	-29	-5

Notes:

- The layout of the table (revised since last year) is as follows:
 Column A represents the names of the various categories of membership
 Column B represents the number of members in each category at the end of this year
 Column C represents the number of members in each category at the end of last year
 Column D represents the number of new members in each category
 Column E represents the number of existing members transferred from other categories
 Column F represents the number of existing members transferred to other categories
 Column G represents the number of members lost in each category during the year
 Column H represents the net change in each category since the end of last year

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

2. 13 (13) members whose 2000 (1999) subscriptions remained unpaid after a final reminder in July 2000 were deleted from the roll after the agreed annual deadline of 1 August
3. (3) of these defaulters were subsequently re-instated after payment of their arrears, and have been treated as new members in the above figures
4. The figures include 40 (48) members whose 2001 (2000) subscriptions had not yet been received by the end of the financial year

CASEWORK AND CONSERVATION OFFICER'S REPORT
CHRISTOPHER GRAY

A varied caseload has again passed over my desk, down the telephone, and via e-mail this year, comprising major cases, smaller technical queries, and redundancy issues. Please note it is not my BIOS remit to deal with advice on funding for restorations; such queries should be directed in the first instance to the Secretary. The redundancy of larger instruments is still, not entirely unsurprisingly, proving troublesome; the simple truth is that there are few churches in Britain in which to rehouse them. Nonetheless, there have been some successes this year, such as the 1883 Lewis from Christ Church Bishopwearmouth which has been installed in St John's RC Cathedral, Portsmouth. The three-manual 1865 Forster & Andrews from Hyson Green URC, Nottingham, has not however found a home in Britain, but is being restored for a church in the Netherlands.

The problem of the placement of electronic organs speakers inside the instruments they replace continues to be a problem; another example has come to light recently at Holy Trinity, Bath (Griffen & Stroud 1926). Here the speakers have been placed on the Great soundboard. The displaced pipework has been thrown (literally) on top of the Choir soundboard, thus ruining not only the Great pipework, but also that of the Choir. This sort of wanton vandalism must stop, but the fact that it was allowed to happen in the first place again demonstrates the need for some greater protection (especially as the diocese in question does not seem duly concerned).

In such scenarios, the problem is that once the damage is done, where does one go for redress? A diocese could make a parish have the pipework conserved and reinstated, but then how could this be enforced? This approach is unlikely to go down well at diocesan level but that is much the way that listed building legislation operates: any unauthorised works (beyond planning permission, or in this case beyond the faculty) must be reinstated at the cost of the owner. The legal process here would doubtless not be without its difficulties, and would need an 'enforcer'.

It seems again that the only way around these problems is to make sure that they do not arise in the first place; it must be clearly stated in diocesan permissions (faculties) that speakers must not be placed inside the cases of pipe organs. There are plenty of other places to put speakers if one must, although surely it would be better to restore the pipe organ.

Another 'electronic' case which looked set to cause some difficulties this year was Buckingham Baptist Chapel, Clifton, Bristol. Here the 1852 Joseph Munday organ, (the recipient of a HOC), was proposed to be scrapped, and the front case used to house the speakers for a new electronic organ. Although the Munday organ has not been fully playable for some years (the regular instrument was already an electronic), it was intact, and the loss of this would have been significant. Following pressure from BIOS and others, the chapel authorities saw fit to site the new speakers elsewhere, and so this loss has been averted.

Instruments continue to be ejected in their entirety in favour of electronics; one such instrument this year has been the c. 1860 Robson from All Saints', Prestbury (Cheshire).

Although siting was a problem, the organ was only installed there by Mander in 1977, and not in my opinion did not require anything but cleaning. A faculty had however been granted for its removal by the time we became aware of it, so its fate was sealed. The instrument is now in the care of RORCL, and awaits a new home.

Although I would prefer that the organs were restored, if an instrument is made redundant by an electronic, it is important that it is either left *in situ* intact, or removed in its entirety and restored for use in a more appreciative home. There can be no halfway house. An instrument devoid of its case is lost as it is no longer an instrument which can be rehoused and, similarly, an instrument where the electronic's console has been fitted into the former console space, and the speakers placed on the soundboards, is also a total loss, both in terms of its historic and musical worth and as a reusable instrument.

Building redundancies continue to create some problems with instruments, particularly in dioceses where a policy prevails of not making provision for the disposal of contents until a new owner of a church has been identified. This can work favourably in some instances, where other denominations take over a building, and the organ can be retained; more often than not, however, it results in the need to remove an organ very quickly once a building is sold, which often proves to be simply not possible. A case in point at present is St Osmund, Parkstone (containing the well-known 1931 Compton), which, although no longer in use for worship, the diocesan authorities will not allow the removal of the organ until the building's future is more clear. It goes without saying that the possibilities for vandalism and arson are high in any building which is closed, and which is not inspected regularly. I encountered a case of the former in a church this year, where amongst other items, not only had all the stopknobs from one console-jamb been stolen, but also the door-handle to the church.

Although the Historic Organs Certificate Scheme has been suspended for the past year, we are working hard towards reinstating this, and hope to make an announcement shortly. The main problems have been finance and logistics, as it is intended to visit and document candidates before discussion at a sub-committee and the allocation of a certificate. It is likely that certificates will be graded in future.

Present certificates will stand good for the time being, but it is hoped to be able to introduce grading here in due course. The net result will almost certainly be that HOCS are issued in smaller numbers and slower than previously, but this is not something which should be rushed into headlong without some careful thought in every case. There are for instance several instruments which presently have certificates where one cannot be precisely sure of the historic material. We must be sure of our ground in the future, particularly if it comes to challenging faculty applications.

On this front we have scored one significant success this year, where, following our submissions, a faculty application was rejected for the proposed rebuilding of the 1863 Wadsworth instrument at St Mary, Ellenbrook, Worsley. This instrument may well be the earliest surviving Wadsworth organ, and is in original condition, so proposals for a new pedalboard, new actions, and tonal changes seemed rather inappropriate.

