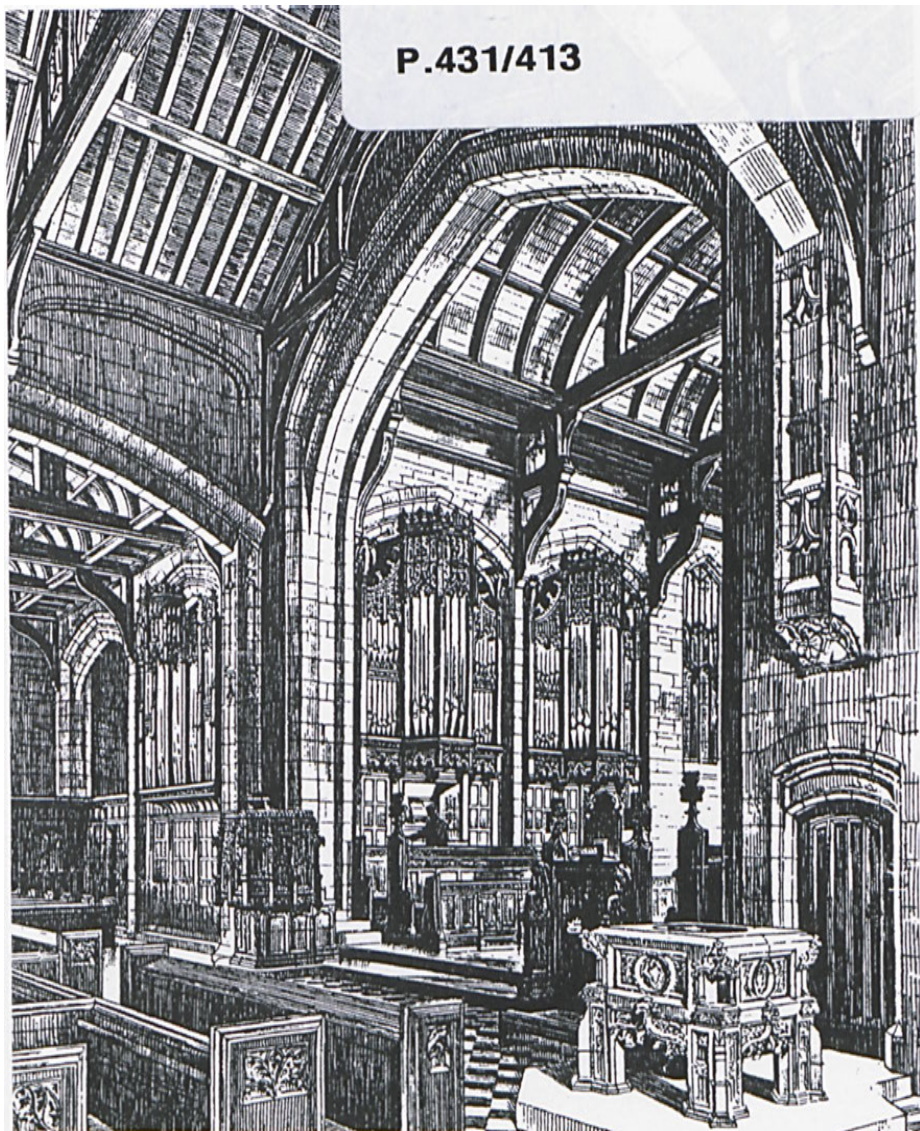


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BIOS OFFICERS AND COUNCIL

Chairman: Professor Peter Williams, [REDACTED]
[REDACTED]

Secretary: Mrs José Hopkins, [REDACTED]
[REDACTED]

Treasurer: Richard Hird, [REDACTED]
[REDACTED]

Archivist: Vacant

Information Services: Vacant

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Publications: Dr David Ponsford, [REDACTED]
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Publicity: Dr David Hemsley, [REDACTED]
[REDACTED]

Council: Dr Jim Berrow, Dr Christopher Berry, Derrick Carrington,
John Hughes, John Norman *Nigel Stark

*Co-opted: co-options take place annually. All members of Council are trustees of the charity.

