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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

Editor John Hughes
[REDACTED]

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EDITORIAL

The Pontificate of John Paul II marked a period of profound political change in Europe, affecting many aspects of society in different degrees, including those who study the organ and its music.

The last quarter of the twentieth century was characterised by a tuning-away from the often academic asceticism of twelve-note music towards minimalism and the exploration of measured textures. This movement seemed to mirror the erosion, then dramatic disintegration, of another twentieth-century system, Communism (the invention of which was broadly contemporary with dodecaphony), in which process John Paul II played no paltry part.

The demise of Communism in the Eastern Bloc countries has provided new insights for Western European organ scholars. The most notable intellectual casualty since 1990 has been the mythology surrounding the 'Bach organs' of the 1960s and 70s. The organs of the former Eastern Germany, which seem to have survived in surprising quantity and variety, are revealing qualities far removed from the coarse certainties of some neo-Baroque examples.

There has been an unforeseen consequence of the Communist authorities' dislike of religion, and their closure of churches, or, at least, discouragement of religious practice. The buildings were neglected along with their organs; when the churches were re-opened, it was found that the organs had escaped the post-war programmes of rebuilding and modernisation, thereby becoming mines of historical information. Conversely, where Communism had been obliged to pay lip service to church music, as at Leipzig, the results bore comparison with experiences in Western Europe.

There were other surprises, not all agreeable. A visit to a small town in Czechoslovakia (as it then was) in August 1990 revealed a solemn story. The charming baroque town church had been closed by the Communists, but the townspeople had managed to maintain it in reasonable condition; indeed, there had been enough latitude in the local political system to keep the (largely) 1723 organ functioning. However, a visit to the church to practise would inevitably attract the unpleasant attention of an official in the street; he would record the fact in his notebook. There was justifiable joy in a series of organ recitals that August; on the first evening, the organist played well enough, but with more than a ration of wrong notes. An observation that his playing was not altogether assured brought the rejoinder that, as a church musician, he had suffered much maltreatment by the authorities, and that this was his first recital after regaining something approaching normal health. It is almost impossible to comprehend the conditions under which organists functioned in a communist state.

Among the neglected Czechoslovakian organs were several early eighteenth-century examples, in which small choruses were capped by sturdy, shrill mixtures; notably, each stop made a profound difference as it was added. Again, neglect and official indifference had preserved historical information if keys were so worn that one's fingers fell into the furrows.

Much of the organ music of Eastern Europe awaits appraisal; the twelve-note essays of various Slovakian composers appear to be complex theoretical exercises, rather than practical organ-music, and they are probably destined for oblivion like the twelve-note compositions of post-war Western Europe. Some Czech organ music from the mid-eighteenth century was published in the 1980s, although not in accurate editions; it illustrates the Bavarian outlook in showy preludes and modestly-worked fugues, with the occasional glance in the direction of J.S. Bach. Czechoslovakia was famously described in the late 1930s as ‘a country about which .we know little’, a remark that might be extended to our knowledge of the organs and organ music of all the former Eastern Bloc countries; remedying this can only assist us in enriching our understanding of the peculiar achievements of the British organ.

FROM THE SECRETARY

JOSE HOPKINS

HISTORIC ORGAN SOUND-ARCHIVE (HOSA) PROGRESS REPORT

A recent communication from Holland relating to redundant organs began with the words ‘..I wonder if the English people realise what they actually possess.’ These sobering words should be a wake-up call (yet again) to all of us involved in the organ world. It has been heartening, however, to discover, during the assessment process which Anne Page (Playing Coordinator) and others (myself included) have been undertaking for the first stage of the BIOS HOSA project, that there is still a treasure-house of historic and musical organs in East Anglia. Some eighty instruments will have been assessed, and money has been made available from the Heritage Lottery Fund for recording the sounds of only forty. The problem has been not what to include, but what to leave out.

Whilst the assessments have been taking place, recordings have been made of four organs (St George’s, Colegate, Norwich; St Helen’s, Bishopsgate, Norwich; Cawston and Thomage, both in Norfolk), and it is expected that the resulting sound files will be placed on NPOR shortly to supplement the existing surveys. The music for the recordings has been chosen to match the instruments, and full details of the music used, editions etc., will be available.

Five players have been recruited for the project, and the organs chosen will be in Norfolk, Suffolk, Essex and Cambridgeshire, i.e., covering the Eastern Region of the Heritage Lottery Fund. In addition to money for recording the instruments, finance is available from the Heritage Lottery Fund for organising twenty events throughout the region for members of the public, congregations from the churches involved, schools and other interested groups, so that attention can be drawn to the organs concerned, and to the instrument itself.

The events will vary from concerts, demonstrations, visits to organ-builders’ workshops, etc., to working out with young people how an organ actually functions. This part of the project is the responsibility of Jeremy Sampson, a professional musician who has wide experience of music education projects, and who has been associated with the Oundle International Festival for many years.

Ideas for further development of this kind of activity have already been suggested, but meanwhile by the end of the project in 2006 a considerable sound archive of some of the more interesting and historic organs in East Anglia will have been added to the BIOS armoury.

THE ORGAN AT CHRIST CHURCH, SPITALFIELDS

It was encouraging to learn from the lecture arranged by the Friends of Christ Church, Spitalfields in London, on 7 March that attention is being paid to the reinstatement of the 1735 Richard Bridge organ, following the completion of the restoration of Hawksmoor's church. Nicholas Thistlethwaite (consultant to the project) and William McVicker (associate consultant) gave accounts of the history of the organ and of the musical background at the time of its installation, and William Drake, who dismantled the organ in 1997 prior to the restoration of the west end of the church, reported on his findings.

Nicholas Thistlethwaite spoke of the French influence behind Bridge's work at the time, and the possibility of collaborative work with other builders such as Abraham Jordan and John Byfield. With its three manuals and no pedals (although a drum pedal of four pipes) this was a sizeable organ of thirty-four stops, and one of the larger instruments in England at the time. With its ten reeds it was a real reflection of a baroque orchestra. H.C. Lincoln added pedal pipes in 1836, and in 1852 Gray & Davison further enlarged the instrument and reconstructed the console. Equal temperament was introduced at this time, and shoulders were added to the cornices of the case to hide the new swell-box.

Much Bridge pipework survives, despite significant losses in 1926 when the instrument was rebuilt by Bishop & Son, though there is now little Lincoln or Gray & Davison work. As William Drake and other panel speakers pointed out in the final session of the day, enough remains of the original instrument, including the case, to contemplate a reconstruction, as far as possible, of the original organ in its newly restored eighteenth-century setting.

Amongst the panel speakers was Gustav Leonhardt, who described the desirability of relating an organ to the music written at the time of its construction, and the unity of building and instrument which the restoration of the organ at Spitalfields now offers. Against this, the needs of twenty-first-century players to extend the repertoire available to them might lead those planning the restoration to consider the addition of a few pedal ranks, perhaps behind the organ; nevertheless, the compass of the eighteenth-century English organ might well be considered satisfactory without such a pedal organ.

In addition to Dr Leonhardt, other panel speakers were Dominic Gwynn and the presenters, Nicholas Thistlethwaite, William McVicker and William Drake. The restoration of this organ is clearly of great importance not only to the church itself, and to the cultural context in which it exists but also to the musical life of the nation and beyond.

BIOS AT SALTAIRE AND ST BARTHOLOMEW'S, ARMLEY

17-18 SEPTEMBER 2004

JOHNS AYER

Two decades ago, the church of St Bartholomew's, Armley, the second largest in the diocese, stood isolated and forlorn, the surrounding nineteenth-century terraced dwellings tom down for redevelopment. The building has now been magnificently restored, at a cost of over £1m., and new housing fills the former empty space between the church and the grimly crenellated Victorian gaol. The interior is dignified and uncluttered, with sensitively designed (and efficient) new light-fittings replacing the hideous fluorescent tubes of yore. Walker & Athron's imposing organ-case, of American walnut, has been re-polished and the front pipes refurbished.

Graham Barber, organist of the church, opened the proceedings with an account of the rationale of Harrison & Harrison's restoration of the organ. Within the context of a return to the state of the organ as left by Binns in 1905, there was a desire to improve the audibility of the Choir and Echo divisions, formerly sited on the floor of the gallery. These have been raised to impost level behind the Great and, at the same time, the Swell, in a re-made box, has been lifted some fifteen feet and brought forward to a commanding position close behind the trumpeting angel at the top of the case, the whole exercise being aimed at creating a 'sonically logical disposition'.

A comparison of rationale with actual results has produced a number of surprises, most notably the enhanced vigour and presence of the Swell. This has proved something of a revelation, allowing it to engage in dialogue with the Great in true central German *Oberwerk* fashion, as demonstrated in a performance of the first movement from the Concerto in D minor by J. S. Bach. Although the delicate sounds of the newly elevated Choir and Echo could now be appreciated outside the chancel area, the organ still gave the impression to many ears of a substantial two-manual instrument with two additional 'colour divisions', doubtless a legacy of its original setting.

Turning to the technical side of the restoration, Peter Hopps, head voicer at Harrison & Harrison, dispelled two long-standing legends. The first related to the pipework, where examination of markings had proved conclusively its German origins, thereby ruling out an English maker, such as Violette, as at Doncaster. The second concerned the apocryphal story of the 'missing' 32' pipe; it was much more likely to be the result of re-scaling than misplacement.

To demonstrate some of the curiosities of Schulze's voicing, Mr Hopps singled out the peculiarly 'arthritic' speech of the Cello & Violine 8', the merest whisper of the Harmonica 8' and the remarkable wooden Echo Oboe 8'. Lastly, we were rewarded with the peerless sound of the Great chorus from 16' to the famous *Mixtur 5fach*, a glorious, effortless outpouring of sound of incomparable clarity and nobility.

There followed a fascinating lecture by Joachim Walther based on his recent book *This Heaving Ocean of Tones* (Goteborg University, 2000), in which he describes registration practice in nineteenth-century Germany, as recorded by Hermann

Jimmerthal, organist at the Marienkirche, Lübeck 1844-86, a tenure as long as Buxtehude's, and by his successor, Karl Lichtwark, 1886-1929. From 1854 onwards Jimmerthal presided at the large new organ (IVP/80) by Schulze. All the stops on the Great and Pedal at Armley were represented on the *Hauptwerk* and *Pedal* at Lübeck, with similar parallels between Swell/*Obenwerk* and Echo /*Manual IV*.

Jimmerthal kept a meticulous record of the registrations used for orchestral transcriptions, which were an important part of his repertoire at St Marien. These could readily be applied at Armley, as Dr Walther proceeded to demonstrate with performances of the *Adagio* from Mozart's 'Jupiter' Symphony and the second movement of Beethoven's Fifth Symphony. Perhaps the most remarkable feature of both was the enormous dynamic contrast, fully intended by Jimmerthal in his use of the *Echo!Manual IV* for the quieter interludes.

The final panel discussion dealt with the respective merits of full, historical restoration versus 'developmental', albeit conservative rebuilding, as here at Armley. The organ was now in its third home, and it was a matter of conjecture how it might have sounded in the wooden pavilion in the garden of Meanwood Towers. Although it is in many ways a solitary essay, we should be grateful for its survival as an eloquent testament to late nineteenth-century organ building.

THE BERNARD EDMONDS RECENT RESEARCH CONFERENCE

THE BARBER INSTITUTE, BIRMINGHAM.

SATURDAY, 26 FEBRUARY 2005

DAVID PONSFORD

It was encouraging to see such a substantial number of delegates attending this conference, dedicated to Bernard Edmonds, one of the founding fathers of BIOS. After a welcome by John Wenham (Head of the Music Department, Birmingham University), José Hopkins read out a warm message of appreciation and gratitude from Mrs Frances Edmonds.

The first two papers dealt with records of organs in Somerset and Kent. Dominic Gwynn described the classes of source material, and the advantages and frustrations of research into documents such as churchwardens' accounts, wills, cathedral account books, and other sources (sermons, diaries, ecclesiastical appeals, inventories and letters) in Somerset from 1500-1750. The surviving records provide an arbitrary account of organs being constructed, destroyed, retained and repaired, which, in turn, reflects the economic, political and religious circumstances of the time. For example, in Glastonbury there must have been at least eight organs in 1534, probably at least four in the Abbey. The purchase by Yeovil Parish Church in 1573 of a new pair of régals (to go with the surviving great and little organs and the choir of men and boys) is intriguing, particularly with regard to the musical purposes for which they may have been used at that time of religious ferment.

Despite official liturgical policies, there does seem to have survived a culture of some sort or another of church music after the Reformation. Even Samuel Croke, the doyen of Somerset's Puritan clergy, seemed not to have objected to having an organ in

his church at Wrington, where John Hayward carried out repairs in 1637—8. However, the story of organ destruction in Somerset from June 1644 onwards by successive waves of Civil War troops is also revealed, but it is clear that some organs survived, even if not in usable condition.

Very little if any of these organs remains now, of course, and the only surviving organ contract is that of Robert Taunton's 1662 instrument for Wells Cathedral. Inevitably, later records from important centres like Wells give us more information. During the seventeenth century, Wells seems to have had a plethora of organs, some of which were in the clergy houses in Vicars Close. In the early eighteenth century, Thomas Swarbrick maintained both the cathedral organ and rebuilt the organ in St Cuthbert's; he constructed a large chamber organ for the Vicars Hall, and built a claviorgan.

The fascination of such detailed research is obvious, for, through the occasional organ-based reference, we can glimpse some of the political and religious movements that affected real people in their daily lives, evidence from which the Big Histories may eventually be rewritten. Joan Jeffery's detailed researches have revealed that the number of known organs in Kent before the suppression of the monasteries has grown from sixteen (the number cited in N. Temperley's *Music of the English Parish Church* (1979)) to eighty, a very substantial increase. Her paper was on surviving records from Sandwich, Folkstone, Lydd, Rye and St Andrew's, Canterbury. It is clear from parish inventories that places such as Faversham and Cranbrook had elaborate musical traditions; the Faversham parish inventory of 1512 contained seven antiphoners, six processionaries, eleven mass books and four psalters. In 1516, a seven-part pricksong mass was taken from Cranbrook to Rye to be copied, although the matter of whether 'seven-part' referred to the number of polyphonic parts or to the seven sections in that particular mass setting was debated by delegates afterwards.

Records quoted by Joan Jeffery offered tantalising glimpses of a thriving organ culture from the fifteenth century. In Sandwich in 1444, money was paid for re-gluing the organ bellows, and £4 (a considerable sum) was bequeathed for a pair of organs. In 1493, in Folkestone, the stairs to the organ were mended (on a rood screen?), and, around 1496, records include payment for 'makyng of the orgeyns'. By 1515, Folkestone had two organs, and a repair to the great organs in 1531-2 included the word 'tuning'; further references to organs in Lydd and Rye confirm payments for organ repairs. Mention was made of the organ-builders John Hoo (How), Joyce Busse and John Frencham. The visit of King Philip II of Spain to Canterbury in 1557 provoked speculation among delegates as to which musicians might have been present (Tallis, Cabezón?), and there is evidence in that year of two organs being purchased, one borrowed, and repairs to the main organ in the Quire being made by Richard Frencham. It is quite possible, therefore, that these organs were obtained specifically for the rituals connected with this royal visit.

Apart from in the two cathedrals, no organs in Kent seem to have survived into the seventeenth century. As more than half of Kentish parishes relied on monasteries for the maintenance of their chancels, many organs were confiscated at the Dissolution.

Jim Berrow's paper was a case study in the circumstances of how one particular organ came to be installed in one particular church, that of the William Hill organ in St George's, Edgbaston. The paper evoked lively local resonances. As well as having donated land to the very university in which we were meeting, Lord Calthorpe had

given £6,000 in 1838 for the construction of St George's, at a time when Birmingham's population was already 170,000, but there were only 24,000 church seats. Dr Berrow had researched the original correspondence; its style was powerfully evocative of the period, and was ably read by Mr Robert Shaftoe (as William Hill) and Mrs Julie Berrow (as Mrs Hill), although neither was in period dress. It revealed persuasive selling techniques, and Hill's estimate of £370, just £10 below that of John Banfield who had worked for Hill on the additions for St Paul's, Birmingham, no doubt secured him the contract. The organ no longer survives in St George's, having been advertised for sale in May 1890; it was replaced by Brindley & Foster after the enlargement of the church in 1884-5. However, it had stood in the west gallery of the first church, and its case, complete with crown and mitre, had been designed by Mr Mackenzie, who was also responsible for the case at Birmingham Town Hall.

The next two papers explored the origins and development in the nineteenth century of remote-control actions. John Norman spoke about tubular-pneumatic key actions, of which working examples are now rare. The necessity of developing such actions came about through liturgical reforms that began in the 1840s. Choirs began to be placed in chancels, and organs were removed from west galleries to be placed adjacent to the chancel in very restricted spaces. In such situations, tracker actions to pedal organs, especially with several soundboards, were particularly complicated and expensive to make. In the early 1860s, Father Willis had developed pneumatics for the use of thumb pistons on stop-actions, and his application of pneumatics to pedal organ actions solved awkward problems of layout. Thus, pneumatic pedal actions were widely used after about 1895 even though tracker actions were used for manuals until after 1900.

During the late nineteenth century, it seems that Willis achieved considerable commercial advantages by his ability to control the actions of large cathedral organs divided either side of the Quire. Groove boards ran underneath the chancel at St Paul's (1872), Durham (1876) and Salisbury Cathedrals (1877), but tubular actions were only regarded as an expensive way of solving architectural problems. Mechanical couplers and stop-actions were retained, and there were no intermediate relays, all power being supplied from the console keys. John Norman gave a very clear exposition of the various subsequent developments of pneumatic actions, single-stage, two-stage, heavy-pressure with large bore tubes, slide couplers, relay couplers, membrane couplers, etc., with precise summaries of their advantages and disadvantages from musical, economic and practical perspectives.

On the other hand, the use of electrical power for organs was well explained by David Hemsley. During the nineteenth century, the invention of the primary cell battery (1800) and the electromagnet (1824) evidently fired the enthusiasm of organ-builders such as Barker and Peschard, to judge from the series of patents for electric actions registered from 1852 onwards.

The first organ with direct electric action was built in 1866, followed by three organs in Paris made by Barker in 1868 and 1869; thereafter he returned to Britain on account of the Franco-Prussian war. Thereupon, between 1868 and 1876, the London firm of Bryceson built nine electric-action organs in England, the most famous being that at Rugby School with four manuals, about sixty stops and with a console detached by forty-five feet.

The weakest components were the batteries themselves. The zinc corroded in the sulphuric acid, and the batteries needed replacing every two to three months. David Hemsley estimated various musical contexts in relation to electricity demands, from a hymn which used four electromagnets and demanded two to three amps to a Karg-Elert chorale improvisation using nine fingers, two feet and three manuals that would demand thirty-three electromagnets and a supply of nineteen to twenty amps. The fire risks can be easily imagined. The use of copper wire contacts underneath the keys was also explained, although a much more effective electrical contact was made through small pools of mercury. However, enthusiastic players could send the mercury splashing in all directions. Certainly the physical dangers of playing and maintaining these organs were significant, and it is valuable to have this aspect of the organ's history well researched.

Perhaps the most interesting and exciting project now fully under way is the establishment of the British Organ Library (BOL), which will consist of the collections established by BIOS (BOA and NPOR) and the RCO (Library and Archive). David Baker outlined the vision and the potential of this resource of international excellence to be housed in the RCO premises at Curzon Street, Birmingham. The combined collections will enable, from 18 September 2006, established scholars, students, organists (performers and teachers), and interested members of the public to study organ history, culture, construction and music in a Grade 1 listed building that is soon to be renovated to the highest level as an international resource centre. Links to scholarly libraries around the world will be established. Rare material will be the subject of a preservation and conservation programme, and digital surrogates of valuable historic documents are envisaged, the collections being made available via the internet.

At the end of Dr Baker's visionary exposition of these new arrangements, some delegates expressed concern over long-term funding after capital grants had been used up. Professor Peter Williams replied that the present situation was far from ideal: BIOS operated on a shoestring and the present situation regarding the BOA and NPOR was not sustainable in the long term. It was unrealistic to expect all future funding requirements to be guaranteed at this stage, and the future of such major resource centres will always be tied up with the continual applications for grants for both administration and capital projects. My own thoughts are that through the establishment of such a major international resource centre, with all the opportunities for research into organ culture (musical, historical, mechanical and social) and for a wider range of publications, BIOS is surely at the beginning of a 'brave new world' which will create opportunities to realise its Aims more effectively and to a wider audience. The challenges now presented should be embraced with gladness, realism and hope.

FROM THE ARCHIVE

ANDREW HAYDEN

There have recently been several notable additions to the Archive. A project has just been concluded at Hull City Archive to conserve and microfilm the remaining records of Forster & Andrews, and we have been very fortunate, through the good offices of

David Smith, Senior Local Studies Librarian at Hull, in obtaining copies. This means that such little material relating to the firm as remains is well represented in Birmingham. These will be viewed in the same way as other fiche/microfilm records with an Index on floppy disc prepared by Mr Smith.

The second notable acquisition, which arose following information from Dominic Gwynn (to whom we are most grateful) is an extensive commercial correspondence to and from the firm of Bishop & Son between 1866 and 1907; this includes copy invoices on Bishop & Son's letter heading; invoices from suppliers; letters from customers; memoranda; and specifications and estimates for organs. The last of these includes specifications and an architect's drawing for the organ for Christ Church, Cannes. There are telegraphs, cheques and invoices from the major railway companies, including the Great Eastern and the Great Northern; also included are printed descriptions and dedications of organs built by Bishop & Son. This acquisition will take a considerable time to catalogue, so please do not make enquiries for the present.

We have been promised some items of Watkins & Watson material from the 1890s and 1900s, including correspondence between the firm and Park Chapel, Crouch End. We hope to acquire copies of correspondence relating to the organ-builders' strike of 1925. Apparently, they asked for an extra penny an hour but the masters refused, whereupon the organ-builders struck but settled for a halfpenny. Our thanks go to Bruce Buchanan for these items.

Finally, we have received copy of an article written for the *Journal of the Norfolk Industrial Archaeology Society*, VII, 4, (2004), dealing with Norman & Beard's premises at St Stephen's Gate, Norwich. It contains a photograph of the pipe-making shop, which was located in the 'tower' as it came to be known. This part of the works, listed Grade II, still stands more or less intact, though empty, and is to be converted into flats. On the occasion of my last visit, it was possible to see the remains of line shafting on one wall and traces of the high-pressure gas distribution system.

MEMBERSHIP MATTERS

PETER HARRISON

I apologise to all those who send annual cheques but found that their copy of this year's membership renewal form had a blank reverse side. This should have carried a covering letter giving the return address and also providing a credit/debit card form for those wishing to convert to this form of payment. The correct return address, where I still await subscription cheques from around forty members, is shown on p.2 of this issue. I will gladly supply a credit/debit card payment form to anybody needing one.

The traditional January surge of new memberships has continued and I am pleased to welcome eight new members, one of whom received membership as a gift from a friend. These bring our numbers to 701.

Dr Malcolm **Clarke** MD FRCP FESC FACC: [REDACTED]

John Collins: [REDACTED]

Christopher **Lowe** MSc:

Prof. Matteo **Malagoli**:

John **Power**:

Alexander James Edward **Ruaux-Keyho**:

Peter van der Spek:

Prof. Sir Brian **Thwaites**:

I must also offer my apologies and correct the degree published last quarter for Mrs Althea Bridgeman-Sutton, which should have read BSc.

The *BIOS Membership List* was last published in July 2003. A new edition will appear this summer and will include all current members, except for the two who requested their details be withheld. If any other members wish to have their details withheld please let me know by no later than the end of May 2005.

The BIOS E-mail List continues to be suspended but it is hoped to restore it in the near future.

BIOS CONFERENCES

DAVID KNIGHT

BIOS ANNUAL RESIDENTIAL CONFERENCE 2005

22 - 25 AUGUST, CARDIFF

This will include the opening recital, by Thomas Trotter, of the restored Willis organ in St John's, Cardiff, and visits to organs close to Cardiff. Part of the event will be held jointly with the DAC Organ Advisers' Annual Conference. The cost and other details of the event will not be available for a while; these will be published on the *BIOS Website* as soon as possible. Members are invited to express an interest by writing directly to me (address on p.31). Full details and a booking form will appear in the July issue of the *Reporter*.

BIOS DAY CONFERENCE AND

ANNUAL GENERAL MEETING

ST GEORGE'S GERMAN LUTHERAN CHURCH,

ALIE STREET, WHITECHAPEL, LONDON

SATURDAY, 26 NOVEMBER 2005

This will include an opportunity to hear the recently restored Walcker organ, and lectures by Paul Peeters (Eberhard Friedrich Walcker (1794-1872) and the Walcker Company's work in England) and Michael Cox (The organ heritage of New Zealand and its conservation). Full details and a booking form will appear in the July *Reporter*.

**BERNARD EDMONDS RECENT RESEARCH CONFERENCE (BERRC)
THE BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM
SATURDAY, 25 FEBRUARY 2006**

CALL FOR PAPERS

Proposals for papers are invited for the Bernard Edmonds Recent Research Conference at the Barber Institute, University of Birmingham, on Saturday, 25 February 2006.

The theme will be 'The Victorian Organ' taking the subject in its widest context, which can include its technical development (in particular in relationship to the repertoire), performance practice, architectural form and/or setting, social, religious and wider influences, and effects. This may include research into organs, organists and organ-builders, including British organ-builders working overseas, and organs built in Britain by foreign organ-builders.

Papers should be about twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged. Proposals will be reviewed by a panel including the Chairman of BIOS, Professor Peter Williams. The authors of successful proposals will be notified by 30 September 2005. A summary proposal of 200 words, along with a brief biographical note, should be sent by 31 August 2005 to:

Melvin Hughes, [REDACTED]

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 1-28

Copies of *Journals* 1-28 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.

LETTERS TO THE EDITOR

Sir,

There is a surprising number of minor organ-builders called Parsons, as Andrew Freeman told us in 'The Four Parsons' (*The Organ* 94, 1945), and Paul Tindall in 'Research Notes' (*BIOSRep* XXVI, 3, (July 2003)). It looks as if the following notes represent at least one more:

Faversham Churchwardens' accounts 1739 [REDACTED]

[REDACTED] paid a man to blow the Organ whilst Mr Parsons tuned the Stops Is

paid to Mr Parsons who undertook to make the organ the sum of £211 12s and to Mr Bridge for his journey from London on account of the Organ the sum of £5 5s

In the papers of the Heathcote family

Hursley March ye 6th 1723/4 Reed: of William Dawsonne Esqr. The Sum of Twenty one pounds In full for a Machine Organ 1 say Reed: pr: me 152- Jas Parsons.

I think William Dawsonne was the brother-in-law of the owner of Hursley, Samuel Heathcote. James Parsons may have been an agent or a dealer. There was a West Country James Parsons who made the organ at St Andrew's, Plymouth (1726) and maintained the organ at Wimborne Minster 1727-44. There was a North Country Anthony Parsons, described as of Sheffield, in work for Prestbury, Cheshire in 1735. It seems unlikely that either would be operating in Kent. One wonders whether Bridge's visit to St Mary's, Dover (to check something or sort a problem out?) provides a clue. If anybody can help me, I would be most grateful.

Dominic Gwynn,

Sir,

The Organ Historical Trust Australia will be holding its annual conference in Sydney, Newcastle and the Hunter Valley, 1-6 October this year. With the theme 'City and Country: future directions for the Pipe Organ in Australia', discussion will be on the retention and use of pipe organs in Australian churches. Some scenic travel by ferry and train, together with a coach-tour through the vineyards of the Hunter Valley will also be included. Several substantial recitals will be given by students who have studied the organ in Sydney, Newcastle and Canberra in recent years.

Visits will be made to some thirty organs, to include the work of British builders Bishop & Son, Hill & Son, Henry Jones, Mander, Norman & Beard, J.W. Walker and Henry Willis. Of great interest will be an inspection of the substantial three-manual 1898 Norman & Beard organ, formerly in St Saviour's, Walton Place, London, and recently renovated and relocated in St Patrick's Cathedral, Parramatta, behind a new façade designed by Stephen Bicknell. Australian builders to be included are Davidson, Griffin & Leggo, Pogson, Richardson, Sharp and Whitehouse. It is planned to visit the organs of Sydney Opera House and Sydney Town Hall.

Among the noted speakers the Trust has been fortunate to secure are Hugh Mackay, the distinguished Sydney psychologist, social researcher and author, and Barbara Owen, consultant, author and one of the founders of the Organ Historical Society in the United States.

Further details on the conference can be obtained on the OHTA website <<http://www.vicnet.net.au/~ohta>>, or by contacting me by e-mail

Kelvin Hastie.

Sir,

The cases of the Bishop organs at Camberwell and Over Worton (*BiosRep* XXIX 1,1 and 20) bring to mind a case at Balham where the pipes are similarly concealed, albeit with a different design of panelling. The organ, by Harrington Brothers, had the specification:

MANUAL CC-f³
Open Diapason 8
Stopt Bass 8
Stopt Treble 8
Dulciana 8
Flute 4
Principal 4
Fifteenth 2
??

PEDAL CC-d
Bourdon pedal 16

Manual to pedal
Height 11' width 8' depth 4' 2"
plus 2' for pedals



The organ was dismantled *c.* 1970; I do not remember what became of it. The gentleman beside the organ is Ted Cole (of Hill, Norman & Beard and later Mander's), brother of William Cole the organist. He carried out minor organ-building work until he was in his late eighties. I helped him with the occasional workshop tasks that he could not manage.

Robert Shaftoe,
[REDACTED]

NEWS

INTERNATIONAL DIETERICH BUXTEHUDE SOCIETY, LÜBECK, GERMANY

To commemorate the 300th anniversary of Johann Sebastian Bach's trip from Amstadt to Ltibeck in the winter of 1705/6, the society has arranged events from Thursday, 31 August, to Sunday, 4 September. These will follow Bach's original journey by arranging concerts, lectures and guided tours in Amstadt, Lüneburg and Lübeck. The musicians include Ton Koopman and his Amsterdam Baroque Orchestra and Choir, performing *Wacht! Euch zum Streit gefasset machi*, the only preserved *Abendmusik* thought to be by Dieterich Buxtehude. The lecturers are Martin Petzold (Leipzig.) and

Kerala J. Snyder (New Haven, Connecticut). More information can be found at <www.dieterich-buxtehude.org>.

CORK 2005 INTERNATIONAL PIPE ORGAN FESTIVAL 21-25 MAY 2005

The event includes a study of Cork's historic organs; organ 'plus' and organ concerti (Corrette, Handel), organ and Ireland's largest carillon; Sophie-Véronique Cauchefer-Choplin (Co-Titulaire, S. Sulpice, Paris, will give a recital and improvisation master class; and 'melding traditional Irish music with the tradition of organ improvisation'.

Travel: Cork International Airport is well served from all major UK and continental airports, and by ferry and road from West Wales ports. Details may be obtained from *Pipe Organ Society of Ireland, Norbert Kelvin,* [REDACTED]

FURTHER NOTES ON PRE-1820 ORGANS IN N.E. SCOTLAND

DAVID WELCH

My article in *BIOSRep* XXVIII 3, 14— 19, has elicited further information besides the comments of Jim Inglis and John Speller (*BIOSRep* XXVIII 4, 8-9), and I have examined more sources. So I now set out the new findings, again in alphabetical order of location. These add weight to my previous argument that wealthy Episcopalians promoted the use of organs in churches besides in their own homes, but they also demonstrate the resistance of Presbyterians to instruments, with two examples of organs being placed in NE churches and then removed.

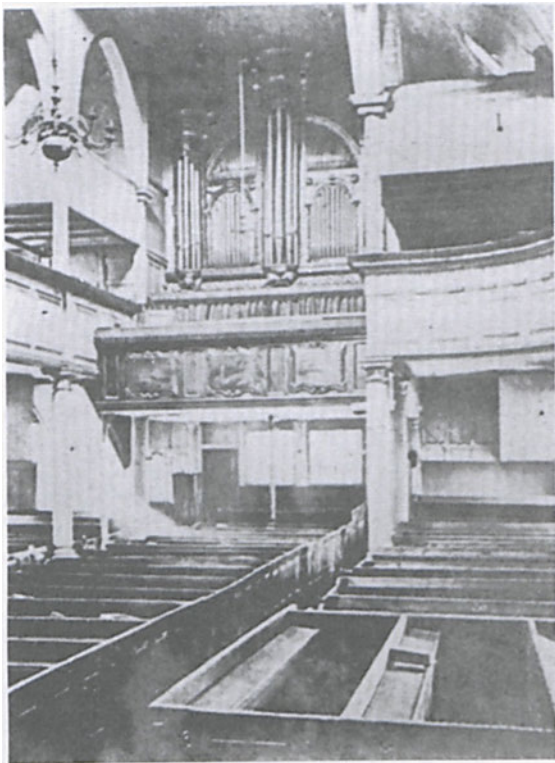
ABERDEEN

King's College Chapel. Episcopalians occupying this University chapel installed an organ soon after 1700. In October 1708, David Corse wrote from Old Aberdeen to the Moderator of the General Assembly in Edinburgh, and complained about the 'disorderly course that some has taken in the college church'. They had received 'help given for setting up off Organs the Novelty of which brings each Lords day a Multitude off Idle people whose practice is to debauch in taverns after Sermons'.¹ A libel statement produced by the Aberdeen Presbytery, written on 29 December 1708, records that David Hedderwick was the intruding minister, and gives a detailed description of his activities including celebrating communion on Christmas Day 1708, a Saturday.² A letter to the Principal of King's College in January 1713 implies that David Hedderwick was still in control of the chapel,³ but doubtless he was removed, together with the organ(s), in the widespread purge of Episcopalians and Jacobite sympathizers that took place after the 1715 uprising was defeated.

St Paul's Qualified Chapel. The builder and cost of this organ erected c. 1722 are still unknown. However, William Bristow was paid £120 for coming from London in 1726, with one or two workmen and his tools, and installing the final four stops; some pipes for this had been left by the original builder.⁴ The completion of the work and final

payment in November 1727 was witnessed by John Schroder, musician in Aberdeen. A list of 1724⁵ showed forty persons had still not paid £34 12s of promised contributions. The largest sum outstanding was for £4 5s from Doctor Robinson, but he is recorded on the same sheet as having contributed £5 15s for timber for the organ.

A good description of the 1721 chapel and its architecture is given by Bodie,⁶ including photographs taken c. 1865 shortly before the chapel was demolished and an



St Pauls Qualified Chapel

architectural drawing of the organ. The better quality of the photographs compared to those reproduced in Lawrance⁷ enabled Bodie to spot five pipes in each side tower. So I correct the pipe arrangement compared to my previous article to 5.11.5.11.5. It seems likely that the case depicted was the one built in 1722, since the description of Donaldson's rebuild of 1782 makes no mention of changes to the case.⁸

Trinity Qualified Chapel. More evidence for this chapel having an organ is contained in a letter written by Bishop John Skinner to Patrick Torry, the Scottish Episcopalian minister in Peterhead.⁹ Mr Grenville, an organist from Peterhead, had come to Aberdeen in March 1799 to seek a position; Skinner said that he had listened to Grenville play the St Andrew's Chapel organ for an hour but, despite Grenville's admirable playing, could not offer employment

since the chapel's existing

organist, Mrs Simpson, was so popular. Skinner reported that he had told Grenville that there was no prospect of John Ross, the St Paul's Chapel organist, moving. Grenville had then gone on to see Mr Blake, the minister of Trinity Chapel, and Skinner remarked that Grenville would himself tell Torry the result, but that Mr Blake had earlier shown Skinner a long letter from Dr Laing, the minister of Peterhead Qualified Chapel, recommending Grenville in very strong terms.

St John's Episcopal Chapel. An Aberdeen topography of 1811 records that this chapel then possessed an organ,¹⁰ but there is no indication whether it had been obtained before or after the congregation moved c. 1809 to this new building. An 1818 book reported the chapel was 'furnished with a very good organ'.¹¹

BANFF

Basic facts about the Episcopal congregations, organs and organists are given in an 1893 local history,¹² and there is much detail in the St Andrew's Chapel Minute and

Account Books. The first organ must have been installed before 1730 since its cost is not recorded in the full accounts that started then. However, Alexander Shepherd petitioned for a set salary in 1732 for assisting at the organ and continued to be paid for blowing the organ up to 1770. In 1733, the Managers awarded Mr Shunaman the organist 18d weekly. The Managers borrowed £19 8s 6d in 1736 to defray the cost of ‘the last renewing of the organ’ and, in 1738, an organ-loft was mentioned. John Geddes was appointed organist in 1739 at a yearly salary of £12. The 1741 Accounts include three successive expenses which I believe indicate the nature of the organ:

To James Munly for helping the Echo belows	12s
To Norman Denoon & Alex Grant for 2 skins to Echo belows	12s
To Mr Hay for a Rope for the Swell	4s

and, in 1743, George Haraway received 50s for his work at the bellows. Munly, Denoon or Haraway are not local surnames; all four expenses are in Scots shillings.

John Geddes was last paid in January 1746, and, later that year, the chapel was burnt down by the Duke of Cumberland’s soldiers, this despite the minister having taken the Oath of Allegiance, thus becoming Qualified.

The congregation set about rebuilding the chapel in 1752 when a new Minute and Account Book was opened.¹³ In 1757, the Managers started a subscription list for an organ, and it seems they sent James Shand to Aberdeen to be instructed by Andrew Tait, the St Paul’s Chapel organist. On 14 January 1758, Shand reported progress to the Managers, and, next year, when several proposals from London organ-builders had been received, the Managers appointed Shand and one of their number to be a committee to deal with the builders and conclude a bargain. It was minuted on 17 December 1759 that Shand had been sent to London to be ‘further instructed in music’ and had received ‘the direction of Mr Mahoon Kings Harpsycord maker and Mr Robison Organist in Westminster Abbey’; hence a new organ had been bought by Mrs Jordan for £80, with a Trumpet added by Mr Sedgwick for twelve guineas. The total cost of the organ amounted to £133 8s 6d including insurance, packing, shipping and three guineas to Mr Sedgwick for ‘teaching Mr Shand to Tune the Organ and putting her up’.

Subscriptions for the organ totalled £67 by May 1760, almost half given by fifteen major landowners having estates within twenty miles of Banff, but with ninety other contributors who were largely Banff merchants and professionals. Shand remained the chapel organist until 1784, being paid a salary of twelve guineas for many years. He not only looked after the chapel organ, e.g., receiving five guineas for cleaning the organ in 1776, but also appears to have had in his care the Byfield organ at Castle Grant, Grantown-on-Spey, Morayshire; this organ is now at Finchcocks. On 24 January 1772, he wrote to James Grant of Grant urging that ‘the organ should not be touched until the summer, he would come and tune it then’.¹⁴

In the 1780s, the income of the Qualified Chapel declined, and, in 1783, the Managers agreed with Shand that his salary would be £5 for certain, with more if possible; in 1788, 1790 and 1791, the organist (unnamed) was paid £4 10s yearly.¹⁵

A non-juring congregation was formed by some Banff Episcopalians in 1746.¹⁶ They worshipped in houses until a chapel was built in 1778.¹⁷ Their first minister, William Smith, was notably musical but it is not known if he introduced an organ. However, he moved to the USA in 1784, and in 1791 wrote a discourse about introducing an organ to a Connecticut church.¹⁸ The two Banff chapels agreed to join together in 1792, the non-jurors being guaranteed good seats in the Qualified chapel.¹⁹

The united congregation had greater income, sufficient for the organist, Mr Cooper, to be paid £8 for the year Whit 1795 to Whit 1796.²⁰ A new chapel was erected in 1833²¹ but the 1759 organ continued in use until 1871, when it was sold for £25;²² its replacement was a new organ built by Forster & Andrews for £211.²³

An extra organ to those listed in my 2004 article²⁴ is now known to have been present in Duff House, Banff, in 1799. This mansion was the seat of the Earls of Fife, and in a letter to the 3rd Earl written from the Fleet Prison, London, Stephen Moore pleads for help to clear his debt.²⁵ He claims to have examined a chamber organ in Duff House and to have 'repaired' the Banff Episcopal Chapel organ in 1799, for which the earl had supposedly promised a contribution. Moore's botched activities in Aberdeen, Dundee, Edinburgh and Montrose provoked a long pamphlet,² and it is remarkable that the Banff authorities were not forewarned about him. In March 1799, Bishop John Skinner wrote to Patrick Torry that Moore had asked for twenty guineas to tune the St Andrew's Chapel organ, but Skinner would not 'allow him to lay a hand' on it,²⁷ instead asking Torry to spend a day checking over the organ on his next visit to Aberdeen.

MACDUFF

Further information about the organ installed in the kirk c. 1805 by the 3rd Earl of Fife is given in an 1865 article.²⁸ The organ was used to entertain guests of the Earl, being regularly played during the week, but, because the congregation would not allow it to be used on Sundays, the 4th Earl had it transferred about 1816 to the Catholic church in Banff.²⁹ This date appears inaccurate since in February 1820 John Forbes, Banff, wrote to the 4th Earl at Duff House desiring to discuss whether he really intended to transfer the organ.³⁰

MONTROSE

An indication of the status of the organist in the Qualified Chapel is given in the Minute Book for 1737, when the church authorities set out salaries: '£15 for a sufficient organist. But if nothing was left after the other stipends had been paid there was to be nothing for the organist'.³¹ In 1759, Ferdinand Shunyman was the organist, this being minuted by the managers of Dundee Qualified Chapel when they chose Charles Shunyman, Ferdinand's son, to be their organist;³² in 1758, Ferdinand had been paid ten guineas for putting up the chapel's new organ after it had been shipped to Dundee by 'Mr Bridge (London)'.³³

PETERHEAD

The Episcopalian congregation divided in 1771, the majority becoming Qualified and retaining St Peter's Chapel, the minority, including the minister, moving to a new chapel.³⁴ So the congregation that bought the Snetzler organ in 1775³⁵ was Qualified. The Non-jurors appeared still not to have had an organ in 1782, as shown by a letter written by their minister, Robert Kilgour;³⁶ however, a book published in 1793 by William Laing, the Qualified chapel minister, says both chapels had organs.³⁷ Perhaps Patrick Torry who became the Non-jurors' minister in 1789 built their organ, since he 'attained to considerable eminence as an organ-builder'.³⁸ In 1812, the two congregations reunited on the retirement of the Qualified minister. A new chapel was built, opening in 1814, and to it was transferred both the St Peter's name and the Snetzler organ.³⁹ The organ was rebuilt by Holt in 1871 and only replaced in 1904.⁴⁰

A topography of Peterhead published in 1819⁴¹ contains in a chapter on 'Manufactures and Trades' the rather surprising information: 'Organs. To the number of fifteen and upwards have been built by different hands; the principal part of this number by a Cabinet maker, who never saw one made before he himself made the attempt. They are all well finished and particularly admired for the fine tone they possess.' It was also reported that William Laing, the Qualified minister, had superintended the making of an organ which prospered in the hands of another.⁴²

DISCUSSION

Self sufficiency in the manufacture and maintenance of organs would be desirable in a relatively remote region such as NE Scotland, and there are indications that this developed, including the deliberate training of James Shand of Banff. However, the number of organs required locally in the eighteenth and early nineteenth centuries was too small to support full-time manufacturers, and, instead, it appears individuals built organs for themselves or their own churches. At least three clergy are recorded as constructing organs, two at Peterhead, and the Catholic priest at Auchinhalrig near Fochabers built one for St Peter's Chapel, Aberdeen.⁴³ The poor quality of this organ could be typical of the other local output, and it is significant that none of the fifteen plus Peterhead organs is now extant or even on record.

Keeping organs in tune during the cold winter months must have been a major problem in NE Scotland, and may partly explain the rarity of church organs in towns away from the coast.

James Bruce, based in Edinburgh, is considered to have built organs of high quality in the 1805-50 period,⁴⁴ but it seems his ability to recognise the products of previous builders was fallible. In 1830 he told the governors of Robert Gordon's school in Aberdeen that their organ had been 'built by the celebrated Snetzler', as also the organs in the Episcopal Chapels of Banff, Dundee and Peterhead,⁴⁵ yet I have now found that the Banff organ was a Jordan, and Dundee Qualified Chapel had a Bridge organ. This was bought in 1758 for 120 guineas when a new chapel was erected.⁴⁶ The full run of accounts up to the end of 1829, when the Qualified congregation joined with St Paul's Chapel, Dundee, shows that Adam Fournier added a Swell in 1784 for £47, and repairs were carried out by Muir Wood in 1812 for twenty guineas. Just possibly, Bruce was referring to a former organ in St Paul's Chapel that had been replaced in 1812 when Muir Wood installed a new large organ.⁴⁷

Many of the facts contained in this article have been obtained from contemporary letters, and it is clear that some individuals took great interest and pride in their organs. For example, John Skinner, Bishop of Aberdeen, wrote several lengthy letters with organ topics their chief content. Probably very few of the stock of archived letters have yet had their contents indexed, and I believe that when this is done more organs will be added to the NE list.

I thank the Society of Antiquaries of Scotland for permission to copy a photograph of the St Paul's Organ from their *Proceedings*, the staff of Aberdeen City Archives, Aberdeen University Special Collections, Dundee University Archives and the Scottish National Archives for their helpful assistance, and Dr Ian Russell (Elphinstone Institute, Aberdeen) for scanning the illustration. I am grateful to Dominic Gwynn, Robert Milne (Macduff) and particularly Stuart Donald for comments and information.

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RESEARCH NOTES

PAUL TINDALL



MR. H. C. LINCOLN'S NEW ORGAN CIRCULAR FOR 1843.

PROSPECTUS AND EXPLANATION OF
THE NEW AND IMPROVED CHURCH AND CHAMBER ORGAN,

MANUFACTURED BY H. C. LINCOLN,

ORGAN BUILDER TO HER MAJESTY THE QUEEN,

AND TO THEIR LATE MAJESTIES GEORGE THE FOURTH AND WILLIAM THE FOURTH;

AND BUILDER OF THE ORGANS IN

HER MAJESTY'S CHAPEL ROYAL, BRIGHTON.
HER MAJESTY'S PALACE, THE PAVILION, BRIGHTON.
HER MAJESTY'S CHAPEL, DEVONPORT.

AND ALSO OF THE ORGANS IN

THE EARL OF STAFFORD'S CHAPEL, COSTESSY, NORFOLK.
THE EARL OF STAFFORD'S CHAPEL, STAFFORD.
THE COUNTESS OF NEWBURGH'S CHAPEL, HASSOP.

AND UPON THE NEW PLAN OF

THE MENDELSSOHN ORGAN, MANCHESTER.
THE CROSBY HALL ORGAN, BISHOPSGATE STREET.
THE ST. THOMAS ORGAN, THE ROLLS, CHANCERY LANE.
THE CATHEDRAL ORGAN, ST. DAVID'S.

London. January. 1843.

ORGAN MANUFACTORY, 196, HIGH HOLBORN.

MR. LINCOLN has the honour to solicit the consideration of the Nobility, Clergy, and the Professors and Amateurs of Church Vocal and Instrumental music to the peculiarities and advantages of the great and numerous improvements he has recently adopted in the construction and arrangement of the Church and Chamber Organ. These alterations have been made with a view of affording an increased efficacy to the Organ, in rendering its support to a large Congregation, and in the performance of

Church Instrumental Music. The effect gained is such, as to combine the breadth and variety which distinguish the Continental Organ, with the universally recognised sweet and silvery tones produced by the English mode of voicing and finishing the pipes.

The improvements MR. LINCOLN now submits to the consideration of his Patrons and Friends, although comparatively new in this Country, have been in use for more than a century on the Continent; and no Organ in Germany, Holland, France, Italy, or Spain, is in the present day constructed on any other plan.

The advantages gained by the adoption of the new mode of construction, are unquestionable.

FIRST. The Organ has a more weighty and solemn character of tone, which is gained by the introduction of the new Stops, called the Bourdon, Tenoroon, and Quint.

SECOND. It has a more brilliant and silvery character, from the new mode of arranging the Sesquiáleras, Mixtures, and by the use of a new Stop, called the Doublette.

THIRD. It has a more soft and varied character, from the circumstance, that instead of the Instrument only possessing one Flute, it has three, four, or even six, all of which combine with the new Stops in producing an entirely new quality of tone to the Organ, and which is admirably adapted to the purposes of Psalmody. These Flutes are called the Claribel-Flute, the Oboe-Flute, the Wald-Flute, the Suabe-Flute, the Piccolo, and the Flageolet.

FOURTH. It has more breadth and body of tone, from the adoption of a new method of manufacturing the Reed Stops. These are made to speak, so as to combine the weight of a Diapason with the fullest tone which it is possible to give to a Reed Pipe. The new Reed Stops are called the Posaune, the Trombone, the Cornopean, the Soft Horn, the Como Flute, the Clarionet, the Trumpet, the Clarion, the Oboe, and the Octave Clarion.

FIFTH. A distant, subdued, and piano effect, combined with brilliancy sufficiently prominent to keep up the voices, is gained by the Tenoroon Dulciana, a new Reedy-toned Dulciana, and the Echo Dulciana Comet, a Stop of five ranks of Pipes, which has been copied from one in the celebrated Organ of Cologne Cathedral.

SIXTH. More Pipes are obtained to each Key than has yet been attained, and at a less expense; and it must be evident, the greater number of Pipes of differing qualities of tone that can be brought to bear upon each Key, the greater must be the musical resources of the instrument.

SEVENTH. The Sound-boards are made to contain nearly double the work of the ordinary sound-boards, and the wind chests nearly double the quantity of wind.

EIGHTH. No money is thrown away upon useless mechanism, but the greatest attention is paid to create music in every possible variety and combination.

NINTH. Although the compass of the Keys is apparently contracted to CC, in effect the Organ extends to CCC, as every Key on the Manual has it with its Unisons, the Octave below; thus, in fact, the instrument has the same compass as the Organ in St. Paul's Cathedral, without the disadvantages attending the old compass. //

MR. LINCOLN begs to refer to the following Organs, as examples of the new manner of combining great power and variety at a small expense.

THE NEW ORGAN IN THE CHURCH OF ST. THOMAS, THE ROLLS, CHANCERY LANE;

DESIGNED BY MR. GAUNTLETT.

**THE NEW ORGAN IN THE ANCIENT AND BEAUTIFUL ROOM OF CROSBY HALL,
BISHOPSGATE STREET WITHIN;**

DESIGNED BY MR. GAUNTLETT.

**THE NEW ORGAN NOW CONSTRUCTING FOR THE NEW CHURCH WITHINGTON,
MANCHESTER**

DESIGNED BY MR. GAUNTLETT.

THE NEW GRAND ORGAN NOW ERECTING FOR THE CATHEDRAL CHURCH OF ST. DAVID.

The erection of Organs constructed on the new plan during the last five years at Liverpool, Manchester, Sheffield, Stratford-upon-Avon, Worcester, Carlisle, Wivenhoe, and of no less than five Organs recently in the Metropolis, has given an éclat and a permanence to the new mode of construction which is now generally and enthusiastically admitted and recognised by all lovers of this most noble Instrument.

MR. LINCOLN has the honour to submit the following letters as a brief testimonial of the Character of his style of Organ Building, to the consideration of his Patrons and the Public.

TESTIMONIALS.

From DR. J. CLARKE WHITFIELD,
Professor of Music to the University,
Cambridge.

Understanding that it is in contemplation to erect an Organ upon a large scale for the New Church at Camberwell, I beg permission to introduce to your notice Mr. Lincoln, as a man of strict probity, and of the first celebrity as an Organ Builder. I have employed Mr. Lincoln at Trinity and St. John's Colleges, during my residence at Cambridge, and therefore can vouch for the superiority and durability of his work, as well as for his moderate charges. It is my opinion that the Diapasons of Mr. Lincoln possess more of the sweetness of the celebrated "Father Schmidt" than those of any other Organ Builder of the present day.

Testimonial from the NEW
CHURCH COMMITTEE, *Camberwell*

The undersigned Parish Officers and Committee appointed for superintending the erection of the New Church of St. George, Camberwell, deem it only common justice to Mr. Lincoln to express the very high and general satisfaction which he has given in the erection of an Organ in such a new Church : without any written contract, he completed, within the time stipulated, all, and even more than in his tender he had engaged to perform, without claiming a single extra. Of the appearance of the Organ, of its internal mechanism and workmanship, and above all of its powerful yet mellow and most beautiful tone, it is scarcely possible to convey a just idea of the praise which has been bestowed upon it by all who have seen and heard it. It is only necessary to add, that strong as this testimony is, the undersigned do not consider it as at all exaggerated.

(Signed) JOHN GEORGE STORIE, Vicar.
JOHN VANE, Minister.
THOS. ADAMS, Organist.
(And all the Committee).

From the REV. J. EARLE, *Minister of the*
New Church, Kensington.

SIR,

Mr. Lincoln, the Organ Builder, informs me that he is desirous of being employed to build an Organ for your new Church, and has requested me (in the absence of my worthy friend, Mr. Archdeacon Pott, as his representative) to give you a Testimonial respecting the Organ which he has erected for us in our new Church in Addington Road.

I have great pleasure in complying with this request, as I feel that Mr. L. is justly entitled to the testimony of our hearty commendation, not only by having done his work admirably, and erected a beautiful Instrument, which meets with the approbation of all who hear it; but by his liberality and gentlemanly conduct, throughout the whole of our transactions with him, and by his good-natured readiness to comply with every suggestion, and to get over all difficulties. In compliance with our wishes, he has given us a much more expensive Case than that for which he contracted, and has with great ingenuity overcome the difficulties which were occasioned by the confined situation in which he was obliged to place the Instrument, and for all this he has not made any additional charge. I am sorry that my friend the Archdeacon is not here to give a Testimonial also, which I am sure he" would do with pleasure, for Mr. L. has succeeded in gaining his good will, as well as mine, and that of all our parochial authorities.

I am, etc.

To the Rev. J. E. TYLER, *Rector of St. Giles's*
in the Fields.

From the REV. MR. TYLER, *Rector of St.*
Giles in the Fields.

Mr. Lincoln having requested me to state the opinion entertained of the excellence of the Organ which he built for my new Church, I have much satisfaction in being able to bear testimony to the approbation which it has received.

It reflects great credit on the ability of the maker, and the manner in which his works are finished.

J. ENDELL TYLER.

//

The Committee for erecting an Organ in the Parish Church of Ross, in the County of Hereford, have great satisfaction in communicating to Mr. Lincoln their high sense of his ability as an Organ Builder, and of the superior excellence of the Instrument he has erected in their Church. They have also much pleasure in stating, that the Organ has elicited the warmest admiration of all who have heard it, and at the same time they cannot withhold their testimony to the liberal manner in which he has fulfilled his Contract.

(Signed) THOS. UNDERWOOD, Rector.
THOS. UNDERWOOD, Junior,
Curate.
(And all the Committee).

From the REV. DANIEL WILSON (*present Bishop of Calcutta*).

As you request my opinion of the Organ you have built for St. John's, I cannot in justice withhold from you such testimony as I can fairly give. I do not rely so much on my own judgment, as on the opinion of numerous friends who are indisputable judges on such a subject, when I say that I consider your Organ as in all respects of an admirable construction; powerful, and yet sweet, exactly what so noble an Instrument in a large Church ought to be, in leading the praises of the Congregation. I continually receive new attestations, in fact, to the superior merits of the Organ, and I only wish that any witness I can bear to you may be a benefit in the further pursuit of your profession.

I am, etc.


DANIEL WILSON.

From MR. ATTWOOD, *Organist of St. Paul's Cathedral, and Composer to the King.*

SIR,

In answer to your inquiry concerning the Organ in your Chapel, I have the pleasure to inform you that I think it an Instrument possessing a fine quality of tone, great power, and very complete in all its parts.


I remain, Sir,
Your humble Servant,
To the Rev. Daniel Wilson.
THOS. ATTWOOD.

Testimonial from the NEW CHURCH COMMITTEE, Newington.

The undersigned Minister, Churchwardens, Trustees, etc. building the New Church of St. Peter, Walworth, feel highly gratified in expressing our opinion upon the Organ built by Mr. Lincoln for the said Church; and testifying to the great satisfaction he has given therein, not only with respect to its internal construction, mechanism, and powers, but also to the very fine and superior quality of tone it so eminently possesses, and of which it is scarcely possible to convey a sufficiently just and adequate idea.

(Signed) A. CYRIL ONSLOW, Rector.
GILBERT ELLIOTT, Minister.
CHURCHWARDENS.
JOHN PURKIS, Organist.
(And all the Committee).

Testimonial from MR. GAUNTLETT, Organist


Mr. Henry C. Lincoln, the Organ Builder, of 196, High Holborn, has erected two Organs on my new plan, and has two others now in progress. I have much pleasure in recording my opinion of his merits. In the Contracts which he has executed under my superintendence, I have ever found him, although exceedingly moderate in his price, yet very desirous to give his employers every advantage. The internal mechanism and the outward decoration of his work have been finished in the best style, and without reference to his own interest. The metal and manufacture of his pipes have been of high excellence; and every portion of his instrument, whether that part which meets the eye, or that which is withheld from public view, has been completed with the same uniform attention to its durability and due effect. I believe whatever may be the scale of his charges, his manner of work is invariable, and that always in the best style.

(Signed) HENRY JOHN GAUNTLETT.

MR. LINCOLN has the honour to announce

A NEW AND IMPROVED CHURCH BARREL ORGAN,

Of an entirely New Scale and quality of Tone, and in which he introduces the New Stops, called the Bourdon, Tenoroon, Wald-Flute, and Piccolo. It is remarkable for the simplicity of its details, and the compactness of its size, and can be made, if necessary, so as not to require any change in the Barrels.

Also,

THE CONCERT ORGAN, FOR THE SALOON OR DRAWING-ROOM;

AND

THE APOLLONICON, OR SELF-ACTING ORGAN,

For the mechanical Performance of Symphonies, Overtures, Choruses, etc. **etc.**

MR. LINCOLN CONTINUES TO MANUFACTURE

THE OLD ENGLISH UNISON AND GG CHURCH ORGAN,

To which he gives some new Characteristics by means of his newly invented Flute, Reed, and Diapason Stops.

He also reconstructs the Old Instruments upon the New Plan.

//

ORGANS ERECTED BY MR. LINCOLN

IN ENGLAND AND FOR FOREIGN STATIONS.

Her Majesty's Palace, Brighton.
Her Majesty's Chapel Royal, Brighton.
Her Majesty's Chapel, Devonport.
The Parish Church at Brighton.
St James's Chapel, Brighton.
Trinity Chapel, Brighton.
St. Andrew's Chapel, Brighton.
Hove Church, Brighton.
Exeter Cathedral,—Organ re-built.
Worksop, Notts.
St. Peter's, Nottingham.
St. John's Chapel, Bedford Row.
Wells, Somerset.
Paddington Chapel.
Luton, Bedfordshire.
Bitton, near Bristol.
Twiverton, near Bath.
Union Chapel, Islington.
The Earl of Stafford's Chapel, Costessy.
The Earl of Stafford's Chapel, Stafford.
The Countess of Newburgh's
Chapel, Hassop.
Bakewell Church, Derbyshire.
St. Hillier's, Jersey.
St. Peter le Port, Guernsey.
Rye Church, Sussex.
All Saint's, Hereford.
St. Peter's, Hereford.
Ross Church, Herefordshire.
Awre, Gloucestershire.
Painswick, Gloucester.
Cheltenham, Gloucester.
Newnham, Gloucester.
Broxboum, Herts.
Oakwood, Surrey.
Downton, Wilts.
Beenham, Berks.
Speenham-land, Berks.
Southam, Warwickshire.
St. Nicholas, Warwick.

St. George's Church, Brighton,
Peterborough.
Goudhurst, Kent.
Swinton, York.
Honington, Lincolnshire.
Sutton, near Mansfield.
Hemel Hempstead.
Amwell, Hertfordshire.
South Molton, Devonshire.
Mylor, Cornwall.
Truro, Cornwall.
New Chapel, Bognor.
Trinity Church, Little Queen Street, Lincoln's Inn.
Christchurch Church, Bloomsbury.
Balham Hill, Streatham.
St. Matthew's, Denmark Hill.
New Church, Brixton.
St. George's, Camberwell.
St. Peter's, Walworth.
New Church, Epsom.
The Holy Trinity, Margate.
New Church, Bethnal Green.
New Church, Kensington.
Spanish Town, Jamaica.
Catholic Church, Cuba.
St. Matthew, Bahama.
New Chapel, Royston.
St. Andrew's Chapel, Plymouth.
Leatherhead, Surrey.
Berkeley Chapel, Berkeley Square.
Ormsby, Lincolnshire.
Brampton, Hunts.
Old Bolingbroke, Lincolnshire.
New Church, Enfield Highway.
Fetcham, Surrey.
Liverpool, Nova Scotia.
Halifax, Nova Scotia.
New Church, Skipton, Yorkshire,
etc. etc. etc.

AND THE FOLLOWING ORGANS UPON THE NEW PLAN:

The New Organ in the Cathedral Church of St. David.
The New Organ in Crosby Hall, Bishopsgate Street.
The New Organ in the Church of St. Thomas, the Rolls, Chancery Lane.
The Mendelssohn Organ in the New Church, Withington, Manchester.

HENRY LINCOLN

The known career of Henry Lincoln (1789-1864) seems to end in 1846, when his extraordinary instrument built 'Upon the New Plan' in collaboration with H.J. Gauntlett for St Olave's, Southwark, begun in 1844, was finished by William Hill. It is not known why Lincoln retired from organ-building at this point, though perhaps the task of trying to construct a Great organ of twenty-seven stops tells its own story. He certainly died as late as 1864: he is referred to as 'the late Mr Lincoln' in 1867,¹ and 'Henry Cephas Lincoln' appears in the Register of Deaths for 1864 (first quarter).

Lincoln and Hill were both involved with H.J. Gauntlett's plans for early German System organs,² and, in 1843, Lincoln issued a pamphlet pressing the claims of the new system which included testimonials and an opus list. There is a penetrating discussion of the most interesting points in Thistlethwaite's *The Making of the Victorian Organ*,³ but it is of sufficient interest to be presented here in full. The original (four pages, about 270mm x 170mm, upright)⁴ is in a format a little less than A4, and the typefaces employed are small. It was not possible to reproduce it reduced to the *Reporter's* A5 page size without rendering the text so small as to be illegible. The document has therefore been reset (through the skill of John Hughes) using larger typefaces, but following the style and general layout of the original as closely as possible. The original page-breaks are indicated by the symbol 7/'. The document is thus reproduced by kind permission of the London Metropolitan Archive.

NOTES ON THE OPUS LIST (p.28)

These are not intended as complete annotations, but to clarify ambiguities as far as possible. Locations without comment are to the parish church; the attributions of particular churches are after Sperling. Dates given are of the construction of the churches, from *Pevsner* unless specified, or in the case of Brighton from *Wallis's Royal Edition Brighton as it Is* (1836). An earlier list of Lincoln's organs, of c. 1824, is pasted into *Organographia*.⁵ It is hard to see a pattern in the way Lincoln has arranged the list: after the royal commissions there seems to be no alphabetical, geographical or date order.

Her Majesty's Palace, Brighton: the Music Room organ, now at Buckingham Palace.

Her Majesty's Chapel Royal, Brighton: not the surviving Chapel Royal in North Street, built in 1793, but that built as the Ball Room of the Castle Inn in 1766, converted to the Chapel Royal of the Pavilion c. 1821 by George IV, and re-erected as St Stephen's, Montpelier Place in 1851. This organ, after various moves, is now in the Music Room of the Pavilion, behind the case of its predecessor.⁶

The Parish Church of Brighton: St Nicholas's, the old Parish Church.

St James's Chapel, Brighton: 1810, as a dissenting chapel, Episcopal 'for many years'.

Trinity Chapel, Brighton: dissenting, enlarged and made Episcopal 1827.

St Andrew's Chapel, Brighton: 1828, now known as St Andrew's, Waterloo Road, Hove.

Hove Church: the old St Andrew's, Hove, rebuilt 1833-6 from semi-ruin.

Wells: St Cuthbert's.

Paddington Chapel: off the New Road, 1813, dissenting. Probably 'Rev. Basil Wood's Chapel' in 1824 list.

Twiverton: i.e., Twerton.

The Earl of Stafford's Chapel, Costessy: the RC Chapel at Costessey Hall was built in 1809. The 1824 list says 'Sir George Jemingham's Catholic Chapel'; he succeeded his father in 1809, but only called himself Earl of Stafford from 1826, when a successful appeal to the Privy Council overturned the attainder which had resulted in the extinction of the title.

The Earl of Stafford's Chapel, Stafford: One of the Jemingham seats was Stafford Castle, rebuilt from c. 1817. The chapel was probably St Austin's church (1791), the organ from which is thought to be the one now in St Mary's RC, Harvington.

The Countess of Newburgh's Chapel, Hassop: now All Saints RC.

Cheltenham: 'New Chapel' in 1824 list. Cheltenham Chapel, St George's Square (1809).⁷

Speenham-land: now a suburb of Newbury.

Peterborough: St John the Baptist's.

Truro: St Mary's.

New Chapel, Bognor: Episcopal, later St John the Baptist's. John Marsh ordered the organ and saw it delivered in 1821, though the chapel was not opened until its consecration in 1822.⁸

Trinity Church, Little Queen Street: 1831, a chapel in the parish of St Giles in the Fields, so this is the organ referred to in the testimonial from J.E. Tyler.

Balham Hill, Streatham: 'New Chapel, Balham Hill' in 1824 list. Balham Chapel was originally Proprietary (1806, enlarged 1824). Now St Mary's, Balham.⁹

New Church, Brixton: St Matthew's (1824).

St Peter, Walworth: New Church, Newington in the 1824 list.

New Church, Epsom: St Martin's (1824).

New Church, Bethnal Green: St John's (1828).¹⁰

New Church, Kensington: St Barnabas's, Addison Road (1829) (Addington Road in the testimonial).

Spanish Town, Jamaica: St Catherine's, also the Cathedral, built after 1712?

Catholic Church, Cuba: there are very many of these. An English Mission?

St Matthew's, Bahama: in Nassau, built 1802. The first Rector (1802-4) was a Revd Henry Groombridge.¹¹ John Groombridge c. 1750-1827 was a London organist, at St Stephen's, Coleman Street and St John-at-Hackney church.

New Chapel, Royston: perhaps the Congregational Chapel of 1843.

St Andrew's Chapel, Plymouth: built in 1823, later known as St Catharine's church.¹²

Ormsby: which one? Presumably South, which was larger.

New Church, Enfield Highway: St James's (1831).

Liverpool, Nova Scotia: probably Trinity Church, 1821, much enlarged 1842.¹³

Halifax, Nova Scotia: St Paul's (1750, Cathedral from 1787, enlarged 1812). Lincoln was consulted in 1838, and the instrument was shipped to Halifax aboard the *Prince George* on or about 24 August 1839.¹⁴

New Church, Skipton: presumably Christ Church, 1837-8.

New Church, Withington: St Paul's. Why 'The Mendelssohn Organ'?

NOTES

1. Letter from A. Reed, Peckam, *Musical Standard* 138, 23 March 1867.

2. Thistlethwaite, N., *The Making of the Victorian Organ* (Cambridge, 1990) 190-1, 508-10.

3. 257.

4. A copy is preserved in the records of St Mary's, Stratford-le-Bow; London. Metropolitan Archives (LMA), P88/MRY 1/34.

5. Royal College of Music, MS 1161.

6. *ex info* Terry Mills.

7. Williamson, R., *The Organs of Cheltenham* (Cheltenham, 1989), 24.

8. Renshaw, M., *John Marsh/A Most Elegant & Beautiful Instrument / The Organ*, (Chichester, 2002).

9. Clarke, B., *Parish Churches of London* (London, 1966), 266.

10. Letter from E.H., *Musical Standard* 139, 30 March 1867.

11. Parish website, 2004.

12. Britton, J., *Devonshire and Cornwall Illustrated* (London, 1832) 14-5.

13. Parish website.

14. Churchwardens' records, kindly supplied by Amy McKay, archivist of St Paul's Cathedral, Halifax, 2004.



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