It seems that every year in this report I make similar observations - I wonder how many more instruments will be lost or compromised before better (statutory) protection is instituted. We can only act on cases which we know about, and although the role of BIOS in consultation on conservation matters is becoming more widely recognised, until we are a statutory consultée, we will neither be automatically asked to comment on every case, nor can we challenge all inappropriate proposals through legal process. In short, BIOS is limited in its work not by the expertise at its disposal, but by the time which its officers can devote, and the finance which it has available.

Two separate objectives are thus desirable

Establishment of a statutory listing scheme for organs under amended planning legislation (which may or may not take account of present ecclesiastical exemption)

The adoption of BIOS as a statutory amenity society and consultant with regard to the scheme in (i).

Until such time as both of these objectives are achieved, I fear that improved protection for historic instruments will be difficult to attain. In the meantime however, we must proceed as we are best able; the revised Historic Organ Certificate Scheme will be our trump card, but it is a card which will require playing with due care and diligence.

MEETINGS OFFICER'S REPORT

NIGEL BROWNE

During the twelve months since the last Annual General Meeting the final events of the BACH 2000 celebration have taken place in London and St Albans. These were organised jointly with the RCO and the St Albans International Organ Festival Society. In addition, the regular research conference took place at Reading University in February, the BIOS 25th Anniversary Celebration was held in Westminster in June, a celebration of the work of Father Willis was organised in Cardiff, and the annual residential conference took place in August, based at Loughborough University. An additional event planned for the spring unfortunately did not reach fruition.

The BACH 2000 events were successful as events, but it would be fair to say have provided Council with food for thought as to the detailed organisation of such events in the future. A valuable aspect of the Cardiff meeting was that about half those attending were not BIOS members. Membership leaflets were distributed, and it is to be hoped that more members may be gained as a result. The Loughborough residential conference also broke new ground in focusing on the musical context in which organs and organists in eighteenth and nineteenth-century England operated, and provided a rare opportunity to hear members singing *en masse*. Domestic and personal commitments have unfortunately made it necessary for me to relinquish the post of Meetings Officer at this meeting. I thank all those who have contributed to the planning and organisation of events over the last four years, and all those who have taken part, either as players, speakers or listeners. I am very grateful for the ideas, help, encouragement and support that I have received, and am confident that my successor will receive no less.

NATIONAL PIPE ORGAN REGISTER

MIKE SAYERS

David Atkinson's retirement from the project as a result of a severe stroke last Christmas has been a great blow. We realise now that David was a hugely important part of our team and without him we have been falling further and further behind in our attempts to deal with correspondence and to keep the NPOR up to date. Paul now has a number of other volunteers but has not yet been able to establish a pattern of working which can in any way approach the amount of work which David achieved.

The NPOR needs funding for staff who, if not full-time, can devote the majority of their time to NPOR work. The Pilgrim Trust offered fifty per cent of what we asked for to support the operation for one year but will not release the money without seeing evidence that the remaining fifty per cent has been raised. This we have so far been unable to do and we have

existed on a grant from the BIOS Council which we have used for reimbursement of expenses and on a small amount of money made available by the University of Cambridge Computing Service.

Paul Houghton, Jeremy Wong and I have attended seminars on how to produce business plans and have had useful discussions with people who have been successful in fundraising in other spheres. We realise that we are not naturals for this sort of activity and our own efforts are poor. However, without any hope in any other direction, we persevere. Meanwhile the NPOR has performed 230,000 searches in the first ten months of this year. Some of the heavy users have been contacted for their views but none appears to think the service is something one should pay for. Therein lies the root of our funding problem.

INFORMATION SERVICES OFFICER'S REPORT

DAVID BAKER

Much progress has been made in the last twelve months since the appointment of the Archives Project Development Manager, Andrew Hayden. An inventory of UK record offices has been completed and made available on the Internet through the NPOR. This resource will not only be of use to researchers, but will provide a basis on which to develop the BOA'S collection building policy and fund-raising plans.

Thanks should be expressed to Richard Howell, Dr Michael Sayer and David Wickens for their continued work in cataloguing and indexing. Richard Howell has indexed the Harvey notebooks, an important secondary source consisting of 3,716 notes and references in 35 volumes. He has sorted and listed the HN & B contracts, and has been working on a comprehensive indexing of *The Organ* which will bring up to date the basic index currently available in the main one (and in the publications by Betty Matthews). Michael Sayer has sorted and indexed the Andrew Freeman 'stereo' photographs (which have been used to lift copies for enquirers, in preference to the acetate negatives taken from the original plates ten years or so ago and which have proved unsatisfactory). He has begun work on sorting and indexing the Jardine contracts, relating them to the index of the drawings that he himself compiled twenty-five years ago.

Archival material from the estate of the late Michael Gillingham has been received including some 250 Gray & Davison drawings dating from c. 1840 to 1900. Important material from the firm of Grant, Degens & Bradbeer has been received. As the BOA grows in size, it grows in importance. The Grant, Degens & Bradbeer material in particular represents a significant addition to the collection.

The handlist was updated in October 2000, including a complete list of the books. The following material has been added to the Main Index:

HNB Order Book 2 - small orders (1918-1919); The G&D Drawings; the gazetteer in Dr James Berrow's 'Nicholson' thesis.

A thorough revision has been made of the G&D indexing when it was discovered that only the principal orders in the early ledgers had been indexed. This has rendered the G& D Shop Book Index (*BIOS Research Paper 3*) out of date. The Harvey Notebook Index produced by Richard Howell is being transcribed. It is hoped to produce the Harvey notebook and HN & B Indices as a CD-Rom. The Main Index, brought up to date each quarter, and the *DBOB* are available on CD-Rom at the Archive, as well as being on-line through the NPOR.

The latest count in the BOA Main Index is for 22,948 locations (of which a significant fraction is cross-referencing) covering 28,251 primary references and 12,546 secondary.

Publication of the *Directory of British Organ-Builders* in hard-copy is imminent. The appearance of one or two technical difficulties in printing gave the opportunity to bring the revision date up to July 2001.

The work of the NPOR has also progressed well during the year, despite David Atkinson's unfortunate illness. The increasing success of the NPOR as a major resource and the need to revise and improve the database mean a heavy workload for the staff and inevitable backlog in processing material. The problem for both the BOA and the NPOR is lack of funding. We are grateful to N.P. Mander, Ltd and the IBO for their financial assistance, but more is required if we are to exploit the rich resources at our disposal in both the BOA and the NPOR to best effect.