THE BRITISH ORGAN ARCHIVE (BOA)

Birmingham City Archives (top floor), Central Library, Chamberlain Square, Birmingham B3 3HQ. Open Tuesdays and Wednesdays 10.00-17.00, Thursdays 10.00-20.00, Fridays and Saturdays 10.00-17.00; closed on Sundays and Mondays. Members wishing to use the BOA should contact:

Project Development Manager: Andrew Hayden, [REDACTED]
[REDACTED]

THE HISTORIC ORGANS CERTIFICATE SCHEME (HOCS)

Coordinator: Paul Joslin, [REDACTED]
[REDACTED]

THE NATIONAL PIPE ORGAN REGISTER (NPOR)

<www.bios.org.uk/npor.html> The NPOR Database Manager, British Organ Library, Library Services, University of Central England, Perry Barr, Birmingham B42 2SU; *e-mail:* [REDACTED]

BIOS REDUNDANT ORGANS SCHEME

Supervisor: Dr Richard Godfrey, [REDACTED]
[REDACTED]

Other enquiries, please contact BIOS Secretary

NORTH AMERICAN REPRESENTATIVE

Dr Christopher Anderson (2002), [REDACTED]
[REDACTED]

THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered charity no. 28396

Chairman: Professor Peter Williams

Secretary: Mrs José Hopkins,



BIOS REPORTER

Editor: John Hughes,



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SUBSCRIPTIONS

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Membership Administrator,
Peter Harrison,



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The cover illustration is part of 'Christ Church, Port Sunlight, WILLIAM AND SEGAR OWEN, Architects, Organ Fronts [...]: James Hatch and Sons, Lancaster', *Architectural Review*, 1905. The illustration is supplied by courtesy of the Architecture and Planning Department, University of Melbourne, Australia, and John Maidment.

EDITORIAL

The European Union is never far from controversy; two recent moves demonstrate the incredible capacity of that leviathan to threaten the very existence of the pipe organ while, at the same time, proclaiming a commitment to preserving the status and place of the instrument in European culture.

The immediate threat comes from two EU directives, known, in the jargon of our times, as RoHS and WEEE. The intention is to control the dumping of dangerous substances into landfill sites, substances such as are found in computers, mobile telephones and the like. Pipe organs have been identified as containing lead; in a manner which truly 'passeth all understanding' they have been classed as falling under the Directives because their primary function is powered by electricity i.e., there is an electric fan supplying wind, therefore the whole instrument becomes dangerous.

It seems that the building of new organs or altering of old organs will be halted from 1 July this year across the EU, thereby terminating a cultural and technological tradition dating back to Antiquity. In Britain, the IBO has initiated a campaign to prevent this calamity; at the time of writing, various representations to the Department of Trade and Industry have failed to achieve any change of heart.

A quite excellent website has been set up at <www.pipes4organs.org>; this not only explains the problems in detail, but gives details and links to enable protests to be sent to Members of Parliament. Given the gravity and urgency of this matter, BIOS has added its active support to the IBO campaign, but it is vitally important that BIOS members write or contact their MPs to express their concerns.

The text of a letter by Katherine Venning, President of the IBO, is printed here:

15 March, 2006

Dear Supporter,

There is a very black cloud on the horizon and I am writing to ask for your help.

An EU Directive on the Restriction of Hazardous Substances (RoHS), becomes active on 1 July 2006. It aims to eliminate the use of hazardous materials, and targets removal of lead solder in electronic and electrical goods. Mobile phones and computers, stereos and dishwashers are all part of our throw-away lifestyle which, when discarded, pollute the environment. Unfortunately, musical instruments are included on the hit-list and the legislation as it is currently designed will ban the use of lead in pipe organs. (Organ pipes are fifty per cent lead, or more.)

The IBO has been active in the consultation process and has made representations to the DTI and to the European Commission, but to no avail. We are now contacting MPs, asking them to pressurise the DTI to change its mind. (The DTI forms the bridge between the EU Directive and British law).

The use of an electric blower is enough to bring any pipe organ within the scope of this legislation. So a pipe organ can never be RoHS compliant unless it is hand-blown. By contrast, electronic organs will soon be

able to prove that they are RoHS compliant. I am sure you can appreciate the absurdity of the situation. But however absurd, the effect on our cultural and liturgical life will be far-reaching. The effect on organ-building will be terminal.

1. This is not a safety matter: pipe-makers live to a ripe old age, with no known damage to their health.
2. The use of tin-lead alloy is essential; there is no known substitute that will give equivalent musical results.
3. Pipe organs last indefinitely, and present no threat to the environment.

Time is short. Protest both by individuals and organisations will be critical to our success. Our website <www.pipes4organs.org> gives more information. Could I urge you, please, to write to the DTI; if you could also send us a copy, we would welcome this:

Sue Macdonald, *Director, Sustainable Development, Department of Trade and Industry 1 Victoria Street, London SW1H 0ET. E-mail: Sue.Macdonald@dti.gsi.gov.uk*

Yours sincerely
Katherine Venning



At the time of putting this issue to bed, there were early signs that some progress might be made in reaching a sensible conclusion, but there appears to be little room for complacency.

THE COLLAPSE PROJECT

The second threat is longer term, but no less insidious. Pipe metal corrosion is not a new problem but it has become widespread throughout Europe. The instrument in St Jakobi, Lübeck has suffered particularly; since 1992 tiny holes have been appearing in the feet of the larger pipes. At Bordeaux Cathedral pipes are said to be in danger of collapsing under their own weight.

