

BRITISH INSTITUTE OF ORGAN STUDIES 1976

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# BIOS REPORTER

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# THE BRITISH INSTITUTE OF ORGAN STUDIES

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Chairman: Professor Peter Williams

Secretary: Mrs José Hopkins,  
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## BIOS REPORTER

Editor: John Hughes,  
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## SUBSCRIPTIONS

The annual subscription to BIOS is £30 (£24 concessionary'). Full details of membership and subscriptions can be obtained from die Membership Administrator, Peter Harrison,  
[REDACTED]  
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*The cover illustration is die organ at St George's, Southall, di e -sxibjtv p of a BIOS Conference reported elsewhere in this iss/gip^.*

# EDITORIAL

As BIOS enters into its thirtieth year, it is worth reflecting on the present condition of the Institute and its Aims. Like any lively organisation, BIOS has grown and matured, suffered setbacks, overcome obstacles, and enjoyed true achievement. Its members have produced much admirable scholarship, exhibiting a catholicity of viewpoint, which has undoubtedly shaped attitudes towards the organ and its music within die Institute and elsewhere. The organisation's publications, on paper and in electronic form, belie a society of just 700 members.

At the recent conference in Soudiall (reported on p.24) it was fascinating to hear various views on the restoration of die Abraham Jordan(.?) organ, as colourful and stimulating as the highly enjoyable Indian fare served to the delegates for lunch (the latter surely an innovation for BIOS). The general scenario has been repeated at several similar conferences where an important instrument has been the subject of restoration, and it depends on the recognition of the organ as an important example of its type. Such classification of organs, as exemplified in die literature, is a useful, even necessary tool, but it can mask somediing which has distinguished BIOS throughout its existence.

When die first Aim of BIOS speaks of 'the organ and its music' it embraces, perhaps by happy accident, die essential fact that diere is no ready definition of an organ. Organs vary in size, style, purpose, actions, layout, and just about any physical and musical attribute that one might consider. The effect of this diversity on the repertoire is similarly extensive: Bach miraculously metamorphoses at Alkmaar, Armley, and Arnstadt; Messiaen sounds splendid in Ste Trinité, but decidedly disquieted in Dresden.

The British organ, so close to BIOS's heart, really defies classification. It is true that die seventeenth/eighteendi-century instrument followed a predictable pattern in construction and specification; but, after die mid-nineteenth century, any broad norm dissolved into a *plethora* of styles and non-styles, which continues to diis day. While diis variety, even chaos, provides fertile and well-ploughed ground for research, it places die instrument and its repertoire in an unique position.

Elsewhere in music, the trend since the 1850s has been towards standardisation. Nowadays, concert pianists require pianos to be prepared, within narrow limits, to a predictable condition. Is it possible to imagine an orchestra in which the violins were of variable size, some with two, three, four or even five strings, each type demanding its own technique? So much contemporary musical practice is based on standardised ensembles in controlled acoustic environments. Performances of the orchestral repertoire will sound broadly die same anywhere in die world — there may be variations of interpretation, but all orchestras will produce sounds which approximate to an acceptable average.

The situation widi the organ is quite the opposite. Each organ and its acoustic environment are presented to the player as a *fait accompli*. The chaotic nature of die differences between instruments, ranging from compass through actions to stops, inevitably means that each combination of organist and organ produces a unique result. BIOS has really been rather good at recognising this, shying away from the so-called modernizers who have tried to rebuild organs into some sort of standardised similitude. (Perhaps BIOS has not been quite so good in promoting die organ in its

chameleon representations and its music to the wider musical world). Not even die repertoire can be viewed as a stable entity, as our growing understanding of the instruments for which it was designed has re-shaped performances.

The sheer variety to be found in the British organ brings in its wake a similar spectrum of opinion amongst organists, none more so than in BIOS where the membership exists because it has a special solicitude for the instrument and its music. This variety of opinions is no intellectual Tower of Babel, but radier a source of diversity and strengdi, and one which must be nurtured and encouraged. The readiness of members to promote their views and researches is evident not only in the *Journal*, but in the steady stream of short articles submitted to die Reporter.

At die Soudiall conference, diere was earnest discussion of the correct way to deal with die problems posed by die Jordan organ in its present condition. Much commonsense and experience was exhibited, and methodical thinking was evident. Yet one was inevitably reminded of an argument which first surfaced in 1969.<sup>1</sup> A scenario was postulated whereby a preacher advocates replacing one system of belief widi anodier thereby achieving salvarion. A moment's reflection will produce the observation that, in so doing, all possibility of vision will be blocked. (The politically astute will recognize that the preacher's exhortation appears to have education in Britain in its vice-like grip, but diat is an another subject for another day).

So it could be with our attitude to organs. While a systematic and informed approach has everything to commend it, imposing necessary discipline and restraint, it should not become an end in itself. Decisions on the voicing of old stops, reversing voicing changes, pitch alteration, reworking old, unsatisfactory actions are just a few of the problems which surface. Should recent alterations to organs be reversed, or be allowed to remain and become historic in their own right in die course of time? Do we ask what effects such decisions will have not only on the organ concerned, but on the music for which the particular organ was built? (The first Aim of BIOS carefully coupled 'the organ and its music'). The restorer/organ-builder, with both the available technical and historical knowledge and the requisite music at his fingertips, should not deny himself die vision of what might be achieved. A dash of the variety (or perhaps we should say, enterprise) exhibited generally in the British organ could be the stimulating spice, as at Southall, to achieve a stirring result.

Thirty years of the Aims of BIOS have, quite rightly, alerted us to die multitudinous possibilities inherent in die organ and its music, while presenting plenty of problems and opportunities for the future. The problems include those offered by the ever-increasing number of redundant organs, including saving outstanding representative examples; and the management of the ever-increasing records in die care of BIOS. The scholarship, the record-keeping, die research, and die enthusiasm will undoubtedly continue, along with the (admittedly somewhat less exciting, if daunting) administrative and financial challenges. However, the first thirty years demand that we treat ourselves to the luxury of a vision for the future as well.

1. *Objections to Christian Belief*, essay 4 (Penguin Books, 1969).

# FROM THE SECRETARY

DOSÉ HOPKINS

## 2005 ANNUAL GENERAL MEETING

The Annual General Meeting took place within the day meeting held at St George's Lutheran Church, Whitechapel, on Saturday, 26 November 2005 (reported on p.25). The various Officers' reports are reproduced in this issue, and Officers and Council Members were elected or re-elected in accordance with the Constitution.

The following Officers were re-elected:

Chairman:	Professor Peter Williams
Secretary:	Mrs José Hopkins

The following Officers were elected:

Meetings Officer:	Mr Melvin Hughes
Publications Officer:	Dr David Ponsford

Dr Christopher Berry (Cardiif) was elected as an Ordinary Member of Council, and brief biographical details of Dr Berry and of die newly elected Officers follow. We welcome diem to their various rôles.

Professor Williams announced, when accepting nomination, that this would be for one furdier year only, and diat a new Chairman would need to be elected in 2006. The opportunity will be taken next year to thank him appropriately for his sendee to BIOS.

Representatives of die Royal College of Organists had been invited to attend the Annual General Meeting. Kim Gilbert, General Manager of die RCO, pointed out diat it was early days yet for them to be able to report much progress after the Trustees' decision to wididraw from die Curzon Street project. Efforts had been made, however, to keep funding for the projected British Organ Library on track, although it would be necessary to find a home for the Library before major funds would be forthcoming.

## PUBLICATIONS OFFICER

David Ponsford won an exhibition to Emmanuel College, Cambridge, where he studied organ with Peter Hurford, Lionel Rogg and Piet Kee, and was awarded an Arts Council scholarship to study harpsichord with Kennedi Gilbert and Gustav Leonhardt. He began his career as Assistant Organist at Wells Cathedral, subsequendy becoming Conductor of Cheltenham Bach Choir. More recently, he held a Research Studentship at Cardiff University, where, under the supervision of Professor Peter Williams, he was awarded a PhD for his dissertation on performance practice in French Baroque organ music. Currently, he holds a Leverhulme Research Fellowship to write a book for Cambridge University Press. He has previously served as a member of BIOS Council.

## MEETINGS OFFICER

Melvin Hughes has been a parish church organist for over thirty years, and has held die stewardship of organs bodi of some distinction and none. He holds the Associate

Diplomas of the RCM and RCO, and an MA from the University of London in Victorian Studies. He is Meetings Secretary for die East Surrey Organists' Association. Melvin is Organist and Choirmaster of St Michael's, Betchworth, 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 Glyndebourne. He is a Civil Servant by profession, and has been a member of BIOS Council for the past year, shadowing David Knight's role as Meetings Officer.

#### COUNCIL MEMBER

Christopher Berry is Assistant Organist to Robert Court, playing the well-known Hill organ in St Augustine's, Penarth, and regularly plays for services in St John's, Cardiff. He is Chairman of St Teilo Arts and heads die Cavaille-Coll scheme for that project. He is researching the Mutin/Cavaille-Coll organs on the Isle of Wight. He held a choral bursary at Sidney Sussex College, Cambridge and studied die organ wida Frank Johnson, Peter Young and Anne Marsden Thomas. Christopher has a degree in Eardi Sciences and a PhD in Palaeobotany; he teaches geology at die University of Cardiff. He is engaged in research into die early origin and evolution of terrestrial plant life.

## OFFICERS' REPORTS 2004-2005

### CHAIRMAN'S REPORT 2004-2005 (agenda 4.1)

First, as always, I have the happy duty of welcoming older and newer members of BIOS and thanking Council members for all their work over the last year. Since there is not enough time to do so adequately, I won't pick out individual members or describe to you the onus — the onera — of their work for us, only remind you of how all things administrative never seem to get easier. I woidd, however, like to thank Council as a whole most warmly.

I have also die unhappy duty of recording the sad loss of valued members this year: David Atkinson, a member since 1994 and a major player in die NPOR project in Cambridge; Henry Cordwent (member since 1993); J.A. Skinner (member since 1979); Norman Taylor (member since 1989); and John Ogasapian (member since 1985). Also Donald Wright, one of the original members from 1976 — a leading light in BIOS's early history, and former Chairman. You may have seen the Treasurer's personal tribute to Donald in the *July Reporter*.

