

BIOS REPORTER

Vol. XXVII, No. 1

JANUARY 2003



THE BRITISH INSTITUTE OF ORGAN STUDIES

ppA **THE BRITISH INSTITUTE**
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PfCfr' of **ORGAN STUDIES**

Website:
[http://: www.hios.org.uk](http://www.hios.org.uk)

Registered charity no. 283936

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The annual subscription to BIOS is £25 (£18 concessionary). Full details of membership and subscriptions can be obtained from

Membership Secretary Peter Harrison
[REDACTED]

BIOS REPORTER

Editor John Hughes
[REDACTED]

Distribution Peter Harrison

Reporter **April 2003**. The cut-off date for receiving copy for the April 2003 issue is 30 March 2003. Material submitted for the *Reporter* should be sent to the Editor as typewritten copy or on computer 3.5" disk or by e-mail attachment - most fdetypes (RTF is preferred) and image formats can be read.

An A4 version of the *Reporter* can be supplied to members with impaired vision; please apply to the Editor. Certain back issues of the *Reporter* are available from the Membership Secretary at the address given above.

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

The cover illustration shows the Brindley organ in the Albert Hall, Launceston, Tasmania. The organ was photographed by Stephen Bicknell, who was a guest of the Organ Historical Trust of Australia during its recent Twenty fifth Anniversary Conference.

EDITORIAL

We are familiar with the two traditional roles of the organ, one as a liturgical instrument, the other for concert use. The pair seems to be as old as the organ (if one can include the sounds made in the gladiatorial ring in association with various savage and bloody practices). Nobody can doubt the contribution the organ has made to musical life over many centuries in these dual roles; during the last hundred or so years, the organ's contribution to music-making away from the metropolitan centres of Britain has been legion and invaluable, ranging from organ recitals to providing the accompaniment to choral societies and much else of value. There is now a distinct threat that much of this will be brought to an abrupt halt.

Legislation is before the House of Commons this month which, if enacted, will require churches and chapels to possess a licence to hold events. The requirements which surround this licence include a suggested registration fee of £5,000 and an annual licensing fee of £700. The licence will attract further costs for many establishments since various items of other legislation concerning health and safety would need to be satisfied before a licence could be issued, possibly including fire service safety inspections which in themselves can cost hundreds of pounds.

Church organists will be familiar with buildings which lack many essential safety items, such as emergency exits and lighting, modern electrical equipment and provision for the disabled; there are organs with features which in themselves almost qualify the instrument for historic status, such as brass switches, cloth-covered flex, and mains-to-low-voltage converters that date back to before the Second World War. It cannot be denied that, in general, churches have been able to avoid complying with legislation introduced over a period of time to ensure the safety of the public and its servants. The backlog of required work in some cases promises to overwhelm the finances of the churches concerned; ironically, the raising of money to meet such bills could be denied through the legislation, a true Gordian Knot.

This legislation might result in the demise of musical events in many churches which are unable to afford the costs of obtaining the necessary licence. BIOS members, accustomed to giving recitals on an amateur or professional basis, could find their activities greatly restricted. It has been a sad fact of musical life for years that some congregations regard organ music before and after service as a signal for loud talking, but these proposals might deny the organist the opportunity of playing at other times to a sympathetic audience.

Commonsense must be allowed to shape this legislation; while church authorities cannot continue to ignore the safety of congregations and audiences, there must be latitude in the application of the legislation and its costs so that the activities of the church, including its musical life, are not stifled by well-meaning, but overwhelming, regulations which are probably more suited to commercial concert halls.

RECORDING THE ORGAN

JOHN HUGHES

BIOS DAY CONFERENCE THE BRITISH LIBRARY CONFERENCE CENTRE SATURDAY 30 NOVEMBER 2002

Rarely can a BIOS day conference have enjoyed such an attractive venue as The British Library Conference Centre; the lecture theatre was not only comfortable, but enjoyed the latest technology in playing back sound recordings and in projection of images.

Timothy Day of The British Library began the conference with an introduction to the material held in the National Sound Archives. David Knight then proceeded to examine various sources for recordings, including some off-air recordings of BBC Radio 3 (previously the Third Programme) which have been deposited recently at the Library.

William MeVicker explored the repertoire for the Royal Festival Hall organ in the 1950s and its dramatic shift towards music written exclusively for the organ, re-introducing the works of J.S. Bach to organ recitals. Ralph Downes's registration schemes were discussed and compared with the recordings by Downes showing his predilection for higher-pitched stops and the lack of duplication of lower pitches, even when it allowed upperwork to dominate.

Timothy Day returned to give a fascinating and well-presented lecture entitled 'Adorning and beautifying the Chant'. Ten recorded extracts, dating from 1909 to 1991, illustrated the changes in style not only in the chanting, but also in accompanying psalms. While the choir of St George's Chapel, Windsor seemed intent in 1933 on mimicking Walford Davies's accent, the more recent examples were worrying. Organs roared, whistled, wept and shouted for joy; there must surely be a niche for the production of a directory of cathedral organ registrations for accompanying the psalms. Entries could be grouped as: *Full Swell (box closed)*: the raging of the seas / lions roaring; *Flute and Larigot*: thou waterest the land / an exceeding high mountain; *Double Open Wood 32'*: tread upon the asp and adder / out of the deep have I called. For all the stiff declamation of the 1909 example of the choir of St Andrew's, Wells Street, huddled around a recording horn with a harmonium for organ, there was none of the showmanship and kaleidoscopic cunning of the later examples.

Peter Hurford's lecture 'Performers using Recordings' was a masterly performance. He almost convinced this reviewer that a grand pianoforte was the perfect medium on which to play Bach; the 1928 recording by Myra Hess of *Jesu, joy of man's desiring* was nothing if not musical and lavished the utmost care on the notes; much the same could be said of Angela Hewitt's recording of the Duet in E minor, BWV 802. The lecture evolved into something of a personal confession, as Peter referred to recordings' made at various stages of his career; registrations almost devoid of fundamental tone were decried, while the collaboration with John Williams in a guitar and organ version of a Bach *allemande* showed a willingness to consider Bach's

music from a new perspective. To call the lecture 'Peter's Progress' would be to oversimplify its content, but it was a fascinating and valuable document in its own right.

After the Annual General Meeting, Sverker Jullander gave a lecture on performance characteristics during the period of 78 r.p.m. recordings. Examples were shown and played of performers hurrying over phrases and beats, and, in particular, playing recapitulated passages much faster than in the exposition. Some unfamiliarity with the switches at the desk marred the lecture with misplaced examples, but, despite this, the recordings, while certainly displaying much waywardness, were open to alternative explanations. The variation in recording techniques, from using horns to different types of microphone, could have had a profound effect on the performer, while an anxious recording engineer pointing at his stop-watch could encourage a performer to race through the latter part of a recording. When a performer was confident of the medium, the performance tempo could be strict.

Richard Morton concluded the day with a lecture on Albert Schweitzer. He dealt with Schweitzer's recordings of Bach's Canzona in D minor, BWV 588; his examination of the differences between the recordings was illustrated with extracts from Schweitzer's performing scores, showing registration changes. Like his predecessor, Richard had some difficulty with the lecture desk controls; the video projection system did not help him either, since, rather surprisingly for such modern equipment, the screen display lacked the necessary resolution to display the scores clearly. However, despite these difficulties, it was noticeable that Schweitzer seemed prepared to add stops in curious places, rather than to underline the structure of the music. Richard's approach was most valuable in that it did not rely on aural comparison of recordings, but used supplementary documentary evidence; one felt instinctively that this method had potential.

2002 ANNUAL GENERAL MEETING

JOSÉ HOPKINS

**THE BRITISH LIBRARY CONFERENCE CENTRE
EUSTON ROAD, LONDON NW1
SATURDAY 30 NOVEMBER 2002**

The Annual General Meeting took place within the day meeting (reported above) held at The British Library. The Chairman, Professor Peter Williams, presided. For the information of members unable to attend, the Officers' reports are reproduced in full, with details of elections. Matters arising from the Annual General Meeting are routinely discussed at ensuing Council meetings.

ELECTIONS

A report was given of the nominations received, and the following appointments of Officers and Council were approved:

Hon. Treasurer:	Richard Hird
Information Services Officer:	David Baker
Membership Secretary:	Peter Harrison

Publicity Officer:
Four ordinary members of Council:

David Hemsley
Richard Godfrey, Jo Huddleston,
Timothy McEwen and David Ponsford

Gerard Brooks retired and did not seek re-election as a Council member. We thank him for his period of service. New members of Council have kindly provided brief biographies for the benefit of members.

Peter Harrison is a self-employed sound engineer but was previously engineering director of two companies and carried responsibilities including audio/broadcast product development and information technology systems. He studied the organ with Conrad Eden at Durham in the early 1970s and has held organist and choirmaster positions for over thirty years in Anglican, Nonconformist and Roman Catholic churches. Although Anglican church music is central to his hobby interests, Peter is involved with music and sound for theatre and other secular purposes.

David Hemsley is a scientist and engineer in the fields of nuclear energy, fertilizer technology for the developing world, and speciality chemicals. His present role is proprietor and chief associate of a chemical engineering consultant group, providing environmental services to manufacturing industry. He has considerable experience in marketing and product promotion. He has just completed the MA Organ Historiography course at the University of Reading, and is presently a PhD student at Cardiff University with Professor Peter Williams as his supervisor.

Jo Huddleston started learning the organ at his mother's knee in a Yorkshire village church in the 1940s. He built up an undimmed love of Tudor music courtesy of School Shakespeare plays and their interval music. He is a psycho-physiology graduate, with a doctorate studying individual differences in detection and perception of oscillations. His main concerns are to see Tudor choral and organ music made available for 'original' instruments.

CHAIRMAN'S REPORT

PETER WILLIAMS

In a moment, I would like to outline the Society's activities this year by following the headings under which, at an open forum at the last Annual General Meeting, we were discussing the future of BIOS. But first I have the happy duty of thanking Council for its work over the past year, and its Officers for preparing the tabled reports.

Much hard work is involved in running the finances, publications, information, conservation matters and the various meetings each year, and a few words of thanks at an annual general meeting are no more than a simple token of our gratitude.

Secondly, I have the less happy duty of recording condolences on the loss of valued members during the year. In particular perhaps I may mention Alan Tait, prematurely deceased; Michael Sefton, a member since 1983; Dr Richard Howell, whose help in the Archive was recently acknowledged in the *Reporter* by Andrew Hayden; Dr Sidney Kenderdine; and Dr Keith Elcombe a member for twenty-three years, who kept up the highest standards of musical excellence at the University of Manchester.

The first of the headings from last year's Annual General Meeting was 'To remain a learned society', with a regular news sheet and membership list, a serious journal, a conference and meetings over the year. I can report that all of these have continued most successfully. This is the moment perhaps to acknowledge the Rcvd Bernard Edmonds's long-standing and inimitable column in the *Reporter*, to wish him well in what will surely not be an idle retirement, and to congratulate the Editor on finding new material for those pages. The standards upheld by the *Journal*, thanks to the unstinting work of the Publications Officer, are clear to all of us, and the volume editors too deserve our gratitude for their imaginative, time-consuming work. The various meetings through the year were capped by a most successful conference in Salisbury with its spectacular ambience.

The second heading in the forum last year was 'To seek status as an amenity society'. This is a long-term aim and has been addressed so far by further work through a sub-committee on the policy and running of the Historic Organs Certificate Scheme, on training prospective 'inspectors', and on continued work in the National Pipe Organ Register. All of these would be part of an amenity status, and I refer you to the respective officers' reports for details. Furthermore, since the last Annual General Meeting, a major question has been raised which indirectly affects the status question, and I would like to turn now to this.

Our third heading last year was 'To seek a permanent home for BIOS'. Now as many of you will know, in December 2001 BIOS was approached by the Royal College of Organists to join with them in a plan to move all its operations to Birmingham. BIOS's part in this would be to move the British Organ Archive from the City Libraries in Birmingham into the proposed new RCO building, still under BIOS but now as part not of a city's archive department but of a new and comprehensive organ centre - one unique in the world indeed. Council officers have had various individual and group meetings with the RCO's officers, to ensure that the Archive's physical needs, use and purpose are recognized, and that the institutional aspects are agreed - I refer to Council's authority, members' rights, financial commitment if any, and the archival work itself. BIOS is fortunate in that its Information Officer is an active figure in the RCO's project and one uniquely qualified to oversee our rights and responsibilities in the matter. Of course, I hope to report to you at the next Annual General Meeting on further developments and will later today bring a proposed resolution to your attention and your vote.

For the moment, I would like to express to you Council's view that this has been a most important development over the last year, in principle very promising but one in which its officers needed to be alert to all implications. I think I can say that so far, we have been so.

Finally, I want to express the warmest thanks of BIOS Council to two of our outgoing colleagues: Membership Secretary Kerr Jamieson and Publicity Officer Timothy Lawford. Timothy could not be with us today as he is pursuing our cricketers in Australia (clearly BIOS duties have not been punishment enough), and his stylish presence is much missed. But Kerr is here and will, I hope be aware of our deep gratitude for his infallible work for the Society. His handling of all membership matters, not least the distribution of the *Reporter*, sets an enormously high standard for

his successor, and I personally have valued his quiet efficiency as any chairman would. Kerr also took on duties as Special Trustee for BIOS.

This is also the moment to thank Nigel Browne and Alastair Johnston for their participating editorship of *Journal 26*, published this week.

Finally, I would like to thank Dr David Knight for planning today's events, his first as Meetings Officer; our Secretary for her constant support today and throughout the year; and our speakers for contributing their time so generously to making an unusual day for us today. This is the first time for some years that we have not met on church premises for an annual general meeting, and though I for one can not bring myself to say the British Library, instead of the British Museum, we all. I am sure, appreciate the chance to be here today.

SECRETARY'S REPORT

JOSÉ HOPKINS

In order to carry forward the continuing business of BIOS there have been three meetings of Council during the year, all at the Dutch Church in London, to whom we are indebted for their welcome and hospitality. In addition, the Historic Organs Certificate Scheme has met on two occasions, informal discussions have been held with the Royal College of Organists in connection with the BIOS Archive, and contact has been established with the Heritage Lottery Fund, all initiatives requiring officers' time and administrative and financial support, always gladly given.

My role here in this report is perhaps to 'mop up', as it were, one or two matters which have concerned Council and are not covered by other officers' reports. Council recently agreed to appoint a North American representative in the person of Dr Christopher Anderson from the Department of Music at the University of North Dakota. Dr Anderson came over to attend and speak at the recent residential conference in Salisbury, and hopes to represent BIOS at meetings in the United States and to act as a focus for our interests. We wish him well.

In connection with the BIOS *Journal*, our contractual arrangements with Positif Press have been reviewed during the course of the year and we continue to seek new ways of promoting the interests of BIOS, including its publications, through existing channels and through further development of publicity and membership opportunities.

We continue to seek, with Barrie Clark's help, clarification of the extent to which organs are, or are not, subject to legal protection, and this is an area which continues to exercise us.

We are grateful to Paul Joslin for his willingness to assume the role of HOCS Co-ordinator under the new arrangements, so continuing the important work begun by Dr Michael Sayer. The scheme is now in operation with a sub-committee of members of Council meeting regularly to consider nominations. The committee's recommendations will be ratified by Council before certificates are issued.

My own thanks are due to all members of Council for ready co-operation at all times, and on behalf of us all I would like to record our enormous indebtedness to our Chairman, Professor Peter Williams, for his leadership during this challenging and interesting year for BIOS.

TREASURER'S REPORT

RICHARD HIRD

BIOS's accounts necessarily reflect the requirements of regulations governing the form and content of a charity's annual report, its financial statement, and (since BIOS is classed a small non-company charity with income and expenditure between £ 10k and £ 100k) independent examination. Council adopted the accounts prepared for the year ended 30 June 2002 on a receipts and payments basis, at its September meeting. They have since been reviewed by our Independent Examiner, whose Report is tabled. I can confirm that the Accounts 'add up' and have been endorsed without adverse comment.

The 2001/2002 Statement of Accounts adopts the familiar layout, separating General Funds in the left-hand column from Restricted Funds; the Archive Account and the Endowment Fund to the right side. Comparative figures for the previous year are provided. The required Statement of Assets and Liabilities is included. A schedule of property assets is reviewed regularly by Council, and a copy filed for the record with the Council Minutes.

The figures speak for themselves. For another year income has exceeded expenditure, and there is nothing particularly exceptional to report. The General Funds have again remained sufficient for day to day management of BIOS activities, income, mostly from subscriptions, being more than adequate to cover anticipated and actual running costs, which we try to keep within bounds. We are fortunate in again having some surplus to be allocated this year, which Council has decided should be the basis for the match funding needed to secure the opportunity of a substantial grant towards the NPOR (see below).

Subscription income has remained steady, but at 82% comprises a slightly smaller proportion of total income. The significant changes to the covenant regime effected by Government in April 2000 have yet to be fully realised in reclaims for the many new Gift Aid payers, but in the meantime £1,200 has been recovered under the Gift Aid arrangements in respect of ongoing covenants. Moreover, the balance on conferences has been healthy this past year, the bulk of the amount shown being attributable to not having to pay VAT on the residential conference, in the end classed as an educational event by the university. Expenditure overall and under most heads has increased, notably with more travel expense (time and expertise is given voluntarily), though administrative costs were considerably lower - some catching up with deferred claims inflated last year's figure. The overall net receipts for this year amount to £4,700, a little less than the previous year, with our current assets in the Current Account and two Reserve accounts altogether approaching £20k at the year-end, even allowing that not insignificant sums have again been transferred to support the Archive Fund and its interests. The reserve funds are deposited with CAF and Standard Life Bank to maximise the gross rate of interest, though present interest rates remain low.

Under the Restricted Funds heading, the capital invested in the Endowment Fund for another year benefited primarily from the agreed annual transfer of £ 10k from General Funds. We spent nothing, however, leaving the Fund total verging on £20k at the yearend. The accumulated interest we could spend now amounts to a little over £5,000.

The figures for the Archive Fund reflect two £2,000 transfers from reserves, the first towards developing a database of organ-building record sources nationally at the Archive, and the second to keep the National Pipe Organ Register ticking over. We continue to be grateful for every donation to these causes, but, as reflected in the 2001/2 accounts, there had been no breakthrough in finding funding for the significant sums needed to maintain and develop these resources' potential. However, there is excellent breaking news, that within the last month match funding has been raised to release a £ 15k grant for NPOR from the Pilgrim Trust. Though the immediate crisis at the NPOR has thereby been addressed, it remains a challenge to find interested partners and/or the means to secure longer-term funding and security for 'Information Service' in all aspects across its remit.

In summary for 2001/2002, with continued careful management, BIOS remains financially viable. I suggest there is as yet no pressing need to seek a subscription increase to cover day by day activities. Nevertheless, plans for the Archive in particular, for the NPOR medium term, and for making serious progress with 'listing' of important organs (including the re-activated Historic Organs Certificate Scheme), will remain aspirations unless or until some means can be found for realisation.

Any member who wishes to examine the accounts should apply to the address on p. 31; I will be pleased to send a copy.

CASEWORK AND CONSERVATION OFFICER'S REPORT

CHRISTOPHER GRAY

The Historic Organ Certificate Scheme is to send assessors to begin the mammoth task of reducing the outstanding list of nominations, and provide some useful archaeological survey data. There are presently only ten assessors, who, having indicated a willingness to be engaged in this work, undertook a two-day training course in May at the Midland Organ Company workshop, under the tutelage of myself and Dominic Gwynn, with much round-table (or round-organ) discussion. It is hoped to expand the number of trained assessors in due course, but as with everything BIOS undertakes, funding is a constraint.

Redundancies remain of importance, and the number of organs displaced by electronic substitutes seems to be on the increase, due in part to the glossy sales pitch and attractive prices of some manufacturers, but not helped, it has to be said, by the approach and prices of some organ-builders. Some organs are not worth restoring, but it is almost always true that a similar amount of money as would be spent on a new electronic invested instead on an existing worthwhile organ would be a considerably better investment, particularly in terms of longevity.

Building redundancies continue to generate problems. Finding new homes for large instruments remains difficult; the fine three-manual Lewis organ of 1883 from Long Eaton Methodist Church is set to journey to southern Italy, as in common with other large redundant instruments in recent years, little serious interest was expressed in this country for it.

The effects of proposed rebuilds of historic instruments continue to give concern and BIOS has been heavily involved with the proposed works at Great Malvern Priory

(Rushworth & Dreaper, 1927) which were intended to remodel drastically the organ tonally, and provide it with a new mechanical action in a misconceived attempt to restore it to a state in which it had never existed. This organ is not an easy case, as present maintenance access is difficult, and there are other problems. The organ-builder, following our consultation, has now produced a scheme which, although not restoring the organ as it stands, leaves it largely unmolested tonally, and converts the present pneumatic key action to electro-pneumatic.

A similar scheme is proposed for Hampstead United Free Church (Norman & Beard, 1912) with which we have been involved. This is an unaltered organ with pneumatic key and drawstop actions, which could be restored as it stands. Maintenance access is important, and as at Malvern, cost is a factor. Philosophically, these matters are difficult, and I would, in an ideal world, be minded to insist on a strict restoration, but I can well see the organ-building arguments for electrification, and, until there is (a return to) significant state funding (in the form of lottery grants or an alternative), I am not certain that churches ought to be forced to pursue the most expensive route to maintaining their organs. In such circumstances, it is essential that discarded action-parts are preserved inside the organ for future reference.

There are other questions which are worthy of discussion. With all electrification schemes, there is always a weak link in the chain so far as longevity is concerned, namely in transmission systems. It is true that electro-magnets may have a shorter life than pneumatic power-motors; it is almost always the electronics which will need replacing first. In modern processor-based systems, there is a certain amount of obsolescence inbuilt, as unlike diode-based systems, individual components cannot be replaced; whole circuit boards are discarded in the event of a fault. This is fine so long as these system-specific boards continue to be available, but I suggest that thirty to forty years is the limit. Pneumatic technology is not subject to such potential problems.

One must think long-term when dealing with organs, and my frequent reply to those who tell me that their Victorian organs are worn-out is that organs last almost indefinitely, and that it is only a quirk of ecclesiastical history that the vast majority of English organs is around 100 years old and requiring the first major overhaul in most cases now. Often the advice given to churches is either unfortunate or sometimes downright incompetent, and on more than one occasion this year I have encountered churches whose incumbent organ-builder was obviously touting for business and made out that the instrument was in far worse condition than was actually the case. To my mind this does no party any favours and the natural consequence is that the church reels at the cost and buys an electronic, and the organ-builder loses both the potential genuine work and his tuning. In all likelihood, too, yet another piece of cultural heritage and craftsmanship is also lost. When an organ is showing signs of distress, it is important to ask the right organ-builders to tender for the work (by which I mean firms which have a particular specialisation and are actually interested in doing the work), and to seek at least three estimates.

As ever, BIOS seeks to assist in whatever way it is able, and I will answer any questions concerning historical or technical matters, by post, telephone, or e-mail. My continued thanks goes to those advising of potential redundancies, and other works of which we ought to be aware.

INFORMATION SERVICES OFFICER'S REPORT

DAVID BAKER

It is pleasurable to report a number of successes over the last twelve months, though success has also brought problems. As the year under review ended, the possibility of a major new home for both the BOA and the NPOR, as part of the RCO's move to Birmingham, came a step closer.

I must begin my report by paying tribute to the help and support given by Dr Richard Howell, whose sad and untimely death has been reported elsewhere. Richard's quiet efficiency was of considerable value to the BOA.

Andrew Hayden and David Wickens are to be congratulated for their many achievements over the last twelve months. The BOA has taken deposit of significant archives from Willis/Lewis and Grant, Degens & Bradbeer. More archival deposits are likely, though the increasing recognition of the BOA as the premier archive for organ-builders' records and papers has meant that space is now at an absolute premium and some material has had to be stored elsewhere on a temporary basis.