PUBLICATION OFFICER'S REPORT

RELF CLARK

Volume 24 of the *BIOS Journal* appeared towards the end of November 2000, so in two consecutive years the Institute succeeded in doing what was once considered impossible, i.e., publishing its *Journal* in the correct year. In the report I submitted at last year's Annual General Meeting, I thanked Alan Buchan for his editorial labours, and I thank him again now, not only for producing a fine addition to the series but also for helping us to discharge our contractual obligations; and I thank John Brennan, our publisher, for performing his part of the bargain so ably and stylishly.

By the time this report is circulated, the material for volume 25 will be with the printers, and we can be confident that publication will yet again take place in the correct year. The editor is Dr William McVicker, and such was the energy and enthusiasm with which he went about his task that the entire text, captured on one disk, was delivered to the publisher about a week before the contractual deadline; progress thereafter was correspondingly swift. Prior to its submission, the text had been scrutinised both by William and by me, with the result that the page proofs required much less attention than in previous years, and I think that the text bears a degree of editorial finish is unprecedented in the series. That the page proofs were so much easier to deal with this year, and last year, is partly the result of the editors' mastery of, and determination to implement, the *Notes for Contributors*, which first appeared in volume 23 and will now appear as a matter of course. Encouraged by this, I have prepared and distributed privately among future editors some notes on editing. These cover such matters as the Institute's contractual obligations to the publisher (and his to it), editorial method, proof-reading, and style, and I hope that they will be of some use.

Editors have been appointed for volumes 26 (2002; Nigel Browne and Alastair Johnston), 27 (2003; Dr David Ponsford) and 28 (2004; Andrew McCrea), and all are now at work. I thank Andrew McCrea for his work as Reviews Editor - work which this year he carried out against a background not only of the usual onerous professional commitments but also the far greater ordeal of a house move.

Since this time last year, four issues of the *BIOS Reporter* have appeared, all of them punctually, and we are greatly indebted to John Hughes for his unfailing efficiency. He is and has been tireless in his pursuit of excellence, and I am bound to say that he and he alone is responsible for the impressive appearance and typography of recent issues. He too has mastered the *Notes for Contributors*, and it is pleasing to see the various ways in which the *Reporter* and *Journal* are now in harmony with each other. More than that, his editorials are gradually revealing him as a fine stylist, and I greatly welcome this new and distinctive voice in Organ Studies, particularly for the way in which it gently draws the agenda towards

‘concord of sweet sounds’ and away from some of the (to me) less engaging aspects of the Institute’s work.

The October *Reporter* contained the last of Bernard Edmonds’s ‘Notes & Queries’ columns, Bernard having retired, after twenty-five years’ solid labour. The October editorial took the form of a little tribute to Bernard, and I take this opportunity to underline my personal thanks for all that he has contributed to BIOS publications over the years.

With the July *Reporter* came a new, gleaming *Membership List*, and I thank Kerr Jamieson for all his industry in connection with that.

Work on the *Directory of British Organ-Builders* has now reached a very advanced stage, and subject only to the sorting out of a few minor technical problems, printing is imminent. In this connection, I thank John Brennan and particularly David Wickens.

Michael Popkin has continued indexing the *Journal*, and I understand that once volume 25 has appeared and the indexing of that is complete, a new *Journal Index* will be added to John Brennan’s tasks. The value of the *Journal* as an adjunct to scholarship is immeasurably increased by the provision of a good index, and I am grateful to Michael for his labours over the years and hope that the new *Index* will have the wide support it deserves.

I am bound to conclude, as in previous years by thanking my colleagues on the Council, and especially Professor Williams, for their support since the last Annual General Meeting.

PUBLICITY OFFICER’S REPORT

TIMOTHY LAWFORD

Notices about BIOS and its activities have been placed in all issues of *Organists’ Review*, *The London Organ Day Brochure*, *The Organ Builder* (now called *Organ Building*), and *The London Organ Concerts Guide*. BIOS members were invited to participate in a tribute to the late Michael Gillingham, arranged by the Organ Club, on 20 October; and the IBO has extended an invitation to members for a visit to the Royal Albert Hall organ on 17 November, prior to major work on the instrument by Mander - a project expected to take about two years. These events are, of course, additional to those arranged by and for BIOS members. With one unavoidable exception the ‘BIOS Column’ in *Organists’ Review* has continued with contributions on a variety of topics. Notices were placed in *The Tunes* and *Daily Telegraph* reporting the meeting on 8 June to celebrate the first twenty-five years of BIOS. This was held in the Chapel of St Mary Undercroft in the Palace of Westminster to see and hear the organ built by William Drake in 1999 and was followed by a lunch at the Royal Festival Hall.

OVERSEAS LIAISON OFFICER’S REPORT

CHRISTOPHER KENT

There have been approximately twenty enquiries during the past year mainly relating to research matters. Fewer general enquiries have been received, which are now increasingly serviced via the Website. On conservation matters I am pleased that support from our Australian and American colleagues of the OHTA and OHS helped towards the staying of plans to dismantle the 1851 Joseph Munday organ in the Buckingham Chapel, Bristol, in order to place speakers within its case after relocation within the building. I would wish this meeting to convey our thanks to the OHTA and OHS for their ready representations to the Chapel and to the local planning authority. We were also pleased to support the international representations in respect of the Schnitger *cause célèbre*.

For the future, I believe that the support of our overseas colleagues may continue to be significant in the face of growing threats to the integrities of the quality twentieth-century Georgian instruments of Britain.

REDUNDANT ORGAN REHOUSING COMPANY REPORT
RICHARD GODFREY

The lease on Quedgely expired at the end of September. Fortunately it has been possible to take a year's lease on two industrial units near Kington just over the Welsh border, about ten miles from Old Radnor. The units are conveniently near Derrick Carrington's new home at Gladstry in picturesque countryside on the Offa's Dyke path.

The units together provide about two-thirds of the previous storage capacity of Quedgely, but unfortunately the combined rental is more than three times that previously paid. The first year's rental can be covered from earlier profit, but it will be necessary to maintain and increase the present fairly healthy level of activity if the store is to be kept beyond a year. Slowly the resource of RORCL is becoming known amongst organ-builders both in the UK and abroad, so we are cautiously optimistic.