I would like to pick out one or two things from the Officers' Reports you have before you. As you will know, also from the *Reporter*, the Historic Organ Sound Archive project (with four members of BIOS as performers) continues, with results delighting anyone who has heard parts of it so far. Similarly the Historic Organs Certificate Scheme, involving other members under Paul Joslin as Coordinator, is more active than ever, and I think, successful in now specifying more precisely why a certificate is being awarded. The Redundant Organs website, as you might expect, experiences difficulties from die sheer number of instruments involved, but Council is aware diat this area of BIOS's

work is one of its *raisons d'être*, and I hope to be able to say more about this at a later date.

It would be useful to bring to your attention three particular areas of activity over this past year. Firstly, thanks to our Secretary, Barrie Clark and other members of Council, there is some movement — slight but not without promise — on the 'official front, seeking of official status for organs as appropriate items in government regulations concerning the national heritage. At present, I have only meetings and voluminous correspondence to offer you as evidence of the stirrings of the philistine behemoth that is Whitehall, but I assure you we are trying.

Secondly, on publications, I reported to you last year that a Publications Working Party had been appointed, chaired by Dr David Ponsford, to review BIOS publications, in particular the *Journal* but also other possible outlets. The Working Party duly reported — in excellent detail — and important matters still under consideration are what the future will be for the *Journal* (our chief representative in the wider world), how the *Reporter* might develop (as the newsletter and quarterly research chronicle), whether there is call for a Proceedings volume (papers given at BIOS meetings), and what other productions we might consider (for example picture-books such as sell well in every province of Germany).

Thirdly, on the news that two months ago, the Royal College of Organists withdrew from the Curzon Street project in Birmingham. This is a huge disappointment to those of us who, though aware of the scheme's uncertainties, have devoted thought and time to working out how it might work and thus give Britain a unique focus for all aspects of organ-study. Where BIOS is directly concerned is, of course, in the proposed British Organ Library, and, at the time of writing, I can report that we are planning top-level discussions with the RCO and the University of Central England to see where we go from here. Meanwhile, BIOS has made no irrevocable commitment and the British Organ Archive is still on deposit in the Birmingham City Libraries system. For the special case of the National Pipe Organ Register, I would refer you to Mike Sayers's report.

Reference to the NPOR brings me to the retirement of Dr Michael Sayers from its directorship. I cannot believe he will now abandon the NPOR, having achieved so much with it, managing such a fine team of colleagues, and inveigling space out of the University of Cambridge. Two colleagues I have already mentioned: Donald Wright, who could be described as the instigator of the database, an advanced idea for the 1980s; and David Atkinson, at one point the NPOR's Editor. I am sure that Mike Sayers would agree how crucial has been the contribution made by Paul Houghton over the years as Manager. We thank them both.

I would also like to express thanks to Dr Relf Clark for his years as Publications Officer and for all the work involved on behalf of the *Journal*. In particular, it will be hard to replace Relf's proof-reading skills — I refer not only to the *Journal*, but as officers will know, to the very Council minutes. Alas, Dr David Knight also retires as Meetings Officer: we are here today thanks to his planning, and are hugely in his debt for his work on the Annual General Meetings, the residential conferences and the day meetings. The elected term is also expiring for a fourth member of Council, Barrie Clark, whose work on the heritage question I referred to earlier, and who will continue to help us in this important area.



May I close by thanking our performers and speakers, our members planning today, our officers for their reports, our Secretary for organizing the formalities, and of course yourselves for participating.

Peter Williams, September 2005

## SECRETARY'S REPORT 2004-2005 (agenda 4.2)

Council has met on three occasions during the year under review, as is normal practice, once at the Dutch Church in London and one at Crown Court Church of Scotland in London, courtesy of David Knight. In addition, meetings of the HOCS sub-committee have taken place, the most recent being at the National Museum of Wales in Cardiff, thus proving that we are the British Institute of Organ Studies in every sense of the word.

A lot of my time this year has been spent in helping with the administrative side of the HOSA project, and I am pleased to report that, as at the end of October, we are over half-way through the recording. Next year will see the completion of that part of the project, and the majority of the associated 'events' in some of the recording locations will also take place in 2006. These are designed to demystify the organ and all its works and to make the instruments more valued and appreciated in the places where they are. Schools in particular are being targeted and special sessions are being arranged for diem in die afternoons widi a session for adults in the evening in the particular church. The 1821 Lincoln organ in Thaxted Church, which is in urgent need of restoration, has been included in die recording project, because of its importance, and we hope to arrange a special 'event' of a different kind to draw wider attention to this instrument. The hard work and commitment shown by Anne Page (Playing Coordinator), Peter Harrison (Sound Recordist) and Mike Sayers (NPOR) is gratefully acknowledged, as is the funding received from the Heritage Lottery Fund.

Time has also been devoted to helping Barrie Clark in pursuit of the aim of achieving more satisfactory statutory recognition of organs within the context of DCMS consultations, and English Heritage's new designated responsibilities in forthcoming legislation. Meetings have been held directly with DCMS and seminars attended. It is not yet clear how all this will evolve, but die overall aim is for the total integrity of an organ to be recognised widiin listed building consent procedures, which is not at present the case.

The year under review, as you will have gadiered from die Chairman's report, and from odier reports, has not been an easy one, and it sometimes seems diat there are more problems than diere are solutions. The future of die British Organ Archive and the National Pipe Organ Register, as well as a permanent home for die BIOS artefacts remain as matters urgently requiring our attention, and for these and other tasks within the field of BIOS activities we need help from the membership, both in the form of willingness to serve on Council and to serve as officers. Several changes will be occurring in the coming months and years, and I intend to feature a 'How you can help BIOS' section as part of my column in the *Reporter* from January. I have already indicated to Council that, if re-elected later this afternoon, diis will be my final two years of service as Secretary. Here is one post which awaits an eager volunteer! My own thanks as always to members of

Council for their patience and support, and the thanks of all of us to our Chairman, Peter Williams for continuing to shoulder the heat and burden of the day.

José Hopkins, September 2005

## MEMBERSHIP SECRETARY'S REPORT 2004 - 2005 (agenda 4.3)

### STATISTICS

The membership figures for mid-September in 2003, 2004 and 2005 are as follows.

	2003	2004	2005
Ordinary members (excluding concessionary rate payers)	517	516	515
Ordinary members (concessionary rate due to retirement)	138	147	140
Ordinary members (concessionary rate as students)	6	6	5
Ordinary members (concessionary rate as unemployed)	1	1	0
Honorary members	7	8	8
Institutional members	16	16	17
<b>TOTAL</b>	<b>685</b>	<b>694</b>	<b>685</b>

It is unfortunate to see that our membership numbers this year are fewer than last and whilst every year a few members drift away by not paying their subscription, ten have allowed that to happen this year. A further nine members have taken the administratively preferable, but equally sad, step of resigning their memberships. When one adds in the six who have died and are named in the chairman's report, it is some comfort to see that some new members have prevented our numbers dropping even more seriously.

A variety of recruitment initiatives has been undertaken including a special eighteen-month membership deal to delegates at the OHS Archives Conference and individual invitations to all non-members logging in for access to the NPOR. Most new members come as a result of personal invitations from existing members, so it is hoped all members will publicise BIOS to those they meet at organ events. The latest editions of the BIOS Information Leaflet and the Membership Form are available for internet download from the BIOS Website. Naturally, paper copies are always available from the Membership Administrator and other Council Members.

### *MEMBERSHIP LIST*

The 2005 edition of the *Membership List* was published in the summer and my thanks go to John Hughes for undertaking the layout, printing and despatching of these with apologies for the geographical quirks. Please be assured the membership database is free of them. Members seeing out-of-date details frequently prompts them to inform BIOS of

changes and this year has followed that pattern. Please do not forget to notify die Membership Administrator of any changes in your contact details, not only for the next Membership List, but to ensure all publications are delivered efficiently.

#### E-MAIL LIST

New vigorous 'spam' blocking systems caused the e-mail list to be suspended in the Autumn of 2004. New mail list software has now been installed but, rather than sending to all BIOS members who had previously been part of the list, I am asking would-be members to opt in, giving a positive indication of their desire to receive posts. Opting in can be done by replying to one of the invitations e-mailed to all those for whom BIOS has an e-mail address on file, or by sending an e-mail containing a clear request for membership. The small number who have done so raises questions about die value placed upon the system.

Peter M. Harrison, September 2005

#### PUBLICITY OFFICER'S REPORT 2004-2005 (agenda 4.4)

##### ADVERTISING

Our advertising campaign in three UK organ-related journals has now completed its daird year. Although there is only slight evidence that die campaign has materially encouraged membership growth so far, we have decided to continue advertising at the current investment level of £1,000 per annum for 2005~6 and 2006-7. This buys five or six quarter page advertisements each year.

Advertising content is aimed at putting across the purpose and value of membership radaer daan a listing of fordacoming events, as all daree journals publish on a quarterly basis with a long lead-time for copy. Reciprocal advertising was developed wida The *Organ* and *Organ Building*.

##### EDITORIAL

Our regular BIOS columns have continued to appear in the *Organists' Review* notwidastanding the inception of a completely new editorial team earlier this year. The future of the column is uncertain, as we have not yet developed dae working relationship daat BIOS enjoyed wida Paul Hale's people. Good contact has, however, been set up wida *The Organ*, whose editor has made substantial improvements to the journal over the last three years, and we expect to make a regular contribution with a second BIOS Column scheduled for the Autumn issue.

##### HOSA PROJECT

This exciting project for BIOS has earned good press coverage and further stories are expected as dae recording and Open Day events continue darough next year.

David Henasley, September 2005

## PUBLICATIONS OFFICER'S REPORT 2004 - ZOOS (agenda 4.5)

### 1. *JOURNAL*

1.1 *JBIOS 28* In die apparent absence of comments from Council subsequent to diose diat followed the January meeting, I take it diat diere is nodiing furdier to say. In accordance widi die tradition diat has grown up in recent years, on 1 February, on behalf ot Council, I thanked Andrew McCrea for all his work by taking him out for a meal.

1.2 *JBIOS 29* The material was delivered in April, and diere is no reason to think diat diere will be any departure from the punctuality achieved over the past six years. I am confident, too, diat members will find die essays interesting and in accordance widi our Aims. One of them, by Nicholas Thistlethwaite, on A.H. Mann and the organs of King's College, Cambridge, is outstanding, and I can already say that die Footnotes Cup will go diis year to Richard Hird and David Watt, whose magisterial account of die life and work of T.H. Harrison left all other contenders blinking in disbelief. I am grateful to John Brennan for agreeing to tread water whilst Nicholas Tliistlethwaite completes his obituary of Donald Wright.

1.3 *JBIOS 30* This is well in hand, as members of die Publications Working Party ('PWP') are aware, Dr McVicker having produced at their April meeting a provisional list of essays.

2. *REPORTER* I diank John Hughes for die April 2005 edition, my copy of which arrived comfortably within the month. It is gratifying that die correct citation of printed material seems nowadays to be so much less of a problem to our contributors.

3. *MEMBERSHIP LIST* The PWP briefly discussed this in April, and it took die view that, subject to die comments of Council, diis was a matter for which the Publications Officer should bear overall responsibility and, moreover, that it was desirable diat it should revert to the appearance it had had in previous years, i.e., that its cover should accord, more or less, with that of the *Reporter*. The PWP agreed with me, too, that 'Institutional Members' must be substituted for 'Institutional Partners', since the latter implies a profit-sharing relationship with the members listed and is potentially misleading.

4. *INDEX* to volumes 16-25 In response (I assume) to the comments made in my January report, an offer was made to Positif Press of £500 towards the cost of production. The matter remains the subject of correspondence between John Brennan and the Treasurer, and I await developments.

### 5. *PWP*

The PWP met on 19 April. Dr Ponsford has of course reported separately, but I am bound to thank him for his generous hospitality, for his kindness in acting as chauffeur, and for giving us so much of his valuable time and chairmanly expertise. I am bound, too, to thank the other non-Council member of the PWP, William McVicker, for giving up his own fee-earning time in the cause of BIOS, and for his many penetrating analyses of the present situation.

## 6. PERSONNEL

6.1 I am sorry to report that Andrew McCrea has decided that the reviews in *JBios* 29 must be the last for which he is responsible. The pressures on him from the RCO and RCM are, and have been, such that his time for BIOS has steadily diminished over recent years, and he now has no alternative but to stand down. Andrew was appointed Reviews Editor some time before the post of Publications Officer was created and must therefore have been assisting us for about a decade. I am very grateful for all that he has done. As well as dealing with reviews, he was a member of the panel responsible for drawing up the notes for contributors, he assisted with my periodic revisions of those notes, and he was of course editor of *JBios* 28. He has been an excellent colleague, and I have learned much from him, as no doubt have many others.

6.2 I confirm that at the forthcoming annual general meeting I shall not be offering myself for re-election. By the time of that meeting, I will have been a member of Council for a continuous period of fifteen years, during which my professional workload has increased to such an extent that I must now devote exclusively to performance, research, writing, etc. such spare time as I have (it follows from this that a special trustee will have to be appointed to take my place and that a deed of retirement and appointment will have to be executed).

6.3 John Hughes has said that it will be no more prudent for him to have an assistant or 'shadow', so that a smooth transition may be effected when, in due course, he decides that he must relinquish his duties. John can speak for himself, obviously, but I underline the need to anticipate vacancies.

Relf Clark, September 2005

## MEETINGS OFFICER'S REPORT 2004 - 2005 (agenda 4.6)

In the year to 31 August 2005, BIOS meetings have taken place in Leeds, St Giles's Camberwell, the Barber Institute, Birmingham, and Cardiff. Nearly every meeting has included live performance of organ music, with Leeds including harmonium music.

The residential meeting in Cardiff gave the few BIOS members and DAC Organ Advisers an opportunity for their first joint event since Liverpool in 1999. We are grateful to Philip Thomas who managed the local arrangements. This was the first three-night residential conference since Salisbury, and the views of the membership on the importance of longer residential meetings, as opposed to two or three day meetings are invited.

Meetings in London are still significantly better attended, than those out of London (min.70)(50). Attendance at the Birmingham-based research conference is gradually improving (40 in 2005, up from 30).

The support of BIOS members who attend conferences and make constructive comments for future events is welcome and gratefully received, and has made my past four years as Meetings Officer possible and even enjoyable. For the record, a list of speakers who have addressed BIOS, and organists who have played for us in the past year, follows:

St Bartholomew's, Armley and Saltaire	Philip Fluke and Graham Barber Graham Barber	Guided visit to the Harmonium Museum, Saltaire Rationale and outcomes of the Armley restoration, including demonstration
	Peter Hopps Joachim Walther	Technical details of the restoration Aspects of registration and performance practice on the Schulze
	Michael Collins	Illustrated talk on the restoration of the church and the organ
	Simon Lindley	Recital of organ music
St Giles's, Camberwell	Peter Horton	he will be one of die best organists in the kingdom'; S.S. Wesley and Camberwell
	Stephen Bicknell	The Telescope, its Right End and die Sighted Eye Reassessing die Insular Period and its Contribution
	John Budgen	1961 and all that; restoration then and now
	Harry Brama Margaret Phillips	Demonstration of the organ Recital of music by S.S. Wesley and his contemporaries
The Barber Institute (Recent Research)	Dominic Gwynn	The advantages of local knowledge for the organ historian, with particular reference to Somerset 1500-1750
	Joan Jeffrey Jim Berrow	Tudor Cinque Ports, Canterbury 'Dear Lord Calthorpe ...' Cold-calling and hard-selling, or how Edgbaston new church came to have an organ.
	John Norman David Helmsley David Baker	Early tubular key actions Batteries for Electric Organs, 1866-76 All set to go: die Curzon Street Project explained
Annual Residential Conference, Cardiff	Paul Joslin	Programme of organ music, Eglwys Dewi Sant
	Paul Hindmarsh	Resumé of die organ restoration at Eglwys Dewi Sant
	Chris Barry Peter Williams	St Teilo Arts Cavaillé-Coll organ project How do we come to have die organ and what difference has it made?
	Thomas Trotter	Grand Opening Concert, St John's, Cardiff
	Martin Brown	Programme of organ music, Conway Road Mediodist Church
	Richard Hird	An introduction to the history of the Conway Road organ

William McVicker	Relative Absolutes and Absolute Relatives
Huw Tregelles Williams	Round table discussion of the recent organ restoration with David Wells, Nicholas Thistlethwaite, David Frostick, David Knight
Reif Clark	Ivor Atkins, his father, Frederick Pye Atkins and the St John's connection: with musical examples
Paul Joslin	Programme of organ music; St Saviour's
Hugh Davies	Survivals, losses and rescues
Martin Brown	Programme of organ music; St German's
David Knight	The work of the Council for the Care of Churches in relation to organs
Alan Thurlow	Retrospective after ten years as Chairman of the Council for the Care of Churches Organs Committee
Katherine Venning	Present concerns of the IBO
Göran Grahn	Repeating or reversing the arguments — preservation and restoration of organs in Sweden built between 1940 and 1970
Robert Court	Programme of organ music: St Augustine's, Penarth
Mark Venning	The recent restoration of the organ at St Augustine's, Penarth
Nicholas Thistlethwaite	The importance of Hill in Wales
John Hughes	Praise the Lord! We are a musical nation
Timothy McEwen	Programme of organ music: the National Museum of Wales
Philip Thomas	Introduction to the Wynnstay organ
Dominic Gwynn	The restoration of the Wynnstay organ
Martin Renshaw	Wiry don't we like the English eighteenth century organ?

David Knight, September 2005

## INFORMATION SERVICES OFFICER'S REPORT, 2004 - *ZOOS* (agenda 4.7)

### 1. INTRODUCTION

1.1 This report covers the period September 2004 to September 2005. Almost inevitably, it again 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 continued to meet, diough less frequently dian before with the focus being more on die setting up of die British Organ Library (BOL) and the work of the Librarians Sub Group (LSG). The LSG, chaired by me, has met every dree months to plan the cataloguing, conservation, storage, layout and management of the collections that make up the BOL.

2.2 FUNDING In December 2004, we learnt that the Heritage Lottery Fund had awarded die requisite funds to complete die project budget required to refurbish Curzon Street and to create the physical library and archive space required by die BOL. Detailed plans were drawn up for the Library and approved by bodi die LSG and the BOL Programme Board. In mid-2005, we were told diat diere was a ten per cent shortfall on die project budget caused by VAT charges, building indation and under-estimation on some of the capital and recurrent costs. At the time of writing, the RCO is in discussion with the funding bodies about how best to bridge this funding gap. The project is likely to be delayed by at least twelve months as a result. The library project continues unabated; work is now well under way to catalogue the stock to internationally agreed standards in accordance widi the approach taken by the University of Central England Library.

## 3. MANAGEMENT

3.1 We have been very fortunate to acquire the services of Frances Pond as Library Project Manager. Frances worked with an organ-builder before training as a librarian. She comes to the BOL project with a wealth of experience in cataloguing and library technical service work. Two cataloguers have also been appointed to help her with the work.

## 4. COLLECTION DEVELOPMENT

4.1 At a late stage in discussions, the owners of die Leffler Manuscript decided to have it valued before making a decision as to whether to offer it on deposit to die BOL. We await the outcome of a valuation widi Sotheby's.

4.2 The Organ Club Library has moved to Birmingham and will form part of the BOL. The collection will be physically integrated with die rest of the stock, but cataloguers will ensure that the records are marked in such a way that the material could be removed from the BOL if the Organ Club at any time wished not to continue the arrangement. Andrew McCrea is drawing up a Memorandum of Understanding with the Organ Club.

David Baker, September 2005

## NATIONAL PIPE ORGAN REGISTER 2004-2005 (agenda 4.7)

Maintenance work to keep the NPOR up to date has continued widi the help of the group of dedicated editors; Paul Ebling, David Greening, Tony Newnham, Philip Rogers



and Jeremy Wong, ably directed as usual by Paul Houghton, while Simon Trott has been helping with the software work. However, we have reached the end of an era and the NPOR office moved to the University of Central England (UCE) in Birmingham at the end of September 2005. Much effort has gone into the preparation of the move and we have been ably assisted by Frances Pond at UCE who has taken on the role of NPOR Manager for the time being. We have developed a new suite of maintenance software which is designed to simplify the task and to require less 'central' effort in the future.