The NPOR is now suffering from an acute funding crisis and in recent weeks an appeal has been launched in order to try to match a possible grant of £15,000 from the Pilgrim Trust. The appeal has generated concern and, at the time of writing, much of the sum required to continue with the work of the NPOR has been donated or promised. Bids to the Heritage Lottery Fund and the Arts and Humanities Research Board are under consideration.

Discussions have been taking place with The Royal College of Organists regarding BIOS involvement in the RCO's move to Curzon Street, Birmingham. The RCO now has a 125-year lease of the Birmingham building, and several firm promises of funding for what looks likely to be a £5-6m project, commencing 2004/5.

The first task has been to ensure that the Curzon Street site is fit for purpose in terms of library and archive storage, exploitation and database management, and access. On the basis of a detailed report prepared by me for the RCO (and incorporating BOA and NPOR requirements) a full architectural feasibility study was carried out which demonstrated that the building was capable of accommodating RCO and BIOS requirements to the requisite British Standard (5454) with the capacity for a minimum of fifteen years' growth.

BIOS Council has now resolved to proceed in principle with further discussions regarding the co-location of the BOA and the NPOR with the RCO's collections and services. Any agreement between the two institutions is likely to be based on a detailed memorandum of understanding. A possible model for the move has already been identified. In order for detailed work to proceed, a sub-group of BIOS officers has been set up to enter into negotiations with the RCO. The sub-group comprises the Chairman, the Secretary, the Treasurer and the Information Services Officer.

The Curzon Street project is an exciting one, with the possibility also of the Reading M.Mus and BIOS collections held there moving to Birmingham. However, the work involved in negotiating, planning and ultimately fund-raising for this move cannot be overestimated. Regular reviews of the appropriateness of BIOS's involvement will therefore be undertaken.

MEETINGS OFFICER'S REPORT

DAVID KNIGHT

In the year to October 2001 BIOS meetings have taken place in The Dutch Church, Austin Friars, City of London, Reading University, All Saints Haslingfield, and Salisbury. Sarum College, Salisbury was the venue for the 2002 residential conference. The programme considered various aspects of the organ(s) in Salisbury Cathedral, and the musicians who had performed there. The proximity of the English Organ School in Milbourne Port gave us a good opportunity to spend a most enjoyable day there.

There has been a slight shift in the balance of the programme from matters directly related to organ-building, to a wider range of organ studies, organ music, musicians and the social settings for organ music. The help of Nigel Browne in my early days as Meetings Officer and with the residential conference is gratefully acknowledged. For the record a list of speakers who have addressed BIOS and organists who have played for us in the past year follows; their hard work for the society is much appreciated:

Dutch Church	Canon Dr Nicholas Thistlethwaite	BIOS - the first twenty-five years
Austin Friars	Cees van Oostenbrugge David Titterington	Recent restorations of historic organs Recital of organ music
Reading		
<i>Current Research</i>	Gordon Curtis David Hemsley	R W Rouse of Oxford - an evaluation The role of patents in the development of the Victorian organ
	Rodney Matthews Nigel Browne	Towards a profile of G.M. Holdich The place of the organ in mid-nineteenth-century Devonshire
	Dr John Rowntree	Fit for purpose? Reflections upon some recent organs
	Dr Christopher Ken	The Trost-Collins organ for Bowood Chapel, Wiltshire
	Joan Jeffrey Dr Relf Clark	The Hawkins Coalition Recital of organ music
Haslingfield	Peter Bumstead	The restoration of the Bishop organ now in Haslingfield; the musical world of J.C. Bishop
	Dr Gillian Ward Russell	Selected nineteenth-century organ repertoire: reflecting on the awareness of J.S. Bach
	Hilary Norris	From Rococo to Romanticism: interpreting English organ repertoire 1800-1850
	Jose Hopkins	From Paddington to the Fens: The history of the Bishop organ now in Haslingfield

Salisbury	Robert Fielding	Introduction to Sarum College; Recital of organ music
	Nicholas Plumley	The pre-Commonwealth and Harris organs: another look at the evidence
	Ian Davies	The eighteenth-century choir and organ: their role in the Cathedral
	Jenny Ncx and Lance Whitehead	Sun Insurance records and organ- builders in London, 1750-1800
	Barrie Clark	An introduction to the architecture of Salisbury Cathedral; Division in the choir: the nineteenth-century attitude to organs
	Christopher Gray	Historic Organs Certificate Scheme relaunch
	Geoffrey Morgan	Recital of organ music
	Margaret Philips	Lecture-recital
	John Budgen	Introduction to organs at the English organ school
	Trevor Doar	Recital of organ music
	Dr Christopher Kent	Music of a rural byway and a rotten borough
	Dr Christopher Anderson Terry Hoyle	Sir Walter Alcock and the organ Salisbury Cathedral organ in twentieth-century recordings

NATIONAL PIPE ORGAN REGISTER DIRECTOR'S REPORT

MIKE SAYERS

During the past year Paul Houghton has continued his magnificent work of holding the NPOR together in the absence of any serious level of funding. The BIOS Council was able to make available enough money for us to continue to pay expenses and what can only be described as a small retainer to Paul and his editors. We are most grateful to him and to David Greening, Tony Newnham, Philip Rogers, Mike Sharp and Jeremy Wong. Mike Sharp, who has been doing much painstaking work on a new method of presenting information about organs which have been transplanted from one building to another, has unfortunately become very seriously ill and we miss his input to the team very much.

The team has just about been able to keep up with current e-mails offering corrections and new material but has not been able to make much inroad into the backlog or the processing of a number of significant collections of material which we have been given, including a splendid collection of photographs. It was to address this backlog that we applied to the Pilgrim Trust for financial support but we have had great difficulty in meeting the conditions for a grant. The Trustees required us to obtain £15,000 of our own funding and to demonstrate that we had employed people on contracts to do the specified work.

After a lot of false trails and many rejections, we have at last collected donations totalling just over £15,000 and, once we can find someone to employ on a contract, we will be able to claim the Pilgrim Trust grant. Some knowledge of organs and their history is needed plus experience of using Microsoft software and of simple database techniques.

Our appeal for funds was met by charities (the Manifold Trust, the Thriplow Charity, Emmanuel College and Trinity College), organ-builders (Mander Organs, David Wells and Harrison & Harrison) and donations from individuals in response to our web site appeal totalling over £3,000. The BIOS Council itself offered to make £4,000 available. We are immensely grateful to all these generous donors and we have added pages to the NPOR web site recording our charitable donors, sponsors and friends. It is not too late for you to join them.

During the search for funds, we met Heritage Lottery Fund staff twice but were firmly told that we would need to demonstrate a commitment to involving the public on a far greater scale in events, and not just as a web site customer, if we were to stand a chance of being seriously funded by them. We have mulled this over and hope to put together a project for recording remote and little-known historic organs, including local recitals, the recordings being available through the NPOR web site and on CD.

The Music Faculty in Cambridge has a new chairman, Martin Ennis, who is involved in choral music and organs as well as harpsichords. We had a useful discussion with him, and hope to put an academically-orientated NPOR project to the Arts & Humanities Research Board in May 2003 for possible funding under their Research Resources Enhancement Programme.

PUBLICATIONS OFFICER'S REPORT

REEF CLARK

Reporter

It is again my pleasant duty to thank John Hughes for another four issues, all of which appeared punctually; and I thank him not only for that efficiency but for all his meticulous care. We are fortunate indeed that this crucial link between the Council of BIOS and the membership continues to be in such capable hands.

Journal

This year, for the first time in many years, and perhaps for the first time ever, our yearbook was published prior to the Annual General Meeting. I concede that this was partly the result of the Annual General Meeting taking place a little later than usual, but we can say, nonetheless, that our flagship publication has now appeared on time in four consecutive years, and my thanks go to the editors, Nigel Browne and Alastair Johnston, for their vast expenditure of time and energy, and to our publisher, John Brennan, for his efficiency, patience and unflagging attention to detail. Editors have been appointed for Volumes 27 (2003), 28 (2004) and 29 (2005), and all are now at work.

I thank Andrew McCrea for his work as Reviews Editor. Members will have noticed that this year's review section was particularly plump, and we intend to keep it that way.

The amount of unsolicited material continues to be small, which means that editors continue to have to commission essays. That is not a bad thing, of course, but in my view our yearbook should be more a record of BIOS thinking and activities than a platform for the work of postgraduate students, however worthy, and I urge those who speak at, and arrange, our conferences to contact me if they think that a particular conference paper ought to be published. It is not possible for me to attend many conferences, so the chances are that unless I am told about a good conference paper, I will not know about it.

The Freenian-Edmoiuls Directory of British Organ-Builders

This appeared in the summer. It is a milestone not only in the history of BIOS but also in the history of the British organ. Our congratulations and thanks go to David Wickens, and to the publisher.

Index to JBIOS 16-25

It is hoped that a budget will be agreed within the course of the next month or so. with a view to Positif Press making significant headway before receipt of the material for the 2003 Journal.

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

PUBLICITY OFFICER'S REPORT

TIMOTHY LAW FORD

During the year our usual notices have appeared in *Organists' Review*, the *London Organ Day Handbook*, *Organbuilding* and the *London Organ Concerts Guide*. An imaginative and effective series of photographs was shown at the Royal Festival Hall on the occasion of the first of the current series of organ concerts. The display was the work of Andrew Hayden to whom our thanks are due for the fine publicity given to BIOS on that occasion.

I wish to thank the Chairman, Professor Peter Williams, for his constant support and encouragement during my time as Publicity Officer, and also friends and colleagues on the Council. I have also received much help and advice from John Brennan, Roger Fisher, Marcus Knight and Steve Knight, to all of whom I am most grateful.

MEMBERSHIP SECRETARY'S REPORT

KFRR JAMIESON

At the end of the financial year we had a total of 688 members (column B below), a net gain of 9 (column H) since the equivalent time in the previous year. This was accounted for by a gain of 30 new members (column D) as against a loss of 21 existing members (column G). There were internal transfers between categories involving 16 members (columns E and F).

In tabular form, the membership figures as at 30 June 2002 (with 30 June 2001 figures and subsequent external and internal gains and losses) were:

A	B	C	D	E	F	G	H
Ordinary	517	(508)	+24	+4	-10	-9	+9
Retired	132	(131)	+3	+7	.2	-7	+1
Students	12	(12)	+1	+5	-3	-2	+1
Unemployed	2	(60)	0	0	-1	-3	-4
Honorary	7	(6)	+1	0	0	0	+1
Institutional	16	(15)	+1	0	0	0	+1
Joint	2	(2)	0	0	0	0	0
Totals	688	(679)	+30	+16	-16	-21	+9

Notes:

1. The layout of the table 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).

- 11(13) of the losses were members whose 2001 (2000) subscriptions remained unpaid after a final reminder in July 2001, and who were deleted from the roll after the agreed annual deadline of 1 August.
- The figures include 33 (40) members whose 2002 (2001) subscriptions had not yet been received by the end of the financial year.

MEMBERSHIP MATTERS

PETEK HARRISON

Much of this report has been prepared by Kerr Jamieson, who retired as Membership Secretary at the 2002 Annual General Meeting. I am grateful for Kerr's comprehensive, methodical record-keeping and for help in taking over his duties.

The 175 members, a decreasing number, who do not have annual credit/debit card arrangements or standing orders should have received subscription renewal forms with this issue. It will be greatly appreciated if these forms are completed and returned to me at the address on the form as soon as possible and preferably with the annual credit/debit card authorisation or standing order sections filled in. Payment by cheque with an annual renewal form remains possible. UK taxpayers can make subscriptions under the Gift Aid scheme, which costs them nothing, but allows BIOS to reclaim income tax giving the Institute a similar bonus to the now obsolete Covenant system.

It is a pleasure to announce that acceptance of Honorary Life Membership by the Rt Revd David Stancliffe, Lord Bishop of Salisbury, was confirmed to the recent Annual General Meeting.

We regret to report the death of Dr Sidney **Kenderdine**, who joined in 1999, and Mike (John Michael) **Sharp**.

Mike Sharp has been a valuable member of the NPOR team; he joined us on his retirement from the University of Cambridge Local Examinations Syndicate, where he had been a director, and took on the difficult (and unpaid) job of designing and implementing a scheme to enable the NPOR to deal with organs which have migrated from one building to another during their history. Flic NPOR is determined to continue his work and bring it to a successful conclusion.

Kerr and I wish a happy New Year to all our 681 members and a warm welcome to the following new members:

Robert J. Baker LGSM: [REDACTED]

Nicholas Jardine: [REDACTED]

(rejoined)

David J. King: [REDACTED]

Dr Stephen T. Mullins BSc PhD: [REDACTED]

Rt Revd David Stancliffe: [REDACTED]

Ian R. Wakeley: [REDACTED]

Dr Joachim Walter PhD: [REDACTED]

Revd Stephen J. Williams BSc: [REDACTED]

Please 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

Cambridgeshire

Dr Sidney Kenderdine ([delete entry](#))

Durham County

Simon Fitzgerald ([delete entry](#))

London, Greater

Simon FitzGerald: Pinner ([insert](#))

Christopher F.D. Moore: Spitalfields
([insert](#))

Aidan R. Nutter: [Kenton, Harrow](#)

Northamptonshire

M. McEwen ([delete entry](#))

Oxford

Timothy shire
Brian J. Davcy ([delete entry](#))

Suffolk

Christopher F.D. Moore ([delete entry](#))

Yorkshire, South

Timothy M. McFwcn: Hemingfield, Barnsley
([insert](#))

EUROPE

Brian J. Davcy: Lyon, France ([insert](#))

Peter Meier ([delete entry](#))

Dr Joachim Walter: Liibeck, Germany ([insert](#))

REDUNDANT ORGANS

CHRISTOPHER GRAY

The instruments listed below have been notified to BIOS as redundant. This list and future lists will, in general, deal with available instruments with mechanical actions; information may be available about other redundant organs. Please note that BIOS cannot undertake negotiations regarding the acquisition or transfer of any instrument, let alone make any recommendation in respect of organ-builders. I can be contacted at the address on p.31. All measurements are in millimetres.

03/01	Jardine & Co. 1910	
Action	mechanical (pedal pneumatic)	
Specification	Gt 8 4	Dimensions: w2,620 d 1,730 h3050
	Sw 8 8	Casework: post and rail, yellow pine
	Pcd 16	
03/02	Vowles 1859/1894, Daniel 1954	
Action	Electro-pneumatic	
Specification	Gt 8 8 8 4	Dimensions: w2, 970 d 1,400 h3,750
	Sw 8 8 8 8tc 4 8	Casework: post and rail, pitch pine
	Ped 16 8	
03/03	Brindley & Foster 1901	
Action	mechanical (pedal pneumatic)	
Specification	Gt 8 8 844 8	Dimensions: w3,352 d3, 252 h5,385
	Sw 8 8 8 8tc 4 2 8 8	Casework: arch post and rail, pitch pine
	Pcd 16 16	
03/04	Gray & Davison c.1890	
Action	mechanical (pedal pneumatic)	
Specification	Gt 8 8 8 8 4 2 8tc	Dimensions: w3,000 d2,750 h3,750
	Sw 8 8 8 8tc 4	Casework: post and rail, oak front,
	Pcd 16 8	pitch-pine sides
03/05	Thomas Jones c. 1870	
Action	mechanical	
Specification	Man 8bs 8 8 8 4	Dimensions: w 1,452 d7,20 h2,442
	Pcd pulldowns	Casework: arch post and rail, yellow pine
03/06	T.C. Bates & Son c.1850	
Action	mechanical (pedal pneumatic)	
Specification	Man 8 8b 8tc 8tc 4 4 2 III	Dimensions: w2,438w d 1,676 h3,353
	Pcd 16	Casework: arch post and rail, yellow pine

NEWS

CURRENT PERSPECTIVES ON ORGAN RESEARCH

PRINCETOWN, NEW JERSEY, U.S.A.

23-27 APRIL 2003

This symposium is organised by the American Organ Archives of the Organ Historical Society and Westminster Choir College of Rider University. The programme includes a series of lectures on the Archives and current trends in scholarship along with an examination of various organ libraries around the world. Several organ recitals are to be given on new instruments. The registration fee is \$120: details can be obtained from

The Organ Historical Society, [REDACTED]
[REDACTED]

Registration can be made on the society's website at www.organsociety.org, which contains details of accommodation as well as a full description of the symposium.

The American Organ Archives is international in its scope, with over 12,000 books on the organ, organ-building, organists and organ music, a large collection of periodicals and associated literature. Details of the Archives may be obtained from the website address given above.

CORRECTION

In *BIOSRcp* XXVI, 4 (October 2002), 14, line 9 should read '5.4 per cent'.

FREDERICK ROTHWELL

STEPHEN

BICKNELL

Keeble, Stephen, *The Progress of Frederick Rothwell* (Dragon Slayer Press, St George's Vicarage, [REDACTED], £5.95 inc. UK postage)

Stephen Keeble's monograph on Frederick Rothwell, reprinted from his three articles in *Organist's Review*, is a model of its kind and essential to any modest collection of organ books and papers. It is well-written and illustrated; copious amounts of information are backed up by original research with the details in footnotes.

RotlnvcII emerged from a Lancashire organ-building family. His father moved to London and made shallots for the trade; his brother George was a chorister at the Temple Church. These two elements contributed significantly to Frederick RotlnvcII's later career.

Working for Gray & Davison in that company's declining years after Frederick Davison's retirement in the late 1880s, Rothwell came to be finishing the organ at St George's Chapel Windsor for Walter Parratt during the winter of 1887-8. Rothwell expressed his disgust at the work done by the on-site team to Frederick Davison's nephew, Charles. His accusations were extensive and completely free of any mollifying diplomacy. The row that developed ended in Rothwell's dismissal, allegedly for soliciting private work, and he set up on his own in 1890. The company lasted until 1961.

Rothwell's work was made distinctive by his fine engineering. Examples of this remarkable skill could be found in the hydraulic blowing for the Temple Church, his self-locking lever swell pedals, his twin consoles at St George's Chapel Windsor, his 'jelly-bag' reservoirs and, of course, in the remarkable consoles with stop keys between the manuals. It is unlikely that many people who have not seen inside one of these would realise that the stop keys operate a complete set of miniature mechanical traces which run down the back of the console, where they are operated on by a miniature mechanical composition action. It is, indeed, extraordinary stuff.

Despite the praise heaped on this system by Rothwell's patrons, it never took off. Not altogether surprising - it was so specific to the one builder that there was never

any hope either that others would adopt the system or that the churches of the Empire would all buy organs by Rothwell.

Which brings us to tonal matters. Rothwell was clearly an assiduous finisher. His original relationship with Parratt was testament to that skill, as was his later connection with Walford Davies. His own design for an Orchestral Trumpet (Temple, Windsor) suggests that he was capable of bravura, but one cannot help feeling that his sense of style is rooted in a fundamentally mid-Victorian organ type, rather self-effacing by nature and made even more retiring by smooth and perfect regulation. I have always felt that the Rothwell 'Aeolian' stop is an accurate indication of where his talents lay - in colours so polite and deferential that they fail to make a strong impression. This is curious from a man who could speak his mind so forcefully - his private note on Henry Willis III is a very sharp pin poked accurately at an excessively puffed-up ego.

TRAVELS IN TASMANIA

STEPHEN BICKNELL

ORGANS HISTORICAL TRUST OF AUSTRALIA TWENTY-FIFTH ANNIVERSARY CONFERENCE SEPTEMBER / OCTOBER 2002

Tasmania is an island the size of a small country inhabited by a population the size of a small city. It retains, perhaps more strongly than anywhere else down under, the character of its origins as a colony for transported convicts. I hasten to say that one would not guess this from the present population, which combines gentility and civility in equal measure (except when roaring round the back streets of Launceston in V6 Holdens on a Saturday night). But the tangible relics are many, as I found as a guest of the Organs Historical Trust of Australia for its Twenty-Fifth Anniversary Conference in September and October of 2002.

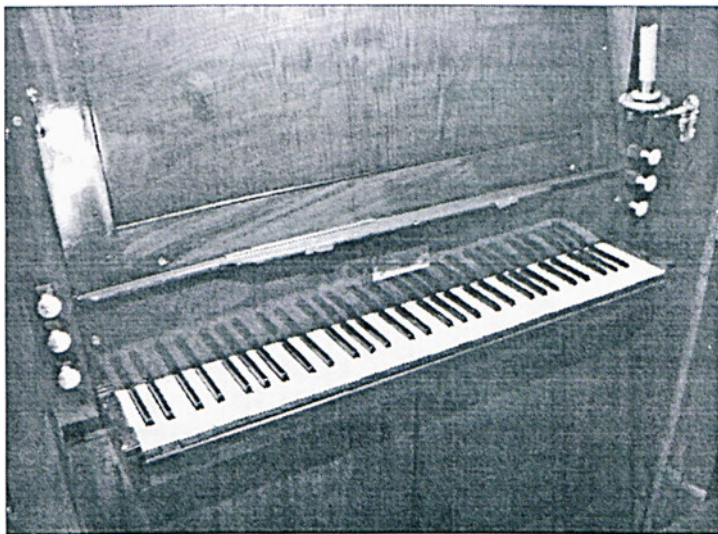
This is a good time to go to Australia, and if you have never been you must brave the journey soon. The disparity of exchange rates makes it incredibly cheap once you have arrived and, if you are bitten by the organ bug, the kind welcome and splendid hospitality offered by our opposite numbers is yours to enjoy. Keep your eyes peeled for announcements of further OHTA events, and when you see one that takes your fancy, go. They have some remarkable things down there; the Hill at Sydney Town Hall is just one of them. The architectural heritage of Australia is far more interesting than most British critics would have you imagine. I found the supply of fascinating buildings to be inexhaustible. The scenery, as every tourist will tell you, is amazing beyond description.

Tasmania has about seventy-five pipe organs. Among them there are Anglican rebuilds of a kind we know well. At St John's, Launceston, the trouble started when G.F. Hopkins, nephew of E.J. Hopkins, arrived as organist in 1915. He imported soundboards and trade-voiced pipes to enlarge the 1862 Brindley, with a nightmare specification in view — never completed. The mess was untangled somewhat by J.W.

Walker in 1960, who nevertheless added a Tuba. That Tuba was then laid horizontal by Steve Laurie in 1976, and the sound thereof caused the beasts of the field (marsupial in this instance) to stop up their cars. Listeners can try to distract themselves by looking at the building, one of many in Tasmania built or rebuilt by the extraordinary Alexander North, an Arts-and-Crafts polymath whose brilliant work puts Sedding and Lethaby rather in the shade.

Alongside some commonplace instruments, Tasmania houses more than its fair share of real survivors — little-altered old organs that are typical of the best of Australia's musical heritage. The lovely three-manual 1861 Charles Brindley in the Albert Hall, Launceston (*JBIOS* 8, 18-25), is probably the finest surviving example of his work. [The organ is illustrated on the front cover of this issue.] It is behind a proscenium arch on the stage, and was not-so-kindly renovated in modern times (much brown paint, tuning slides), but is still exceptionally rewarding to listen to — provided you sit on the stage, not in the auditorium.

We saw some of the older organs in Australia, including three one-manual organs by Bishop, all with long compass; and a chamber organ in private hands built by James Corps of Hampstead c. 1856 with the extraordinary key compass of GG - c⁴, 66 notes.



*Private residence, Launceston: 66-note keyboard of organ by
James Corps, c.1856* *Photograph: Stephen Bicknell*

And, on the subject of long compass, we saw several very fine one-manual organs by J.W. Walker: nos. 856 and 859 (Evandale, Westbury, both 1867) are typical of the breed, but no. 683 (Hagley, 1861) has a set of keys from FF to g¹ 5 1 notes. I had once seen the order for this organ in the Walker shop books, and thought the compass was

written down in error. But there it was — surely one of the last and the oddest long-compass organs to be made.

I was particularly pleased to be shown the work of Josiah Eustace Dodd of Adelaide, who introduced a new ultra-foundational style from the 1890s and whose work was much admired by Lemare. At Pilgrim Uniting Church, Launceston, the three-manual of 1910 is his best surviving work. I learned to my delight that Dodd's later reputation is partly based on fluework made and voiced by Carlton Michell from his last business in Wakefield — and internal inspection of this instrument showed the great man's hand at work in bold but clear diapasons and exquisite strings with the Thynnc-type micro-nicking carried up as far as the eye can see.



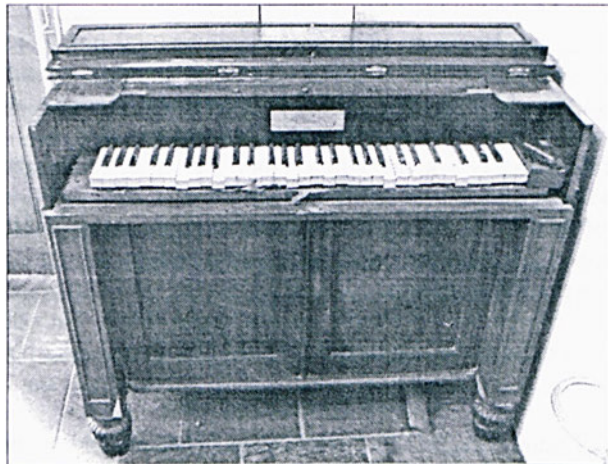
City Baptist Church, Launceston: Bevington 1874.

Amy Johannsen preparing for her recital.

Photograph: Stephen Bicknell

This account of the conference is highly selective — I would not wish to try readers' patience with a blow-by-blow travelogue — but I must also mention the playing, by various members of the OHTA, which was always carefully prepared and well executed and enjoyable to hear.

I especially admired Amy Johanssen's programme of works played in recitals by Lilian Frost over a period from 1895 to 1950. On a brazen little 1874 Bevington in



*Christ Church Longford, Seraphine (free-reeds) by
Gunther & Norwood, Camden Town, C.1S25
Photograph: Stephen Bicknell*

Launceston she gave spirited renderings of works we would once have thought senti-mental or even silly (Salome, Lux, Dubois). Her serious purpose was leavened with a healthy dose of panache, and the works came completely to life without parody or melodrama.

I was given the warmest possible welcome by members of the OHTA, and my heartfelt thanks go to those who asked me to travel out to visit and to those who made my stay so enjoyable.

And, to my great surprise, I learned while I was away that the little old lady who had taught me to play my first notes on the organ back in 1973, one Dorothy Glover, was a Tasmanian native and one of the island's great organists! It's a small world ...

RESEARCH NOTES

PAUL TINDALL

BEDFORDSHIRE

The publication of a new archival study is generally something which is of permanent value, however abstruse the subject. Sir Stephen Glyne (1807-74), Gladstone's brother-in-law, was a country gentleman whose passion, as for so many, was church visiting-. Such were his industry and leisure that there survive more than 5,000 detailed descriptions of English and Welsh churches in 106 manuscript volumes at St Deiniol's Library, Hawarden, Flintshire.¹ The entries for many counties have been published sporadically in one form or another during the last century, but unfortunately Sir Stephen, though thorough, is a dull read. Various attempts have been made to flesh out his descriptions for publication, but we should now applaud Chris Pickford, formerly County Archivist of Bedfordshire, whose recently completed edition² for that county is a model of its kind. He has not only added suitable contemporary illustrations, but also

ICBS and diocesan records, the visitation reports of the archdeacon and all conceivable local newspaper and magazine references, including the splendidly vituperative series of articles published between 1845 and 1854 by John Martin, librarian of Woburn Abbey. Most valuable of all, Mr Pickford has trawled meticulously through the surviving records of every Bedfordshire parish, and as a result has packed up and stored every reference to work on the fabric in each parish. The more important of these are published in his edition of the notes.

Small celebration, one might say. However, unlike most architectural historians and archivists, who tend to find the organ entirely invisible when they go into a church or into its records, Chris Pickford has been equally careful to record and reference all the organ material.

Obviously, in many churches this is not the whole story, but it is surely the essential beginning which could be repeated with profit in other counties. The addition of a relatively modest amount of field work and a good search through the BOA would allow someone to compile a proper survey of the organ history of a county, something which has never yet been done in the UK, I believe.

Bedfordshire is a small and comparatively simple area in organ terms, but one intriguing instrument is that at Harlington until, apparently, 1879.¹ J.D. Parry describes it in a letter: ⁴

On account of a window at Harlington Church being blocked up, I believe before the donation of an organ, W.A. calls the latter a 'poor looking' instrument. Now I appeal to any one living, who has seen or will look at it, whether it be not a large and handsome one, formerly belonging to some town, and I believe 20 years ago, the best in the county after St. Paul's, [i.e. Bedford, Gerard Smith 1715]. It has three turrets, and carved work, besides gilt pipes, and was given by the Lord of the Manor, Mr. Cooper, at a cost of about £350, besides other ornaments, amounting, I believe, to about £1,000 in the whole; all carpentered by W.A., with not a syllable of praise for the liberality, and an unfounded sneer at the organ.

'W.A.' was John Martin, mentioned above. The organ was evidently in situ in 1827, an early date for a substantial organ in a country church, and was tuned by an obscure local, A.W. Puddephatt, two years later. This instrument seems not to appear in the usual sources, and it would be interesting to know where it came from. The Coopers were Lords of the Manor at Toddington, where W.D.C. Cooper gave a 'large and beautifully toned organ' in 1856, but although an account of 1898 says that the organ there came from Harlington the records of both churches are silent. Elucidation required. It is tempting to suggest that the town mentioned by J.D. Parry might be nearby Luton where St Mary's church acquired a new organ by Lincoln in 1822, but there is no evidence that it had a predecessor.

GESELLSCHAFT DER ORGELFREUNDE

While we continue, to a large extent, to ignore our organ heritage, it is notable that the GDO's forthcoming conference in the Ruhr includes visits to organs by Postill and Bryceson, presumably brought in recently. A larger organ by Holdich has just been restored for a church in Krefeld.

JOHN AVERY

John Avery has two known addresses, St Margaret's Churchyard, Westminster (1794), and 16 Queen Square (1804—). Joan Jeffery has recently pointed out, privately and in print, that several eighteenth-century organ-builders can be shown to have possessed a variety of different properties, and our understanding of how they were used is still unclear.

Avery's 'organ manufactory' was 'near the Assylum' in 1800 when John Marsh visited;⁵ this must have been on the South Bank, since Marsh returned to town via London Bridge, and on a previous visit in 1797 via Blackfriars Bridge.⁶ Robins identifies it as the Bethlehem Hospital, but that was not moved from Moorfields to its present site in Lambeth until *c.* 1812. I think that it might be the chapel of the Female Orphan Asylum, Lambeth, founded in 1758. Elvin⁷ mentions that it had a fine reputation for music in the early nineteenth century, though he does not say where he came upon this information.

Avery rebuilt the organ at 'The Assylum', but Marsh was not greatly impressed in November 1797, returning 'by way of Black Fryar's Bridge'. He says:⁷

Mr Avery having told me of having much improved & enlarged the organ at the Assylum, I on the next morning walked there ...The touch was also very stiff & deep & the keys plac'd in an unusual manner, those of the choir organ being in the middle & the great organ keys at the bottom; so that if I wanted to play the cho'r org. bass to the Swell, my left hand was sure to come down with a crash upon the full organ bass instead ... a very compleat one, but too powerful, I thought, for the building...⁶

Evidently the organ had three manuals.

Avery perhaps worked for Longman & Brodcrip at some time, to judge from their response to Marsh's enquiries as to his *bona fides* in 1781: 'the answer I there receiv'd was that they neither knew where he liv'd or *wish'd* to know'.⁸ George King and Alexander Buckingham appear to have worked with or for him, since the memorandum inside the organ at St Michael's Mount Castle (built for Colonel Lemon of Bryanston Street in 1782), is signed 'John Avery, George King, Alex. Buckingham'.⁹

CARL SCHULTZ AND CHRISTIAN OTTO

Carl Schultz (often misread as Schulze) is said to have worked for the more famous firm, but not to have been a relation. I have received information (2001) from Miss Jane Otto of Isleworth, who is E.R. Otto's granddaughter. Carl was the son of Friedrich Schultz and Sophie Hccrwagen, and had two brothers, Louis and August, and three sisters. He and Christian Rudolf Otto left Paulinzella together for Hull in February 1865 (perhaps to work for Forster & Andrews). Miss Otto has a transcription of a travel pass with these details. Schultz's sister, Johanna Emmeline, came to England to keep house for her brother, and married C.R. Otto on 5 March 1866 at the German Lutheran Church in Hull. Carl Schultz married a widow and had two children, Frederick and Clara.

Christian Rudolf Otto was born 7 January 1836 in Horla, Prussia, the son of Friedrich Otto and Marie Dorothea Borman, of a family of horse-breeders who came from Sangerhausen via Blankenburg. Presumably he worked for Forster & Andrews at least 1865-6, since his daughter Sophia was born in Hull in 1866 while his son Frederick was born in Sheffield in 1870 (in Brindley's house?). Otto and Carl Schultz's sister, Johanna Emmeline, had five children, Sophia (born 17 November 1866), Frederick, Lily (18 January-28 July 1878), Percy (born c. 1881) and Ernest. He died 4 January 1908 in Wakefield, described as a house furnisher; a business (Otto & Howe) in Sheffield survived until recently, and in which Ernest and Frederick worked. In the census there is also a certain Otto P. Rudolph in St Pancras,¹⁰ organ-builder, born in Hull c. 1861. This is curious, and Miss Otto's family knows nothing of him.

C. Rudolf Otto married in 1866, and had four children. Perhaps he fathered a child on an earlier visit to England in 1861 (to work on the Doncaster organ?) and the names were subsequently reversed to avoid opprobrium. Forster & Andrews had made visits to Germany in the 1850s, and were evidently employing C.R. Otto and Schultz from 1865, so perhaps Schulze & Sdirne rented factory space or spare capacity from them in 1860-2 for the monumental work of setting up the Doncaster instrument.

CORRECTION

David Wood informs me that the Snetzler organ at St Peter's Convent, Horbury (*BIOSRep*, XXVI, 4, 17) is still in situ, though in poor condition. The convent has been sold, but the remaining nuns, who occupy a smaller building on the site, retain the use of the chapel and its contents.

STATISTICS

There are 48 Anglican cathedrals in England and Wales. Since 1945, 26 substantially new organs have been built in them, and there have been a further 47 major interventionist rebuilds. Since 1990, 34 of the 48 cathedrals have had at least one change of organist.

1. For a comprehensive discussion of Glynne and his notes, see McGarvic, Michael (ed.), 'Sir Stephen Glynn's Church Notes for Somerset', *Somerset Record Society*, 82 (Taunton, 1994), vi-xxi.
2. Pickford, Chris, (ed.), 'Bedfordshire Churches in the Nineteenth Century', *Bedfordshire Historical Record Society*, 73,77,79,80 (Bedford, 1994-2001).
3. All from op. cit. Part 2, 323-4, Part 3, 772, and Chris Pickford's unpublished references.
4. *Bedford Times*, 14 February 1846.
5. Robins, Brian (ed.), 'The John Marsh Journals. The Life and Times of a Gentleman Composer', *Sociology of Music*, 9 (Stuyvesant, New York, 1998), 71.
6. op. cit., 679.
7. Elvin, Laurence, *Bishop and Son* (Lincoln, 1984), 35.
8. Robins, op. cit., 248.
9. Clark, Geoffrey C., 'Organ in the Chapel of St. Michael's Mount, Cornwall', *The Organ*, 146, (October 1957), 72.
10. *Freeman-Edmonds Directory of British Organ-Builders* (Oxford. 2002), lxxxvi.

BIOS MEETINGS

DAVID KNIGHT

Student members of BIOS may apply for bursaries towards the cost of travelling to BIOS meetings; please apply to David Knight at the address on p.31 for details.

SATURDAY, 28 JUNE 2003, NORFOLK

Modest Organs: Modest Repertoire? The riches of the one-manual organ

Full details will be published in the April edition of the *Reporter*

ANNUAL RESIDENTIAL CONFERENCE

The 2003 residential conference is to be held in or near Leeds from Friday 12 to Sunday 14 September. Full details will be published in the April edition of the *Reporter*.

FREDERICK ROTHWELL, ORGAN-BUILDER

BIOS / IBO DAY CONFERENCE

ST GEORGE'S, HEADSTONE

SATURDAY, 26 APRIL 2003

10.00 - 16.30

The conference programme consists of lectures on Rothwell, and demonstrations on the Rothwell organ by Stephen Beet, David Frostick, Roger Fisher and others. The fee for the day is £20 for BIOS/IBO members (£25 for the general public).

Please send the booking form to:

David Knight, 

Please reserve places for the BIOS/IBO Day Conference on Saturday, 26 April 2003.

I enclose a cheque for£.....(payable to 'BIOS').

Name(s).....

Address.....

tel..... e-mail:.....

THE ORGAN IN CONTEXT
BIOS DAY CONFERENCE
THE BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM
SATURDAY 22 FEBRUARY 2003

Programme 10.30 - 16.30

Dr Rebecca Herissonc	'To fill, forbear, or adorne': the realisation of organ parts in Restoration sacred music
Michael Dodds	Baroque plainchant manuals: valuable sources for organ performance practices
José Hopkins	John Clarke of Cambridge: a forgotten hero?
Adrian Mumford	The organ and opera
Peter Holman	Handel, William Babel and the origin of the English organ concerto
Tina Friihauf	The organ in the context of German-Jewish culture
David Hemsley	A new look at John Crang, the eighteenth-century London organ maker
Cleveland Johnson	The Victorian organ in colonial and post-colonial India
Martin Freke	The socialisation of organists 1950-2000: implications for BIOS and the Church of England

Please note the new venue. Delegates arriving at Birmingham New Street Station should take a train to Birmingham University Station, and then walk to the university campus.

The conference fee is £16 (BIOS members) (£10 for students, £20 for non-BIOS delegates). A sandwich luncheon is included. Please send the booking form below **as soon as possible** to:

David Knight, [REDACTED]

Please reserve places for the BIOS Day Conference on Saturday, 22 February 2003.

I enclose a cheque for £.... (payable to 'BIOS').

Name(s).....

Address.....

tel. e-mail:



THE BRITISH INSTITUTE OF ORGAN STUDIES

Chairman	Professor Peter Williams [REDACTED]
Secretary	Mrs Jose Hopkins (2001) [REDACTED]
Treasurer	Richard Hird (2002) [REDACTED]
Conservation	Christopher Gray (2001) [REDACTED]
Information Services	Dr David Baker (2002) [REDACTED]
Meetings	Dr David Knight (2001) [REDACTED]
Membership	Peter Harrison (2002)
North American Representative	Dr Christopher Anderson (2002) [REDACTED]
Overseas Liaison	*Dr Christopher Kent [REDACTED]
Publications	Dr Reif Clark (2001) [REDACTED]
Publicity	David Hemsley (2002) [REDACTED]
Council	Barrie Clark (2001), Dr Richard Godfrey (2002), Dr Jo Huddleston (2002), *John Hughes, Timothy McEwen (2002), Anne Page (2001), Dr David Ponsford (2002), *Dr Michael Sayers

*Co-opted; co-options take place annually. The election dates of Council member! 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. Members wishing to use the BOA should contact:

Project Development Andrew Hayden
Manager

[REDACTED]

THE HISTORIC ORGANS CERTIFICATE SCHEME (HOCS)

Coordinator Paul Joslin

[REDACTED]

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.

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.