During August and September the directors made many journeys between Quedgely and Kington. All material of historic value is safely transported but a certain amount of poor-quality pipework will be going for scrap. The enforced move has enabled a full inspection of all the material and it is more tidily stored than before. We hope now to publish a full inventory.

RORCL now needs to recruit additional collaborators, preferably young and fit, and within easy striking distance of the new premises at Kington. Derrick Carrington will be pleased to hear expressions of interest from BIOS members.

4. ROYAL ALBERT HALL

JOHN HUGHES

IBO CONFERENCE

SATURDAY, 13 NOVEMBER 2001

This IBO Conference, to which BIOS members were invited, was well supported with several hundred members from the IBO, the Organ Club and BIOS present.

Ian Bell began with a talk illustrating the history of the organ. It was the first large job undertaken by the Willis firm and Ian Bell outlined some of the problems of its design and construction. A curious aspect was the positioning of the swell-box at the rear of the organ so that the operation of the shutters would not offend ladies of a delicate disposition; if only such sensitivity had been shown on some twentieth-century organ designs.

The rebuild by Harrison in 1924 was described, in particular the acquisition of six diapasons on the Great much in the manner in which locomotive numbers are collected. The result of this rebuild was the largest organ in the country.

Although the organ is in a poor state of repair, William McVicker demonstrated the working parts of the instrument. The Great Organ and heavy reeds made their presence felt, sometimes spectacularly; the other departments of the organ were distant

and less than effective, with handfuls of stops seemingly somewhere outside in the corridor. It was probably not fair to judge the organ so, for it was desperately short of wind, and much of it not working; there was some competition from the roof area of the hall where a compressor was inflating balloons. Ian Bell explained that the organ was to be rebuilt with the replacement of various components, rather in the manner of a major overhaul and repair than a historical restoration, to ensure the instrument's reliability, and to improve the layout to some extent.

There followed an opportunity to walk and climb through the organ, with staff from Mander organs supervising the visit. The dirt in the organ was exceeded only by the quantity of nicotine stains on the pipes, a legacy of the many purposes to which the Royal Albert Hall has been put. The remoteness and size of the swell-box (perhaps more accurately described as the 'swell-room') high in the back wall of the hall was remarkable.

Although the decision to undertake the rebuilding has been taken after much careful deliberation, it was interesting to note that delegates were divided over the project in informal discussion over lunch. Some expressed the opinion that the great leviathan should be replaced by a more economical and effective instrument but others thought that the Willis / Harrison hybrid was a valuable expression of a British concert-hall organ and its rebuilding was essential.

MEMBERSHIP MATTERS

KERR JAMIESON

A happy New Year to all our 682 members.

For the 188 of us who do not have annual credit / debit card arrangements or banker's orders, the usual subscription renewal reminder forms 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 annual credit / debit card authorisation or banker's order sections filled-in.

We are pleased to report that the Rt. Hon. Michael **Trend** CBE MP has accepted Honorary Life Membership, the offer of which was agreed unanimously at the Annual General Meeting on 3 November 2001.

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

T. Kenneth Anderson: [REDACTED]

Andrew V.C. Armstrong GRSM FRCO ARCM: [REDACTED]

E. Ayo Ayeni BSc: [REDACTED]

Jim Cowell:

Jolyon P. Felton BEd:

Revd David Goddard BMus FTCL LRAM ARCO ARCM:


David J. Hampson:

Robert Jones MA FRCO:

(rejoined)

Gareth R. Williams:

Please also note the following additions / amendments / corrections / changes / deletions / etc. in respect of existing entries in the Alphabetical Section of the *Membership List*:-



And in the Geographical Section:-

ENGLAND

Wiltshire

Dr Christopher J. Kent, Chippenham (insert)

Gloucestershire

Dr Roy C. Massey, Tewkesbury (insert)

Hertfordshire

Richard N. Hobson, Rickmansworth (insert)

EUROPE

Thomas Rohlfs, Syke, Germany (insert)

Berkshire

Dr Christopher J. Kent, Reading (delete)

Herefordshire & Worcestershire

Dr Roy C. Massey, Hereford (delete)

London, Greater

Richard N. Hobson, Northwood (delete)

OVERSEAS

Thomas Rohlfs, Paraparaumu Beach,
New Zealand (delete)

I have been asked to give advance notice to those members who may not already be aware of the fact (and to remind those who are) that I do not intend to accept nomination for re-election to my present position on the BIOS Council when my third two-year term of office expires, at the next Annual General Meeting. The time has come when I wish to devote more time to some of my other activities. The Council therefore seeks recommendations or expressions of interest in this impending vacancy.

The post involves, among other things, maintaining the membership register, which is presently in the form of a computerised database; thus a certain level of computer-literacy (or the potential to acquire it quickly) is an almost essential requirement. Another important responsibility is the issuing of subscription reminders and collection of payments from the diminishing minority of members which does not have annual credit / debit card arrangements or banker's orders: frequent liaison with the Treasurer on these and other matters is required, and access to e-mail is desirable.

This *Membership Matters* column is provided quarterly for the *BIOS Reporter*. For some time now the Membership Secretary has also been responsible for distribution of this publication, but the Council might be prepared to consider separating that function from the other duties. The annual *BIOS Journal*, on the other hand, is distributed by the publisher, so the Membership Secretary merely provides printed address labels for that purpose. Officer's reports are presented at the thrice-yearly Council meetings and at the Annual General Meeting, all normally held in the London area, and travelling expenses are met in connection with attendance on these occasions. I shall be happy to provide any further information on request. The Secretary will be pleased to receive expressions of interest in due course.

PUBLICATIONS

Journal 27 (2002)

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

Journal 26 (2003)

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

Journal 27 (2004)

The editor is Andrew McCrea, to whom enquiries should be addressed.

CORRECTION AND ADVICE TO CONTRIBUTORS

Reporter, October 2001, 16, contained an unfortunate error, where S. Nicolo was rendered as S. Nicoldgrave. This error crept in during the conversion of an RTF computer file to plain text where top-bit set characters (accented characters) were incorrectly coded in the original file. Contributors who need to use 'top-bit set characters' should be aware that not all computer programmes use accurate coding, and enclose a warning that 'top-bit set characters are used in this document' to alert the recipient to the situation.

FROM WIRRAL TO WURLITZER

Roger Fisher has published a new study of the work of Robert Hope-Jones; it begins with Hope-Jones's first organ in Birkenhead, then deals with the church organs, before the development the 'Mighty Wurlitzer' organ in America, which earned Hope-Jones the title of 'Father of the Cinema Organ'. The book is in A5 format, 128pp with illustrations and four colour plates; it costs £10.95 (including post and packaging, UK price) from Roger Fisher, [REDACTED].



Gordon Curtis draws our attention to an unusual advertisement published recently in *Building Design*:

1,100 pipes from 1912 Speechley organ,

complete, part or as individual pipes to be collected mid-January 2002 from St Nicholas Church, Witam, Essex. Offers in the region of £1.00 per foot run of pipe and details to.....

Reference to the NPOR suggests that the instrument was built in 1907 for Ilford Town Hall, and moved to St Nicholas's, Witham, in 1936.

W. England (01/37	Noble c. 1900	
Action	mechanical to manuals, pneumatic to pedals	
Specification	Gt 8 8 8 4 2	Casework: details awaited
	S w 8 8 8 8 4 2 8	Dimensions: h 15'8" w 11' d 6'4"
	Ped 16 8	plus pedalboard

Please contact Roy Williamson with any redundancy or placement query at:



LETTER TO THE EDITOR

Sir,

The brief note in *BIOS Reporter*, XXV,4,22 about the assister patented by G.F. & J. Stidolph is interesting. I am sure that it represents one of many similar attempts to overcome the problem of pluck. Its problem in practice, of course, is the secondary pallet, which is held shut against wind pressure rather than the primary pallet that, like conventional pallets, is held shut by wind pressure. It would need to be very precisely regulated in order to ensure a good seal. The slightest misregulation, movement or wear would result in the secondary pallet not sealing properly. Any dust would also result in a bad seal. The advantage of the normal pallet is that it is fault tolerant; air pressure will assist correct function. A pallet working against wind pressure will be fault-intolerant particularly where it relies on the accurate relationship to another part of the action, not a good idea in a device like an organ.

I suspect that Messrs Stidolph very soon tired of returning to an instrument to regulate their device, and replaced their action with conventional pallets. The conventional balancier does not rely on sealing against wind pressure and does not suffer from this problem.

Alan Wooley,



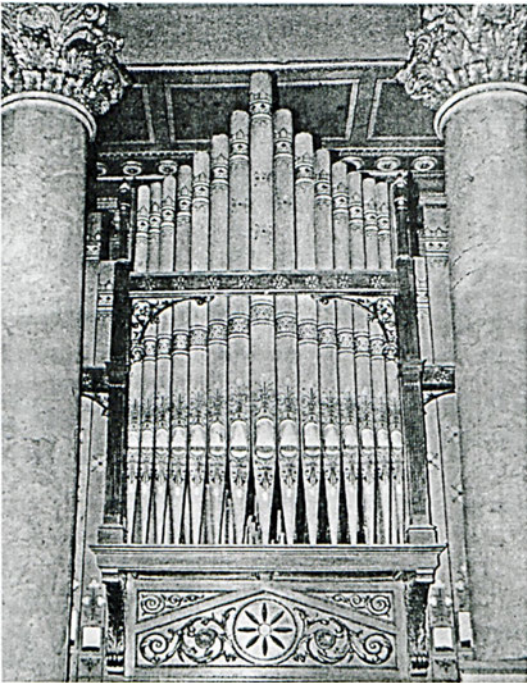
THE BRITISH ORGAN IN RUSSIA

PAVEL N. KRAVCHUN

British organs are hardly typical in Russia since the country is strongly influenced by German organ-building. Nevertheless, British instruments were built from time to time in Russia. For instance, several organs were installed in the English churches at St Petersburg (William Hill, 1843; Brindley & Foster, 1877, three manuals, twenty-three stops; Kronstadt (Brindley, 1869, one-manual and pedals, five stops); and Moscow (Brindley & Foster, two manuals, fourteen stops, enlarged to three manuals, twenty-eight stops in 1901-2). Unfortunately, most of the British instruments have perished. There are four British organs remaining in present-day Russia. Three are in St Petersburg and two were moved to Russia in the mid-1990s.

1. St Petersburg

The positive organ (eighteenth century). The oldest British organ in present-day Russia is a positive organ with a flute-playing musical clock (Floetenuhr) in one case in the Menshikov Palace (a branch of the Hermitage); a photograph of this remarkable instrument appears on the front cover of this issue. The instrument was built probably in the second half of the eighteenth century. The clock mechanism was made by the British clock-maker William Winrowe; the positive organ was built by an unknown builder. It has one manual (H-d³), sticker action, four stops (Stopped Diapason 8', Flute 4', Hohlflute (?) 2', Regal 8'). The pipes are wooden. The reed and 2' flue stops are divided into bass and treble parts (between h and cl). The flute-playing musical clock has four stops (Forte 4', Piano 4', Flute 2', Flute 1'). The instrument is decorated richly. It has undergone several restorations, the first in 1791 by Johann Gabrahn, the latest one from 1985-87 (the State Hermitage restoration workshop). Only a small number of the original pipes survives to the present time. The positive organ is used for small concerts, which are held every Sunday.



Photograph: Pavel N. Kravchwi

2. St Petersburg

Brindley & Foster (1877). The present building of the former English Church (Angliiskaya Embankment, 56) was built in 1814. The organ at the church was built, most likely, in 1843 by William Hill (it may not have been the first instrument in this building). The instrument was installed on the gallery. In 1877, just after the rebuilding of the church, Brindley & Foster, Sheffield installed a new organ. A plaque above the console was preserved with the following words: 'Presented by the Rt. Hon. John Gellibrand Hubbard, and William Egerton Hubbard, to the English Church at St Petersburg. 1877'. The Hubbards were owners of the Schluesselburg textile manufacturing business. A plaque above the keyboards has the inscription: 'Brindley & Foster. SHEFFIELD.

1877'. The organ has three manuals, slider-chests with tracker action, twenty-three stops, console with angled stop-jambs, radiating flat (not concave) pedalboard, five composition pedals, a louvred swell box with horizontal shutters and unbalanced pedal. It is interesting to note that the zinc pipe Dis of the Great Open Diapason has a mark 'Silesia Walz'.

GREAT (C-g ⁴)		SWELL (c-g ⁴)	
Double Stopped Diapason*	16	Lieblich Bourdon	16
Open Diapason	8	Violin Diapason	8
Hohl Flöte	8	Vox Angelica	8
Principal	4	Salicet	4
Grave Mixture, (12-15)	2rks.	Mixture	3rks.
Mixture*	3rks.	Horn	8
Posaune	8	Oboe	8
		Tremulant	
CHOIR (C-g ⁴)		PEDAL (C-f ¹)	
Lieblich Gedact	8	Open Bass	16
Dulciana	8	Sub Bass	16
Salicional	8	Principal*	8
Flauto Traverso	8	Flute Bass	8
Clarinet* (c-g ³)	8		

* the names of stops on the draw-knobs were not preserved, they were restored during inspection of the pipes

Couplers:

Swell to Pedal, Swell to Great, Great to Pedal, Swell to Choir, Choir to Great

The organists of the Church were Johann Promberger (1841-1890), John Edward Lewis (c. 1898-1917), and George D. Field (1917). After the church was closed, in 1919, the building housed various institutions. The instrument was severely damaged in the 1960s-70s: about forty per cent of the pipes were stolen or disfigured, the trackers were destroyed, the air ducts were removed, and other parts were seriously damaged. Nevertheless, the instrument is a unique monument of British organ-building in Russia and could be restored by an experienced firm. At present the building of the former English church is a branch of the St Petersburg Conservatoire.

3. St Petersburg

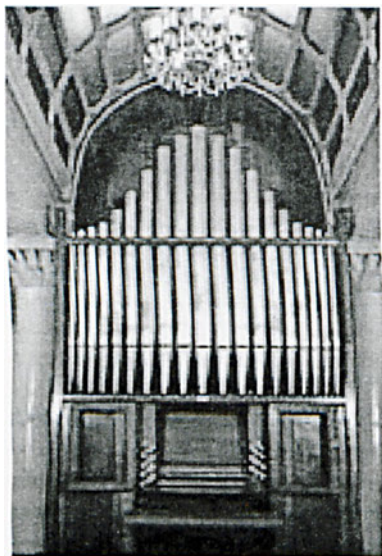
Thomas E. Hughes (1905-7?). The organ, which one can now hear in the Catholic Cathedral of Our Lady's Assumption, was a present from the Catholic community of Mytholmroyd (West Yorkshire). It was built by Th. E. Hughes (7-1933), organ-builder of Bradford, originally for the Baptist Church of Keighley. The instrument had two manuals, nine stops, and it was hand-blown. John S. Parker, who joined the Hughes firm in 1943, wrote to me:

Mr Hughes did not make his own pipes. They were supplied unvoiced by F. J. Rogers, Pipemakers of Bramley, Leeds. Every organ he made was voiced by him personally, a task at which he excelled. In January 1947, the organ was cleaned and some restoration work done by Mr Matthew Fenton and myself for Wood, Wordsworth and Co., of Leeds and an electric blower was fitted.

In 1980 the instrument was moved to the Catholic Church of the Good Shepherd, Mytholmroyd. M. Fletcher of Shelf, Halifax repaired the organ and added the Fifteenth stop. The instrument was moved to St Petersburg in November 1996 and assembled in the gallery of the Cathedral under the supervision of David A. Rhodes of Colne; repair work was finished by Mr A. Pogodin of St Petersburg. The instrument is used for services as well as for concerts. The console has angled stop-jambes, a radiating concave pedalboard, four composition pedals, a louvered swell-box with vertical shutters and balanced pedal. The plaque above the keyboards states: 'TPIOs E. HUGHES. Manningham organ works. BRADFORD'.

GREAT (C-c ⁴)		SWELL (C-c ⁴)
Open Diapason	8	Geigen Principal 8
Stopped Diapason	8	Salicional 8
Dulciana	8	Gemshorn 4
Principal	4	Oboe* 8
Fifteenth*	2	
PEDAL (C-f ¹)		Tremolo (to Great and Swell)
Bourdon	16	

Couplers: Swell Octaves (Super), Swell to Great, Swell to Pedal, Great to Pedal
Tracker action (slider-chests), two stops (*) have pneumatic action.



Photograph: private archive of V. Iodis, by permission

4. Moscow

Henry Jones (?) (1871?). In 1996 the organ was moved to the choir auditorium of the Russian Musical Academy.

Part of the pipework, a pedalboard, a swell-pedal, and the tremulant seem to be not original. Inscriptions on the draw-stops and the marks on the pipes do not coincide in many cases.

The plaque on the organ has an inscription: 'Henry Jones. 136 Fulham Road. London S.W.', but the plaque seems not to be original. The organ has ten stops, slider-chests with a mechanical action, a flat pedalboard, a louvered swell-box with vertical shutters and balanced swell-pedal, no composition pedals.

The specification according to the inscriptions on the draw-stops is as follows: (where it deviates from the pipe-markings, the latter is given in parentheses):

GREAT (C-g ⁴)		SWELL (C-g ⁴)	
Open Diapason	8	Open Diapason (Gamba)	8
Rohrflute (Suabe Flute)	8	Vox Angelica (Dulciana)	8
Dulciana	8	Gemshorn (Principal)	4
Principal (Flute harm.)	4	Oboe	8
Fifteenth	2	Tremulant*	
PEDAL (C-e ¹)#			
Bourdon	16		

#The pedal windchest has a compass C-f¹, but the pedalboard and the pipes of the pedal stop have a compass C-e¹

Couplers: Swell to Great, Swell to Pedal, Great to Pedal, Swell to Great Sub Octaves (the inscription on the draw-knob is ‘Swell Sub Octaves’)

In conclusion, I can add that two privately owned organs were moved to Russia in the second half of the 1990s (to St Petersburg and to the Moscow region): Joseph Robson & Son, 1832-1842, one-manual, seven stops with barrel (Walze); and Brindley & Foster, 1901, two-manual, fifteen stops). At the moment the instruments are in private apartments.

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- Kravchun P., Shlyapnikov V., *Organs of St Petersburg and the Leningrad Region*, (Moscow, 1998, Russian and English text), Progress Publishing House.
- Kravchun P., Pogodin A., Shlyapnikov V., *The Organ of the Catholic Cathedral of Our Lady's Assumption (Organs of St Petersburg)*, (St Petersburg, 1999, Russian and English text), International Centre of Russian Music Culture.
- Kravchun P., *The Brindley and Foster Organs in Russia*, (Moscow, 1999, in Russian), The Russian Association of Organists.

RESEARCH NOTES

PAUL TINDALL

LONGMAN & BRODERIP

The accepted view of Longman & Broderip as organ-builders is that put forward by Michael Sayer:¹ ‘This organ (Wymondham Abbey) was supplied by Longman & Broderip of Cheapside, London, who acted as agents for James Davis, and probably for other organ-builders as well’. Sperling says ‘Davis 1793’ (then foreman to Longman & Broderip) and at Wymondham the accounts record: ‘Paid Mr James Davis, for his Masters Longman & Broderip’.² There is not much evidence of him working independently until he advertises in the *London Directories* from 1808. Sperling (and local sources) give 1802 as the date for the instrument at St John the Divine, Preston, and he was at work rebuilding St Thomas’s, Portsmouth in 1807.

Longman & Broderip supplied a substantial new organ for Hampstead Parish Church in 1786,³ and by the 1790s had a factory large enough for organs to be built and recitals to be given: the busy musical amateur John Marsh records in his diary that on 22 August 1789 he visited ‘Longman & Broderip’s new factory for musical instruments in Tottenham Court Road’. (Robins, 410). Marsh later attended a performance by the Abbé Vogler on ‘the new large organ at Longman & Co.’s factory’ in June 1790 (Robins, p.474), and *The Tunes* of 14 October 1791 (p.2 column c) records the opening there of a new organ destined for Cheshunt Parish Church.

It might be better to see the partnership not as agents but rather as pioneers of factory organ-building, where the principals had little to do with the actual construction of instruments, in a similar position to Hilda Suggate at Bishop & Son or John Christie of Hill, Norman & Beard. Davis could well have passed some ideas on to his own apprentice and foreman Samuel Renn, whose early approach to standardised factory organ-building has been analysed by Michael Sayer.

Longman & Broderip built pianos, and Marsh had dealings with ‘Mr Culliford, foreman to Longman & Broderip’ in 1789 (Robins, 457). Longman & Broderip are generally thought to have gone bankrupt in 1798, but the correct date was 1795: in November of that year Marsh records that ‘Thomas Culliford had set up with Rolfe & Barrow at 112 Cheapside as a piano maker in consequence of [Longman & Broderip’s] recent bankruptcy’ (Robins 589, confirmed in *The Tunes*, 27 May 1795). The pianist and entrepreneur Muzio Clementi, who had invested in the firm, raised further funds and continued as Longman, Clementi & Co. from 1798, and Clementi & Co. from 1800 (*Quarterly Musical Magazine*, II, (1820), 312). Little seems to have been heard of organ-building after this, and the premises in Tottenham Court Road burnt down in 1807, ‘the piano and organ manufactory being lost’ (Ord-Hume, 465). James Davis’s brother David was one of Clementi’s four backers in 1798; as is well known he died in 1822, leaving his vast fortune to his brother, who promptly retired.

‘Sayer, M., *Samuel Renn. English Organ Builder*, (London, 1974),3.

²Betts, M., *A Jewel or Ornament*, 2 ed. (East Harling, 1997),10.

³Port, M.H., *Hampstead Parish Church*, (London, 1995), 10.

Ord-Hume, A.W.J.G., *Barrel Organ*, (London, 1978).

Robins, Brian, ed., ‘The John Marsh Journals: The Life and Times of a Gentleman Composer’, *Sociology of Music*, IX (New York, 1998), Stuyvesant.

THE POLYTECHNIC INSTITUTION

In mid-nineteenth-century London many establishments competed to supply the public with visual spectacle, and some, such as the Royal Panopticon, the Coliseum and the Adelaide Rooms had organs of differing degrees of automatic operation to help the general effect. The Lisbon Earthquake (a crucial element in Enlightenment thinking), was still being celebrated in a Cyclorama opened in 1848 attached to the Colosseum: it was accompanied by a very large instrument by Bevington operated by Josiah Pittman, the celebrated Bach pioneer and later organist of Lincoln’s Inn (see Ord-Hume, 29-133, for a detailed description.). The Polytechnic Institution, in Upper Regent Street, had been founded by the aeronauticist and inventor (inter alia) of caterpillar-tracks, Sir

George Cayley, in 1838, not so much for amusement but as a forum for popular demonstrations of serious science and technology. Consequently, it was the site of several epoch-making presentations, from the first commercial photographic studio (1841) and Alexander Bain and Sir Charles Wheatstone's electro-chemical Telegraph (c. 1840) to the first English showing of the Lumière brothers' Cinématographe in February 1896. The distinction between elucidation and amusement was indistinct, however, and the organ installed by the Bryceson Brothers in 1868 might be seen both as an exhibit, on account of its pioneering electric action, and also as the descendant of earlier instruments used (perhaps sporadically) to accompany various kinds of show.

The home of Her Majesty's Opera in the Haymarket burnt down in 1867, and when it was transferred to the Theatre Royal, Drury Lane, Bryceson built a two-manual organ intended to be of sixteen stops, divided either side of the stage. It possessed the first (by fifty feet) detached console anywhere, and the first electric stop action (Bryceson's address to the RSA, MS 232, 9 January 1869). The technology had been licensed from Barker, whom Bryceson had met at the Paris Exhibition of the previous year. The organist Augustus Tamplin, who demonstrated Bryceson's (conventional) organ at the exhibition was evidently an influential advocate (Hinton, 49). Both Great and Swell were intended to be enclosed, but the Great was originally prepared-for only. There were no diapasons on the Great, only harmonic flutes and strings, and the Swell possessed octave and sub-octave couplers. (*Musical Standard*, 2 May[^] 1868).

The *Musical Standard* charts the further history of the instrument:

198, 16 May 1868: praised in a leading article.

212, 22 August : being erected in the Theatre of the Polytechnic Institution.

216, 19 September : noisy action criticised

397, 9 March 1872: the organ, which was on hire, has now been purchased, and duplicate keyboards are to be fitted in the Great Hall.

The fate of this unusual instrument is unknown. The (Royal) Polytechnic Institution failed in 1881 and was taken over by Quintin Hogg's Young Mens' Christian Institute for Artizans and Apprentices (Altick, 505), which became in turn Regent Street Polytechnic, The Polytechnic of Central London, and now the University of Westminster. The buildings themselves were replaced at the end of the century but still possess a Theatre and a Great Hall which are the ghosts of their predecessors. They now possess two theatre organs by Compton, the restoration of which is under consideration - electric action, detached consoles, totally enclosed.

Altick R.D., *The Shows of London* (Cambridge, 1978).

Hinton J.W., *Story of the Electric Organ* (London, 1909).

LEEDS PARISH CHURCH

The builder of the earliest known organ in St Peter's in Leeds is generally said to be Henry Price of Bristol in 1714, e.g., Lindley S.: *The Organs, Organists and Choir of Leeds Parish Church*, (Leeds 1976). However, the only other alleged reference to his work is actually to Mr Price at Peterborough in 1709 (*JB IOS* 20,12). It would seem

strange for a minor man from Bristol to be erecting an organ in Leeds; perhaps Birstall, nearby, is meant.

The organ itself is illustrated in a watercolour of c. 1838. Mr John Carr from Norwich presided at the opening.¹ It has a three-tower case resembling the seventeenth-century pattern of King's College, Cambridge or the Dallam organ of Worcester Cathedral, so must surely have been second-hand in 1714.

¹Friedman, T., *Church Architecture in Leeds 1700-1799*, (Leeds, 1997), 18-19.

BIOS MEETINGS

ANNUAL RESEARCH CONFERENCE

SATURDAY, 23 FEBRUARY 2002

**DEPARTMENT OF MUSIC, UPPER REDLANDS ROAD,
UNIVERSITY OF READING**

Programme:

10.30 am for coffee.

R.W. Rouse, organ-builder: an evaluation
The new organ at Bowood House, Caine
The mid-nineteenth-century Devon organ
Aspects of the work of Holdich
Fire insurance records

Gordon Curtis
Christopher Kent
Nigel Browne
Rodney Matthews
Joan Jeffery

Recital at Reading School Chapel

Reif Clark

The cost of the day is £15 per person. Bookings, enclosing a cheque payable to 'BIOS', should be made to:

Dr C.J. Kent, [REDACTED]

or to:

Nigel Browne, [REDACTED].

ANNUAL RESIDENTIAL CONFERENCE

MONDAY, 19 AUGUST - WEDNESDAY, 21 AUGUST 2002

SARUM COLLEGE, SALISBURY

The programme includes a recital / demonstration of the Salisbury Cathedral organ, a visit to the English Organ School, and a recital at Milton Abbey. The cost is expected to be about £225 per person, depending on the type of accommodation chosen. Full details and a booking form will appear in the April issue of the *Reporter*.

THE BRITISH INSTITUTE OF ORGAN STUDIES

DAY CONFERENCE

SATURDAY, 27 APRIL 2002

ALL SAINTS' CHURCH, HASLINGFIELD. (4m SW of CAMBRIDGE)

J.C. BISHOP: THE 18.46 FROM PADDINGTON

The meeting will study the newly restored J.C. Bishop organ originally installed in Holy Trinity Church, Paddington in 1846, and now, after a period in St Mary's, Ely, facing the twenty-first century in Haslingfield, near Cambridge.

The English classical repertoire will be examined. In the evening the first of three inaugural concerts will be given by Anne Page at 7.30 pm. Tickets will be available at a special concessionary rate for the evening concert.

PROGRAMME

11.00 Registration and coffee

11.25 Welcome

11.30 From Paddington to the Fens: the history
and restoration of the organ

José Hopkins / Peter Bumstead

12.15 Selected organ repertoire from
the nineteenth century

Gillian Ward Russell

13.15 Lunch

14.15 From Rococo to Romanticism; interpreting
English organ repertoire 1800-1850

Hilary Norris

15.15 The musical world of J.C. Bishop

Peter Bumstead

16.15 Tea - close of meeting

Cost: £15 per person; concessionary ticket for the evening concert: £4. Tea, coffee, and a soup and sandwich lunch are included in the cost. Please return the booking form below, as early as possible but not later than 1 April 2002, with a cheque, payable to 'BIOS', and a 9" x 4" stamped, addressed envelope for information regarding transport and other details to:

Mrs J. Hopkins, [REDACTED]

k.....

Please reserve: ..place(s) for the Day Conference at Haslingfield (£15 per person)

.....concessionary ticket(s) for the evening concert (£4) each

I enclose a cheque, payable to 'BIOS' for £.....

Name.....

Address:.....

tel.:



Dr Henry James Gauntlett b. 9 July 1805, Wellington, Shropshire; ob. 21 February 1876, Kensington. Organist of St Olave, Southwark, 1827-1847, in the Vestry of which was a photograph, of which this is a copy.

From the Bernard Edmonds Collection



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Overseas Dr Christopher Kent*

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(*co-opted)

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

BIOS administrators

THE BRITISH ORGAN ARCHIVE (BOA)

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.

Enquiries desk: 0121 303 4217

Project Development Andrew Hayden

Manager

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Administrator Dr Michael Sayer

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THE NATIONAL PIPE ORGAN REGISTER (NPOR) www.bios.org.uk/npor.html

Director Dr Michael Sayers

Computing Service, New Museums Site,

[REDACTED]

Manager Paul Houghton

[REDACTED]

BIOS arranges

regular day and residential meetings; details are to be found in the *BIOS Reporter* and on the *BIOS Website* at www.bios.org.uk.

BIOS PUBLICATIONS

The *BIOS Journal* is published annually and distributed to members; details of specialist publications may be obtained from the Publications Officer.

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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