The symptoms are of a novel kind. A white, chalky residue in a pipe eventually works its way through the metal until it is holed and weakened. Expert opinion has been drawn together to examine the problem and suggest remedial treatments. The project is led by Carl Johan Bergstein of Gothenburg University; known as the Corrosion of Lead and Tin-Alloys of Organ Pipes in Europe project (COLLAPSE) and funded by the European Union, it is collecting and collating information from a wide variety of sources. Elsewhere in this issue, we publish an article by Carl Johan Bergstein outlining the details of this most important project, which has profound implications not only for the restoration techniques used on old instruments but for new organs as well.

Readers will not have missed the supreme irony that this most worthwhile undertaking is supported and funded by the European Union, under the laudable banner of conserving an important part of the European technological and artistic heritage. The EU has declared new organs to be dangerous on account of the lead

content, and their manufacture to be prohibited, but it is funding experts to get in among lead pipes, work on them in scientific detail, and ensure that allegedly dangerous organs continue to function.

Truly a case of the left hand not knowing what the right hand is doing.

FROM THE SECRETARY

JOSE HOPKINS

COUNCIL REPORT

As a result of the Royal College of Organists' decision late last year to withdraw from the Curzon Street project, which would have incorporated the BIOS British Organ Archive and the National Pipe Organ Register, Council has taken the following action in relation to these two important resources. It also received with great regret Dr David Baker's resignation as BIOS Information Services Officer.

BOA

A working party, chaired by Dr Jim Berrow, has been set up to ensure that current arrangements for access to and use of the Archive are improved, and also to pursue discussions with appropriate bodies for its future continuity. Discussions will also take place, as part of the working party's remit, on the way forward for a British Organ Library, which remains a desirable goal.

NPOR

Following the closure of the NPOR office in Cambridge and Dr Mike Sayers's retirement from the University, the NPOR has now been transferred the Library at the University of Central England, Perry Barr, Birmingham. This move was scheduled before the RCO announcement was made, and we are grateful to the UCE for its cooperation.

Frances Pond is Acting NPOR Manager, and can be contacted as indicated on p.2. She is currently liaising with the volunteer NPOR editors, acknowledging contributions and maintaining the service on a part-time basis, partially supported by BIOS. The NPOR server is temporarily remaining in Cambridge until the completion of the HOSA project later this year. Council is grateful to Mike Sayers for his work on the addition of the music files and a complete suite of remote editing software.

CO-OPTION

The January *Reporter* gave details of new Officer and Council elections at the 2005 Annual General Meeting. Council subsequently co-opted Nigel Stark to fill the remaining Council vacancy. Nigel is Director of Music at St Alphege's, Solihull, as well as Conductor of the Leamington Spa Bach Choir. As a pianist, he has specialised in accompanying solo singers and instrumentalists; Nigel has given organ recitals, and plays continuo on organ and harpsichord. He completed the MA Organ Historiography

degree at Reading University, and has had the results of his research published in the *BIOS Journal*. We welcome him to Council.

2006 ANNUAL GENERAL MEETING

The Annual General Meeting this year will be held on Saturday, 25 November in London. Members will be aware that, at the 2005 Annual General Meeting, Professor Peter Williams announced his intention to stand down in 2006, and the Annual General Meeting in November will therefore be his last meeting as Chairman.

Council is currently considering the best way forward in relation to a successor, including the possibility of a slightly different management structure. Members who wish to put forward any suggestions on this topic are, of course, welcome to contact me at any time, or even better, to offer their services to serve on Council when the time comes for nominations to be requested. Such notices often fall on deaf ears!

MEMBERSHIP MATTERS

PETER HARRISON

I am grateful to the vast majority of those members who pay annually and have sent their subscriptions; it will save much time and cost if the remaining nineteen will settle their subscriptions as a matter of urgency. Similarly, it will be appreciated if those who pay by standing order and have yet to amend their order, or make a 'top up payment', would do so very soon.

I welcome the following new members to BIOS:

Ann M. Little LRAM GRSM: [REDACTED]
[REDACTED]

Philip Rogers ATCL: [REDACTED].

Kenneth James Sagar BSc ARTC, DIC, FICChemE, CEng: [REDACTED]
[REDACTED]

Nicola Stein BMus(Hons) MMus: [REDACTED]
[REDACTED]

In addition, it is good to have John Brennan of the Positif Press, the publisher of our annual *Journal*, join us as a member:

John F. Brennan NDD MA FRSA: [REDACTED]
[REDACTED]

We stopped routine publication of all changes of telephone numbers, postal and e-mail addresses a few years ago, but I'm always happy to publish changes from the published *Membership List* when requested to do so. Martin Renshaw has asked that I mention his changed e-mail address which is now: [REDACTED]

JOHN MICHAEL POPKIN

5 MAY 1920 - 5 JANUARY 2006

A Service of Thanksgiving for the life of John Michael Popkin took place at St Andrew's, Old Headington on Friday, 13 January 2006.

At the start of the service, John Brennan, President of the Oxford and District Organists' Association, played two chorale preludes by J.S. Bach: *Nun komm der Heiden Heiland* (BWV659) and *Ich ruf'zu dir, Herr Jesu Christ* (BWV639). John Clapp, organist at St Andrew's and a friend of Michael, then played 'Preamble' by Percy Whitlock, and the Adagio from Sonata No. 1 by Mendelssohn.

During the service, which was conducted by Revd Michael Brewin, vicar at St Andrew's, solos were sung by Michael's grandchildren, Charles and Imogen; his daughter, Rachel, read the lesson. John Brennan delivered an appreciation of Michael, which he entitled 'Michael the Organist', following which Corinna Redman, secretary of the ODOA played *Schmücke dich, O liebe Seele* (Op. 122 no.5) by Brahms.

The address was given by Revd Brenda Knight, vicar at Stanton St John, where Michael was organist for almost forty years. The service concluded with Couperin's *Pleinchant et Fugue* played by Charles Ogilvie, Michael's grandson.

THE VICTORIAN ORGAN

DAVID KNIGHT

BIOS MEETING, SATURDAY, 25 FEBRUARY 2006, THE BARBER INSTITUTE, BIRMINGHAM

Was the Victorian era a good one for the organ? The triumphs of the age are well documented in Nicholas Thistlethwaite's *The Making of the Victorian Organ*, but what of the public response to the Victorian organ? Well-attended recitals in public halls are often documented, but how much did these reflect the position of the organ in the mind of the public?

The BIOS study day on 25 February introduced some areas of research concerning the Victorian organ, not focusing so much on the major technical achievements of the period but concentrating on liturgical controversies over the placing of organs in churches, references to organs in literature, and on architects' principles of case design.

Nigel Browne, José Hopkins and Jim Borrow each introduced a case study on a particular place or organ. Nigel Browne described the three controversies over the organ in Sidmouth parish church. The first concerned the quality of a new instrument built by H. P. Dicker in 1847. Coverage in the local press favoured the quality of the old instrument and was harsh in criticising the deficiencies of the new one. Possibly the most instructive aspect of this dispute is that it was considered interesting to the paper-reading public and that the work of the contemporary organ-builder, not the earlier one, was criticised. Even if this criticism was valid (Browne demonstrated that it probably was), it is unusual for an organ to attract no good words when new. The

second controversy in 1860-1 concerned the location of the organ as a pawn in the struggles over churchmanship between evangelical and tractarian parties. The organ was evidently used as either a sign of allegiance to Protestantism or Popery.

Jim Berrow presented a study of the rebuilding by Nicholson, in 1859, of the 1829 John Gray organ in St Andrew's, Ombersley. Why was the organ rebuilt in an essentially conservative style when Nicholson was more than capable of successfully bringing the organ into line with current ideals? Dr Berrow introduced us to the biography of Charles Willoughby Osbourne (1800-69), a widely-travelled bachelor of independent means with strong antiquarian interests. He was a major influence on John Nicholson's early work and Dr Berrow made a convincing case to show that Osbourne's influence caused Nicholson to rebuild the Gray organ in a more conservative style than usual at that time. The Nicholson organ awaits restoration, and this paper made a useful contribution to our understanding of the significance and importance of this organ.

José Hopkins described part of the history of the 1867 Walker organ at St Peter & St Paul's, Bassingbourn. This instrument was recently recorded as part of the Historic Organs Sound Archive (HOSA) project. Mrs Hopkins's paper introduced a complex and interlocking web of organ 'transplants' around the church (and hall) at Bassingbourn and the nearby village of Meldreth — the gradual evolution of a barrel organ to a finger organ, its sale, replacement, and its further alteration. This was a fascinating piece of detective work. What it tells us about local attitudes to the organ is less clear, and whether it was valued as a musical instrument.

Richard Hird expanded his research into Harrison & Harrison (authored jointly with David Watt, in *JBIOS* 29). Mr Hird made good use of genealogical sources to provide a broad understanding of the family relationships in the firm's early period. He illuminated the characters of Thomas Harrison and his wife Elizabeth, demonstrating the important role that she had in the success of the business and reflecting on the effect of the unrealistic expectations and obstinate character of Tom Harrison on his workers and clients.

The more sobering papers of the day were those presented by Barrie Clark and Melvin Hughes. Barrie Clark analysed a great many Victorian organ cases in the light of classical principles of good organ case design, and found many of them wanting. Pipe-racks, towers without caps and topless organ cases came in for particular criticism, and examples are plentiful. Successful cases need the display pipes to be of appropriate scale and with the right finish or decoration.

Melvin Hughes introduced a study of the organ in Victorian literature. It was a great achievement of his to present this during his first event as Meetings Officer. When organs do appear in Victorian novels they are rarely associated with positive aspects of the book. The organ in Hardy's *Under the Greenwood Tree*, for example, is linked with the passing of a much-valued period of village life. In Dickens, organs are often associated with decay, or, in M. R. James, with men of dubious character. When the surprised exclamation 'an organist and an accomplished man' appears in Meredith's *Sandra Belloni* there is no doubt of the intended meaning for the reader.

What was the attitude of the public to the organ during a period of great technical advance in the craft? The orchestra was establishing itself as the main source of music (at least for the wealthy), and the organ, despite its potential for impressive sound and

the undoubted technical accomplishment of prominent performers, was perhaps not an unchallenged success with the wider public. Was this the time when the need for societies like BIOS really arose? Where could Osbourne have gone to share his particular insights and understanding? How much effort was made to engage public interest in the positive aspects of the organ and its development, or had it already become a poorly-understood relic of the past?

The hospitality at the Barber Institute was excellent, as usual, and our sincere thanks go to Professor John Wenham for hosting this most interesting and enjoyable event. Do look out for the 'call for papers' for the 2007 conference and consider what you would like to contribute in the future.

RECENT RESEARCH IN ORGAN STUDIES: CALL FOR PAPERS

MELVIN HUGHES

**THE BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM
SATURDAY, 24 FEBRUARY 2007**

Proposals for papers are invited for the *Bernard Edmonds Recent Research Conference* at the Barber Institute, University of Birmingham, on Saturday, 24 February 2007.

Proposals should present some recent research into aspects of organ history, including music and performance. A broad range of subjects is encouraged and papers on organs and organ-builders, including British organ-builders working overseas and organs built in Britain by foreign organ-builders, will be welcomed alongside papers more broadly based. Papers should be about twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged. Proposals will be reviewed by a panel including the Chairman of BIOS, Professor Peter Williams. The authors of successful proposals will be notified by 30 September 2006. A summary proposal of 200 words, along with a brief biographical note, should be sent by 31 August 2006 to:

Melvin Hughes, Ashcroft, [REDACTED]
[REDACTED]

FROM THE ARCHIVE

ANDREW HAYDEN

Members will be pleased to hear that the Archive's enquiry service is once again in action and I am grateful to Chris Kcarl who has volunteered to make this possible. It would assist the running of things greatly if enquiries could be sent to me (address on p.2) in the first instance and these will then be passed on to Chris.

Although not destined for the BOA, an important find has recently surfaced, namely a letterbook from the firm of Glasspoole Bros, of Wymondham, Norfolk. This was discovered, quite by accident, by Dr Tony Irwin, Curator of Natural History at Norwich Castle Museum, when he was called in to supervise the clearing out of a scientific antiquarian bookshop in Norwich which had closed. Though not connected with organ-building in any way personally, he recognised the interest and value represented by the book and contacted the BOA. Since the contents of the book pertain to quite a few other things in addition to Glasspooles's activities as organ-builders (the father was a local registrar and sanitary inspector as well as a beekeeper), it will be deposited eventually with Norfolk Record Office. It is hoped to present a short paper at the June meeting of BIOS in Norwich about some initial findings. It goes without saying that several rumours surrounding a number of organs in Norfolk can now be effectively scotched. We are most grateful to Dr Irwin for having the foresight in ensuring the book did not end up in the skip.

HISTORIC ORGANS CERTIFICATE SCHEME

PAUL 30SLIN

The instruments in the following buildings and churches were awarded a certificate under the Historic Organs Certificate Scheme by Council at its meeting on 28 January 2006:

Building	Organ-builder	Status
Tarleton Methodist Church, Lancs.	Denman of York	II
St Mary the Virgin's, Pulham Market (case by G.F. Bodley)	Hill & Son 1886	II*
All Saints, Hulcott, Bucks.	Thomas C. Lewis c. 1875	II
St John Chrysostom, Victoria Park, Manchester	Hill & Son 1906	II*
Chavenage House, Gloucs.	Anon.	II*
St Peter's, Quarrendon, Aylesbury	G.M. Holdich c. 1880	II

IMPORTANT WILLIAM ALLEN ORGAN RESCUED

RICHARD GODFREY

A fortuitous series of contacts during February led to a very satisfactory outcome for an important organ by William Allen, dating from 1810 and in largely unaltered condition. For BIOS the story started with a call from the incumbent of St Augustine's, Addlestone, a church soon to be converted to a mosque. The Revd Richard Hay had been advised by his Diocesan Organ Advisor, Nicholas Thistlethwaite, that the organ at St Augustine's was important and that a suitable new

home should be found for it. With only six weeks to spare before the builders moved in, the parish was negotiating for the organ to be moved the local Masonic Hall, but there were doubts that it would have sufficient use there to justify its musical potential. I was therefore contacted as Moderator of the Redundant Organs Scheme for BIOS. Further details and a photograph arrived a few days later. Realising that this was an exceptional organ, I withheld from advertising it immediately on the website and instead sent the photograph to José Hopkins, specifically asking if she could identify the maker's name which was poorly visible behind a protective plastic shield.

From there on events unfolded swiftly. José correctly identified the name William Allen and informed a number of interested members of BIOS about this exciting find. One was Dr Christopher Kent, who received news of the instrument almost simultaneously from Nicholas Thistlethwaite. Another to hear about it was Peter Bumstead, whose interest and expertise in restoration of organs of this period is well known. As it happens, Christopher Kent is actively seeking, as the parish's organ consultant, a replacement instrument for St Martin's, Bremhill. I am organ consultant for the Diocese of Salisbury in which Bremhill sits at its northern edge. I therefore suddenly found myself with a double interest and quickly arranged a meeting on site in Addlestone between all the potential actors (to use modern jargon). The result is that, subject to Faculty, Bremhill will acquire in 2007 an exquisite 1810 William Allen chamber organ restored by Peter Bumstead.

The instrument will almost certainly receive a full description in these pages when the restoration is complete. Briefly, it has a case of red mahogany in restrained gothic style, with several unusual and beautiful features. The compass is GG-AA-Í3, the keyboard is in excellent original condition, and the stops are Open Diapason, Stop Diapason Bass, Stop Diapason Treble, Dulciana, Flute Bass, Flute Treble, Principal, Fifteenth, Sesquiáltera, Bassoon Bass, Clarinet, and Hautboy Swell.

ROCHESTER CATHEDRAL 1548-1721

JOAN JEFFERY

Few early financial accounts for Rochester Cathedral survive, and most items before 1672 are now catalogued as 'Unfit for production'. However, the second half of a Treasurer's Book¹ has been confidently dated by archivists to 1548-9, not least from the payment of 3s.4d 'unto my lord protectors players', showing we are in the minority of King Edward VI.

Further, 'James plu'ley' [= Plumley] was paid 'for wryting out of the masse'; while the word 'Mass' was still in use at the time of the First Book of Common Prayer in 1549, it would have been dropped by 1552.² Presumably this [musical setting in English?] was exempt from the Act of January 1550, calling in for destruction all 'missals ... and other books, heretofore used for the service of the Church.'³ It is also surprising still to find eight pounds of frankincense (at 4d the pound), bought in London, considering the violent disturbance at St Paul's Cathedral which had occurred in 1548 at Whitsun, over the suppression of the 'sensyng of Powlles'.⁴

Amongst the lists of candle-wax and incense from London is entered:

It[em] payd unto mayster how the orgayn maker for ij [= 2] yeres fee and
hys costes vs viijd [5s.8d]

Presumably this was John How, son [?] of the John How[e] recently noted by the present writer at Canterbury (Cathedral, and St Alphege's, 1504-6), Folkestone (1504) and Sandwich St Mary's (1510).⁵

The clergy and choir at Rochester must have been very nervous; it was scant fifteen years since their bishop, the saintly John Fisher, had been executed in 1535, and, in the last years of Henry VIII's reign, Kent had suffered the extremes of both the reformers' zeal for change and defiant attempts to retain the traditional observances. Now, 'by consent of mayster deane', eight sets of German armour were bought in London, at 9s.4d 'the hamesse', together with nine swords (each 2s), ten daggers (10d a piece), and seven 'scheffe of arowes' (at 2s.4d the sheaf), with a 6d basket to carry them; two porters were paid 8d in London to take the goods from Old Jury to Wool Key, and the armourer was tipped 8d! All this cost £7 12s. 6d. Only four years ahead, they would watch the Kentish thousands who formed Sir Thomas Wyatt's rebellion capture Rochester Bridge and advance on London, joined even by the trained bands of that City.⁶ Particularly disturbing was the prospect of Mary's marriage to Philip of Spain, with the fear that the monasteries might be re-founded by this foreigner, and their widespread lands and many tenements, newly granted or sold to even minor gentry, recovered by the church.

A long legal agreement⁷ dated 27 November [1560] between the Dean and Chapter and Peter Rowle 'one of the syngyng men of the said Cathedrall Churche' is worth reading fully; the summary on the outer only refers to the first part, regarding full details of Rowle's lodging, feeding and clothing of the eight choristers, for £26.13s.4d per annum plus four quarters of wheat (Kentish measure). However, we should note that this includes in addition:

Provided allwayes wher as Jamyes Plumley in the same Cathedrall Churche was Chossen and hath by patent the / marstership of the Orgaynes and Teching of the Coresters That if the said Jamys do deceasse before the said Peter That then the said Peter dothe covenn[an]t with the said Deane and Chapter... / to kepe the orgonis and to teche the Childeryn as the said Plumley was appointed to do...

(Unfortunately there is no hint whether Plumley was already organist when copying the mass in 1548; it seems likely.) If Rowle were to take over the 'mastership' of the organs, with teaching of choristers, then he would receive a further £5 per annum. While this wording may only be an odd choice by the lawyer who drew up the indenture, at face value it is a very rare case of a specific organ appointment, separated from duties as choirmaster. Later records suggest Mr Rowle was dismissed, though the offence sounds little more than an injudicious tipple in company with a Petty Canon, since soon after he was granted a relatively generous pension.

While we know that the organs were included in an astonishingly expensive refurbishment of the delapidated Cathedral for £1,000 during Archbishop Laud's time,⁸ little more is known, for the present at least, beyond the Restoration details recorded by RW. Whitlock,⁹ Paul Hale,¹⁰ and Ian Spink,¹¹ through to the death of Bernard Smith in 1708.¹² However, recent new cataloguing has revealed some later details not previously seen by researchers. Before the 26 June 1719 repair agreement with Gerard Smith (for £32 spread over the next four audits), and maintenance contract 30 June 1721 at £4 per annum with him and his son Gerard, we must fit in payments for organ work to Christopher Shrider (1710: 1 guinea, 1711: 2 guineas) apparently 'courtesy' payments regarding the £20 arrears claimed by Smith's widow); Abraham Jordan senior (twice in 1712, totalling £16+) and Johan Knoppell (1716: under £2, probably a 'panic' tuning preceding the new Bishop's Visitation). In 1706, Jasper Simons, supposedly working for wages from Bernard Smith, but probably not paid,¹² was obviously not overjoyed when tipped a mere 5s. 'as a gratuity for my great care and pains in mending the Organ'; also, in 1706, he worked on the Canterbury organ for a fortnight. Shrider had visited there for Smith in 1704, and Knoppell did all major work there after Smith's death, from 1713 until 1742; the senior Jordan, however, is a newcomer in Kent.

Nothing is recorded of the nature of any of this work at Rochester; music standards generally seem to have been very slack after the departure of the composer and organist Daniel Henstridge to Canterbury in 1698. The Visitation report of 26 May 1716 included:

as to ye Minor Canons & Lay Clerks literature, good / Fame, & honest Conversation, I have nothing to object against / them. I wish I cou'd say ye same w'th respect to their skill in / Musick & diligent attendance on ye Service of ye Church.

NOTES

1. DRc_FTb3. (note: These records have been moved from Rochester, through CKS Maidstone, to Strood, formerly CKS Strood but now Medway Archives, since the four towns, Strood, Rochester, Chatham and Gillingham are no longer admin-istratively in the County of Kent, but in a new district, Medway. If exploring the newly-developing catalogue on the internet via *Google*, enter 'CityArk'; this particular document is marked on its cover DRc/FTb3, but that form will not now be recognised by any well-adjusted computer. If visiting, booking is essential. A fast train to Chatham, then bus from there every few minutes to the first Strood stop over the bridge, is quicker and more interesting than using Strood station, unless you relish a long walk along a derelict dock road.)

2. Duffy, E., *The Stripping of the Altars* (Yale and London 1992/2005), 448-77.

3. *ibid.*, 469.

4. *ibid.*, 460.

5. Bicknell, S., *The History of the English Organ* (Cambridge 1996), especially 52-5, which includes the evaluation (p.52) that 'they were the leading organ builders of their day'. Young Thomas Howe might just possibly be working this early, but would probably not have been 'mayster'.

6. For some recent research discussions, see Duffy, E. and Loades, D. (eds.), *The Church of Mary Tudor* (Ashgate Publishing, England and USA, 2006), as index.

7. DRc/Aool/1 (old ref. B1226), on parchment, with small chunky seal.

8. Expensive, that is, considering: that the Priory was already virtually bankrupt immediately before the Dissolution, was under-endowed as a Cathedral, and in 1664 was unable to pay the

workmen pressing for the £500 owing for repairs at the Restoration; cathedral income being then below £200 per annum, they borrowed £400. So where, by 1634, had they found £1,000? (Noted in Hale, below, 5.)

9. Whitlock, P.W., 'The Organs of Rochester Cathedral' *The Organ* VIII, (October 1928), 65-72, written when the documents were still in Rochester.

10. Hale R, *The Organs of Rochester Cathedral* (? Rochester 1989), written when documents were in Maidstone CKS.

11. Spink I., *Restoration Cathedral Music 1660-1714* (Oxford 1995), 335-7, who considered (p.336) that Henstridge's 'time at Rochester was probably the heyday of music there, for he was certainly the most distinguished musician to hold office.

12. Smith's organ was described in 1926 in Freeman A., *Father Smith* (and with John Rowntree 1976, Oxford 1977), 14. Some of the correspondence Freeman refers to on p.8, seen variously also by other writers, cannot now be found, and it is not clear why he should have doubted that it was written to a nephew of Smith, presumably Gerard. This doubt is followed by Hale, op. cit. 8, who prints the full letter, 27 November 1709; it clearly mentions 'your Aunt' and 'the death of your Uncle', which surely excludes Shrider. However, the present writer has seen correspondence of 4 August 1711, and Treasurer's Book entry of 11 August 1711 (DRc/FTb45, 42) confirming that £20 claimed by Smith's widow was paid to her new husband John Stockwell by Mr Unite, Mayor of Rochester 'Being the five years Salary, due to Mr Bernard Smith at his death for looking after the Organ'.

I am most grateful to Paul Hale for promptly searching his old references, and to the archivist and his staff at Medway Archives (Strood) for patience with my persistent queries about items not yet entered in their new catalogue.

THE COLLAPSE PROJECT

CARLDOHANBERGSTEN

BACKGROUND

In August 1999, the Göteborg Organ Art Center at Göteborg University, was invited to a seminar arranged by St Jakobi parish in Lübeck. Prof. Armin Schoof, the organist at the St Jakobi church, had discovered heavy corrosion attacking the inside of the prospect pipes in the famous Stellwagen organ in the church. The corrosion had begun to cause cracks and also holes in some of the pipes. Prof. Schoof realized that something had to be done in order to save these invaluable and wonderfully sounding pipes from 1467.

The question was: Why have these old pipes suddenly started to corrode only in recent decades? Something had to be done to better understand the reasons behind the corrosion and also to develop methods to treat and save corroded pipes. A proposal was submitted to the European Commission regarding the development of a conservation strategy for corroded pipes and it was approved in 2002. The project started in January 2003, and it will be completed in June this year. The COLLAPSE (Corrosion of Lead and Lead-Tin Alloys of Organ Pipes in Europe) project is supported by the European Commission under the Fifth Framework Programme and contributing to the implementation of the Key Action 'The City of Tomorrow and Cultural Heritage' within the Energy, Environment and Sustainable Development.

PROJECT OBJECTIVES

The COLLAPSE project objectives are to define relevant methods and products, and to create conservation strategies in order to combat the corrosion of lead and lead-tin alloy organ pipes:

- Through field studies and laboratory experiments to identify the factors which cause indoor atmospheric corrosion of lead-tin alloy organ pipes in order to avoid or impede corrosive environments.
- To develop methods to clean, protect and preserve already corroded pipes to keep them from corroding further.
- To apply the recommended conservation strategies in a case study using the historical Stellwagen organ in St Jakobi's Lübeck, severely affected by corrosion.
- To develop and present guidelines for a conservation strategy manual.

The partners in the project are: St Jakobi parish, Lübeck, Germany; Marcussen & Son, Organ-builders, Denmark; Department of Environmental Inorganic Chemistry, Chalmers University of Technology, Sweden; Department of Metal Science, Electrochemistry and Chemical Techniques, University of Bologna, Italy; and Göteborg Organ Art Center, Göteborg University, Sweden.

The field studies include selecting and studying organs affected by corrosion and comparing them to organs in similar locations that have not been affected by corrosion. Field studies have been performed at the following organs: Basilica di S. Maria di Collemaggio, L'Aquila, Italy, Luca Neri da Leonessa (second half of the seventeenth century (corroded)); Church of Madonna di Campagna, Ponte in Valtellina, Italy, M. Bizzarri 1518, Antegnati 1589, C.Prati 1657 (not corroded); Groene of Willibrorduskerk, Oegstgeest, the Netherlands, Metzler 1976 (corroded); Waalse Kerk, Amsterdam, the Netherlands, C. Müller 1734 (not corroded); the Cavaille-Coll organ in the Conservatory, Brussels, Belgium 1880, (corroded); the Cavaille-Coll organ at the Jezuitenhuys, Heverlee, Belgium, 1880, (not corroded); the Stellwagen organ in St Jakobi's, Lübeck, Germany (corroded). However, the non-corroded organs appeared to contain some corrosion.

The field study included the following activities:

1. Documentation of pipe corrosion damages, room and organ condition.
2. Microstructural analysis, chemical analysis of pipe metal and analysis of corrosion products.
3. Gas analysis of the church environment and the organ wind supply.
4. