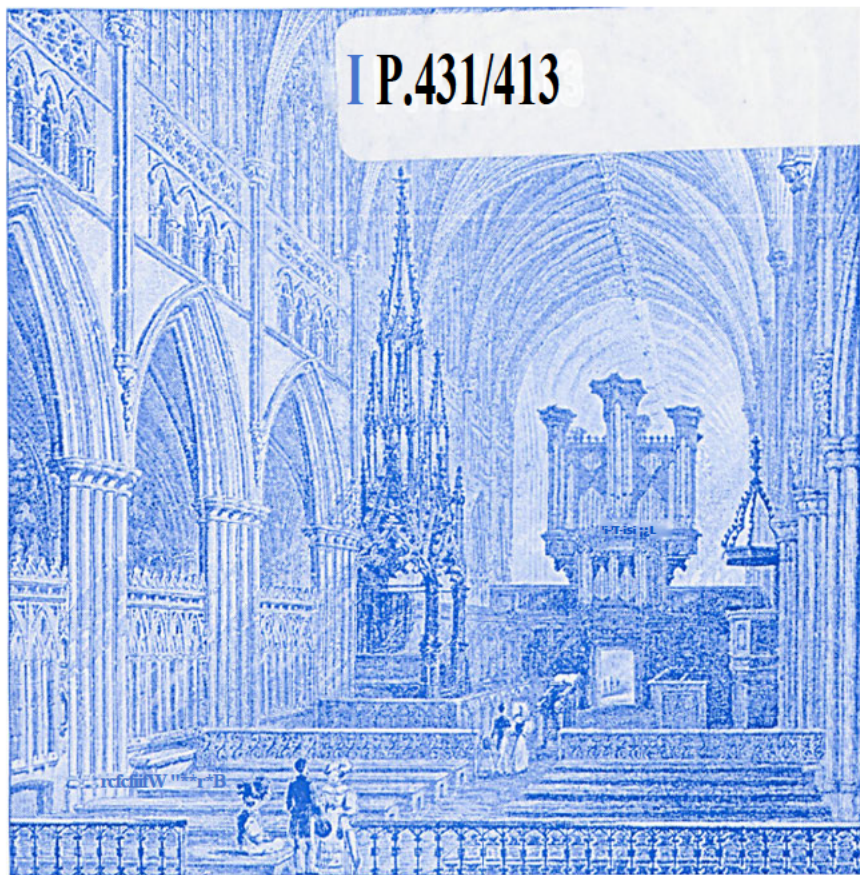


BIOS REPORTER

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JULY 2003



THE BRITISH INSTITUTE OF ORGAN STUDIES



THE BRITISH INSTITUTE
of ORGAN STUDIES

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BIOS REPORTER

Editor	John Hughes
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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* are those of the respective contributors, and not necessarily those of BIOS.

The cover illustration is a detail from 'Interior of Exeter Cathedral', drawn by T. Allen, engraved by E. Cliallis (Fisher, Son & Co London, 1831). Print by courtesy of José Hopkins.

EDITORIAL

One does not have to be a horticulturalist to realise that if no seed is sown then no crop can be expected for that season. Concern has been expressed recently that music tuition in many of the nation's schools indeed resembles a ploughed but unsown field.

It seems that in many primary schools children are not being given a musical education. Whether one approves or not of the way in which education is organized, it has to be recognized that the insatiable thirst of government for statistics relating to the performance of pupils has led to a concentration on those areas of the curriculum which can be tested to produce those figures. For the last twenty years the importance of certain subjects, notably Mathematics, English and the sciences has been promoted, while other subjects have disappeared into vacuous headings such 'the humanities' and 'the arts'. Recent efforts to improve the literacy of pupils, we are told, have led to the exclusion of some subjects, such as music, altogether.

If education is regarded as a commodity, to be acquired in packages, quantified, measured and analysed, then music will be seen as irrelevant. Its values hardly lie easily with the grotesque jargon which characterizes modern education, and they are not susceptible to measurement.

Children of primary school age (now described as 'Key Stage 2') are capable of absorbing huge amounts of music by the simple acts of singing together and playing instruments. There would appear to be few limits as to the range of music that children up to eleven years of age cannot attempt and perform successfully, as exemplified by the music performed in our cathedrals. In the process pupils absorb the sounds, feeling and ethos of Western music, years before some of them might be taught harmony. Working as part of a team, using one's abilities and yet subjugating them to the demands of the group, are all acquired to a high degree in music. There are other gains: a sense of wonder, achievement, and a taste of true beauty.

It seems many of our children are not experiencing this. Of course, there will be schools where there is a good musical education, but there are many where little or nothing is happening. These young children are the seed for the future; BIOS will not exist if there are no future musicians. The knowledge of music gained may not lead to a career in music, but, as with many BIOS members, it is treasured and nurtured as a major interest in adult life.

In a parallel context, attempts to provide music education for young people in church choirs are hampered unnecessarily. It is a sad reflection on our society that we no longer trust choirs to be trained by a solitary choirmaster; yet another difficulty has been put in the way of the musical education of young people by over-zealous legislators. Many organists owe their inspiration to membership of a church choir. It is time to protest before music education goes into terminal decline.



Thco Saunders writes to point out that the reference to ‘the Church of England in Ireland’, in the April editorial, was not strictly correct. The Anglican communion in Ireland since the Reformation has been known as the ‘Church of Ireland’, although following the Act of Union (1801) to the Disestablishment of the Irish Church in 1871, it was known as the ‘Church of England and Ireland’.

FROM THE SECRETARY

JOSÉ HOPKINS

ANNUAL GENERAL MEETING
SATURDAY, 29 NOVEMBER 2003
THE CHURCH OF ST MARY-AT-HILL, LONDON EC3

Notice is hereby given that the 2003 Annual General Meeting of The British Institute of Organ Studies will take place on Saturday, 29 November 2003 at the Church of St Mary-at-Hill, London EC3 at 13.30hrs. All members whose subscriptions have been duly paid are entitled to attend (free of charge) and vote at the meeting.

The following elections of officers and Ordinary Members of the Council (to serve for terms of two years) will be made:

Chairman
Secretary
Casework and Conservation Officer
Meetings Officer
Publications Officer

Two Ordinary Members of Council

Barrie Clark and Anne Page retire and are eligible for re-election for a further two-year period. Clause 7.4 of the Constitution states: ‘Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council.’ Clause 7.5 states: ‘the name of each member nominated under Clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate’s consent to serve, if elected.’

REDUNDANT ORGANS

Council has agreed that lists of redundant organs will no longer be printed in the *Reporter* though details of potential redundancies as notified to BIOS may be obtained by contacting the BIOS Casework and Conservation Officer, Christopher Gray, whose contact details are listed on p.27.

RORCL (Redundant Organ Re-housing Co. Ltd) also has information concerning organs which are already redundant and need re-housing. Please contact Derrick Carrington, [REDACTED]

FROM THE CHAIRMAN

PETEK WILLIAMS

[The following statement was inadvertently omitted from the April 2003 *Reporter*]

Amongst the long-term aims of BIOS, which its Council keeps under review, are the continuing provision for the British Organ Archive and National Pipe Organ Register, and the general desire to give BIOS as widely acknowledged a status and thus authority as possible. To keep members informed of current thinking, I would like to outline some of Council's ideas with respect to the Royal College of Organists' project to move its operations to Birmingham, in a totally refurbished and spectacular listed building, a unique original railway terminal of the 1830s.

The RCO, for the second time in its recent history, has a major problem of needing to find suitable accommodation for its many activities, including educational programmes and its ever-growing and distinguished library. Careful forward planning, not least through certain BIOS officers who are themselves members of the RCO, has taken into account the College's present and future library, with its books, scores and records. This has been done with a view to a new catalogue, new storage-allowance, and new conventions for the library's use. Meanwhile, barely a mile away, in the City Libraries, the British Organ Archive is also gradually growing, and will continue to do so: already, important archival material has to be stored elsewhere, and we are (as the BIOS Information Officer puts it) victims of our very success.

So when the opportunity arose to discuss the possibility of the BOA joining the RCO Library in its planned new premises, keeping its own identity in all respects while becoming an important part of what will inevitably become a 'British Organ Studies Centre', Council members responded with great interest. It would be a question of moving the BOA from one Birmingham library to another, along with NPOR, miscellaneous artifacts, etc. We are as aware of possible problems as we are too of undoubted benefits, and I think I can assure members that Council is constantly bearing in mind not only the formalities and cost but the 'philosophy' of any such collaboration. The expected acceptance by the funding sources of the RCO's application, in which are named both BIOS and the University of Central England (through whom the library will be re-organized), will mean that we can move to the next stage of proposals.

These remarks are provisional and preliminary, but I appreciate the chance to put on record where we are with the proposals at the present time. We shall continue to report the latest developments at the earliest opportunity. It is likely that, since the hugely advantageous collaboration with RCO might incur some cost to BIOS, Council may have to find appropriate funding.

A UK NATIONAL CENTRE FOR THE ORGAN

DAVID BAKER

A PAPER DELIVERED TO THE OHS SYMPOSIUM
ON ORGAN ARCHIVES, PRINCETON, U.S.A., APRIL 2003

[This is an edited version of David Baker's paper]

INTRODUCTION

This paper describes the development of a project in the UK to bring together the major archives and printed collections of the Royal College of Organists (RCO) and The British Institute of Organ Studies (BIOS) in a new home at Curzon Street, Birmingham. The third project partner is the University of Central England (UCE) at Birmingham. The UCE's library service will provide much of the necessary infrastructure required to maintain and develop what is intended to be the major national repository and library of last resort for material relating to the organ, its history, construction and usage. The project (known for short as the RCOL) will be funded by major grants from charitable organizations and development agencies, including the Heritage Lottery Fund.

COLLECTIONS

The RCO has an excellent library; a detailed history of the collections may be found in the *RCO Yearbook* for 1999-2000 and 2000-2001. The library includes printed, manuscript and sound material; it is especially strong in organ music and related literature, though choral music is also well represented. The most valuable manuscript material is currently on loan to the British Library. It is intended that these 'special collections' be placed with the main RCO stock at Curzon Street.

The RCO and BIOS have agreed to place the British Organ Archive (BOA) and the National Pipe Organ Register (NPOR) with the RCO's collections at Curzon Street. While the BOA's real strength is in primary source material emanating from British organ-builders, it also has a sizeable library of (mainly) books and journals on the organ and its music. The BOA has now outgrown its present home at the Central Library in Birmingham and archival material has to be stored elsewhere to avoid the rejection of further important donations.

The NPOR has rapidly become the web-based database for information about organs within the United Kingdom, even though much remains to be done in terms of completeness and accuracy of entries. The NPOR provides links to the BOA and to material from *The Directory of British Organ Builders* (DBOB), now available in more detail in hard copy. The server for, and management of, the NPO is an *ad hominem* arrangement that will cease once Dr Mike Sayers retires in two years' time; The NPOR will then move to Curzon Street as part of the RCOL project.

The RCO's acquisitions policy aims 'to ensure the breadth of the collection both in new publications and historical source material'. This is complemented by periodic donations and bequests, both of funds and collections. The RCO benefits in particular

from the Dalton Bequest; without this money, the RCO would not easily be able to provide an annual budget for acquisitions or conservation, where a £68,000 programme of work is said to be long overdue. The material now at The British Library is available to RCO members through microfilm.

The same is true of the BOA, though the emphasis is largely on the acquisition of organ-builders' archives rather than on the further development of printed material. Since the appointment of a Project Development Officer in 1999, the BOA has significantly increased its acquisition of major archives. This has caused great problems in terms of space occupied and required (see below). BIOS will place the museum materials currently housed at Reading University with the BOA when the Curzon Street building is ready.

The RCO and BIOS collections' catalogue data will be integrated with the UCE's Electronic Library (UCEEL) and complement the rich collective resource that is made up from the several major libraries in Birmingham. The 'metadata' produced from the generation of machine-readable catalogue data and the loading of the NPOR and related material will be integrated with national repositories such as the Arts and Humanities Data Service (AHDS) to form part of the Distributed National Resource (DNR) and the Distributed National Electronic Resource (DNER).

THE VISION

Within the next five years, the partners aim to ensure that the joint library, archive and digital collections will be the UK 'library of last resort' for all matters relating to the organ, providing a unique resource for the study of the organ, its construction, repertoire and performance practice; a designated Arts and Humanities Research Council (AHRC) resource centre; an internationally recognized set of collections comparable with its equivalents in Europe and North America; and at the heart of a unique centre for organological study that will enhance the partners' status and reputation, both jointly and separately.

There will be a high level of co-operation between the partners in respect of joint development; substantial resource devoted to the maintenance and development of the collections and associated services; a significant plan for the application of information and communications technology to all aspects of the preservation and management of, and the access to, the collections; internet connection to major resources, via high-quality 'metadata' and 'digitized surrogates'; a plan for attracting additional funding, donations and bequests to enhance both the value of the collections and the partners' ability to preserve, maintain, extend and make them available; and the development of research and teaching programmes at postgraduate (MMus) level.

The project represents a rare, exciting opportunity. The partnership agreement is well-set and the Curzon Street site has been made available to the RCO, on behalf of the project partnership. It is a wonderful building — a Grade I listed station that had its heyday in the 1840s, declined, was turned into a hotel, was taken back to its original size in the 1960s and now languishes, awaiting refurbishment.

A feasibility study has shown that the building is well capable of housing the library and archive collections of the RCO and BIOS to the requisite British Standard

BS 5454. The re-use of Curzon Street will be an important element in the regeneration of the inner city and also fits in with the government's 'Out-of-London' initiative. It is expected that a large grant from the Heritage Lottery Fund will be forthcoming and other funding sources have already been identified and monies set aside. The total budget for the project is of the order of £ 163.6m. Once the building plans are well advanced, there will be a supplementary development of programmes of research and teaching in the Arts and Humanities.

COLLECTION DEVELOPMENT

A detailed collections management and development policy is now being formulated between the three partners; it will include the collection of RCO study materials, all important currently available material on the subject of the organ, with special reference to the UK, important older and out-of-print literature and other related material, significant UK-based archives and other unique material and working collections of organ-builders, performers, musicologists, etc. The collections of Felix Aprahamian are being given to the Curzon Street library.

TECHNOLOGY and DATA

There will be 'pervasive technology' within the building, probably through use of wireless systems, with 'plug-and-go docking points' throughout the building. A significant benefit of the partnership with the UCE will be expertise in the technology for future requirements. The RCO and BIOS Library catalogues, the BOA and the NPOR will remain separate databases, but will be integrated for the purposes of research. As much as possible of the stock will be catalogued in machine-readable form before Curzon Street opens.

CHRONOLOGY and MANAGEMENT

Agreement has already been reached with regard to the Curzon Street site and the necessary memoranda of understanding between the partners will shortly be signed. A Programme Board has been set up and a Programme Director appointed. An initial programme of work has been determined and a feasibility study undertaken concerning retrospective catalogue conversion. HLF funding is awaited. Once this is forthcoming the necessary work will begin. A process for determining layout, services and technical infrastructure is already in place. A two-year programme of projects is envisaged which will culminate in a hoped-for opening in the summer in 2005.

The partners have made sure that the business plans are adequate for the library collections and services once the building is open and are confident that the resource can be sustained at a level appropriate to a national collection.

This is a most exciting project and one that will give the United Kingdom a national organological resource that will stimulate a significant interest and activity relating to the organ and foster the further development of teaching, research and international collaboration.

OBITUARY

THE REVEREND B.B. EDMONDS, 1910-2003

NICHOLAS THISTLETHWAITE

The death of Bernard Edmonds ('BBE' to his many friends and correspondents) deprives BIOS of someone who was in many respects its founding father, and who played an influential role in the society's early development. He was present at the meeting in Cambridge which eventually led to the foundation of BIOS and served on the Council for ten years. For twenty-five years (1976-2001) he contributed his inimitable 'Notes and Queries' column to the *Reporter*, and several numbers of the *Journal* include scrupulously researched articles on topics that interested him (Elliot and Snetzler, Yorkshire organ-builders and lost organ cases). Until advancing age obliged him to give up his car, he was a regular attendee at, and contributor to, BIOS conferences, and always went away with a list of queries which (characteristically) he had undertaken to investigate for other people.

The objectives which BIOS set itself in its earliest years coincided with those that BBE had been pursuing for many years. From Andrew Freeman — another parson with an interest in organs — he inherited an enthusiasm for the accurate recording of organ specifications. (To my knowledge, no one has ever found a mistake in one of Bernard's stop lists.) Like Freeman, he was an expert photographer. Both men, in their time, cycled to country churches, carrying the heavy photographic equipment of those days, to investigate rumours of organ cases. Sometimes, their quarry turned out to be a 'pipe rack' (did Bernard coin this term?). But on other occasions they discovered little-known cases of artistic merit or historical interest which gradually became more widely known through their publications, the reproduction of their photographs, or their inclusion in gazetteers such as that in the first (1963) edition of Clutton and Niland's *The British Organ*. Photography remained a consuming passion until almost the end of BBE's life. One of his last photographs was of the Comper case at Lound, where in order to avoid an intrusive roof beam, he balanced himself and his tripod precariously on the back of a pew; he was then in his ninetieth year.

Bernard's photographs, organ papers and notebooks now reside in the British Organ Archive, and many of the specifications have been entered into the National Pipe Organ Register. Freeman's collection is there, too: Bernard had become its custodian, and with the family's agreement arranged for it to be given to BIOS. The BOA is greatly enriched by these two important collections which arc to the twentieth century what Lcffler and Sperling are to the nineteenth (with the additional advantage of photography).

In many ways, Bernard was too generous. His readiness to help others with their researches diverted him from the task of writing up his own. A proposed book on the Snetzler-Elliot-Hill-Norman & Beard connection, completed in draft during the 1960s, never reached publication and was overtaken by events. But in the meticulously researched articles that did reach publication, he set a standard of intelligent enquiry and stylistic excellence that could act as an inspiration for others. Nor was he afraid to make his writing entertaining. He quietly deplored the shoddy, the meretricious, and the plain boring, and liked to spice his own articles with that gentle, rather old-fashioned humour that also characterised his lectures (and sermons!).

BBE's own liking was for organs of the mid-nineteenth century and earlier. Hill and Holdich were particular favourites, but he also admired a number of provincial Victorian organ-builders whose work was in marked contrast to the bombast and self-advertisement of some of the metropolitan builders of those years. As a youngster, he practised on an instrument by Forster & Andrews, and observed the capacity of registers on low wind pressures to blend. He detected similar qualities in the old Hill organ in Birmingham Town Hall, and at Lichfield Cathedral, where he came to understand the importance of mixtures.

As a diocesan organ adviser (to St Albans, and later Ely) he exercised his mind over *multum in parvo* schemes for country churches. He was not interested in doctrinaire solutions, but in what worked (as he would have put it); as an experienced priest who had organised church choirs and attempted to encourage congregations to be more adventurous musically, he had much practical wisdom on this subject.

He had a long association with the Organ Club, serving as President (1948-9) and later as Vice-President.

Bernard Bruce Edmonds was born in Birmingham on 13 May 1910. His father was an engineer, who was also an accomplished musician and sang in the Choir of Harborne Wesleyan Church; later, he was employed as Director of Music at The Birmingham Repertory Theatre. Bernard attended King Edward's School, and then went up to Cambridge, to Christ's College, where he read Classics and Geography (1929-32). After teaching briefly, he trained for the priesthood at St Stephen's House, Oxford, and was ordained deacon in 1937 to a title at St Mary's, Kenton. In 1948, following his marriage to Frances, he moved to St Matthew's, Oxhey, and then in 1961 to Caxton in Cambridgeshire. He retired in 1974, but enjoyed a long and fulfilling retirement ministry, especially at Marston St Lawrence (Northamptonshire) and Clare (Suffolk).

He will long be remembered by his friends for his irrepressible generosity, his humour, his modesty and his phenomenal memory. Former parishioners will remember him as a conscientious and devoted parish priest, in whom a proper concern for 'the beauty of holiness' was complemented by a broad-mindedness imbibed in his Wesleyan youth.

Bernard Edmonds died on Monday 16 June 2003. May lie rest in peace.

JOSÉ HOPKINS

A lovely summer afternoon in the Essex countryside, a small gathering of friends and family, ancient Church ritual and a dignified send-off from the spacious churchyard were the hallmarks of the Requiem Mass celebrated on Tuesday, 24 June at the Church of St Peter and St Paul, Black Notley near Braintree, for Bernard Bruce Edmonds, priest, organ historian, photographer, and railway enthusiast. Nicholas Thistlethwaite spoke in his address of the quality of 'divine humility' as described by Archbishop Michael Ramsey to be found in Bernard Edmonds, and also of his sense of humour which helped to avoid any hint of solemnity. He told of his rôle as a founder member of BIOS and of his love of church music and liturgy. Geoffrey Morgan played the organ for the service, including two hymn tunes written by Bernard himself and a piece written for him by Relf Clark.

FREDERICK ROTHWELL, ORGAN-BUILDER

JOHN NORMAN

BIOS / IBO DAY CONFERENCE
ST GEORGE'S CHURCH, HEADSTONE
SATURDAY, 26 APRIL 2003

St George's Church is a magnificent building (J.S. Alder, 1910) set in the 'Mctroland' suburb of Headstone, north of Harrow. This was the venue for a celebration of the work of the organ-builder Frederick Rothwell, one of whose major instruments, a three-manual dating from 1915, graces the church in a nearly unaltered state following a restoration sponsored by the Heritage Lottery Fund. The event was attended by over forty people, including members of the Rothwell family.

The day was opened by the Vicar of St George's, the Revd Stephen Kceble, who has made an especial study of the work of Frederick Rothwell, recently published in *Organists' Review*. An initial lack of information had been made good after contact with the Rothwell family. Michael Rothwell, Frederick's great-grandson, had supplied much correspondence, including the diaries of Frederick's wife, Matilda.

Born in 1853, the young Frederick Rothwell was taken on as a pupil voiccr by John Potter, voiccr to Bryceson, and, when only twenty-two, joined the long-established firm of Gray & Davison as principal voiccr. The firm had, however, seen its best days and Rothwell departed in 1889. However, he had already established himself as a reed-shallot manufacturer and soon went into organ-building on his own. The first new organ was built in 1899. Later, Frederick Rothwell was joined in the business by his three sons, Frederick junior, George and Dudley, after which time he was known as 'Daddy' Rothwell. Rothwell's career had been assisted by his friendship with Sir Walter Parratt, whom he met at Windsor whilst working for Gray & Davison, and later with Walford Davies, first at Hampstead, then at the Temple Church, London, and finally back at Windsor. The firm enjoyed a heyday from 1905 to 1930 and moved to a purpose-built factory in Harrow in 1922. Frederick Rothwell continued working up to his late eighties, dying in 1944. His elder sons died in 1958 and 1960 and the business ceased when Dudley retired in 1961.

Nicholas Thistlethwaite described Rothwell's career at Gray & Davison. The firm had enjoyed particular success since Frederick Davison took charge in 1849. Staff numbers were around seventy in 1861, new instruments totalled about 200 stops a year and Gilbert Scott had been commissioned to design a factory and exhibition hall on Euston Road. Rothwell thus stepped in to a very good position as Gray & Davison's principal voiccr. Mrs Rothwell's diary logged his activities from 1882. Rothwell spent much time at the Crystal Palace, revoicing the organ to cope with the enormous choirs which were becoming fashionable, the pressures eventually ending up at six inches for the Great and Swell flucwork and ten for the Solo. Nevertheless, by 1875, the house style of Gray & Davison was for fairly mild-toned flucwork, modest power and smooth reeds, and this was to influence Rothwell for the rest of his career.

However, all was not well at Gray & Davison in the 1880s. Davison was becoming elderly, his son had gone outside organ-building and his nephew Charles had taken over the management. The company was going downhill rapidly and Rothwell departed in 1889 after an exchange of splendidly acrimonious correspondence.

David Hemsley discussed Rothwell's patents. Rothwell's first (1891) related to domestic taps and his second, in the same year, applied the same principle to pneumatic action. A more useful patent was that for the famous Rothwell console, with the stop-keys between the manuals. Fifty such consoles were made over the course of fifty-three years. There was also a patent covering organs with two consoles, as installed at St George's Chapel, Windsor, in 1930.



Rothwells' patent console at St George's, Headstone, showing the stop-keys between the manuals

Photograph: Richard Hird

The characteristic 'jelly-bag' Rothwell reservoir was never patented, nor the ingenious automatic brake for a lever swell pedal which survives on his instrument in the New Church, Kensington. Howard Turner described and demonstrated his working model of this pedal to the meeting.

After lunch, Stephen Beet spoke, with the aid of recordings, of the history of the tone of the Temple Church Choir, where Rothwell had rebuilt the organ in 1910. The choir had been created by Dr E.J. Hopkins in the 1840s, influenced by Zcchariah Buck, promoting a 'head tone' in continuation of the eighteenth-century 'Bel Canto' style of singing. He postulated that the Temple choir had continued that tradition under Walford Davies and that this had helped to influence Rothwell's voicing style. Delegates at the meeting were each given a CD of re-worked Temple Church recordings of 1927-32.

David Frostick spoke about Rothwell's voicing methods. His preference for mild sounds was shown by his Acolinc stops which had remarkably narrow (V_6 th) mouths. There had been a move in Rothwell's time at Gray & Davison to smoother reed tone, using closed shallots: Rothwell invented a new way of making them, joined down the back, obviating a seam in the flat face. The machine he developed for cutting the tapered opening has survived in the ownership of the Rothwell family and was demonstrated. It is notably quicker to use than present-day methods and supported his considerable business as a trade supplier.

The day concluded with a fine demonstration recital by Roger Fisher including works by Walter Alcock, J.S. Bach and Harvey Grace, concluding with Roubic's Sonata on the 94th Psalm. The generous acoustic complemented the instrument which nevertheless sounded slightly old-fashioned for 1915, lacking the bass drive characteristic of Harrison or Norman & Beard. The delicacy of Rothwell's voicing was very evident in the 8' registers, though less apparent in the upperwork which had perhaps been subject to later alteration.

In summary, although achieving initial success as a voicer, it was clear that Rothwell's distinctive legacy lay especially in his mechanical ingenuity and in the contacts that he made with distinguished musicians as a result.

[A limited supply of *Temple Tune* CDs is available from: [REDACTED]
[REDACTED] Price £5.95 including UK p&p. Cheques payable to 'St George's PCC'.

Initially published in *Organists' Review*, a revised and extended text of *The Progress of Frederick Rothwell* by Stephen Keeble, complete with lists of Gray & Davison organs voiced / revoiced by Rothwell and new and rebuilt organs, together with forty illustrations, is available at the same price from the address above.]

SMALL COUNTRY CHURCH ORGANS

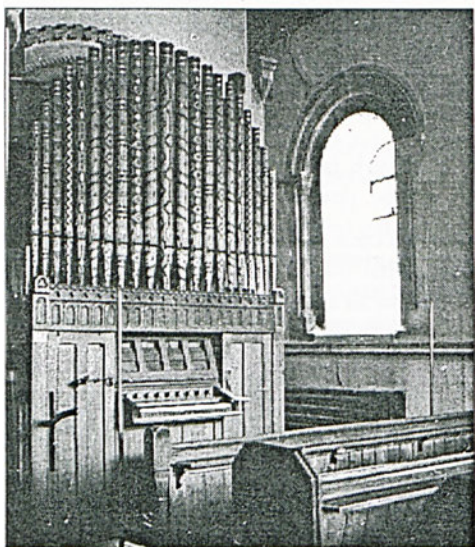
ROBERT SHAFTOE

BIOS DAY CONFERENCE
NORFOLK and SUFFOLK
SATURDAY, 28 JUNE 2003

The day started at Gillingham church, a Norman and 'Victorian Norman' building standing remote from the village. The organ, by William Christmas Mack of Yarmouth, an eight-stop single-manual instrument, stands on the south side; it has a rather quirky case to impost level and decorated fronts above. While displaying superficial influence from contemporary fashions, the attractiveness of the tonal qualities lies in Mack's conservatism, the pipework and voicing owing much to the work of earlier generations.

Andrew Hayden gave a short recital, music from Pachelbel to Wesley, ably demonstrating the qualities of the organist and the modest organ; he overcame the challenge of tiny, short-compass pedals to prove the value of an effective Bourdon. The boldness of the unenclosed Open Diapason came as a surprise, as it is of modest scale and low cut-up; it was clearly intended to give a well-defined 8' line. An SATB choir, accompanied by Andrew, acquitted itself well in a performance of Zechariah Buck's 'Come hither, Angel Tongues invite.' To my ears the conservative nature of the music matched that of the organ.

Andrew's informative talk dealt with the life and career of W.C. Mack, and asked where Mack and similar rural craftsmen gained their skills. Mack's father was a carpenter and his early work shows the influence of another local organ-builder; these



The W.C. Mack organ at Gillingham Parish Church

is a beautifully proportioned, lofty, fourteenth-century building, where the welcoming atmosphere was enhanced by the absence of traffic noise. The Bryceson Bros, organ of 1868, in its unusual case, stands in the chancel. Similar in specification to the Mack organ at Gillingham, it is altogether bolder, despite lack of upperwork. Given the



Denton Parish Church; organ by Bryceson Bros.

are facts that give clues, but little documentary evidence has come to light. The simple, reliable, conservative construction of organs built by rural craftsmen may have been considered inferior to the 'advanced' work of major builders, but they need to be played to be appreciated; the best are far better than their paper specifications suggest. Extensive notes were supplied on Dr Buck. Born in 1798 he was a remarkable if rather eccentric organist and choir-tutor. He became organist at Norwich Cathedral at the age of seventeen, with official confirmation two years later. Anyone who has an interest in choir-training would find these notes invaluable.

The local signposts, devised to confuse Germans during the Second World War, ensured that members enjoyed a long, scenic ride to Denton Parish Church; this is man enough to accompany a large congregation.

Peter Bumstead demonstrated the organ and accompanied the choir in a performance of 'Te Deum in G' by Robert Prescott Stewart (1866). Peter gave a talk describing English organ design during the nineteenth century, a period of dramatic change, such as the abandoning of long-compass manuals and the development of pedalboards and their increasing compass. Insight was given into the working practices of small rural organ-builders, and the boost given to the trade by the Oxford Movement's encouragement of the use of chancel organs. Noteworthy was the documentary evidence quoted of 'to repairing the Amen pedals', which conjured up visions of Thomas Hardy's farmhands, hard of

reading, shy of singing, but giving a lusty ‘Amen!’ on hearing the Bourdon boom.

Palgrave Parish Church, in the centre of the village, has an outstanding medieval painted nave roof which contrasted unhappily with a modern stained-glass window in the south wall. Alison Hogg gave a capable, spirited talk, showing her enthusiasm for the provision of a ‘sufficient’ standard two-manual and pedal organ, with a balanced swell-pedal, for teaching purposes. She described how prospective pupils with their enthusiasm raised by hearing Widor et al are discouraged from continuing by the lack of suitable organs. How are future generations of church organists to be encouraged without adequate organs? Perhaps Alison placed too much emphasis on the role of examination bodies and accorded insufficient recognition to the musical practicalities of parish life.

In the ensuing open forum valid points were raised concerning the conservation of old instruments, the necessity of training local people to accompany services on the existing instruments, and the undoubted lack of practice provision.

Alison then skilfully accompanied Evensong on the 1907 Model organ by Walker (with balanced swell pedal) at the west end of the nave. The choir at the other end struggled somewhat because of the distance involved, and the unfamiliar Versicles, Responses and chant. However, bold singing of ‘Fight the good fight’ gave Alison the chance to ‘praise Him upon loud organs’. The vicar, in his address, gave good advice for all present — ‘listen, use your cars’.

This was a well-organised event, with carefully chosen venues to demonstrate the progression of organ design and church music requirements.

MEMBERSHIP MATTERS

PETER HARRISON

Now that virtually all subscriptions are paid, the statistics shows that we have 690 members. Amongst them I am pleased to welcome the following new members:

Joseph Gregory Cullen MA FRCO: [REDACTED]

Roland A Dee BA(Mus) MMus ARCO: [REDACTED]

Robin M.C. Lee MA: [REDACTED]

S. Tayton: [REDACTED]

It is with great regret that I have to report the deaths of Macdonald Coventry of Wootton Bassett, who had been a member since 1990; and Bernard B. Edmonds, who in 1976 was one of the founders of BIOS: a full obituary appears elsewhere.

Despite continuous recruitment, the overall membership numbers have changed very little for several years and the passage of time means more of our membership move into retirement, entitling them to claim the reduced subscription

rate. It is important that BIOS continues to attract new members in all categories to ensure we remain a vital organisation.

To this end I would like to encourage all readers to promote membership of BIOS to others whenever opportunities present themselves. Many of us attend, or perhaps even arrange, organ concerts and similar events and these can be good places to 'evangelize' on behalf of BIOS. Both David Hemsley, our Publicity Officer, and I will be pleased to offer whatever support we can. Attractive colour leaflets are available on request and we are always happy to answer any questions.

If every member could reflect on how he might encourage persons to join us, then put his ideas into action, the growth in numbers could be dramatic. This would have two important effects, the obvious one being an increase in subscription income. Perhaps even more important would be the fact that more people would become aware of, and able to help BIOS in, the essential work that has to be done to promote pipe organs in this world that is so full of compromises.

Growth in numbers is only part of keeping BIOS active, and our day conferences provide fine opportunities to share ideas amongst ourselves and with those who address us. If you have not attended one for a year or two, please give thought to supporting any that happen within a location you can reach. The venues are deliberately spread widely across the country to make them accessible to as many members as possible, and non-member guests are of course always welcome, though they might be invited to join us.

HOCS CERTIFICATES

PAUL JOS LIN

The instruments in the following churches were awarded a certificate under the Historic Organs Certificate Scheme by Council at its meeting on 7 June 2003. Nominations for HOCS certificates should be sent to me at the address on the back cover.

Building	Organ-builder	Status
All Saints, Haslingfield, Cambridge	J.C. Bishop, 1846	II
Dursley Tabernacle URC, Gloucestershire	W. Swcctland, 1892	II
Holy Sepulchre, Northampton	John Stringer, 1880	II*
Sedgeford Parish Church, Norfolk	W.C. Mack, 1862/3	II*
St Aldermary's, Queen Victoria Street, London	Norman & Beard, 1906	II
St Columba with New Lendall URC, York	T.C. Lewis, 1907	II*
St David's, Pontycymer	A. Cavaille-Coll (no date)	I
St Matthew's, Nctley Marsh (nr Southampton)	W. Swcctland, 1871	II
St Michael's, Beer, Hacket, Dorset	Bates & Son, c. 1840	II
Tabernacl, Aberystwyth	Harrison & Harrison, 1905	II

PUBLICATIONS

Journal 27 (2003)

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

Journal 28 (2004)

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

Journal 29 (2005)

The editor is Relf Clark, to whom enquiries should be addressed.

Journals 1-25

Copies of *Journals 1-25* are available, at reduced rates for BIOS members, from Positif Press, 130 Southfield Road, Oxford OX4 1PA, tel. 01865 243 220.

Index

Copies of the Index to volumes 1-15 of the *Journal* may be obtained from Positif Press. Michael Popkin has completed the index to volumes 16-25, which is now in the course of publication.

REPORTER WEBSITE

The *Reporter* Website has been enlarged and revised. It now includes internet versions of over fifty previous editions, as well as improvements to the layout, index, and technical presentation.

A penalty of operating a website is that internet ‘hackers’ glean e-mail addresses from websites, and then send huge quantities of unwanted e-mail. Consequently, the e-mail address for sending copy for the *Reporter* to the editor has been changed to defeat this unwelcome process; the new address is on p.2. It is intended to place the website on the same server as the NPOR. As a temporary measure, it is to be found at:

<http://petsearch.freeuk.com/glandy/>

The ‘Index of articles, topics and names’ has been enlarged and improved with searching by index letter. Many of the topics emanate from ‘Notes and Queries’ by the late Bernard Edmonds and latterly from ‘Research Notes’ by Paul Tindall; however, BIOS conferences, letters, and articles submitted by members are also to be found.

While the internet version of the *Reporter* does not pretend to be a detailed research tool, nevertheless it is hoped that the information made available may be of some use to researchers, if only as an initial source. Further editions of the *Reporter* will be added regularly; the problems of transferring the early editions of the *Reporter* into electronic form have now been overcome with a new character reading programme and the aim is to add four editions a month to the website.

HANDBOOK TO THE BRITISH ORGAN ARCHIVE

The site contains a version of the *Handbook to the British Organ Archive*. This detailed survey of the BOA has been prepared by David Wickens and his original internet version is on the BIOS Website; it has been condensed into a thirty-two-page A5 booklet which may be downloaded in PDF format, and so can be read and printed out on any computer platform.

RESEARCH NOTES

PAUL TINDALL

THOMAS HAMLYN

Thomas Hamlyn seems to have been a prominent figure, to judge from the instruments attributed to him. He made additions at St James's Palaece in 1613,¹ and perhaps as Mr Hamblin [sic] at Warminster in 1631.^{1,2} He is also referred to in 1609 as the builder of an organ at St Paul's Cathedral, in what sounds like an interesting letter paraphrased by Lady Jeans.³ Unfortunately she gives no source, only her own proposed *Life of John Bull*.⁴ 'Thomas Hamline of Norwich' turns up again in 1627, when he was paid for an organ in the Chapel of Blickling Hall, for Sir Henry Hobart (d. 1626) and his son Sir John. Blickling is an unusual house for the period in that the name of its architect, Robert Lyminge, is known: he provided 'garnishing' for the organ.⁵ Rowland Bucket the painter worked at Blickling Hall, and Lyminge also worked for the Cecils at Hatfield 1607-12, where 'Haan, a Dutchman' (1609) and Thomas Dallam (1611) received organ-associated payments.⁶ The organ from Hunstanton Hall bears graffiti: 'Pamplyn' and 'Allestrce 1631'.⁷ The first of these might be significant, in view of Hunstanton's proximity to Norwich.

1. *Directory of British Organ-Builders* (Oxford, 2002).
2. Matthews, Betty, 'Warminster Parish Church and its organs', *The Organ*, LV1 (1978/79), 96.
3. Jeans, Susi, 'The English Chaire Organ from its origins to the Civil War', *The Organ*, LX1II (1986), 53.
4. Plumley an Niland repeats what she says without comment: *A History of the Organs in St Paul's Cathedral* (Oxford, 2001), 18-9.
5. Lothian papers, quoted in *Blickling Hall* (National Trust Guidebook, London, 1987), 23 .
6. Bicknell, Stephen, *The History of the English Organ* (London, 1996), 75-7, quoting Salisbury papers.
7. Gwynn, Dominic, 'The 1631 Hunstanton Hall Organ', *BIOsRep*, XX111, 2 (1999), 14-7.

HENRY ABRAM

Henry Abram of Ramsgate, who sold the organ from Pugin's house there¹, advertised an even more interesting instrument in 1886.² This was a CC organ, seven stops, by 'Byfield and Green', which does not obviously match any known so far. Abram was perhaps the Dr Abram who 'conducted with his usual ability' when a new organ was opened at Christ Church, Ramsgate in 1882.³ Ramsgate had a substantial Jewish population in the nineteenth century, for Sir Moses Montefiore opened a synagogue there in 1833.

1. *BIOsRep*, XXVI, 2 (2002), 22.
2. *Musical Times* 525 (November 1886).
3. *Musical Times* 471 (May 1882).

THOMAS DALLAM

'Thomas [Dallam] was born at nearby Flixton in 1575.'¹ This is a bold statement indeed! It is true that Gerald Sumner has discovered the birth of a Thomas Dallam in Flixton in that year. Robert Dallam's tombstone at New College, Oxford stated, according to Antony Wood, that Thomas came from Dallam (near Warrington), and other Dallams are found nearby at this time.² However, Flixton is about ten miles away from Dallam, and the parish registers of the whole area are fragmentary, unsurprisingly, at this date. This is not to depreciate Dr Sumner's painstaking investigations, and it may indeed be the case that by good fortune the Flixton birth is 'our' Thomas Dallam, but it is hardly a closed matter. The idea that Thomas was born c. 1575 seems to derive from Freeman, who says:

Assuming him to have been about 24 years of age at the time he undertook his voyage to Turkey, the date of his birth would be c. 1575.³

This has formed the premise for subsequent investigations,⁴ but appears to have no particular foundation. The famous Diary⁵ is a frustrating document. It says nothing about Dallam's age, background, training, business, house or family. It does, however, mention that he was unmarried in 1599, though his son Robert was born c. 1602 according to his tombstone. The Diary is written in a confident and relaxed tone, and Dallam carefully notes considerable sums for equipment for the voyage, including the purchase of a pair of virginals. It does not read as the work of a particularly youthful or inexperienced person. Dallam mentions other craftsmen:⁶

'Myghell Watson, my joiner', 'my maete John Harvie' [and later] T went to the Surralia, and with me my mate Harvie who was the ingener, Mr Rowland Buckett the paynter and Myghell Watson the joyncr'.

The word 'mate' had several meanings even at this date: 'colleague' seems most likely, presumably working together before the trip, since Harvey alone is referred to like this. Bak refers to 'the uniform youth and easy friendship of these men',⁷ but at no point is their age, at any rate, mentioned.

We know surprisingly little about Thomas Dallam. He was identified as a separate figure by Rimbault,⁸ and the last document referring to him by name is of 1630, when he was paid for building an organ at Bristol Cathedral with 'his sonn'.⁹ Thomas is mentioned in the Blacksmith's Company records only in 1623-5 when his apprentice Richard Foulsham was made free, in 1626 when he was lined ior relusing olfice, and in 1627 when Thomas Harrison was apprenticed to him for eight years.¹⁰ Presumably, he died or retired shortly afterwards, as Robert alone is first referred to by name in the York contract on 21 March 1632 [1633 n.s.].¹¹

The Salisbury papers contain some lesser-known references to Dallam:¹²

23 September 1610 Thomas Dallom on his bill

For my owne work on the portative two days x s

For my man v s

For making one wodden pipe ii s vi d
The some of all xvii s vi d
Receyved by me Willi. Frost to the use of Thomas Dallom
the some of xvii s vid

16 November 1611 Rowland Buckitt the paynter

For gilding the organs in the greate chamber 26 13s 4d

27 November 1628¹³ Imprimus, for tuninge of the organs xxv s
recept James Hodgekinson 27th November 1628

This looks very like ‘John Hodgson’, who is found tuning at Eton College 1617-8, said there to be Dallam’s servant.¹⁴

An inventory of Salisbury House in the Strand dated 20 June 1629 mentions the following:¹⁵

In the great chamber one great organ in a case of wainscott.

In the great withdrawinge chamber a great wind instrument, the outside of walnuttree curiously inlaid.

chappie above paire of organs uppon a frame of wainscott.

The description ‘great wind instrument’ was also used at Hatfield where Dallam was paid for ‘setting up and perfecting the great wind instrument’ in 1611.^{16 1 11}

1. Bicknell, Stephen, *The History of the English Organ* (Cambridge, 1996), 72.
2. Sumner, Gerald, ‘The Origins of the Dallams in Lancashire’, *JBIOS* 8 (1984), 51-7.
3. Freeman, Andrew, ‘Records of British Organ Builders, 940-1660’, *Dictionary of Organs and Organists* (London, 1921, 2nd ed.), 45.
4. e.g. Bak, G., ‘Who built the organ for the Sultan?’, *JBIOS* 25 (2001), 135.
5. British Library, MS Add. 17480, published in Bent, J.J. (ed.), *Early Voyages and Travels in the Levant* (Hakluyt Society, London, 1893).
6. op. cit., 20, 28, 66.
7. Bak, op. cit., 140.
8. Rimbault, E.F., *The Early English Organ Builders and their Work* (London, 1864), 45-6.
9. Freeman, Andrew, ‘The Organs of Bristol Cathedral’, *The Organ* I (October 1922), 66.
10. Matthews, Betty, ‘A Note on Thomas Harris’, *BIOSRep* XX, 1 (1996), 20-1.
11. *Hopkins & Rimbault* (London 1870, 2nd ed.), 67.
12. Owen, G. Dyfnallt (cd.), *Calendar of Manuscripts belonging to the Marquess of Salisbury preserved at Hatfield House* (Historical Manuscripts Commission 9), part XXIV, Addenda 1605-1668 (London, 1976), 189, 204.
13. idem, part XXII, 1612-68 (London, 1971), 247.
14. Freeman, Andrew: ‘The Organs of Eton College’, *The Organ* III (January 1925), 160.

15. Owen, op. cit., 1971, 251-2. For further payments to Dallam at Salisbury House, see *BIOSRep XVI* 1(1993), 4, 18-9.
 16. Bicknell, op. cit., 75.

BARNESLEY

The organ in St Mary's Church, Barnsley, Yorkshire is a puzzle. The case now in the church appears to be of four-tower Smith type, but the early sources seem confused as to its origins. Buckingham says:

this organ originally consisted but of one set of keys and was made by Parker in a handsome Wainscott case ... Choir organ added by whom I do not know ...; Swell organ was added by Greenwood of Leeds

but according to Sperling (3, 73) it had

Great organ by Snetzler 1747. Erected here [Barnsley] 1780. Choir and Swell added by Greenwood of Leeds 1823. A fine old carved case.

Extracts from the church records are recorded in 1891:²

1682	Paid Mr Bolton in part of organ £7-0-0 New organ c. 1763, repaired 1778 Second-hand organ installed in 1785 for 100 guineas
5 August 1785	Wm Tooth, one day unloading the organs 2s
9 March 1786	Received from Henry Clarke for cargo of an organ from Galby Sarah Leadman £13 15s
1 February 1787	Three days setting up the Organ 6s
2 February 1787	Mr Donaldson for erecting the organ £10

In 1820 it was stored in the Grammar School while the church was rebuilt. A new temporary instrument was provided by Greenwood for services in the schoolroom, and this was incorporated into the main organ when it was rebuilt. It was later enlarged by Nicholson of Bradford in 1864 and rebuilt by Brindley & Foster in 1885.

The most interesting word in this account is 'Galby'. The churches of Galby (1741) and Norton-by-Galby (or Kings Norton) (1761) in Leicestershire were rebuilt under the direction of William Fortrey, the local squire. Norton-by-Galby is believed to have had an organ by Ralph Dallam (1664), rebuilt by Smith (1701) and sold to Rugby Parish Church in 1792.³ But what Smith-like organ might have come from Galby? At this point we may turn to William Ludlam's celebrated 'Letter' to the *Gentleman's Magazine*, published in 1772.⁴ Ludlam was Vicar of Norton-by-Galby from 1749, and he writes:

A gentleman in this neighbourhood, of distinguished taste, not chusing to be directed by these ignoramus's [common organ-builders], had an organ case made exactly after the pattern of that in the university church at Cambridge.

It has been thought that this organ is the one at Littleport, Cambs. of uncertain date, but by 1772 Ludlam had returned to Leicestershire (he signed his letter ‘Lciccfter, Dec 1’) - this must be the ‘neighbourhood’. Comparison of the cases shows that Barnsley is actually a slightly closer copy of the University organ in some respects — the tower pipe shades at Littleport are different.⁵ Thomas and Joseph Parker worked on the University organ 1766-7,⁶ so they would be obvious candidates to make a copy of the case. There may also be a third copy of the University case: the organ set up by Crang & Hancock at St Margaret, Leicester in 1773 is extremely similar, and might be new rather than second-hand Smith. Ludlam makes it clear that in 1772 it was not yet there.⁷ One does not have to go far to find a reason for the removal of the organs from Galby and later from Norton; William Fortery, the squire and patron, died in 1783, aged eighty-six.⁸

1. Freeman, A. & Rowntree, J., *Father Smith* (Oxford, 1977), 172-3.
2. Hoyle, E., *The History of Barnsley Old Church; its Organ and Bells* (Barnsley, 1891), 48-51.
3. Freeman & Rowntree, 41, 140-1.
4. Reprinted in Barnes, Alan and Renshaw, Martin, *The Life and Work of John Snetzler* (Aldershot, 1994), 309-13.
5. Cambridge: *JBIOS* 2 (1978), front cover; Barnsley, Freeman & Rowntree, *Father Smith* (1977), 172; Littleport: Bocringer, *Organa Britannica* (Vol. 1, 1983), 215
6. *JBIOS* 2 (1978), 35.
7. Barnes & Renshaw, 312.
8. Brushe, J., *King's Norton Parish Church* (Leicester, 1992), 2.

JOHN HITCHCOCK

Hitchcock was primarily a harpsichord builder, the son of another, and many fine spinets by him survive. Thomas Culliford evidently worked for him, as some instruments bear this name inside.¹ He is sometimes met with as an organ-builder: he was paid as ‘organ keeper’ at St Mary, Lambeth 1744-55, in succession to John Harris.² Hitchcock also turns up at Canterbury Cathedral. Richard Bridge, who had performed the last major work on the organ, died in 1758, and a new organist, Samuel Porter, was appointed the previous year. Joan Jeffery has kindly provided the following entries from the Dean and Chapter Records:

21 June 1758	Paid Mr Hitchcock for Tuning and Cleaning the organ	£26-5-0	[TB93]
21 June 1758	Rec'd Twenty five Guineas in full for Cleaning and Tuneing the organ [signed] John Hitchcock	£10	[TV96]
22 June 1759	Mr Hitchcock's for tuning ye Organ one Year	£10	[TB94]
5 Jul 1760	Mr Hitchcock for tuning the Organ a Year	£10	[TB95]
24 July 1761	Paid Mr Hitchcock for Tuning ye Organ this Year	£10	[TB96]
11 June 1762	Paid Mr Hitchcock for tuning the Organ [signed]	£10	[TB97]
31 July 1763	To Mr Hitchcock for tuning the Organ	£10	[TB98]
28 July 1764	To Mr Hitchcock as p'r agreement Annually for Cleaning & tuning the Organ his Journey &c.	£10	[TB99]
	(Rec'd signed: Sam: Porter)		
	[1765no reference to organ tuning]		

July 1766 'Incertae' Pd. To Mr Porter, our Organist, for
Tuning ye Organ this Midsummer & in
consideration of his engaging to continue
Tuning it from time to time as there shall
be Occasion till Midsummer next
[signed] (Sam: Porter)

£5 [TB101]

[There had been a Visitation in late May 1766.]

TB= Treasurer's Book. TV=Treasurer's Vouchers

Curiously, Hitchcock's obituary notice in the *General Evening Post* makes no mention of harpsichords at all: 'On the 23rd November 1774 died Mr Hitchcock, organ builder in Fetter Lane'. He had been at 28 Fetter Lane since at least 1763. It is also odd that there is no sign of him working in the City of London churches, since he was a Freeman of the Haberdasher's Company.

1. Boalch, Donald, *Makers of the Harpsichord and Clavichord 1440-1840* (London, 1974, 2nd cd.), 73.
2. Freeman, Andrew, 'The Organs of Lambeth Parish Church', *Musical Times* (February 1922), 119-121.

EDWARD BRIDGE

Edward Bridge (spinet, *BIOSRep* XXVII, 2 (2003), 16) was the brother of Richard. Joan Jeffery points out that in his will Richard Bridge leaves his tools and materials to 'my Brother Edward Bridge and to my servant Thomas Turner'.¹

1. *BIOS* 26 (2002), 119.

TAILPIECE

We read that part of the restoration at the Albert Hall will involve a gift shop built into the lower part of the case (the loudest 'musak' in the world?). This is not an entirely new idea. St Julian, Shrewsbury is now a shopping arcade. Of the late lamented organ by Bewsher & Fleetwood there remains only the case, which is, quite simply, a shop. One walks through the *fenêtre* where the console ought to be, and opens negotiations. Another recycling project is at Quatt, also in Shropshire. A tiny, flat three tower case of the sort that might belong to a barrel organ has been emptied of pipes and filled with green baize. It serves as a noticeboard in the church porch. Finally, and most regrettably, in the fine rococo church of West Wycombe, which is otherwise entirely unspoilt, there is an empty case of 1763 perched on the west gallery. It is charmingly bracketed by large black loudspeakers.

RESEARCH REQUEST

Roger Judd is producing a history of the organs in Windsor Castle, and is seeking help from BIOS members to supply any information which may help. Please contact Roger Judd, 23 *The Cloisters, Windsor Castle, Berkshire SL4 1NJ, tel. 01753 863 493*

BIOS MEETINGS

DAVID KNIGHT

LEEDS ANNUAL RESIDENTIAL MEETING

BIOS members who regularly attend the annual residential meeting will have been disappointed to note that this event is not taking place this year. The concert hall which houses the organ that was to be used for the meeting to consider concertos is being rebuilt and is not going to be available. The conference on organ concertos will now take place on the third weekend of September 2004.

BIOS DAY CONFERENCE AND AGM

The BIOS Annual General Meeting will take place on 29 November 2003 at the Church of St Mary-at-Hill as part of a day conference; formal notice of the AGM is given on p.4 of this issue. The meeting on that day will consider the Hill organ at that church. The programme will include an introduction to the organ and recital of organ music by Jonathan Rennert. The restoration of the organ and its place in Hill's output will be discussed by Nicholas Thistlethwaite, Ian Bell and John Mandcr. There will be two talks on Hill's work: 'Thomas Hill and St. Mary's, Primrose Hill', by Bryan Almond; and 'Hill in Italy' by Martin Goetze. A booking form will appear in the October *Reporter*.

CALL FOR PAPERS

Proposals for papers are invited for the BIOS research conference at the Barber Institute, Birmingham, on Saturday, 28 February 2004. The proposals should present some recent research into an aspect of organ history. A broad range of subjects will be considered and papers on organs and organ-builders will be welcome along with more broadly-based ones. Papers should be twenty to twenty-five minutes in length; the use of musical and pictorial illustrations is encouraged. Proposals of 200 words, along with a brief biographical note, should be sent by 31 August 2003 to me, at the address on p. 23. Successful proposals will be notified by 30 September 2003.

HARRIS STUDY DAY

ST JOHN'S CHURCH, WOLVERHAMPTON
SATURDAY, 13 SEPTEMBER 2003

Programme:

10.30		Tea/coffee
10.55		Welcome to St John's
11.00	David Knight:	Renatus Harris, character and conflict
11.10	Barra Boydell:	'Composing and Fixing the Mind, moving the Passions and Assisting the Voice': organs in late-seventeenth and early-eighteenth-century Dublin and the Renatus Harris connection
11.40	Stephen Bicknell:	Organ-building after the Restoration and problems of attribution
12.30	Peter Williams:	Reflection: a '50s view of the St John's organ and Roseingrave's <i>Voluntary's</i> (London, 1728)
13.00		Lunch
14.00	Joan Jeffery:	Rivals and Relatives
14.10	Dominic Gwynn and John Bamford:	A Harris Rebuild at St Botolph Aldgate
14.40	Peter Hickman:	The organ in St John's, Wolverhampton: a documentary history
15.10	Roger Fisher, Trevor Tipple and Samantha Watson:	The organ in St John's today
15.45		Tea, end of conference

The cost of the day is £20 per person, which includes lunch and refreshments. Please send this booking form to:

David Knight, [REDACTED]

Please reserve places for the BIOS Day Conference on Saturday, 13 September 2003.

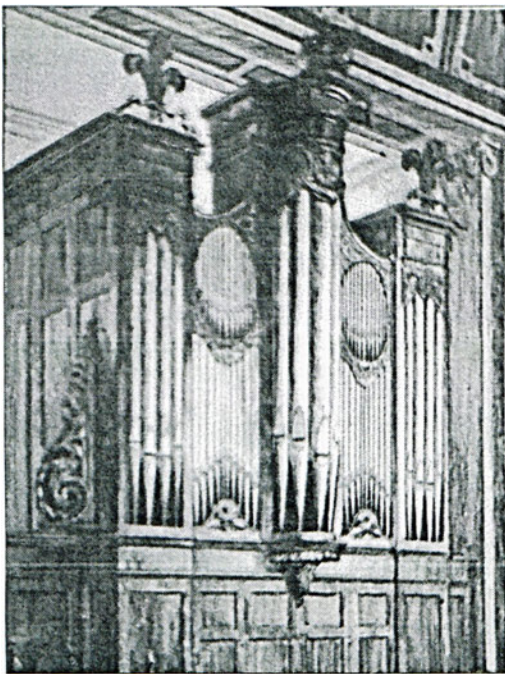
I enclose a cheque for £..... (payable to 'BIOS').

Name(s).....

Address.....

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e-mail



'BLANDFORD CHURCH,
from a drawing by T.H. Lilley'
*From the Andrew Freeman Collection,
The British Organ Archive*

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BIOS PUBLICATIONS

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

AIMS OF BIOS

To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

To conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.

To work for the preservation, and where necessary the faithful restoration, of historic organs in Britain.

To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote, in Britain, a greater appreciation of historical overseas schools of organ-building.

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