BIOS is extremely grateful to all those who have given so much time and expertise to the work of keeping the NPOR up to date and we enjoyed being able to host a lunch in Cambridge for the present editors. While celebrating the end of the NPOR office in Cambridge, we remembered with affection, gratitude and sadness Mike Sharp and David Atkinson who are no longer with us. Above all, we recognise that without Paul Houghton's terrific work over the last thirteen years we would not have an NPOR at all.

The NPOR web site began more than ten years ago and the design was showing its age. Fortunately, the Historic Organs Sound Archive (HOSA) project came along just in time to provide the funds for a new server and we were able to take this opportunity to re-design the web site. The Heritage Lottery Fund insists that we make the HOSA material accessible to the general public and we hope that the new website design is much easier to use than the old one. We have been made aware of the more specialist needs of some of our contributors and we are trying to satisfy these as well. Meanwhile, the inclusion of the sound files has taken us into a new dimension of organ historical documentation.

Mike Sayers, September 2005

## HISTORIC ORGANS CERTIFICATE SCHEME 2.004 - 2005 (agenda 4.8)

During the last twelve months applications for listing by BIOS have continued to arrive with little abatement. Organs throughout the British Isles have now gained this accreditation since it was categorised many years ago, and initial enquiries are encouraged by telephone or letter. Between ten to twelve applications are made on average per quarter, each normally taking a minimum of six months to process. Recent successful organs have ranged in size from a tiny, single-manual, Bates organ in Buckinghamshire to a four-manual Lewis & Co. instrument in a cathedral-like building belonging to the URC in Greater Manchester.

This year has seen the introduction of the Certificate of Recognition which has been awarded to two organs, one with two cases by G.F. Bodley c.1906 in Ealing, West London, and the other recognising the importance of the 1752 Seede pipework in Chippenham Parish Church, Wiltshire. This new certificate recognises for the first time instruments in which there is important archaeological material, in an otherwise undistinguished instrument.

Thanks are once again due to the considerable amount of work undertaken by a small team of inspectors, who freely give of their time. Approximately one third of applicants have been declined. Twenty-four organs have been awarded BIOS listing status since the last AGM of BIOS.

Paul Joslin, September 2005

## TREASURER'S REPORT 2004 - 2005 (agenda 4.9)

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 (BIOS is classed a small non-company charity with income and expenditure between £ 10k and £ 100k). At its September meeting, your Council adopted the accounts for the year ended 30 June 2005, prepared on a receipts and payments basis. The year's financial activity' has been reviewed by our Independent Examiner, whose Report will be tabled at the Annual General Meeting.

The 2004/2005 year brings an unenviable milestone for me — my twentieth set of accounts for BIOS. The 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 the Projects Fund (previously devoted to the NPOR special project, but now devoted to the HOSA project) 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 whilst their future is determined.

After two decades, it is increasingly difficult to find anything new to say, when there is nothing financially momentous to report. Such lack of drama is perhaps to be welcomed in financial affairs? Comparisons with the previous year can easily be drawn, comparing the columns figures on the sheet. Total income was £4k less this year (though the anticipated £2,500 for Gift Aid remains to be reclaimed). Expenditure was marginally less than the previous years. Accordingly, actual overall net receipts in 2004/5 also were less, at £2,236, with income received and anticipated remaining sufficient to cover everyday running costs.

General Funds: Subscriptions, by far our largest source of income, have fallen back a little again from the previous year. Moreover, conferences in this past year have not broken even, a small loss on balance being a minor drain on available resources. There is a shortfall relative to normal since an income from recovery of tax through Gift Aid, of around £2,500, has yet to be reclaimed. On the Expenditure side, costs on Publicity, on HOCS inspections and meetings, and charges have all increased. Indeed, the costs of Council and Committee business and administration costs (together some twenty per cent of the total general expenditure) have also increased again this year, reflecting, in particular, expenses of meetings relating to a review of publications, as well as discussions concerning the intended British Organ Library collaboration in Birmingham. After transfers from General to Restricted Funds are accounted for, the 'carry forward' at the yearend is marginally less than a year ago — our current assets in the Current Account and two Reserve accounts remain some £24,000. All the reserve funds are deposited with Standard Life Bank, now in short notice accounts seeking to maximise the gross rate of interest, which has risen this year.

Under the Restricted Funds heading, the capital invested in the Endowment Fund benefited from Michael. Watcham's bequest (reported verbally at the 2004 Annual General meeting), in addition to the normal transfer of £ 1 k from General Funds. For

another year, however, we spent nothing from this Fund, leaving the total at virtually £26k at die yearend. The accumulated interest we could spend on somediing suitably worthwhile is £7,200.

The Archive Fund was topped up with £2,000 used to support continued NPOR activities pending die move from Cambridge, but otherwise Archive receipts comprised only interest, and expenditure has been minimal, for acquisitions and some limited administration. It remains to be seen what prospects the partners in BOLcan rescue now that the underlying Curzon Street project itself has been aborted by the RCO. Almost certainly at some stage tor BIOS, however, there seem likely to be new, potentially substantial financial (revenue) implications for maintaining, let alone developing, die Archive and the NPOR, yet to be addressed in the new circumstances.

The Projects Fund, held in die CAF Account, is now solely dedicated to the Historic Organ Recording Project. Other monies previously held in diis account have been consolidated to the Standard Life Reserve. The HOSA project, recording historic East Anglian organs, is being funded by Heritage Lottery. Some £10,500 of the initial tranche of £25k (half the total grant offer) was spent in the 2004/5 financial year.

In summary, then, for 2004/2005: with continued care and attention BIOS can remain financially viable whilst maintaining current activities. A year's notice of an increase in members' subscripdons after six years on hold was agreed at the 2004 Annual General Meeting, which should effect some increase in net income next year. This extra should make some, but by no means an absolute, difference in addressing die question of providing sustainable resources for any step-change in the status and activities of BIOS, and whatever financial consequences there may be. It remains a challenge to us all to find interested partners and/or die means, human and financial, to provide real resources for our 'Information Services' in particular, as well as to consider new initiatives furthering the Aims of BIOS.

Richard Hird, September 2005

## Final Accounts for the year ended 30 June 2005

<u>General Funds</u>			<u>Restricted Funds</u>		
	2004	2005		2004	2005
Receipts:			Projects:	NPOR	HOSA
Subscriptions	£ 16,723	£ 16,049.55	Balance brought forward	£10,086	£ 0.00
Sales	£ 125	£ 39	Grants (Pilgrim/HLF)	£ 5,000	£ 25,000.00
Reserve a/c's interest	£ 607	£ 786.23	Other income + transfers	£ 6,080	£ 542.95
Tax from Covenants	£ 2,643	£ 105.42	Expenditure	-£21,564	-£ 10,513.11
Balance on Conferences	£ 3 64	£ -405.47			
<b>Total receipts</b>	<b>£ 20,462</b>	<b>£ 16,574.73</b>	Balance for project	-£398	£ 15,029.84
Expenditure:			Archive Account:		
Council + Subcmtees	£ 1,376	£ 1,693.94	Balance brought forward	£2,734	£6,430.37
Administration	£ 1,612	£ 665.31	Receipts (inc. transfers)	£4,000	£2,000.00
Publicity	£ 1,119	£ 1,405.00	Interest	£ 145	£ 242.66
Journal+Reporter (+post)	£ 9,504	£ 9,526.11	Expenditure NI'OK	-£ 211	-£ 2,217.38
HOCS &. surveys	£ 546	£ 604.44	BOA admin+acquisitions	-£ 238	-£ 518.80
Charges + Refunds	£ 401	£ 443.51	BOL	£ -	-£ 400.35
<b>Total expense</b>	<b>£14,955</b>	<b>£14,338.31</b>	Balance carried forward	£6,430	£5,536.50
Other	£ 397	£ 0.00	Endowment Fund:		
Net receipts for the year 2004/05		£ 2,236.42	Balance brought forward	£21,391	£22,993.98
Brought forward @1.7.2005		£24,693.80	Receipts	£ 25	£ 1,118.00
Transfers to support NPOR		-£ 2,000	Transfer from General Fund	£ 1,000	£ 1,000.00
Annual transfer to Endowment		-£ 1,000	Interest	£ 578	£ 826.68
<b>Total carried forward @ 30.6.2005</b>		<b>£23,930.22</b>	Balance carried forward	£22, 994	£25,938.66

*of which investment Capital (not able to be spent) is £18,730*

Current Account	£ 2,607,72"		
Standard Life Reserve	£ 21,322.50		
	£23,930.22	£15,029.84	£5,536.50
			£25,938.66

Other assets: equipment filed with Council Minutes

Debtors: Gift Aid c.£2,500 to reclaim

Liabilities 9against income received): c.£7,500 to 2005 *Journal* (including posting)

Tire Accounts and Statement of Assets and Liabilities set out above have been approved by the Council of BIOS as trustees. November 2005

# A PROGRESS REPORT ON THE HOSA PROJECT

## ANNE PAGE

Three-quarters of the organs selected for the scheme have now been recorded (thirty-two out of forty-two) with the remainder scheduled for warmer spring weather. Of these, thirteen are currently available for listening via the NPOR with more being added as they reach the final editing stage. Peter Harrison, as sound engineer-in-chief, has made most of these, while Gareth Stuart stood in for two days on location in order to achieve our target before the clocks went back.

The players (Andrew Hayden, Jonadian Lilley, Anne Page, David Ponsford and Malcolm Russell) researched programmes which suit the character and capabilities of each instrument and include many rarely-performed works, including some which have probably not been recorded before. By the time it is complete in 2006, the project will offer nearly twenty hours of music together with the performers' notes on the choice of music and registrations used. Listeners will be able to make a virtual tour of the eastern region through 150 years of organ history.

The programme of events is well under way: in Cawston (Norfolk), Hundon (Suffolk), Ingrave (Essex), King's Lynn St Nicholas (Norfolk) and Bassingbourn (Cambs) schoolchildren and adults have had the opportunity to experience the principles of operation of the pipe organ under the guidance of Jeremy Sampson and the Woofyt (Wooden One-octave Organ For Young Technologists) and to hear from historians and performers something of the history of their instrument and a demonstration of its musical qualities. The response of those attending events has been enthusiastic, with reminiscences triggered and interest kindled or renewed in what has often become a forgotten or undervalued resource.

Thanks are due to the Heritage Lottery Fund for its support of this project, and also to all involved, particularly José Hopkins as Project Leader, and Mike Sayers and Paul Houghton at the NPOR for all their time and expertise.

There will be a special BIOS day in one of the HOSA locations in Norwich on 24 June.

## MEMBERSHIP MATTERS

### PETER HARRISON

I am grateful to all those who have made the necessary changes to standing orders to reflect the changed subscription rates. Those who pay by annual cheque will find this year's renewal form shows the new rates and all subscriptions are due at the start of each calendar year. Prompt payments are greatly appreciated as they save much work for me and for the treasurer. Payments by credit and debit cards help us yet more.

BIOS subscription rates do not change very often and the last time was in 1999. However the change is now necessary to increase the income BIOS gets to cover the

greater operating costs we have, significant amongst which are those for publications and postage. It is quite proper for us to have the concessionary rate for older members, but it is important to note that this is intended only for those who are of an age to draw the UK's state retirement pension.

I am pleased to welcome the following new members to BIOS:

Mr Thomas Brown BMus MMus:

Mr Nicholas J Gray BEd:

Mr Rowland Lee GRSM:

Mr Peter E. Page:

Mr Tim Roe MMus ARCO:

Mr John Scott Whiteley FRCO:

I must also correct my omission in the October 2005 *Reporter* welcome to Mr John Foss of his qualifications, GRSM ARCM DipEd.

I am sorry to have to report the death in November of Mr Bernard G. Houghton of Southend-on-Sea, who had been a member since 1998; and, as this issue goes to the printers, I have been notified of the death of Michael Popkin.

Finally, a reminder that BIOS e-mail list is once again in operation. This is a fully-moderated list with only material forwarded by the list administrator being distributed, minimising the risk of you getting e-mail you don't want.

## FROM THE BRITISH ORGAN ARCHIVE

ANDREW HAYDEN

Mark Smee has had to relinquish his post as researcher at the Archive because of pressure of work commitments. Mark has successfully 'held the fort' since the departure of David Wickens and Richard Howell, and I feel a great debt of thanks is due for the quality and promptness of his replies to the many requests for information.

Since RCO/BIOS collaboration is under discussion, it is timely to remind readers of what we owe to the staff at Birmingham Central Library. Their continued willingness to house the BOA and support the facilities offered is provided without financial obligation on the part of BIOS. If it were otherwise, BIOS would be unable to afford it since the cost of having primary documentation held under archive conditions is considerable. It should be borne in mind that staff on level 7 have the City Archives as their main priority and cannot be expected to possess the specialist knowledge of either David Wickens or his successors. This places a special responsibility on users to ensure they have done as much preparatory work as possible prior to a visit.

There have been complaints that the Handlist is not readily accessible. It is, via the BIOS website under the link to 'Online Information Sources' which brings up the NPOR; clicking on 'Document Archives' and then 'About the BOA' will bring up 'Appendix 1' which is the Handlist. At the moment, the Handlist is as up-to-date as it can be but, until we are able to enlist the services of a new researcher, there will inevitably be a backlog.

This brings me to an appeal. The Archive is now without anyone on site able to undertake research for enquiries from afar, and I am in full-time employment. I will be most grateful to hear from anyone with a suitable background who would be willing to continue this important aspect of BIOS's work. Attendance of one day each fortnight will enable the BOA to continue to function, otherwise no further enquiries can be dealt with until a volunteer is forthcoming.

Recent additions to the Archive stock include a small pocketbook, notified to the Archive by Stuart Smith of Camborne. This is the private record of income which belonged to a Mr A. E. Jenson of Partick, Glasgow and records details of where he worked, expenses incurred, as well as his hours. He appears to have worked for Norman Beard since numbers of the places recorded were new instruments by that firm.

A number of trade brochures has been deposited by Barbara Owen, from firms such as Abbott & Smith, F. H. Browne, Alfred Monk, and Hilsdon of Glasgow. These are lavishly illustrated with specifications and photographs from 1902–28. They show instruments *in situ*, often just after completion, with their original specifications and much interesting incidental information.

Another interesting piece from Barbara Owen is a letter, obtained by Andrew McCrea, from Edmund Schulze to a Mr Walker Joy who would appear to have been either a wood pipemaker or joiner. The letter concerns the daickness of planks to be used for a Violone 16'. Schulze's command of written English is, needless to say, considerable.

BIOS thanks Stuart Smith, Barbara Owen and Andrew McCrea for their thoughtfulness and generosity in making these documents available to the Archive.

## LETTER TO THE EDITOR

Sir,

*BIOSRep* XXIX,2 (April 2005) carries a report headed 'BIOS at Saltaire and St Bartholomew's, Armley.' I cannot find any reference to Saltaire or the purpose of such a visit which, presumably, was to view the excellent collection of free reed instruments assembled over more than twenty years by Phil and Pam Fluke. I had a close connection with this museum in its early days and never failed to be impressed by the way the harmonium successfully challenged received attitudes about its musical status and the sheer quality in organological terms both of the instruments themselves and the wealth of associated literature. It is largely due to the Flukes's efforts and those of Graham Barber and Anne Page that harmonium is now taught at one of our leading music conservatoires.

The lack of any mention of this visit in the report is a regrettable omission, which overlooks the Saltaire Museum and its curators. One hopes it does not reflect any ill-founded or out-dated prejudices.

Andrew Hayden,  
[REDACTED]

# DORDAN IN SOUTHALL

## CHRISTOPHER KENT

BIOS DAY MEETING  
ST GEORGE'S, SOUTHALL  
SATURDAY, 15 OCTOBER 2005

Around thirty members assembled for this meeting which focussed on the 1723 organ, attributed to Abraham Jordan, originally in St George's Botolph Lane in the City of London. After being enlarged by William Hill in 1872, it was moved to the new church in Southall and rebuilt there by Bishop & Son in 1908. Currently unplayable, it is a case of 'Poverty the Preserver' yet, thanks to a modest grant from the Council for the Care of Churches, after some remedial attention it was possible for William McVicker to give a fair indication of its sounds (Jordan's case and Great (GG) compass) soundboard exist along with seven of the eleven original ranks). A question of the day was whether a 'strict restoration' to its eighteenth-century state would be compatible with the re-ordering plan



The organ in St George's, Southall  
Photograph: John Hughes

for the church and provide an instrument suitable for the modest needs of contemporary worship in a challenging parish.

In welcoming the delegates, the Revd Christopher Ramsey dealt with the role that the instrument might play in the mission of the church in a community of which only twenty per cent were Christian, playing a part in a diverse selection of musical styles in worship and concerts from its traditional place of honour in a new west gallery.

Joan Jeffery continued in inimitable style with a meticulously documented account of the Jordan family, covering its provenances and businesses, untangling several long-held historical misconceptions. Contributions from Dominic Gwynn and David Knight provided additional archaeological and historical information on the instrument.



Dominic Gwynn's talk emphasised the very significant heritage survivals of the two windchests at Southall as compared with the Jordan materials at St George's, Southwark and St Magnus the Martyr, which only comprise pipework. With regard to pipe markings, he drew attention to parallels with the work of Bernard Smidi (did Jordan employ Smith's staff?), and the extent of Hill's tonal interventions.

Drawing on the archive of the Council for the Care of Churches, David Knight was able to trace the twentieth-century history of the organ: work was considered in 1933 (Bishop, Alfred Davis and Willis were consulted) and, in 1937, a grant of £380 was received for re-leathering the reservoir and fitting an electric blower (Davis). The organ was cleaned and overhauled by Michael Mason in 1974, but the action suffered hearing damage a decade later.

The important question of the day stemmed from Dr Knight's maxim: 'Poverty the Preserver — what would we do with riches and who pays?' This discussion was fuelled by recent publications, particularly John Watson's *Organ Restoration Reconsidered: Proceedings of a Colloquium* (Warren, MI, 2005), on the concepts of Conservation, Restoration and Currency. An open forum led by Ian Bell, Dominic Gwynn and William Drake compared and contrasted this instrument with similar cases from the perspective of restoration as currently understood and practised.

A certain consensus emerged that this instrument, of heritage status, warranted a historically informed, conservative approach, justly supported by national funding. Yet, the unanswerable question remained: can we ever really be confident that it might be possible to retrieve the original sounds of such organs? The meeting concluded [with a paper on the eighteenth-century organ and its liturgical place, with examples (on the ailing organ) by William McVicker].

## A VISIT TO GERMANY

JOHN NORMAN

BIOS ANNUAL GENERAL MEETING AND STUDY DAY  
ST GEORGE'S GERMAN LUTHERAN CHURCH,  
WHITECHAPEL, LONDON  
SATURDAY, 26 NOVEMBER 2005

We were transported to Little Germany for the 2005 Annual General Meeting and Study Day. The Whitechapel area of inner east London attracted German immigrants in the eighteenth century to work in the sugar industry. They originally supported three churches, a school and a German-language newspaper. This population is now much reduced; St George's has ceased regular services and has passed into the hands of the Historic Chapels Trust. The church itself was built in 1767 and is similar in construction and furnishings to many English Wesleyan chapels of the period, but with a canopy over the central pulpit (which is perhaps rather grander than expected) and commandment boards (in German) with baroque frames.

Our first session was given by Jenny Freeman, Director of the Historic Chapels Trust. The trust was founded in 1993; it is partly funded by English Heritage but nevertheless has to appeal for external funds for each project. The restoration of St George's cost £900,000 and was completed last year. The HCT now looks after seventeen redundant chapels. Slides were shown of some of these, of which the more notable were Bethesda Methodist, Stoke on Trent (Kirtland & Jardine, 1864), and Todmorden Wesleyan/Unitarian (Hill, 1877). The trust is advised on organ work by BLOS-member John Bowles.



*photograph courtesy of Richard Hird*

John Peacham then spoke of the German Evangelical Churches in Britain and their music. The sermon is all-important and choirs are used on special occasions only, but hymnody is integral to all services. Solo performance is sometimes required during the administration of the communion and chorale preludes sometimes precede hymns. Details of the west-gallery organ were circulated (two-manual, thirteen-stop, Walcker 1886; rebuilt with a new pneumatic action console and enlarged to nineteen stops, Walcker 1937; restored, Bishop & Son, 2004). According to Hopkins & Rimbault, the original eighteenth-century organ was by George England.

The history of the E.F. Walcker firm was outlined by Paul Peeters, Director of the Gothenburg Organ Art Centre (GOArt). The most significant nineteenth-century organ-builder in Germany, Eberhard Friedrich Walcker was trained by his father but broke away to start his own firm in Ludwigsburg. He had early success with his 1833 instrument for the Paulikirche in Frankfurt (three manuals, seventy-four stops) which had two pedalboards (the upper angled at 45°). His early work had many individual mutations and some free reeds, probably influenced by the writings of the Abbé Vogler. He is best known for his development of the 'Kegellade' (cone-valve soundboard with vent stop-action) from 1840. Tracker action was used initially, but he moved to tubular pneumatic from 1889. Cavallé-Coll disapproved of his mechanism, likening it to 'pipes

blown by a drunken butler. Walcker died in 1872 but the firm was continued and expanded by his sons, employing 130 people in 1900, exporting 117 organs to Britain between 1900 and 1925, and maintaining a UK agent as late as the 1950s. The firm closed in 2002.

The morning concluded with a recital on the Walcker organ by David Graham, Director of Music at Farm Street. The Toccata and Fugue in D by Reger (Op. 59) was followed by Karg-Elert's *Harmonies du Soir* (Op.72), and Bach's Prelude and Fugue in A minor (BWV 543) played from Straube's 1917 edition, which sounded strange. These pieces revealed an organ of substantial power for its size, and smooth but somewhat unsubtle voicing.

The Annual General Meeting in the afternoon is separately reported, but reference may perhaps be made of the fact that our Treasurer, Richard Hird, has now completed a twenty-year stint. The courage of Kim Gilbert, General Manager of the RCO, in replying to questions about the future of the British Organ Library in the wake of the collapse of the Curzon Street project, should also be mentioned, especially as, at this early date, she had no firm decisions to report.

The day concluded with a review of organ-building and conservation in New Zealand by Michael Cox, Director of Music at St Mark's, Remuera, Auckland. Many instruments came from England and some from Australia; survivors include a T.C. Lewis which still retains hydraulic blowing. There are also significant instruments by Norman & Beard (Wellington Town Hall, 1906, with original pneumatic action), and by Hill, Norman & Beard (Dunedin Town Hall, 1929). The two major indigenous builders were Hobday and Croft. The work of the Croft firm deteriorated latterly and it closed in the late 1980s. The Soudi Island Organ Company (SIOC) has completed many successful restorations in recent years, both in New Zealand and in Australia. The New Zealand Organ Preservation Trust has set up a four-level standard for the appraisal of historic organs and is in the process of assessing all the 400-500 organs in New Zealand.

## THREE TUDOR ORGANS

### JO HUDDLESTON

This paper follows one in *BIOSRep*, XXIV, 1 (January 2000), and attempts to examine the metal quantities used in three 'old-style' organs. The instruments built for King's College, Cambridge and Norwich Cathedral between 1605 and 1609 had, in all probability, Great departments very reminiscent of the large standing organs in the choirs of English Cathedrals (such as Exeter) going back to the 1480s or so.

The first difficulty is to assess the quantity of metal required for an instrument. Take four 'medieval' ranks, those at 10', 5', 2Vz| and VA' speaking lengths. It can be seen that each can vary in scale (plate width), robustness (plate thickness) and lead-tin mix. Compass (number of pipes per rank) is an additional factor. Further, foot length and case top can both show variation for visual aesthetics, assuming 10' and 5' case fronts.

For a 51-note compass, the following approximations are offered. These show weight (lbs) for a pure tin rank, or a rank with high tin content, bearing in mind that (volume for volume) tin has about three-quarters the weight of lead.

rank	weight (lbs)
10'	560 ± 70
5'	130 ± 30
2/2'	35 ± 10
1/4'	15 ± 3

For a starkly basic fit of only four ranks, these total to a maximum of 853 lbs of tin/metal, a minimum of 627 lbs.

The bills coming down to us show the following purchases, and perhaps include lead for conveyancing rather than pipework at two sites:

	lbs tin	lbs lead	total metal (lbs)
Exeter Cathedral (1513-4)	1,100		1,100
King's College (1605-6)	1,793	673	2,466
Norwich Cathedral (1607-9)	1,246	205	1,451

No information is to hand on materials re-cycled from earlier instruments. All one can hazard, therefore, is that the King's College instrument had some ten to twelve metal ranks, the Norwich Cathedral organ some seven or eight, and the Exeter Cathedral some six or so. The scant information on wood purchases and use cannot be interpreted in pipe-rank terms. As is usual with cathedral-size organs of the period, no documentation ever mentions régals.

I would be very surprised if these three notable establishments did not have embossed 'pure' tin ranks on display. Exeter Cathedral would have a fine 10' on show, King's College and Norwich Cathedral both 5' (Chaire) and 10' (Great).

## STORY OF A SESQUIALTERA

### ROY WILLIAMSON

'Dear Edmonds, (Let us drop the mister!)' So begins a letter from Noel Bonavia Hunt, dated 20 September 1950, to BIOS's late, lamented Bernard Edmonds on the subject of Hunt's suggestion for the composition of the Sesquialtera to go into the organ of Standish Parish Church, Gloucestershire, where Andrew Freeman served as priest.

In his *Organ* article of October 1952, Edmonds reports on the opening of the Standish organ following its rebuild by Percy Daniel and the addition of a new case designed by S. E. Dykes Bower. Edmonds also gives the Sesquialtera composition as Hunt relates it in the above-mentioned letter. For those readers without easy access to the *Organ* article, here are the details again:

CC to middle A	12 15 17
middle A# to all but top octave	12 15 10
top octave only	5 8 10

15th and octave scaled 1" as at 1' pipe, 1/4 nioudi cut up 1/4 to 1/3 of width, spotted metal.

12th and quint scaled  $1V_{16}$ " as at 1' pipe,  $2/9$  mouth cut up  $2/5$  of width. Early English languids, plain metal.

1 7th scaled  $25/H$ " as at 1' pipe,  $1/5$  mouth cut up  $3/10$  of width, spotted metal.

5th and 10th scaled  $V_5$ " as at 1' pipe,  $V_5$  mouth cut up  $V_3$  of width, spotted metal.

10th and 1 7th are Dulciana type.

I think this would have turned out quite successfully, given an artist at the job, and am sorry A.F. never lived to see it done.

In the event, Daniel used no spotted metal and ran the rank from bottom C to g# (45) 12 15 17; a (46) to top f (the original top note of the organ) 5 8 10; thence to top c, 5 8 5.

The organ was examined in 1990 with a view to undergoing an overhaul. With its octave break-back, the Sesquiáltera was considered unsatisfactory. One consultant, having read Edmonds's article, commented that Bonavia Hunt had the curious idea that he could disregard a few centuries of practice and make up the stop from a most improbable trio of ranks. Such a stop, he continued, called for understanding rather than adventure. It was finally decided to move the first break to top d# (52) and this was duly carried out by Trevor Tipple during the 1993 overhaul.

## CHICHESTER CATHEDRAL ORGANS BEFORE 1479

JOAN JEFFERY

In *A History of the Organs in Chichester Cathedral*, Nicholas Plumley wrote:

The earliest date yet traced... is 1533, when mention is made of the 'organs in ower Lady Chapell' and 'new organs', the latter reference suggesting that there had been an organ in the cathedral before, and more than just one.<sup>1</sup>

On 26 October 1479, a former mayor of Chichester,<sup>2</sup> William Jacob, of the parish of St Peter die Great, included in his Will:<sup>3</sup>

I bequedi unto die Cathedrall Chirch of Chichestre iiiijli, to be bestowed on the reparación and amending of die grete organs there by the discrecions of myn executours and the Sub-dean of the seide chirch

This is an informative entry, since 'great' organs usually imply the presence of a lesser instrument as well, and as the organ, for the generous sum of £4, is to be repaired and 'amended', probably still meaning enlarged or remodelled (from Latin *emendare*); it obviously had already existed for several years.

We tend to regard cathedrals separately from parish churches; however, it is clear that, before the Dissolution, many cathedrals and monasteries included parish churches within their walls.<sup>4</sup> Here, Mr Jacob added a bequest to provide for two priests 'to be hired to

syng in the subdenery, my parish chirch Further, he wished to be buried 'in the subdenery afor the vision of Saint Gregory in dae Cathedrall Chirch of Chichestre', hoping that his friends 'the morowmasse preste and the scolemaster of the gramer scole' would say mass for him on the day of his burial. He was a member of several brodaerhoods 'widain the Chirch of Chichestre', particularly mentioning St George's, and could rely on the Friars Minors 'to sing at nay dirige at my place, and to say a solenapne masse anaorow in there convent place'. In praying for dae soules of his parents and three wives, he added 'and for all the soules that ever I at anny tyme fared the better for'.

## NOTES

1. Plumley, N. and Lees, J., *The Organs and Organists of Chichester* (Phillinaore 1988/1999), 1
2. I am very grateful to dae staff of the West Susses Record Office, Chichester, who were delighted to find records of Mr Jacob in their extensive archives, and a deed of 10 November 1470 granting 'all lands and tenements leased (in Bylsham] in Yapton ...' WRSO Add nas 26 04; see also deed AY/164, 16 October 1491, William Jacob being 'deceased'. His main dwelling was in South Street, Chichester.
3. PCC Logge f.12. Rice, R. Garraway (ed. Godfrey, Walter H.), *Transcripts of Sussex wills ... to the year 1560* (Sussex Record Office, Lewes, 1935), XLI, 271—2, classified excerpts.
4. Cook, G.H., *English Monasteries in the Middle Ages* (Phoenix, 1961), 88, citing *Archaeological Journal* XLI, XLII, XLIII: 'It has been estimated that in 119 Benedictine churches and in dairty-seven of dae Augustine canons, the nave or one of its sides was parochial'.

## CAMBRIDGE BACH MASTERCLASSES

The Cambridge Academy of Organ Studies will hold three masterclasses led by Peter Williams on Bach's works for organ and harpsichord on 12 and 13 May 2006. The organ class will be held on the organ of Trinity College, Cambridge and the harpsichord classes on the two-manual Mackinnon & Waitzman instrument in Gonville and Caius College. Information from dae Secretary, Andrew Johnson, [REDACTED]

[REDACTED] and from dae CAOS website [www.cam.bridgeorganacademy.org](http://www.cam.bridgeorganacademy.org)

## WORDSWORTH OF LEEDS

Revd Canon Hilary Davidson has kindly pointed out that the organ in St Saviour's, Slott, Cardiff, is by Wordswoda of Leeds, not Wadswoda of Manchester, (see *BIOSRep* XXIX, 4, 11). This corrected attribution makes more sense of dae Frederick Sutton connection with the case of this instrument, and of the specification of the instrument which follows closely several Wordsworth instruments in Lincolnshire and elsewhere.

# RESEARCH NOTES

PAUL TINDALL

## EVERY'S CONTRACT AT ST MARGARET'S, WESTMINSTER (2)

The great Handel Commemorations took place in Westminster Abbey during 1784, and again in 1785 and 1786, but Charles Burney was already discussing alternative venues late in the former year. He wrote in December dismissing St George's, Bloomsbury there is no Organ in it and saying of St Margaret's and its Smith organ:

.... the Organ Gallery of ....[St Margaret's] .... is uncommonly roomy .... the great objection to this church is the high pitch of the organ, and its imperfections in other particulars; but even if the repairs and additions necessary to make it fit for the next [Commemoration] .... amount to the considerable sum of £300, it would be worthwhile ...d

In the event nothing seems to have been done, as may be seen from the entries in the Churchwardens accounts (given in full, in the interests of clarity. Where several years are grouped together the payments are identical):

1777/8	Thomas Knight £6, William Rock junior organist £30
1778/9-1784/5	the same
1785/6	to Thos. Knight and James Hancock for Tuning the Organ a years salary £6, [WRjnr the same]
1786/7	Mr Avery, WR jnr.
1787/8	the same
1788/9	no organ tuner named, WR jnr.
1789/90	Mr Avery
1790/91	Mr Avery [sic], WRjnr.
1791/2-1792/3	the same
1793/4-1797/8	Mr Avery, WR jnr.
1798/9	Mr Avery 1 yrs salary for Tuning the Organ £6 Do. Repairing the large Pipe of the Organ that fell down £1 Is
1799/1800	Mr Avery
1800/1	Mr Avery, William Rock junior deceased late organist, £15 to 1800
1801/2	Mr Avery
1802/3.	[No trace of Avery. Evidently, having been paid for the new instrument (June 1802), Avery decided to withdraw gracefully from the scene. His supporter Samuel Arnold died in 1802.)
1803/4	Thos. Allen fixing iron brackets over organ Gallery Mr King his account for repairs to the Organ £4.14s 6d Mr Michael Rock organist £30
1804/5	[nothing]
1805/6-1808/9	Mr George King for tuning the organ £6

1809/10	Mr King [sic], Michael Rock organist To Mr John King [sic] for repairs done to the organ £33 10s
1810/1	Mr John King for tuning the organ £6 6s, J.B. Sale organist £30
1811/2	Mr George [sic] King £6 6s, J.B. Sale £30
1812/3	George King £6 6s, J.B. Sale £30
1813/4	George King, J.B. Sale organist £32 10s
1814/5	To Thomas Hawker for repairs done to the organ £12 To Thomas Hawker for tuning 1 year £10. J.B. Sale £40
1815/64819/20	Thomas Hawker £10, J.B. Sale £40
1819/20	Do. [Thomas Hawker] for cleaning and repairs £12
1820/1	Mr Hawker [sic] £10 JBS £40
1821/2	Mr Hawker regulating and tuning die organ £10. Do. for repairs £8. JBS £40
1822/3	Thomas Hawker £10, JBS £40
1823/4	Thomas Hawker £10, repairs £2 10s, JBS £40. [Also the following:] ‘Mr Edward Hopkins, Master of the Duke of Gloucester’s band for providing music viz. Twenty Military Instruments for Coronation of George IV, £21 & £5 refreshments’
1824/5	Thomas Hawker £10, JBS £40
1825/6	John [sic] Hawker £10, JBS £40
1826/74832/3	Thomas Hawker £10, JBS £40, except in 1830/1 where Elizabeth Hawker receives the tuning payment

To return to Avery’s contract, diere are many discrepancies with Leffler’s account (before 1809 or 1810: he says ‘organist Mr Rock’) but we are on shifting sands, since neither Leffler’s date of completion nor his contract price agrees with the church records. As can be seen above from die accounts, diere is no evidence for significant alterations, nor is diere any in die Vestry Minutes.

One might draw especial attention to one detail from the contract of 11 July 1800:

With one Octave of double Bafs or Pedal Pipes, on the same Principle as those made by die said John Avery in Westminster Abbey to be played with Pedals for the Feet.<sup>3</sup>

The exact date of the organ pedal pipes at Westminster Abbey has been widely discussed, most recently by David Knight.<sup>4</sup> The evidence from Avery’s contract at St Margaret’s shows that die pedal pipes at die Abbey were indeed added by Avery, between 1792 when he started tuning diere and 1800. It seems likely that die unsupported date of 1793<sup>5</sup> is correct, since Avery was paid £47 3s 0d that year for unspecified repairs.<sup>6</sup>

Avery’s activities can also throw light on the various accounts of the much-travelled organ case now in die Hall of Westminster School, said (in 1899) to have been ‘stored for many years in the tower of St Margaret’s Church, Westminster ...’<sup>7</sup> Since Avery was certainly instructed to move the St Margaret’s organ to the tower in 1799<sup>8</sup> it seems diat the surviving case is Smith’s from St Margaret’s, rather than an organ from the Abbey, as has been rumoured. This would accord with its modest size. The interior of the tower is fairly small and cramped, and would not accept a much bigger instrument, even dismantled.



## FURTHER NOTES ON AVERY

W.H. Burland of Boston, who sold an Avery chamber organ in 1859<sup>9</sup>, lived earlier in Bristol, where he is listed as pianoforte teacher of 24 St James's Place, Kingsdown in 1851<sup>10</sup>.

St Mary's, Horsham: '1 **V** octaves of toe pedals by Avery' added to a small organ by Green, according to Sperling.<sup>11</sup>

Albert Edward Hills, Treasurer of the Organ Club, died 21 August 1936, possessed a chamber organ by Avery, according to his obituary.<sup>12</sup>

## WHEN DID YOU LAST SEE YOUR FATHER?

That organ-builders are not always where they ought to be is not so very surprising. Work, domestic circumstances and variable record-keeping all have their part to play. I have already drawn attention to the fact that William Hill was at the Robsons at the time of the 1841 census.

However, here are some intriguing examples from printed directories, which may be worth recording:

### T.C. BATES

The firm of T.C. Bates was active in London from 1812 until at least 1863, for thirty-five years (until 1859) at 6, Ludgate Hill.<sup>13</sup> In 1847, the firm became Bates & Son, and the 1851 Census at this address gives Theodore Bates, in middle namej age 30, born Clerkenwell, unmarried, organ manufacturer, head of household, living with his sister Elizabeth and two female servants. This must be die son. However, diere is a brief mention in Birmingham in 1842,<sup>14</sup> and of 'T.C. Bates organ builder' at 64 Windmill Street, Gravesend in 1851.<sup>15</sup>

### JOSEPH BUCK

Listed as organ-builder at 12 Jervis St Liverpool in 1827.<sup>16</sup> He, or a relation, could conceivably be the Joseph Buck 'labourer in the organ business' who appeared as a witness in a trial of 1797, then working for Henry Holland and formerly for John Avery.<sup>17</sup> There is no further mention of Joseph , in Liverpool, but Robert and William Buck are listed in die 1830s and 40s.<sup>18</sup>

### BYFIELD & JONES

The Hereford Cadiedral Chapter Acts contain two short but intriguing references from 1772:<sup>19</sup>

HCA 7031/5 p. 77, Cathedral Acts 23 January 1772

It was agreed that Mr Byfield be employed to survey the organ &. make an estimate of the repairing of it & diat Mr Woodcock be desired to write to the Dean about it.

Resolved that the proposals of Mssrs. Byfield and Jones for he repairing the organ be accepted and that a new sound board be made

This is presumably James Jones, and 1772 is certainly die year that Samuel Green married, subsequently ending his partnership with Byfield. However, no other instance is known linking Byfield and Jones, and the latter apparently was paid with Snetzler at St Mary's, Huntingdon in 1773/0

#### JOSEPH HALMSHAW

Halmshaw is well known in Birmingham, but he actually started in Dewsbury, as 'Joiner and organ builder' of Robinson Street in 1841,<sup>21</sup> and organ-builder of King Street six years later.<sup>22</sup> By 1850, he was at 367 Coventry Road Birmingham.<sup>23</sup>

#### OHRMANN & NUTT

Ohrmann & Nutt were already in partnership in Rose Street in 1794, when they made a submission to the authorities at St Anne's, Soho.<sup>24</sup>

The Vestry minutes further record in 1795 that 'these Gentleman had Removed from the Parish to a distant Part of the Kingdom'. This was Manchester, where they are listed at 3 South-Gate, St Mary's in a directory of 1797-2<sup>5</sup>. Their presence here explains die repairs at die Collegiate Church nearby recorded in Sperling, and tuning at Heaton Hall in 1796-7.<sup>26</sup>

Alas, if their plan was a new connection in die Nordi, hope exceeded expectation, for by 1798, Marsh records diem back in London where diey were building a new organ for a Captain Higginbottom at dieir new workshop in Tottenham Court.<sup>27</sup>

Scholes's *Manchester and Salford Directory* for 1797 lists a further unknown organ-builder:

'George Bingham of 10 Ridgefield' (19 Ridgefield in the Appendix; moved or re-numbered?) He is listed at the same address in the 1794 edition. There are also a few organists:

John Grimshaw, 39 Gartside Street (St John's)  
Griffith Cheese, 2 Clowes Court (Collegiate Church)  
Robert Barber, Cornbrook (St Anne's)

#### AT LAST SOME GOOD NEWS!

The organ of the redundant church of St Mary Magdalene, Manningham, Bradford is being transferred to Christ Church, Wanstead, London Ell; the land of Footballers' Wives. I have to declare an interest here, as it is my own parish. This fine instrument by Hill & Son (1878, III/32) is very little altered, and David Wells began to dismantle it in late November, prior to moving it to safe storage in Christ Church. We intend to restore it scrupulously in our contemporary (though rather different) building, and it promises to repay attention: it was a lovely organ even in its former, extremely decrepit, state. It is mosdy still cone-ained. The cost? In 1878, £940, now £4,000 plus restoration, perhaps

£1 50, 000. The consultant is Ian Bell. There is a rather similar instrument close by at St Mary's Tottenham, dais time with Barker lever to the Great, and in equally bad condition: that parish too is minded to go down the path of restoration.

## CHAMBER ORGANS

Roy Williamson would like to know what happened to the chamber organ from Northwick Park, Glos, and it certainly sounds unusual.

Sold by Christie on 28 September 1964 to a certain Warner.

AN ENGLISH MANUAL CHAMBER ORGAN, the satinwood case finely painted in colours with Festooned vases, scrolling foliage and interlaced husks, with riband ties suspending musical trophies, the moulded frieze with a border of dentilling, fitted with brass telescopic candle-branches at the sides .... 57in wide, late 18th century.

A picture shows that it had a sliding keyboard and no visible pipes.

Roy also has a snippet perhaps concerning John Schultz: An organ builder called 'Shultz' appears in the Berkeley Churchwardens Accounts for 1795/6 after an organ from London was supplied to the church: his exact involvement is unclear from the available evidence.

## TAILPIECE

Have you noticed that the advertisements in the popular journals are a little shy about actions? Phrases such as 'A new playing action has been applied', and 'new action to the notes' are rife. Do the organ-builders involved feel embarrassed about something? However, it could be worse. A recent advertisement for an ecclesiastical establishment (not a large building), describes an organ ('state of the art') of four manuals and an enormous number of stops, without at any time saying that it is an electronic substitute. The former Hill organ has been advertised on eBay.

## NOTES

1. Ribeiro, Alvaro (ed.), *The Letters of Doctor Charles Burney, Vol. 1 1751 ~1784*, (Oxford, 1991), 451-2. Letter from Burney to Lord Sandwich, 19 December 1784.
2. *BIOS Rep XXIX*, 4 (October 2004), 20.
3. *BIOS Rep XXIX*, 4 (October 2005), 19.
4. Knight, D., 'The Pedal Organ at Westminster Abbey in the Eighteenth Century, with some Remarks on BWV 545b', *The Organ Yearbook XXIX* (2000), 91-104.
5. op. cit., 93.
6. Idem, 92.
7. Knight, D., 'The Organ in Westminster Abbey at the Restoration and its subsequent history', *The Organ Yearbook XXVII* (1997), 25~39.
8. *BIOS Rep XXVIII*, 3 (July 2004), 20.

9. *BIOSRep* XXVII, 4 (October 2003), 19.
10. *Mathew's Bristol and Clifton Directory, 1851.*
11. iii, 7.
12. *Musical Opinion* (October 1936)
13. *DBOB*. Ludgate Hill was widened, and afflicted by railway works at about dais time.
14. *Bigot, Derbys., Dorset etc 1842*: Theodore Charles Bates, Music seller and publisher, manufacturer of organs and pianofortes, 30 Colemore Row.
15. *Gravesend and Milton Street Directory 1851.*
16. *Gore's Director]' of Liverpool 1827*. Not listed in 1829.
17. *BIOSRep* XXVIII, 1 (January 2004), 20.
18. *DBOB*.
19. Kindly supplied by Rosalind Caird, Cadaedral Archivist. Watkins Shaw first noted dais in *The Organists and Organs of Hereford Cathedral* (Hereford, 1976), 29. The latest edition of the Cadaedral Organs booklet replaces his work, and, unfortunately, the reference to Byfield <Sc Jones has disappeared.
20. *BIOSRep* XXI, 3 (1998), 24-5.
21. *Bigot Yorks. Leics. Rutland etc 1841.*
22. *Directory and Topography of Leeds, Bradford & the Clothing Districts 1847.*
23. *BO Birmingham Staffs. Worcs. 1850.*
24. Matthews, Betty, 'Some former Organs of St. Anne's, Soho', *The Organ* 277 (Summer 1991), 136.
25. *Scholes Manchester and Salford Directory 1 797.*
26. Barnes, A. and Renshaw, M., *The Life and Work of John Snetzler* (Aldershot, 1994), 18.
27. Robins, Brian (ed.), 'The John Marsh Journals. The Life and Times of a Gentleman Composer', *Sociology of Music* 9 (Stuyvesant NY, 1998), 680.



THE BRITISH INSTITUTE OF ORGAN STUDIES  
**THE BERNARD EDMONDS RESEARCH CONFERENCE**  
THE BARBER INSTITUTE, BIRMINGHAM  
SATURDAY, 25 FEBRUARY 2006

**THE VICTORIAN ORGAN**

Programme

10.30		<i>Registration and coffee</i>
11.00	Nigel Browne	The Sidmouth Organ Controversies
11.30	Richard Hird	A Victorian Organ-Builder's Wife (Elizabeth Harris«
12.00	Jim Berrow	Ombersley revisited - a nineteenth-century Exercise in Conservation
12.30	Mike Sayer and David Baker	NPOR Retrospective, Stocktake and die Future
13.00		<i>Lunch</i>
14.00	Barrie Clark	Architectural Organ Cases; The Good, die Bad and the Ugly
14.30	Melvin Hughes	'Miserable Dumbledores? A survey of Organs and Organists in Victorian Literature
15.00	Andrew McCrea and David Baker	News on die British Organ Library Project
15.20	Discussion	
16.00		<i>Tea and end of conference</i>

The Barber Institute is a five-minute walk from die Birmingham University Station. Travel information may he found at <http://www.barber.org.uk/visitors.html>. A map and leaflet with details of Birmingham hotels may be found at [www.beinbirminghamTi.com](http://www.beinbirminghamTi.com) The cost of the meeting is £20, including lunch and refreshments. Please return this booking form (or a copy) to:

BIOS Meetings,   


Please reseñe me ... place(s) at £20 each for the BIOS day Conference at the Barber Institute, University of Birmingham, on Saturday 25 February 2006. I enclose a cheque for £ ... payable to 'BIOS'

Name.....

Address.....

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

THE BRITISH INSTITUTE OF ORGAN STUDIES

A BIOS DAY CONFERENCE  
BASED ON THE

## SAMUEL RENN ORGAN

IN THE PARISH CHURCH OF

ST MARY AND ALL SAINTS,  
GREAT BUDWORTH, CHESHIRE

SATURDAY, 29 APRIL 2006

### THE ANATOMY OF A RESTORATION

The two-manual, Samuel Renn organ of 1839, built for Great Budworth, was the object of a recent restoration, which included the re-introduction of GG compass and die insertion of a long-awaited Great Trumpet. This is an instrument of national importance and it is to die credit of the parish diat die organ has survived relatively unscadied dirough some dangerous times, avoiding fashionable ‘improving’ tendencies. The instrument is a remarkable survival from the cusp of the insular period to the adoption of European ideas and die move to mechanised organ-builders’ workshops.

It is now the subject of a day conference which will examine topical matters relating to conservation, restoration, liturgical need, funding, casework, nineteendi-century workshop practice and music in context. All this in one of Cheshire’s finest churches.

Participants include Barrie Clarke, Martin Goetze, Dominic Gwynn, Peter Horton, Tim McEwen, David Wickens and staff from the Council for the Care of Churches. Lively participation is expected.

**Indications of interest, further details (including travel and accommodation information) and requests for booking forms to:**

**Dr Jim Berrow,** [REDACTED]  
[REDACTED]

# BIOS MEETINGS AND CONFERENCES 2006

MELVIN HUGHES

25 February

Bernard Edmonds Research Conference, Barber Institute, University of Birmingham.  
Recent Research Conference. Theme: 'The Victorian Organ'. See Programme and  
Booking Form in this issue.

29 April including how to book, will be included in the April 2006 edition of the  
*Reporter*.

24 June

Completion of the HOSA Project and thirty years of BIOS.

St Helen's, Bishopgate and St George's, Colegate, Norwich.

Day Conference: to mark the completion of the HOSA project (June 2006) which has  
centred on East Anglia. Projected sessions to include the project and its recordings,  
Norman & Beard, indigenous organ-builders, two c

Restoration of the Samuel Renn Organ at St Mary and All Saints, Great Budworth  
near Wilmslow, Cheshire. Day Conference: 'The anatomy of a restoration'. Please see  
p.38 of this issue for details.

10 June

Completion of the Restoration of die Gray & Davison Organ at St Anne Limehouse.

The opening recital on the restored organ will be given by Thomas Trotter at 14.30. It  
will be preceded by a morning event supported by BIOS, IBO and die Organ Club,  
including talks about die history of die organ and its restoration, and a short  
demonstration of the instrument. Further details, iase studies of restorations and a recital  
on the organ at each venue. Also an exhibition of photographs from Paget collection.

August (date to be confirmed)

New organ-building in England/UK.

Central London Joint Conference with IBO.

October (date to be confirmed)

Restoration of the Janies Davis organ in St George's RC Church, York

Day Conference: diis will discuss die challenges faced in restoring die James Davis organ.  
Although now in St George's, it was originally installed in 1821 in St Wilfrid s in Blake  
Street. Prior to the recent restoration by Kenneth Tickell (adviser, John Rowntree), the  
organ was in a dilapidated and much-altered state. Restoration has included  
reconstructing the Great stop-list, confirming the Swell stop-list, reconstruction of the  
Swell widi a nag's head Swell and reconstruction of die console in its original style.

25 November

ANNUAL GENERAL MEETING Central London Venue to be confirmed.

## AIMS OF BIOS

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

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

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

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