

THE BRITISH INSTITUTE OF ORGAN STUDIES

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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Membership Administration	Peter Harrison
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BIOS REPORTER

Editor	John Hughes
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The *Reporter Website* can be viewed from a link on the *BIOS Website*, at <www.bios.org.uk> It contains over fifty archived editions; more editions are added to the website regularly.

Opinions expressed in the *BIOS Reporter* are those of the respective contributors; they are not necessarily those of BIOS. The *Reporter* is printed by E.L. Jones a'i Fab, Cardigan; the typesetting and distribution is by John Hughes.

The cover illustration is of the J.C. Bishop organ at Over Worton, described on pp. 22-4. The case is similar in design to that at St Giles's, Camberwell; the BIOS conference at St Giles's is reported on p. 20. Photograph by courtesy of Malcolm Harrison.

EDITORIAL

‘I didn’t know you were a temperament man’

A chance remark, made over three fine harpsichords, on a topic much researched in the past three decades as equal temperament has been called to account. The consensus that equal temperament became the dominant tuning as the nineteenth century progressed may have ignored something peculiar to the organ and the harp. Of all instruments in general use after 1800, they were the only two to be tuned in true equal temperament, the piano employing a necessarily stretched version, while the romantic orchestra learned to adjust the tuning, assisted in no small measure by blurring the pitch with vibrato, in an *ad hoc* equal temperament.

Technical innovation forced equal temperament onto the harp. S.S. Wesley, as an adjudicator, may have been annoyed at the temperament of the harps he heard at the Rhuddlan Royal Eisteddfod in 1851,¹ but seemed not to have objected (thereby lending respectability to some curious musical ideas, still earnestly studied for Advanced Level music examinations). Equal temperament embraced, rather than forced itself on, the organ in the nineteenth century, but it enabled, amongst other things and Wesley’s protests,² the performance of widely modulating contemporary orchestral transcriptions; it was a cruel twist of fate, for the organ uniquely is obliged to expose the unrelenting thirds of the temperament, the piano and harp discreetly employing a ‘dying fall’.

Organists steeped in equal temperament might take a broader view of music and ask some pertinent questions. Is there a connection between the current abuse of the term ‘classical music’ and the inordinate interest shown in the music of the Romantic period — is the harmonic structure of music conceived for equal temperament seen as a cultural norm? Why has equal temperament been extended backwards in history to engulf Beethoven, Mozart, Haydn, and most notably, J.S. Bach, whose keyboard music is now rendered by modern-day pianists on obese grand pianos? When Romantic harmony proceeded beyond total chromaticism into twelve-note music why did composers persist in the curious notation which allows such anomalies as C sharp and D flat, G sharp and A flat as though such distinctions still existed? Twelve-note music demands twelve symbols.

—Jozef Malovec, *Posludio Serale* (1933), 15-18

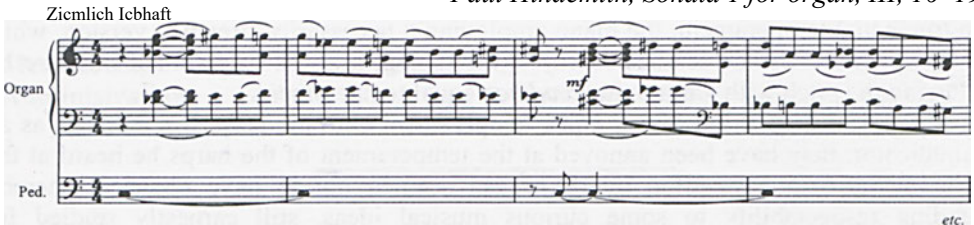
The image shows a musical score for Organ and Pedal (Ped.) in 2/4 time. The Organ part is written in treble clef and the Pedal part in bass clef. Both parts start with a piano (*p*) dynamic. The Organ part features a triplet of eighth notes in the first measure, followed by a sequence of eighth and sixteenth notes. The Pedal part also features a triplet of eighth notes in the first measure, followed by a sequence of eighth and sixteenth notes. A blue circular stamp is visible in the lower right quadrant of the score, and the number 3 is printed below it.

Paul Hindemith was ready to condemn equal temperament *c.* 1937, when, after detailing the deficiencies of the tuning on a keyboard, he declared that

the instruments which can produce pure intervals are in a majority over the keyboard instrument, and we need hardly assume that musical sensitivity will ever sink so low as to allow keyboard instruments undisputed mastery.³

He proceeded to demonstrate his philosophy³ of temperament and harmonic progression in which sharps and flats exchange places merrily. From the disreputable dungeon to which Hindemith ascribes keyboard music, we can be grateful, nevertheless, that he left us three decent organ sonatas, with sharps and flats.

Paul Hindemith, Sonata 1 for organ, III, 16-19



Temperaments other than the ubiquitous equal version permit the distinctions between so-called enharmonic versions of notes (shades of Father Smith's split keys), distinctions rich in harmonic implications. A temperament unsuitable for romantic harmony may stimulate new harmonic relationships distinct from those in a system which has only one major and two versions of a minor scale (both transposable only). Playing Baroque music on an organ in an 'unequal' temperament should not merely be to enjoy an inner glow of authenticity; it should inspire the player to examine contemporary music and the potential of the organ to contribute to composition.

1. Owen, John, *A Selection of Popular Welsh Songs* (Ruthin, 1860), i.
2. Mackenzie of Ord, A., 'The Adoption of Equal-temperament Tuning - A Performing Imperative or a Fashionable Fad?', *JBIOS* 27 (2003), 96.
3. Hindemith, P. (tr. Mendel, A.), *The Craft of Musical Composition* (1948, Guildford), 28.

FROM THE SECRETARY

JOSÉ HOPKINS

2004 ANNUAL GENERAL MEETING

The 2004 Annual General Meeting took place within the day meeting (reported on p.20) held at the Church of St Giles, Camberwell, London SE5 on Saturday, 27 November. The various officers' reports are reproduced in this issue, and Officers and Council members were re-elected in accordance with the Constitution.

The following Officers were re-elected:-

Treasurer	Richard Hird
Information Services Officer	David Baker
Publicity Officer	David Hemsley

In order to comply with the requirements of the Charity Commission, no re-election took place for the post of Membership Secretary, in view of Peter Harrison's involvement with the Historic Organs Sound Archive Project. He will continue to look after membership matters on Council's behalf, however, although not serving as a full Council member, and his contact details are printed as usual on p.2.

Five new Ordinary Members of Council were elected and brief biographical details of these follow.

The Annual General Meeting approved Council's proposal for a modest increase in subscription rates from 2006, as foreshadowed in the Treasurer's Financial Report. This will mean that from 1 January 2006 the rates will be £30 (full) and £24 (non-waged).

HONORARY LIFE MEMBERSHIP

Members present at the Annual General Meeting were pleased to endorse Council's proposal that Dr Michael Sayer be made an Honorary Life Member of BIOS in recognition of his pioneering contribution to the establishment of the British Organ Archive, his research publications and his administration of the Historic Organs Certificate Scheme from its inception.

NEW COUNCIL MEMBERS

Jim Berrow was an Executive Producer for a major UK broadcaster; he has been a trustee of many cultural organisations, including the CBSO, and was founder-chairman of the Birmingham Contemporary Music Group. Presently he is a member of the Organs Committee of the Council for the Care of Churches; conservation societies' nominee, Birmingham DAC; lay assessor RIBA Register of Architects Accredited in Building Conservation; a chairman of Birmingham Valuation Tribunal and President of the Birmingham Bach Choir. He was the third Secretary of BIOS; an editor of the *BIOS Journal*; a HOCS inspector; a PhD of the University of Reading and an Honorary Research Fellow, University of Birmingham.

Derrick Carrington first became interested in organs in his mid-teens, and assisted with the relocation of several redundant organs. On leaving school he joined Wm. Hill & Son & Norman & Beard, before leaving to run his own business. He subsequently spent twenty-five years as a computer software developer, whilst maintaining his interest in pre-Victorian British organs and engaging in continuing research into the organs of Madeira. A member of BIOS for many years, he previously served on Council from 1996-2000, during which time the Redundant Organ Rehousing Company Ltd was set up, and took over over the BIOS redundancy service, with himself, Roy Williamson and Richard Godfrey as Directors. His move to the mid-Welsh borders and the relocation of the organ store to Kington, which is nearby, together with the resignation of Richard Godfrey as Director and Roy Williamson's move to Slovakia, has meant that RORCL has taken over a large part of his life. He hopes to help rationalise the current position with regard to conservation and redundant organs, and to help perhaps with overseas liaison, given his wide circle of contacts abroad.

John Hughes has taught music at secondary level and lectured in adult education; this work included involving young people in performances of contemporary music. He became co-editor of the *BIOS Reporter* in 1996, and since 1999 has been responsible for editing, typesetting and producing the *Reporter*.

Melvin Hughes has been a parish church organist for over thirty years, and has held the stewardship of organs both of some distinction and none. He holds the Associate Diplomas of the RCM and RCO, an MA from the University of London in Victorian Studies, and is passionate about everything Victorian: history, literature, art, buildings, music and organs. He is Meetings Secretary for the East Surrey Organists' Association and might be able to offer something in the future for BIOS in this area. He is Organist and Choirmaster of St Michael's, Betchworth. He continues his organ studies with Ian Currar at the Royal Hospital, Chelsea and practises on his own custom-built mechanical action house organ (nine stops). He is interested in all forms of instrumental and orchestral music and regularly attends Glyndeboume. He is a civil servant by profession.

John Norman studied organ under H.A. Roberts and acoustics under Dr R.W.B. Stephens. At Hill, Norman & Beard he worked on seven cathedral organs before leaving in 1974. John has been a professional organ consultant since 1978, and has written extensively on the organ.

OFFICERS' REPORTS 2003-2004

CHAIRMAN'S REPORT

Firstly as always, I have the happy duty of welcoming older and newer members of BIOS here today and thanking Council members and Officers for all their work over the last year. As members will realise, monitoring all the activities of BIOS, controlling its finances, overseeing all membership matters, running Council meetings and the Historic Organs Certificate Scheme, organizing the various day events each year (including today), managing the *Journal* and its contributors, compiling the *Reporter* and redundancy lists, working on the Archive, constantly updating the National Pipe Organ Register, keeping our heritage status under review, and moving forward with the RCO ... all this speaks for an immense amount of effort on BIOS's behalf, and I would like to thank everyone concerned. Also, of course, for today's reports, which Mrs Hopkins now collates in this useful way.

Before I move on to developments, I have the less happy duty of recording condolences on the loss of valued members during the year. In particular, perhaps I may mention Andrew Armour (Cambridge), Andrew Armstrong (Edinburgh), Professor Thomas Finch (New York), Geoffrey Marsh (Nottingham), Michael Painter (Bristol), Michael Watcham (Maidstone), Drury Whiteley (Gainsborough) and Martin Wright (Brockhampton).

On developments: firstly a clear success. As you may have read in the *Reporter*, our former Council member Anne Page, with her BIOS colleagues, was successful in a major new Heritage Lottery Fund application, and is now embarking on her recording project, to be integrated with the National Pipe Organ Register and the Historic Organs Certificate scheme. The project involves organs of historic worth in East Anglia, and

any of us here, I am sure, could find feasible projects in other parts of the country for future consideration. With luck, Anne's success could be the first of several.

Secondly, our collaboration with the Royal College of Organists and involvement in the new building and its library in Birmingham. At least the Library Board on which BIOS is strongly represented has now approved a title: the combined collection of books, scores, recordings and archives will now be called the British Organ Library, and known around the world as the main British resource in all matters dealing with the organ. A few weeks ago a major part of the funding was approved, and confirmation is awaited of the final funding partnerships. Dr Baker, Information Services Officer, tells us that, subject to the funding, work should begin in January 2005 and he would expect the building to be occupied by the end of 2006 or early 2007. (Which means, ladies and gentlemen, that we have to exercise the cardinal virtue of patience.) May I also draw to your attention that the BIOS February Research Meeting at Birmingham University expects to include in the day's events not only an account of the new library and its facilities but also a visit for BIOS members to the Curzon Street site?

Thirdly, following on discussions at both Annual General Meetings and Council meetings, a Publications Working Party has been appointed, chaired by Dr David Ponsford, to review all matters concerned with publications, in particular the *Journal* but also other possible kinds of publication. Council is grateful for the skilled and patient work that has been behind the *Journal* for so many years, and is aware that, as time passes, it must look to the future and consider all aspects of the production of what is our chief representative in the wider world. The Working Party will report to Council before the next Annual General Meeting. A tiny part in future plans is being played today by our first raffle: we know that this is a slow way to raise money, but if BIOS is ever to commission, for example, a documentary history of the English organ, we have to start somewhere. Many members of BIOS have important publications to their name, and frequent raffles of donated materials, even an annual auction, might have some success.

I think we may now say that the Historic Organs Certificate Scheme, and related matters concerning casework and redundancies, have developed well over the past year, though perhaps I should remind members that problems of various kinds do arise in the areas of conservation and restoration. Organs do arouse strong views, as we all know, and a disappointment to me personally is the minor part played in BIOS and in the furthering of our aims by some of our major organists and others who act as advisers. Despite efforts of recruitment, I have still drawn in too few of them as members and can only hope that our collaboration with the Royal College of Organists will do some good in this respect.

Finally, I would like to express the thanks of BIOS Council to its retiring members, Miss Anne Page, Mr Timothy McEwen, Dr Jo Huddleston, Dr David Ponsford and Dr Richard Godfrey, a distinguished group of colleagues. I would also like to thank Dr Christopher Kent, who has filled for many years a role on Council in relation to International Liaison, and for his initiative in setting up the Organ Historiography course at Reading University some years ago. For today's events around the Annual General Meeting, the thanks of us all go to Dr David Knight, and to the speakers and musicians for contributing so generously their time and knowledge.

SECRETARY'S REPORT

Three meetings of Council have been held during the course of the year, all of them at the Dutch Church in London, which proves to be a most convenient and hospitable venue. In addition to those meetings, the HOCS sub-committee generally meets prior to each Council meeting, and another sub-committee will be operating during the coming year. Some members of Council have travelled to Birmingham for meetings in connection with the new British Organ Library. All of these involve an investment of time on the part of those participating, organisation in arranging them and monitoring them, and of course additional expenditure in reimbursing travelling expenses.

During the course of the year the operation of our casework procedures has been reviewed, and since it seemed inappropriate for the Casework Officer to be at the same time an independent organ-builder, we have reverted to a former arrangement whereby all casework enquiries should be routed through the Secretary. It is then the Secretary's responsibility to find someone on the spot who might be able to help. So far this has worked well in the short time it has been in operation, and I am grateful to those BIOS members who have responded to calls for help. All potential redundancy matters should be directed to Richard Godfrey, who is in close touch with RORCL.

The BIOS artefacts have been removed from the Susi Jeans Centre at Reading University following the closure of the Reading course, and are currently stored for us in Chris Gray's workshop, pending further discussions about their future location.

It is important to remember that Council members are trustees of the charity, and as such should not use their position in BIOS to further commercial interests, in particular not to derive any profit from their position.

As mentioned last year, Dr Christopher Anderson, who is the BIOS North American Representative, has prepared material for inclusion in all the major American organ outlets, and we hope that this will result in increased interest in our activities from across the water. We gratefully acknowledge his help on our behalf.

The task of BIOS Secretary is sometimes hard work, sometimes frustrating, but always surprising in that you never know what is going to turn up from where. By way of example, queries might range from 'where might the organ which Handel used in Dublin actually be now?' to enquiries about long lost relatives who might have been organ-builders. It would be impossible without the friendly and co-operative spirit shown by Council members, and without the wise guidance and tolerant stewardship of our Chairman, Peter Williams.

José Hopkins, October 2004

PUBLICITY OFFICER

1. Advertising

This year saw the deployment of advertising in all three mainstream organ-related journals within the UK, at an investment of £1,000. Space was taken in *The Organ* for the first time with a run of three advertisements. 2003-4 was the second year of a three-year campaign, at the end of which we shall assess the results for value. The content of the advertisements falls into two areas: a forthcoming programme of events alternating with a brief outline of BIOS aims and its services. Since the promotion of the events programme, at least for members, is well covered through the *Reporter* and

the website, we shall be improving the BIOS promotional advertisement with a more attractive content and packaging.

The concept of *quid pro quo* advertising with other journals has begun, with free of cost exchanges with the Institute of British Organ Building's *Newsletter* and *The Organ*.

2. Other material

Our main outlet is the regular 'BIOS Column' in *The Organists Review*. We are aware that its editorial team is unhappy with the column's content, in that it appears, after some twenty years or so, to be repetitive and that it does not fulfil an understanding between BIOS and the journal to promote IAO membership. The 'BIOS Column' is a valuable tool in the promotion of BIOS membership, so a review is in hand to see whether the concerns of the journal can be addressed to the advantage of both organisations.

Although the publication of BIOS affairs and events as 'BIOS Column' material has taken place during the year, this is an area where more could be done, especially for publication overseas where there is a significant potential for membership growth.

J.D.C. Hemsley, October 2004

MEMBERSHIP SECRETARY

1. Statistics

The membership figures for September 2003 and 2004 are as follows.

	<u>2003</u>	<u>2004</u>
Ordinary members (excluding concessionary rate payers)	517	516
Ordinary members (concessionary rate due to retirement)	138	147
Ordinary members (concessionary rate as students)	6	6
Ordinary members (concessionary rate as unemployed)	1	1
Honorary members	7	8
Institutional members	<u>16</u>	<u>16</u>
TOTAL	685	694

The membership numbers reached an apparent peak of over 700 in June 2004, though the normal trend is for new members to join in the first part of the year and non-paying ones to be removed in the latter part. This creates a distorted pattern and we have not yet had a paid-up membership of 700 or more.

The latest editions of the BIOS Information Leaflet and the Membership Form are available for internet download from the BIOS website, though paper copies are always available from the Membership Secretary and other Council members. Most who join BIOS do so as the result of personal invitations from existing members. It is hoped that members will publicise BIOS to those whom they meet at organ events to broaden our membership.

2. Membership List

A new edition of the *Membership List* will be prepared during Spring 2005. Please do not forget to notify the Membership Secretary of any changes in your contact details, not only for the *Membership List* but also to ensure that you are kept fully informed of all BIOS activities.

3. E-mail List

BIOS has encouraged as many members as possible to be part of the e-mail list as it provided a useful channel of rapid, low-cost communication. Unfortunately, many of the ‘spam’ (unsolicited mail) blocking systems now in use regard such circular postings as undesirable so prevent them. With almost half those once receiving messages now unable to do so, the system has had to be suspended until an alternative can be considered and approved.

Peter M. Harrison, October 2004

PUBLICATIONS OFFICER

1. Reporter

In anticipation of the October issue, I thank John Hughes for another four issues, and for all his hard work. Our former printer having ceased to trade, John has had to put in place new arrangements with a completely different undertaking, and he deserves our thanks and congratulations for having done so in a way which involved no loss of continuity. In addition, he assumed responsibility for distribution. We are fortunate indeed that the *Reporter*, a crucial link between the Council and the membership of BIOS, continues to be in such capable and conscientious hands.

2. Journal

- 2.1 At the time of writing, i.e., late September, proofs of this year’s edition are being dealt with, and the aim, as last year, is to achieve publication before the Annual General Meeting. If we succeed, we will be able to say that in six consecutive years our flagship publication has appeared punctually, and my thanks go to the editor, Andrew McCrea, for a vast expenditure of time and energy, and to our publisher, John Brennan, for his efficiency, patience and unflinching attention to detail.
- 2.2 Editors have been appointed for Volumes 29 (2005) and 30 (2006) and both are now at work. They are, respectively, Relf Clark and William McVicker. Discussions continue with regard to the editorship of Volume 31 (2007).
- 2.3 I thank Andrew McCrea for all that he has done in his capacity as reviews editor.
- 2.4 As in previous years, the amount of unsolicited material has been small, and editors continue to have to commission essays. This is not necessarily a bad thing, but if our yearbook is to be a proper reflection of BIOS thinking and activities, members may have to do rather more than they do already. Once again, I urge those who arrange our conferences to encourage speakers to submit material. The publications team is small and part-time. If you wish to see a particular matter aired, or a book reviewed, why not volunteer?
- 2.5 As I write, the finishing touches are being put to the Positif Press website. Details will be given in due course, but I can report now that it will give a list of all the articles published in the *Journal*, i.e., every article from volume 1 (1977) to volume 27 (2003).

3. Index to JBIOS 16-25

At the time of writing, work is complete and the material is ready to go to the printer.

Relf Clark, September 2004

MEETINGS OFFICER

In the year to 3 July 2004, BIOS meetings have taken place in St Mary-at-Hill, City of London; The Barber Institute, Birmingham; Edinburgh and St James's, Bermondsey.

There have been at least ten speakers or players new to BIOS in the past year. Their lectures have often demonstrated a wide interest in and respect for the work of BIOS. It is pleasing to find the scope of work including organ studies that are in progress. There has continued to be some musical input to each meeting either in live performance or from recordings. Cooperation with the IBO in promoting the study day at St James's, Bermondsey was welcome, and Ian Bell's work in planning the event is gratefully acknowledged.

The residential meeting in Edinburgh gave the few BIOS members who attended an opportunity to hear many significant organs in that city superbly played by John Kitchen. We are grateful for his support, and acknowledge the considerable work by Alan Woolley, who masterminded a successful programme. Attendance at meetings outside London continues to be low. Over 125 (140) different people attended the four (five) meetings, with twenty-three (thirty-two) attending two or more meetings. Seven (ten) people attended three or more meetings. Meetings in London are significantly better attended (seventy (fifty)), than out of London (nineteen (twenty)), and attendance at the Birmingham-based research conference is gradually improving (thirty in 2003). (The 2002-3 figures are shown in brackets).

The support of BIOS members who attend conferences and make constructive comments for future events is welcome and gratefully received. 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.

St Mary-at-Hill

Jonathan Rennert	Demonstration of the organ
Nicholas Thistlethwaite	A revolutionary conservative: William Hill and the organ of St Mary-at-Hill
Ian Bell	Thirty years of change; restoration philosophy for the organ
John Mander	What we did; making the organ a reality
Bryan Almond	Thomas Hill and St Mary's, Primrose Hill
Martin Goetze	Hill in Italy

Barber Institute

Caroline Cagle	<i>Recent Research</i> Technology as Symbol: sound and silence in early modern England
Dominic Gwynn	Thomas Parker's contribution to the culture of the nation
Martin Renshaw	To what purpose is this waste?
Hilary Davidson	West gallery band to organ: social change in parish worship
Judy Barger	The Rise of Victorian England's Female's Perfect Army of Pedal Players
José Hopkins	Coats of many colours; further reflections on Cambridge and the Gothic Revival
John Winter	Kenneth Leighton's Organ Concerto

Edinburgh

John Kitchen	Reid Concert Hall, Edinburgh (Ahrend, 1977-8); McEwan Hall (Willis, 1953); Usher Hall, Edinburgh (Norman & Beard, 1914)
Dennis Townhill	Lodge Canongate Kilwinning on St John's Street, Edinburgh (Snetzler, 1757)
John Raymond	Russell Collection of Early Keyboard Instruments, St Cecilia's Hall
Jeremy Cull	Reid Memorial Church, Edinburgh (Rushworth & Dreaper, 1933)
John Stuart and Alan Buchan	St Mary's Church, Dalkeith (Hamilton, 1845)
Alan Buchan	St David's R.C. Church, Dalkeith (Hamilton, 1869)

St James's, Bermondsey

Ian Bell and William McVicker	Introduction to the organ, with musical illustration
Martin Goetze and Dominic Gwynn	What we did, why, and how
Andrew Lamb	Restoration in other musical instrument fields
Relf Clark	Open forum - criteria for restoration

David Titterington, Music for choir and organ, solo organ, and organ duet
William McVicker,
London Festival Singers,
Geoffrey Mitchell (conductor)

In November 2005 I will have reached the end of my second two-year term as Meetings Officer and will not stand for re-election. BIOS members interested in the challenging and interesting job are welcome to assist me with aspects of the forthcoming conferences, if it would help them make a decision over their own interest in standing for election in 2005.

David Knight, October 2004

INFORMATION SERVICES OFFICER

1. Introduction

This report covers the period September 2003 to September 2004. Almost inevitably, it centres upon the Curzon Street project. This is discussed in detail below under a number of headings, some of which also include more generic information on work relating to BIOS collections.

2. General

2.1 The Joint Library Programme Board has met four times since the last Annual Report. The membership has been increased by two: Stephen Pinel, Librarian of the Organ Historical Society of America and Curator of the American Organ

Archive, and John Dolan, Head of Library Services in Birmingham. Meetings were chaired by Peter Williams and Sir David Lumsden.

- 2.2 A Librarians Sub-Group (LSG), chaired by me, has also met on a similar number of occasions to identify the requirements for managing collections and services in the new library. As far as possible, arrangements will be standardised in accordance with the approach taken by the University of Central England Library.
- 2.3 It has been agreed that the new library and archive at Curzon Street will be collectively known as the British Organ Library (BOL).
- 2.4 Over £2m of funding is now in place. By the time of the BIOS Annual General Meeting, it is expected that the various funding agencies will have allocated the remaining £4m+ so that work can commence on both building and collections.

3. Management

- 3.1 The memoranda of understanding between BIOS and the RCO and between BIOS/RCO and the University of Central England (UCE) in respect of library, archive, and information services, have now been agreed, as have the attendant Service Level Agreements. Work remains to be done on the Service Level Agreement in respect of Information and Communications Technology Services to be provided by UCE to RCO/BIOS.
- 3.2 A job description has been agreed with the UCE with regard to the post of Library Project Manager (LPM). Interviews are being held in early November. I shall be on the interview panel. A new General Manager of the RCO has recently been appointed. She will be working closely with me and the LPM on the implementation of the library plans once funding is approved.

4. Collection development

- 4.1 Discussions have been held with the Head of Music at the British Library and a draft protocol for collaboration between the two organisations produced. A further meeting is scheduled for later this year. The main benefit is likely to be in collaboration over acquisitions of foreign or rare materials. *Inter alia*, this will take the form of an agreement not to bid competitively for material. One benefit of the agreement (though not yet formally in place) already has been the depositing of the Leffler Manuscript with the BOA. Thanks should be recorded to Andrew Hayden in particular for facilitating this.
- 4.2 Similarly, an agreement to collaborate has been signed between the RCO/BIOS and the Organ Historical Society of America with regard particularly to collaboration on acquisition of materials. This includes clauses stating that we shall give each other first refusal on material that we are seeking to dispose of, agreement not to bid competitively for material wherever possible and, where feasible, gift and exchange arrangements. This is likely to work well in RCO/BIOS's favour and a first refusal offer on an extensive collection of printed material has already been made by OHS.
- 4.3 It has been agreed that future donations/deposits of materials could be to the BOL or the individual parts, depending upon the wishes of the donor/depositor. The Board will aim to ensure both seamlessness of access to, and equity of treatment of, material, regardless of the owning collection.

4.4 I am in discussion with the Arts and Humanities Board (AHB) with regard to the BOL becoming a designated research centre, with the ultimate aim of receiving AHB funding.

5. National Pipe Organ Register

5.1 Meetings have been held between UCE Computing staff and NPOR staff. No insurmountable technical problems have been identified. It is likely that the NPOR server and operation will have been fully transferred to Birmingham within the next eighteen months. In the short term, there is a need to ensure a smooth transition with minimum disruption and an appropriate succession plan.

5.2 It is likely that the development of the NPOR over the next three years will be funded as part of the project overall. The sum of £30,000 has been agreed as an appropriate amount. The integration of the NPOR with the RCO website will lead to the need to develop a portal approach to all the web-based services.

5.3 Once the Heritage Lottery Fund funding is approved; there is the possibility of funds being made available to the NPOR for developmental work, particularly in the context of joint portal development. At a later stage, the partners will be eligible to bid for HLF funds to complete the work on the Historic Organs Recording Project at a national level.

David Baker, September 2004

COORDINATOR, HISTORIC ORGANS CERTIFICATE SCHEME

During 2004 twenty-seven organs have attained listing status from BIOS. These have included instruments built by major builders such as Binns, Harrison & Harrison and Conacher, and an original organ by Hill in Northern Ireland, the last the first in that province and one of the few seeking listing after restoration has been completed.

Modest instruments by Hunter in South London, and Forster & Andrews in Barnsley, as well as more modern instruments, by Rothwell and Grant Degens & Rippin, featured in the list this year as well. Although there has been a slight drop in the number of organs attaining BIOS listing since last year, the number of applicants has not fallen.

Thanks are due for the success of the scheme to the inspectors, and their continuing hard work throughout the last twelve months. The scheme has also begun to attract interest from other heritage authorities during the year, which is an encouraging sign in promoting an important aim of the charity.

Paul Joslin, October 2004

TREASURER

Financial Report 2004

BIOS's financial statement and accounts reflect the requirements of regulations governing the form and content of a charity's annual report and of independent examination (since BIOS is classed a small non-company charity with income and expenditure between £10k and £ 100k). At its September meeting Council adopted the accounts for the year ended 30 June 2004, prepared on a receipts and payments basis.

The year's paperwork has been reviewed by our Independent Examiner, who offers no adverse comment - his report is printed below.

The 2003-2004 Statement of Accounts adopts the familiar layout, separating General Funds in the left-hand column from Restricted Funds - the Endowment Fund, the Archive Account, and (for the second of two years) the NPOR Project funds - to the right side of the page. The required Statement of Assets and Liabilities is included. A schedule of property assets (mostly equipment and records) is reviewed from time to time by Council, and a copy filed for the record with the Council Minutes. Artefacts formerly at Reading are temporarily in storage near Melton Mowbray whilst their future is determined.

Invariably, and for another year, there is little dramatic to report. Comparative figures for the previous year are provided on the sheet, so comparisons can be easily drawn. For the record, total income was £3k less this year, yet expenditure £2k more, reversing last year's position. Nevertheless overall net receipts in 2003/4 were a not unhealthy £5,500, income remaining more than sufficient to cover anticipated and actual normal running costs.

The subscriptions total, at 81% by far our largest source of income, has fallen back a little from last year, perhaps a reflection of less success in securing timely payment! The significant changes to the former covenant regime effected by Government in April 2000 are beginning to be realised through Gift Aid, markedly increasing the amount of tax reclaimed this year to £2,600. The balance on conferences has also remained just positive this past year, last year's somewhat larger excess resulting from unusual circumstances. On the Expenditure side, the costs of Council and committee business and administration costs (together some 20% of the total general expenditure) have increased this year. This can be ascribed to a great deal of activity - a regular round of meetings in London and Birmingham in particular being undertaken by several of your officers in BIOS interests.

In the light of the level in reserves at the end of the previous financial year, Council had already decided to top up the Archive Account by £4k in 2003/4. Furthermore, during the year a further £6k was allocated from the reserves as match funding for the NPOR Development Project, leaving the 'carry forward' £5k less than at the previous year end. Our current assets in the Current Account and two Reserve accounts nevertheless total some £24,700. The reserve funds are deposited with CAF and Standard Life Bank to maximise the gross rate of interest, which (as with interest rates in general) has risen a little over the year.

Under the Restricted Funds heading, the capital invested in the Endowment Fund again benefited only from the normal transfer of £1k from General Funds. For another year, however, we spent nothing, leaving the total in the Fund at £23k at the year end. The accumulated interest we could spend on something suitably worthwhile now approaches £6,400.

As I have noted, the Archive Fund was topped up, but expenditure has been small, and mostly involved in continuing to explore future prospects for the accommodation of the Archive with the RCO Library at Curzon Street in Birmingham. Inevitably there are likely to be new, potentially substantial financial (revenue) implications in this project, yet to be addressed in detail. In the meantime the National Pipe Organ Register project enjoyed the benefits of last year's significant fund-raising, sufficient to employ staff in developing the Register for fifteen months, straddling two financial

years. This year saw the completion of the project and so the accounts provide a picture of the latter half only.

In summary then for 2003-2004: with continued care and attention BIOS can well continue current activities and remain financially viable. However, it remains a challenge to find interested partners and/or the means, human and financial, in particular to provide longer-term resources for our 'Information Services' in the interim and after the intended co-operation at Curzon Street, let alone consider new initiatives to strengthen our position, furthering the Aims of BIOS. Council considers that, for these reasons, and given that the last increase was in 1999, the Annual General Meeting should be asked to support notice of a modest subscription increase taking effect in 2006.

Richard Hird, November 2004

INDEPENDENT EXAMINER'S REPORT FOR FINANCIAL YEAR ENDED JUNE 2004

1 report on the attached year end Accounts of the Institute prepared by the Hon. Treasurer, and adopted by BIOS Council.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the Accounts, aware that the audit requirement of s.43(2) of the Charities Act 1993 does not apply. My responsibility is to state, on the basis of procedures specified in the General Directions given by the Charity Commissioners under s.43(79)(b) of the Act, whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with General Directions given by the Charity Commissioners. My examination has included a review of the accounting records kept by the charity and comparison of the accounts presented with those records. It also includes, as necessary, consideration of any unusual items or disclosures in the Accounts, and sought explanations from your Treasurer on behalf of the trustees concerning any such matters. It should be noted that the procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the View given by the Accounts.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in any material respect the requirements
 - To keep accounting records in accordance with s.41 of the Act; and
 - To prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Act have not been met; or
2. to which in my opinion, attention should be drawn in order to enable a proper understanding of the Accounts to be reached.

Signature: H.G. Stewart

Date: 14 November 2004

Final Accounts for the year ended 30 June 2004

<u>General Funds</u>			<u>Restricted Funds</u>		
	2003	2004		2003	2004
Receipts:			NPOR Appeal Project:		
Subscriptions	£17,621	£16,722.55	Balance brought forward		£10,085.97
Sales	£ 79	£ 124.80	Grants (inc. Pilgrim)	£12,600	£ 5,000.00
Reserve a/c's interest	£ 744	£ 607.08	Appeal income + transfers	£10,875	£ 6,080.00
Tax from Covenants	£ 1,727	£ 2,643.38	Expenditure to yearend	£13,389	£21,563.70
Balance on Conferences	£ 3,235	£ 363.66			
Total receipts	£23,406	£20,461.47	Balance for NPOR project	£10,086	-£ 397.73
Expenditure:			Archive Account:		
Council + Subcmtees	£ 1,802	£ 1,376.37	Balance brought forward	£4,159	£2,734.03
Administration	£ 553	£ 1,611.90	Receipts (inc. transfers)	£ 0	£4,000.00
Publicity	£ 708	£ 1,190.00	Interest	£ 126	£ 145.00
<i>JournalsReporter</i> (+post)	£ 8,917	£ 9,503.92	Expenditure NPOR separate separate, above		
HOCS & surveys	£ 409	£ 545.61	BOA Administration	-£ 810	-£ 210.49
Charges + Refunds	£ 449	£ 400.80	BOA projects+acquisitions	£ 200	-£ 41.12
Overspend on NPOR Project		£ 397.73	Other BOA	£ 541	-£ 197.05
Total expense	£12,838	£14,955.33	Balance carried forward	£2,734	£6,430.37
Net receipts for the year 2003/04		£ 5,506.14	Endowment Fund:		
Brought forward @ 1.7.2003		£30,187.66	Balance brought forward	£19,752	£21,390.16
Transfers to support NPOR		£ 6,000	Receipts	£ 40	£ 25.00
Transfer to support Archive		-£ 4,000	Transfer from General Funds	£ 1,000	£1,000.00
Transfer to Endowment		£ 1,000	Interest	£ 599	£ 578.37
Total carried forward @ 30.6.2004		£24,693.80	Balance carried forward	£21,391	£ 2,993.98

of which investment Capital (not able to be spent)
is £16,612

Monetary assets:	General	Archive + NPOR	Endowment
Current Account	£ 1,722.42		
CafCash	£16,307.27	£ 6,430.37	
Standard Life Reserve	£ 6,664.11		
	£24,693.80	£ 6,430.37	£ 22,993.98
Other assets: equipment list filed with Council Minutes			
Debtors: Nil at yearend			
Liabilities (against income received): c.£7,000 to 2004 <i>Journal</i> (incl posting)			

The Accounts and Statement of Assets & Liabilities set out above have been approved by the Council of BIOS as trustees.

THE CURZON STREET PROJECT GOES AHEAD

DAVID BAKER

The final piece has now been placed in the funding jigsaw that is the Curzon Street Project with a £2.8m grant from the Heritage Lottery Fund to be added to monies already awarded by Birmingham City Council, Advantage West Midlands and the European Regional Development Fund.

The Royal College of Organists Website gives details of the project overall. BIOS members will be particularly interested to note that this good news on funding means that the British Organ Archive (and the associated printed materials) and the National Pipe Organ Register will have a proper, permanent home from late 2006 in the former Curzon Street Station, a Grade I listed building in Birmingham's Eastside. The building will be thoroughly renovated and improved to state-of-the-art level for archive and library storage and access. The BOA and the NPOR will be located with the RCO's own extensive collections, the joint repository to be known as the British Organ Library (BOL). The BOL will aim to be the library of national record for all types of material relating to the organ, its history, construction and repertoire. With its use of the latest digital technologies and through links to scholarly libraries around the world, the library will become a crucial international resource on a par with premier libraries and archives such as the American Organ Archive.

The work of planning the new library space at Curzon Street, managing the preparations of the material, and creating high quality digital access to both data and content is being overseen by a Librarians' Group comprising representatives of the College, BIOS and the University of Central England whose Library Services will provide the technical and service infrastructure that underpins the whole of the BOL's operations. The Group reports to a Joint Library Management Board, also comprising representatives of the three partner institutions and which is chaired alternately by Professor Peter Williams and Sir David Lumsden. There will be an opportunity to learn more about the project at the BIOS day in Birmingham on 26 February and there will be progress reports in subsequent issues of the *Reporter*.

LETTERS TO THE EDITOR

Sir,

In my account of the meeting at Bermondsey on 3rd July 2004 (*BIOSRep* XXVIII,4,4) I wrote 'After our welcome from Ian Bell, William McVicker, the adviser, played ...' The credit is misplaced: Ian Bell was the adviser, Dr McVicker acting on this occasion for the diocese.

I apologise to Ian and to *Reporter* readers for this mistake.

Stephen Bicknell,


Sir,

I was pleased to see the original architect's drawing of Trinity U.P. Church, Pollokshields, Glasgow in *BIOSRep* XXVIII, 17. In the late nineteenth century, the United Presbyterians (who merged with the Free Church in 1900 and eventually went back into the established Church of Scotland in 1929) commissioned some of the finest

churches in Scotland of that era, generally with a 'Higher' concept of liturgy and furnishings than some other branches of the Presbyterian tradition.

Pollokshields was developed in the late nineteenth century as an area of mostly expensive new housing, not all that far to the south of Glasgow city centre, and the churches tended to be on quite a grand scale. W.G. Rowan, who designed Trinity Church in 1890, when he was in his late forties, was a leading member of the very lively Glasgow architectural establishment. This church was typical of his confident Arts-and-Crafts style; unlike most of his professional contemporaries, he was soon impressed by the designs of Mackintosh, and his later work contained some Art Nouveau flourishes. The furnishings and stained glass of Trinity were particularly fine. When it closed for worship in 1978 (by then named Glencaim Church), a little of the best was removed to a museum but much was left to rot and was soon subject to extensive vandalism. The wrecked shell was ultimately burned out in 1988.

As can be seen in the drawing, the organ stood on an arcaded wooden screen behind the sanctuary, in the eastern apse; although the woodwork in the façade was elaborately carved, it stopped short of being a proper case. Rowan did better in his cases at one or two other churches but may here have been trying not to clutter the appreciation of the stained glass in the apse windows. I am grateful to Alan Buchan and Jim MacKenzie for the information that the instrument had been opened in September 1891 and had been ordered from Richard Smith of Glasgow. He had previously been one of T. C. Lewis's men, involved in several Scottish contracts; he set up on his own in 1889 but apparently with Lewis's blessing, for he continued to undertake some of their Scottish tuning. At that stage he was really no more than a one-man tuner, with no provision for building organs (only later in the 1890s did he move into quite a spacious workshop), and he sub-contracted this job to George Adams of Brixton. Adams had been a foreman with Lewis who had defected to the short-lived firm of Micheli & Thynne and subsequently set up his own business around 1886 which lasted some twenty years. This organ was rebuilt a generation later by Ingram & Co., Edinburgh. When the church closed in 1978, the organ was left in situ but was seriously vandalised over the next few years; little of any use was left when the church was burned out.

Colin Menzies,


PUBLICATIONS

Journal 29 (2005)

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

Journal 30 (2006)

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

Journals 1-27

Copies of *Journals* 1-27 are available, at reduced rates for BIOS members, from Positif Press, ISO 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.

BISHOP REVISITED

BIOS DAY CONFERENCE

ST GILES'S, CAMBERWELL,

SATURDAY, 29 NOVEMBER 2004

JOHN HUGHES

This day conference, incorporating the BIOS Annual General Meeting, took place in an early ecclesiastical example of the Gothic Revival style, to a design by Gilbert Scott and W.B. Moffatt. Its lofty roof, wide aisles, spacious chancel and bare floors (fortunately almost free from the curse of sound-destroying carpet) lend the building a generous acoustic; the opulent decoration characteristic of some Gothic Revival buildings is absent, the interior being in chaste white.

The 1844 organ by J.C. Bishop is an example of the Insular Movement, which might be defined, perhaps unkindly, as the period when British organ-building, in following the road from Classicism to Romanticism, lost its way. Not everything was a failure, as the Bishop organ at St James's, Bermondsey reveals so tellingly despite its peculiarities. The St Giles's organ is further down the Insular road, and it demonstrates the failings of the rationale of its design. This is not to say that organ itself is a failure, for it contains a plethora of pleasing voices, which blend into choruses most



The Bishop organ in St Giles's, Camberwell

Photograph: Richard Hird.

admirably; during the day, Harry Bramma demonstrated many of the beauties of the instrument in his inimitable manner, including what he called 'horizontal registration', the addition of stops of the same pitch. Its elaborate Gothic front is unusual, reminiscent of a crocheted shawl, wrapping but not clothing the instrument, enabling the over-curious to discern the pipes; another essay in the same design is printed on the front cover of this issue.

The Insular conception of the organ was readily apparent to the delegates. Its doublings (three diapasons, two principals and two

mixtures on the Great, two diapasons on the Swell), could not ameliorate the organ's inability to match the acoustic of the building convincingly. It sang attractively, but its effect was well-summed up by a delegate who described it 'a polite organ'. Its

situation in the north transept, perched on stilts to counteract damp, is not ideal; the current failure of the Great reeds robs it of its true climax. A thorough restoration, as at St James's, Bermondsey, may produce something extra.

The day began with Peter Hortin's chronological survey of S.S. Wesley's career to 1850, this date marking the conclusion of his association with St Giles's and its new organ. Having been organist at St Giles's in 1829, Wesley left for Hereford Cathedral in 1832; nine years later, the church was destroyed by fire. Wesley was back in 1843 advising the church authorities on the new organ by Bishop to be built in the north transept of the new church, and he drew up the specification. Peter's grasp of and love for the subject was evident in the detail and organisation of his lecture.

Stephen Bicknell reassessed the Insular period in a talk which, using the telescope as a prop, sought to draw attention to the use of evidence, whether the perspective in which it was viewed was necessarily correct. John Budgen followed with a public confession of the 'sins' he had committed, along with Ralph Downes, when the organ had been repaired in the 1960s. While current thinking might deprecate some the work undertaken, at the time it came in for considerable criticism for being far too conservative.

The afternoon session, following the BIOS Annual General Meeting, was given over to a recital by Margaret Phillips of music by Wesley, Walmisley, Ouseley and Mendelssohn, all eminently suited to an Insular organ. Margaret's entirely musical playing did much to illuminate the music. Walmisley's Voluntary in C minor/major is full of pretty effects and tunes, in a sub-Beethovenian way, with a busy final fugue. Mendelssohn's Allegro in B flat is a solid piece, despite its plagal cadence; his Andante in F was an opportunity to demonstrate Bishop's Claribella [sic].

MEMBERSHIP MATTERS

PETER HARRISON

I am pleased to welcome eight new members:

Althea Bridgeman-Sutton MA: [REDACTED]

David Bridgeman-Sutton: [REDACTED]

Robert J Little FLCM ARCO LMus ICL ACertCM: [REDACTED]

Keith Loxam: [REDACTED]

Ft Derek Peel BTheol: [REDACTED]

Jeremy Prentice GRSM ARCO LRAM: [REDACTED]

Paul Godfrey Sturgess: [REDACTED]

Anthony J Willett: [REDACTED]

154 members pay their subscriptions annually by cheque. If you are an annual payer, a membership renewal form should be enclosed with this edition of the *Reporter*, please return this promptly with the payment. If you can pay by card or standing order, work by the treasurer and myself is saved and there is one less task for you each January.

All subscription rates remain at the level set in 1999, though, as resolved at the Annual General Meeting, 2006 will see a modest increase. There are still some members with standing orders dated before the 1999 increase; it will save administration, additional letters and supplementary cheques if these orders could be brought into line with current rates. Members are reminded that all subscriptions become due on the 1 January and it would be helpful if standing orders with dates much later in the year could be regularised. All members who are UK tax payers can assist BIOS by declaring themselves willing to use the Gift Aid scheme for their subscriptions; this enhances the value to BIOS of their subscription by more than a quarter. Gift Aid application may be done by ticking the box on the renewal form or by obtaining a form from the Membership Secretary.

NEW LIGHT ON THE ORGAN AT HOLY TRINITY, OVER WORTON

MALCOLM HARRISON

Tradition has it that the present organ in Holy Trinity Church, Over Worton, Oxon., bearing the nameplate of J.C. Bishop, came from the 1851 Great Exhibition.¹ The entry² in the Official Catalogue of the Great Exhibition says the organ was a one-manual domestic or chamber organ, demonstrating the Clarabella stop and five composition pedals, both Bishop's inventions. It included an anti-concussion apparatus, a Bishop design to steady the wind.³ This organ would have been suitable for a house, but hardly so for even a small church such as Holy Trinity.⁴

Significantly, the Bishop & Son records for the period suggest that the organ in Holy Trinity is earlier than the 1851 Exhibition organ. The firm's folio for 1846-54 record an order by the Revd William Wilson jnr., for an organ to be installed in the church in 1847; this was to replace one hired from Bishop's from August 1846 - August 1847 for one guinea and a half per month.⁵ Wilson's order was part of a plan to instigate alterations to the Church; following a bitter disagreement with his father,



Ludwig's revision of Bishop's console; note the removal of the keys below C.

the Revd William Wilson snr., and his subsequent removal to Banbury in 1849, the alterations were never completed, but the church gained a fine new organ.

The ledger gives the compass of the Great Organ as GG to f3 including GG#; the Swell was from f; an octave and a half of German pedals, and three composition pedals were included, the composition pedals increasing to five during installation for an extra £ j Q] Os The organ had double-feeding bellows with

compensation folds, another Bishop innovation to ensure steady wind. Other extras included a divided open diapason slider for treble and bass to be drawn separately, and work to add a Cremona.⁶ Elaborately carved oak casework was supplied, bearing comparison with St Giles's, Camberwell, although on a smaller scale; the lower part of the organ was cased in oak for an additional £30 10s.⁷ The reed voicing was probably by George Willis who worked for J.C. Bishop from 1844-50.

The 1847 stop-list was:

GREAT	SWELL
Open Diapason: through	Open Diapason
Stopt Diapason: Bass	Stopt Diapason
Stopt Diapason: Treble	Principal
Dulciana ⁸	Hautboy
Flute	Swell Coupler
Fifteenth	

In 1913 H.W. Balas Ludwig, 35 Broad Street, Banbury, modified the organ.⁹ In a letter to the Revd H.A. Bass, Ludwig wrote: 'Having had many years experience and practical knowledge of the organ in your Church and from my recent examination of its present condition I beg to report that the whole instrument is in a very unplayable, untuneable and dirty condition'. He recommended that the Pedal action be thrown out, and a new pedalboard of modern compass substituted as this would be an improvement and be appreciated by all players: 'I am glad to say that the workmanship and material of the organ is good, and although in parts out of date, such a restoration as I recommend with the alterations of the compass, will go a good way towards bringing it into line with modern requirements and ideas of what an organ should be'. Ludwig's revised specification was:

GREAT		SWELL
Open Diapason (C to c)	(notes)w F are borrowed
Open Diapason		from the Great)
Open Diapason (c#1 to O)		Stopt Diapason
Stopt Diapason (C to c)		Principal
Stopt Diapason Treble		Hautboy
Dulciana		hitch-down swell pedal
Principal, full range (C to O)		
Flute (C to O)		Coupler: Swell to Great
Fifteenth (C to O)		The Great is permanently coupled to
Cremona (g to O)		the Pedal

The Open Diapason sounds four notes on the S : C# to E: the [Great] Stopt Diapason sounds on the Swell.

None of this supports the view that the organ came from the Great Exhibition, but rather that the present instrument, which now has a Historic Organ Certificate, is the original one purchased from J.C. Bishop in 1847 for £283 13s.¹⁰ The Revd William Wilson jnr. had his own organ repaired by J.C. Bishop in 1846; 'a set of bellow palates were sent over to Over Worton for Revd Wilson'.¹¹ Wilson may have taken the organ to Banbury; his sister-in-law records in a diary entry for 1851 that 'there was a nice small organ in the Great House'. The organ may have been installed in the alcove in the present lounge in The Lodge or Grove in 1870 following modification, if it be the same instrument.¹² It was sold in 1913.

NOTES

1. Parish records, Holy Trinity, Over Worton; Church Guide.
2. *Official Catalogue of the Great Exhibition of the Works of Industry of All Nations* (London, 1851, corrected edition), exhibit 553,71.
3. Wickens, D.C., 'Dating', *The Organ*, LIV (1954), 32-40. The Claribella/Clarabella stop first appears in the Bishop papers in an estimate of 1820.
4. I am grateful to Maurice Merrell, Bishop & Sons, for making available the company's records, and for his observations and comments.
5. Bishop & Son ledgers 1846-54, 1, ff 43 and 83.
6. *ibid.*
7. Bishop & Son ledgers 1846-54, ff 83.
8. Thistlethwaite, N., *The Making of the Victorian Organ* (Cambridge, 1990), 111; the author considers that Bishop was among the early builders to include a Dulciana on the Great of two-manual organs.
9. I am grateful to Christine Kelly, Curator's Assistant, Banbury Museum, for making available information concerning H.W. Balas Ludwig. According to the Trade Cards he was a pianoforte and organ-tuner in Banbury at 84 High Street (1886-1904); 35 Broad Street (1905-35); and Prospect Road (1935-40).
10. Bishop & Son ledgers 1846-54, 1, ff 83.
11. Bishop & Son ledgers 1846-54, 1, ff 43.
12. Wilson, H.A./A family sketch touching the Wilson, Moore, Douglas and Fox families (1900, unpublished diary).
13. *Proceedings of the Institute of Civil Engineers 1898-99*, 135, 359-60.

ROBERT DALLAM'S WILL

DOMINIC GWYNN and MICHEL COCHERIL

In the name of God Amen The Nynth day of February in the yeare of our god one Thousand six hundred sixty and Foure and in the seaventeenthe yeare of the raigne of our Sovereigne Lord Charles the second by the grace of god of England Scotland France and Ireland King Defender of the faith &c I Robert Dallam of the Citty and County of Oxford Gentleman being sick and weake of body but of sound and perfect memory praise bee to Almighty god And considering of the shortnesse of this transitory life doe make and ordayne this my last Will and Testament in manner and forme following That is to say; First and principally I commend my soule to God my Creator assuredly trusting that by and through the merits and mediation and intercession of my Savior Jesus Christ hee will pardon and forgive all my sinne both originall and actuall And my body I commit to the earth whereof it was made in hopes of a joyfull resurrection att the latter day to bee united to my soule and together with it receive everlasting blisse amongst the Sts of God in the Kingdom of heaven And as touching that worldly meanes wherewith it hath pleased God to blesse me I give devise and bequeath as followeth. Imprimis I give and bequeath unto my Eldest sonne Thomas Dallam my watch: Item I give and bequeath my sonne George Dallam in full of all claymes and demands whatsoever the somme of Twelve pence: Item I give and bequeath unto my sonne Ralph Dallam All my Instru^{mts} and Tooles and alsoe all my mettalls or Brasse Tinne Leade and Iron and all my Tymber and all other things incident and belonging to the making of an Organ: Item I give and forgive unto my Eldest daughter Katherine Harris the Five pounds which shee oweth unto me: Item: I give and bequeath unto and betwixt my deare and loving Wife Isabella Dallam and my daughter Mary Dallam All my Plate; Pewter brasse: and household stuffe of what kind soever, To bee equally divided betwixt them share and share like: Lastly I doe give and bequeath unto my said loving wife Isabella Dallam All the rest of my Estate reall and personall not before given and bequeathed by this my said last Will and Testam (My debts Legacies and Funerall Charges being first paid and deducted) And I doe make ordayne and appoint my said loving Wife Isabella sole and absolute Executrix of this my last Will and Testam Revoking all other and former Wills by me made and I doe publish and declare this to bee my last Will and Testam' In witness whereof I have hereunto sett my hand and Seale the day and yeare first above written

Sealed signed published and declared by
the said Testators as his last Will and Testam
in the presence of

Edward Marriott

John Hingeston.

Tho: Kinward

Nicholas Lidgould serv

[signed:] Robert Dallam

[proved on 6.2.1663 (6.2.1665 on the outside cover) before Sir Giles Sweit in the Archdeacon's Court of Oxford, Isabella Dallam relict and Executrix; another note says *Inventario citra monstrarel* i.e., to be shown after, so perhaps the inventory was never attached]

ABOUT THE DALLAM FAMILY TREE

MICHEL COCHERIL

In my articles on the Dallams (*JBIOS* 6 (1982) and *JBIOS* 20 (1996), I insisted on the problems raised by the Dallam genealogy, and the fact that many historians had relied on the same faulty material, or rather on the same faulty interpretations of the original sources. Together with Stephen Bicknell I tried to establish a more secure family tree, published in the 1982 article. Since then all newly discovered documents have only confirmed what was then pure guesswork. Dominic Gwynn has passed on to me a real gem, Robert Dallam's will, made in Oxford in 1664, one year before his death, naming his sons and daughters: Thomas, Ralph, George, Mary, Katherine (married to Thomas Harris or Harrison), and his wife Isabella. It seems that he was not on the best of terms with George, and we must remember that Ralph in his will several years later also seemed to mention him reluctantly. It appears that Ralph took over Robert's succession as an organ-builder, as he was bequeathed the tools and materials from his father. Thomas, the eldest son, was not forgotten, even though he had chosen to stay in Brittany and was making his career there. Isabella is Robert's second wife whom he married in Quimper in the years 1643-4. It is impossible to tell whether she was English or French as her maiden name Turpin appears in both contexts in the Quimper parish records. One thing is certain: when Rénatus Harris claimed that it was his 'grandfather' who had built the organ of Magdalen College, Oxford, he was referring to Robert Dallam, his maternal grandfather, Katherine's father. John Harper's conclusions are thus reinforced (*JBIOS* 9, 62).

Concerning Robert Dallam's religious affiliation, the documents found in Brittany are quite explicit; Robert himself claimed that 'he had been forced out of his homeland on account of his faith' ('a Patria pro fide refugum'), and the letter of recommendation by the exiled Roman Catholic bishop Richard clearly states that the Dallam family is of ancient Catholic lineage ('virum vere catholicum'). As for other unconfirmed elements in the genealogy, we must take them cautiously. Several authors have raised doubts concerning Thomas Dallam's place and date of birth and his exact status on the Turkish voyage of 1599-1600 (*JBIOS* 25 (2000), 135; *BIOSRep* XXVII, 111,19). I have found that Toussaint Dallam, one of Thomas Dallam sieur de la Tour's sons, an organ-builder himself, died at Mayenne in 1699. He called himself 'sieur de la Tour' like his father, so there is no reason to assume that Thomas travelled the 200 miles or so to

attend his son's funeral or sign any document. Thus, in spite of the fact that much has been found, researchers still have their work cut out.

BIOGRAPHICAL INFORMATION

DOMINIC GWYNN

Robert Dallam's gravestone has fascinated organ historians for a long time. Some of the questions raised by it were sorted out by Gerald Sumner, but I have wondered why he should have been given such a magnificent tombstone, in such a prominent place. In dealing with wills, I started to wonder whether Robert was a citizen of Oxford when he died, and perhaps also when he made his will. That proved to be the case; his will is now in the County Record Office at Cowley.² It proves beyond doubt that Michel Cocheril's analysis of the evidence for Robert Dallam's relationships with other Dallams, and the Harrises, was correct, and that Betty Matthews's analysis was not.

I have not had time to answer all the questions raised by the will, but would like to contribute what I have discovered, and perhaps elicit other people's observations. Firstly, I have been worried about the ease with which a Roman Catholic could be buried in the west doorway of New College Chapel. I assume that Robert was not a recusant Catholic, though as John Harper has pointed out to me, it is interesting that he asks for forgiveness for original as well as actual sin, and looks forward to the company of the saints. The wills of his sons George and Ralph show no such inclination towards Catholicism. I wonder how offensive the religious affiliation was to the authorities, so long as the person conformed, i.e., took communion at his parish church. A will was proved in the church courts, and its diction would not have escaped the attention of the lawyers. Perhaps it explains the gap between Robert's death (31 May 1665) and the proving of the will (6 February 1665/6). Probably he was happy to be a conforming Catholic in Brittany.

It is interesting that Robert was 'of the City and County of Oxford Gentleman'. It could be that his memories of the sterile organ market in a Puritan London made him cautious about moving there, though it looks as if George set up there soon after 1660, perhaps as the London branch of the family's business. It may be that the first offers of work came from Oxford, for instance, new organs at Christ Church and New College, and setting up his 1630-1 organ at Magdalen, after its trip to Oliver Cromwell's court at Hampton Court. Windsor, where he contracted for a new organ on 22 October 1660, was then not much further from Oxford than from London, though the Thames was only navigable by barge up to Henley.

The term 'gentleman' was never entirely clear. At this period it usually meant one who 'can live without manual labour, and thereto is able and will bear the port, charge, and countenance of a gentleman',⁴ but note that Robert is a gentleman in his will, but not on his tombstone. It seems unlikely that he was any less active in his profession than he was thirty years earlier at York Minster, where he is described as 'blacksmith and citizen of London' in the contract for the new organ of 1632.

Having abandoned his workshop in London in 1641, Robert set up another in Brittany. He left Thomas 'Sieur de la Tour' in charge of that workshop. He may have helped to start George's workshop in London. George was contracting independently in 1661, at Worcester and Durham at least. The implication from the will is that Robert no longer feels any financial obligation to these two. His daughter Katharine and her husband Thomas Harris had their remaining debts wiped out. It looks as if Ralph was

to carry on Robert's workshop, taking over the New College organ, for instance. It certainly appears as if Ralph built more reliable organs than George, judging by the surviving lists of their works.⁵ The remainder of the moveable property was to support Robert's widow, and help to get a husband for Mary, though Ralph's will makes it sound as if she was acting as his housekeeper at his death in 1673, or at any rate, still (or perhaps again) unmarried. It is a great pity that the inventory is not attached (and may never have been), for it would have helped give us an idea of Roberts wealth. All we know is that he left Estate 'reall and personall'.

The will was probably witnessed in London, for both Hingeston and Kinward were connected to the Court. John Hingeston had been Cromwell's music master, and was unusual in making the transition to serving the new Court, as Tuner of the Kings Instruments.⁶ As such he supplied musical instruments, including a new chamber organ and a new double organ for the Chapel at Whitehall. He would, no doubt, have supervised the removal of the Magdalen organ. Thomas Kinward was Master Joiner to the Office of Works from 1660 to 1682, and is known to history mainly as the developer of the box sash window.⁷ Edward Marriott I have not yet found, and John Lidgould, if he were Robert's servant, does not appear again in the organ records.

NOTES

1. Sumner, Gerald, 'The origins of the Dallams in Lancashire', *JBIOS* 8 (1984), 51-7.
2. Oxfordshire County Record Office, W124/3/28.
3. Matthews, Betty, 'The Dallams and the Harrises', *JBIOS* 8 (1984), 58-68.
4. Harrison, William, *The Description of England* (2nd ed., reprinted New York, 1994).
5. Bicknell, Stephen,¹ English Organ-building 1642-85', *JBIOS* 5 (1981).
6. Hulse, Lynn, 'John Hingeston', *Chelys* 12 (1983).
7. Colvin, Howard, *Kings Works V* (1976).

RESEARCH NOTES

PAUL TINDALL

THE CAMDEN CHAPEL, CAMBERWELL: LETTERS FROM THOMAS ELLIOT, CHARLES WESLEY JUNIOR AND ROWLAND HILL

The Camden Chapel¹ in Camberwell was founded by Trustees (that is, it was Proprietary), and was built to the designs of George Gwilt in 1796-8.² It later became Camden Church, and survived until the 1950s, its chaste classicism having suffered a violent Lombardo-Romanesque transformation at the hands of Gilbert Scott in 1854.³ The question of an organ was first raised in 1809. Elliot's proposal, evidently in response to the Trustees' request, was written on 24 March.⁴ (addressed to [REDACTED] [a Trustee] and endorsed 'Elliot No. U)

Sir according to your request, I have given you My Proposals [sic] for Erecting an Organ in the Chapel of Camberwell as follows in a Spanish Mahogany Case Similar to the one i have inclosed as by the side Towers being the highest gives

more room for the Bafs Pipes The Top adapted to admit a Passage through the Door into the Roof.

GG [i.e., no GG#] to F in Alt 58 in Number
Stopt Diapason wood Bafs Metal Treble 58 Pipes
Open Diapason Metal Compleat without any Sub[stitution]s or return octave 58
Pipes Principal Metal thro 58 Pipes
Twelfth Metal thro 58 Pipes
Fifteenth Metal thro 58 Pipes
Flute Wood 58 Pipes
Sesquialtra [sic] 3 Ranks Metal 174 Pipes
Trumpet to Draw in halves Metal 58 Pipes

Number of Pipes in Great organ 522 [should be 580]

Swelling organ with a Separate Sett of keys from F below Middle C to Top F 37[*]
in Number containing [*this is wrong, 37 notes from
Middle C is only to c3]

Stopt Diapason Wood pipes 37 pipes
Dulciana Metal 37 pipes
Principal Metal 37 pipes
Hautboy Metal 37 pipes

Pipes in the Whole 670 [should be 728]

A Shifting Movement Pedal to take the full organ for the soft Piano parts the organ to Blow behind and in front with an additional Pedal for the foot, the Whole of the Above I will Engage to Compleat in a Workmanlike Manner of the best Materials for the Sum of £400=0=0

The Dimensions of the Above Concluded to be 8 foot in width of its [measure?] upon the full Scale as Above Specifi'd the width might require to be 8=6 [8ft 6in] wide in front - 4=6 [4ft 6in] Deep from back to Front leaving 17" passage behind and 12 foot High from the Uper [sic] part of the Gallery.

Now Sir if you Please to Observe in the above Proposial [sic] I have consider'd Myself to be Answerable that in every respect the Instr. Shall be finish'd in the first Stile as to tone workmanship and Materials. I have further to add that if it was thought Sufficient to Dispencc [sic] with the Open Diapason Bafs (and have a Communication to the Stopt Diapason tho it would be looseing the Most Noble and Beautiful part of the Organ yet its often done to save Expense and other Pipes substituted in their room) and likewise to Dispencc with the Trumpet Bafs and 1 Stop in the Swell I will engage to Build the Organ for 260 £ Yet their [sic] would be 11 Stops whereas their [sic] is but 12 in the full Scale.

Sir if I Should be honor'd to have the Order for the Above Mention'd organ I am confident in doing my self credit and my Employers Justice. If you wish for a reference [sic] to any Instrument I have Erected the two I here mention will be quite Sufficient^] one of the first large organs I ever built is that Celebrated organ at the Revd Mr Hills Chapel⁵ Received by Dr Arnold and Dr Dupeus [Thomas Dupuis] Organist to the King. The latter one I erected for his Majesty and the Noble Directors of the Ancient Concert Hanover Square Received by Thos Greatorex Esq Conductor of the said Concert 3 years Since [.]

Leffler dates this organ 1804; *Organographia* and Sperling agree on 1809. It appears that 1806 is the correct date if Elliot's recollection is accurate though he may mean only that Greatorex was appointed to the Ancient Concert in that year.

the beautys [sic] of both the Above organs is so well known by the first Judges of Music that it would be useless and improper for Myself to Speak of their superior Qualitys [sic].⁶

If any further recommendation would be requir'd I Shall be happy to let you have in writing the opinion of the following Professors:

Namely the first is Mr Sam. Wesley, the 1st Organ Professor in this Kingdom Mr Charles Wesley Mr Greatorex, Mr Bartleman Messrs Knyvetts, Mr Jacob Organist of Mr Hills Chapel, Mr At[t]wood Organist of St Pauls Mr Cooke of Westminster Abby [sic].

If Sir a Smaller organ should be thought Sufficient, I could by reducing the Number of Stops bring it to 200 £, which order I would be happy to Execute & with Due Respect I Remain

Sir Yr Obliged Servt

Thos Elliot Organ Builder

[REDACTED]

March 24 1809

Wasting no time, Elliot wrote on the following day to Rowland Hill (1744-1833) of Surrey Chapel, Blackfriars, a supremely popular preacher on the fringes of the Established Church who, nonetheless, like John Wesley, professed himself an Anglican all his life. The Surrey Chapel, built for him in 1783, held three thousand worshippers. Elliot's organ there was apparently installed in 1793:⁷ Samuel Wesley complained about the touch in a letter of 1808.⁸ Rowland Hill wrote to the authorities at Camberwell enclosing Elliot's own letter to him, and supporting his cause:⁹

To Mr Montague, Camberwell Grove

In Justice to Mr Elliot as a most excellent organ builder he has a right to demand of me the recommendation he requests. If you shld enquire of the Wesleys and others [...] they will tell you he has built for us one of the best, if not the very best Organ in London.

[...] Mr Elliot has taught me to be half an organ builder myself. [...] I send you the inclos'd letter.

Rowland Hill

Elliot's own letter again spares no effort to advance his position:¹⁰

Revd Sir

I have been Applyd to from Camberwell and have Sent a Proposal to Build an organ for the new Chapel their [sic], I have taken the liberty to Solicit your interest and recommendation as I know by which [?] will have much influence and give me some confidence in procuring the Job — my Proposal is 400 £ as they want a Capital Spanish Mahogany Case. Diapasons and Trumpet I have mention'd to go Compleat thro — thir [sic] is 12 Stops.

I Could Build them one for 250 £ to put in a return octave of stop Pipes in the last octave of the Open Diapason and Trumpet & c. as is frequently done to Deceive People and apply the same Number of Stops.

This is a hard Matter to make People understand that knows nothing about the Matter. I have given them a proposal for Every Stop throughout Compleat, & Long octaves, the Gentleman I was desir'd to Send to was Chas Montague Esq [REDACTED] I expect they will have a Meeting on Monday next to settle it.
Your kind interference [sic] will be thankfully Acknowlig'd

By Rev'd Sir, your Humble Servant

Thos. Elliot
[REDACTED]

Elliot's efforts were rewarded, though the Trustees predictably were unwilling to go for the full £400 scheme. A further letter is headed 'Contract', dated April 20 1809:¹¹

Charles Montague
[REDACTED]

Sir, as the Organ I propos'd at 400 L is considered upon a larger scale than requisite for the Chapel and that 300 L is the sum fix'd on by the Committee I have well consider'd that nothing in the Composition of Stops I propose with propriety can be omitted Except the lower octave or 11 notes in the Open diapason and the lower 11 notes in the Trumpet. I mentioned to you the Flute might be dispos'd with but I recollect the flute is us'd verry Much at Mr Hills Chapel in the interludes and giving out the tunes and has a beautifull Effect.

Omitting no more than the Above 22 Pipes out of the former proposial [sic] of 400 L renders this Proposial [sic] more valuable to the committee and hope they will make it Guineas instead of Pounds that I will leave to their Consideration when they See them.

In Fin'd the Arrangement of Stops for 300 Pounds or Guineas is as follows:

Great Organ

Open Diapason from Gamt G Metal 47 Pipes
Stop Diapason Bafs Wood Treble metal 58 Pipes
Principal Metal 58 Pipes
Twelfth Metal 58 Pipes
Fifteenth Metal 58 Pipes
Flute Wood 58 Pipes
Sesquialtra [sic] 3 ranks Metal 174 Pipes
Trumpet Treble and Bafs to Gamt G Metal to Draw in halvs [sic] 47 Pipes

Swell Organ

Stop Diapason to F wood 37 pipes
Dulciana Metal 37 Pipes
Principal Metal 37 Pipes
Hautboy or Trumpet Metal 37 Pipes
A Shifting or Piano Movement to take of [sic] the Loud Stops
Pedal for the Swell and one to Blow in front as well as behind
These Proposals Sir cannot but Meet with the Approbation of the Gentlemen of the Committee as really according to the Times, the Money ought to be considerable. More, as

soon as I am Honor'd with the final order, I will proceed
I shall be glad to have the Sketch I sent.
Am yours Sincerely

Thos. Elliot

There is a further copy of this proposal,¹² set out formally as 'Particulars of an organ to be erected by Mr Eliott [sic] for Camden Chapel Camberwell in a Spanish Mahogany Case [these three words deleted]. The description of the organ is identical with the letter of 20 April, and ends: 'front and sides of the organ to be of the best Spanish Mahogany with the above Stops and pipes and the above [this word deleted] agreeable [sic] to an elevation as per sketch the sum of three Hundred pounds.'

On 27 September 1810 the rough Trustees' Minutes record that Elliot was to be allowed £6 6s per annum to keep the organ in repair.¹³ After the completion of the organ the Trustees' thoughts turned to the election of an organist. Impassioned pleas were made on behalf of the rival candidates Miss Child and Miss Payne. J. Cecil of St John's Wood Chapel wrote to support Miss Payne who assisted him there,¹⁴ and Rowland Hill sounded a cautionary note:¹⁵

... P.S. At first we had a good Organist [at Surrey Chapel] but a bad man. We gave him a years wage and turn'd him off in a few months: I advise our Camden friends not to be allured by a good Organist without a good character ... Miss Payne is a very correct one.

Of most interest, though, is the following letter,¹⁶ written in a somewhat wavering hand:

Mr Wesley hearing that Miss Child is candidate for the Place of Organist at Camden Chapel informs the Trustees, that Mr W hath taught Miss Child (at the request of His Friend, B. Court [?] Esq. [REDACTED] at different periods within the last 7 or 8 years in whom Mr W hath found an improving Pupil, and thinks her very adequate for the situation at the Chapel.

[REDACTED]
May 21st 1810

This would seem to be Charles Wesley junior (1757-1834), like his brother, Samuel, a remarkable prodigy, but who seems to have been of a retiring disposition. Charles and his mother moved to Great Woodstock Street in 1806.¹⁷

At any event Miss Esther Child prevailed, and her letter of thanks was received by the Trustees on 11 June 1810.¹⁸ One further letter demands our attention. On 11 January 1825 Samuel Wesley wrote to Vincent Novello:

I have pronounced the new Organ at Camden Chapel a very imperfect one but my Word (as a Madman) not being considered orthodox Mr Adams and honest Mr Davis the Organ Builder are fixed to tell the real Truth about it on Wednesday next.

It would seem that this refers to Camden Chapel in Camden Town which had recently opened and where Samuel Wesley was the organist. The organ was by Gray, according to Sperling.

J.J. ANGERSTEIN'S ORGAN

John Julius Angerstein (1735-1823) was a financier (said to be worth £30 million) whose art collection, along with that of Sir George Beaumont, formed the basis of the present National Gallery in London. The diary of Joseph Farington records his purchase of an organ in 1806:

... an organ which is now finishing for him is so contrived as to admit of being played upon the hand or to work tunes by a mechanical contrivance. It is to cost him 1500 Guineas.

Whether this instrument was placed in Angerstein's London house at 100 Pall Mall or at his country retreat, 'Woodlands', Blackheath, is unclear. 'Woodlands' seems more likely, since this was his preferred home in later life, the Pall Mall house being used mainly to display his pictures (it was later to become the National Gallery until 1834).²¹ The organ was built by Flight & Robson. They wrote to Angerstein's executors on 9 March 1824 estimating its worth to be 100 Guineas and in poor condition. Alas, despite the comfortable position of their distinguished former customer, it was necessary for the organ-builders to point out that the sum of £172 10s was still owing from the original bill for its construction eighteen years previously, ...²²

NOTES

1. Not to be confused with the Camden Chapel in Camden Town (formerly Middlesex). This was built in 1825, later known as St Stephen's, Camden Town and later still as All Saints'. It is now a Greek Orthodox church.
2. London Metropolitan Archive (LMA), P75/CAM/27/23-5.
3. The chapel of King's College, London is a surviving similar scheme.
4. LMA, P73/CAM/27/46. I have endeavoured to render Elliot's vigorous prose and spelling as accurately as possible.
5. Surrey Chapel, Blackfriars.
6. Quite.
7. Olleson, P., 'The Organ-Builder and the Organist: Thomas Elliot and Samuel Wesley', *JBIOS* 20(1996), 116.
8. LMA P73/CAM/27/44. Rowland Hill to Mr Montague, no date, but evidently sent with Elliot's letter of 25 March 1809.
10. LMA P73/CAM/27/45. 25 March 1809.
11. Same bundle.
12. LMA P73/CAM/27/48.
13. LMA P73/CAM/27/1.
14. LMA P73/CAM/27/35, of 14 April 1810.
15. LMA P73/CAM/27/43, of 10 May 1810.
16. LMA P73/CAM/27/40.
17. Kassler, M. and Olleson, P., *Samuel Wesley (1766-1837) A Source Book* (Aldershot, 2001), 10.
18. LMA P73/CAM/27/1.
19. Olleson, P., *The Letters of Samuel Wesley* (Oxford, 2001), 349.

J.J. ANGERSTEIN'S ORGAN

20. Garlick, K. et al., *The Diary of Joseph Farington* (London, 1978-98), 12 March 1806.
21. Twist, Anthony, *Widening Circles in Finance, Philanthropy and the Arts. A Study of the Life of J.J. Angerstein* (Dissertation, University of Amsterdam, 2002), 201.
22. LMA F/ANG/30.

THE BERNARD EDMONDS RESEARCH CONFERENCE

BARBER INSTITUTE, BIRMINGHAM
SATURDAY, 26 FEBRUARY 2005

Programme

10.30		Arrival, tea and coffee
11.00	Dominic Gwynn	The advantages of local knowledge for the organ historian, with particular reference to Somerset 1500-1750
11.30	Joan Jeffery	Tudor Cinque Ports and Canterbury
12.00	Ibo Ortigies	GOArt research activities
12.30	Jim Berrow	'Dear Lord Calthorpe...' or how Edgbaston came to have a new organ
13.00		Lunch
14.00	John Norman	Pneumatic actions
14.30	David Hemsley	Early electric actions and their power supply
15.00		Discussion
15.15	David Baker	BIOS/RCO library progress report
16.00		Tea and end of conference

It is expected that there will be an opportunity to visit the new RCO building at the close of the day's events. Travel information is available from www.barber.org.uk/visitors.html>. A map and a leaflet with details of hotels in Birmingham are available from www.beinbirmingham.com>.

The cost of the meeting is £20 including lunch and refreshments. Please send the booking form below (or a copy) to

David Knight, [REDACTED]

Please reserve places for the BIOS Day Conference on Saturday, 26 February 2005.

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

Name(s).....

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SATURDAY, 26 NOVEMBER 2005**

SYMPOSIUM OF EARLY ENGLISH KEYBOARDS

**UNIVERSITY OF ABERDEEN,
15-17 APRIL 2005**

At this symposium in association with the Early English Organ Project, two reconstructed sixteenth-century instruments (built by Goetze and Gwynn) will be available alongside a reproduction by Darryl Martin of an early surviving English virginal. The Festival of Organs and Virginals will include three recitals by international artists, Pieter Dirksen (Netherlands), Davitt Moroney (USA) and Rachelle Taylor (Canada). The speakers will include John Caldwell, Pieter Dirksen, Dominic Gwynn, John Harper, John Koster, Darryl Martin, Davitt Moroney, and Rachelle Taylor.

The organs are based on two soundboards from organs dating from between 1520 and 1540 discovered in East Anglia. English repertoire from the sixteenth and early seventeenth centuries will be considered in the context of the organs and harpsichords of the period. Is it possible to divide the surviving music into repertoire for organ and repertoire for harpsichord? How can we recognize pieces intended primarily for organ rather than harpsichord?

Although the lack of surviving sixteenth-century organs may be explained by the ravages of Reformation and Civil War, it is curious that so few virginals survive from before the 1630s, a situation matched by the general lack of musical sources from the sixteenth century, even though we can be fairly sure that, for example, some of Byrd's keyboard music dates back to the 1560s and 1570s. Why do relatively few English instruments and sources survive from the sixteenth century compared with the seventeenth? To what extent did instruments, tuning systems and the repertoire change in the early seventeenth century (if at all)?

Papers have been invited on topics related to early English keyboard music (c. 1500-1625), including:

- instruments and organology
- pitch and temperament
- sources
- editing, scribal practice and performance
- organ music in its liturgical context
- performance practice
- repertoire

Aberdeen is easily accessible from London, Amsterdam and the USA. Cheap flights are available either from London Luton or Heathrow. Accommodation will be available in King's Hall, Old Aberdeen. Further details are available from:

Dr David J Smith,



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(This conference is not organised by BIOS)



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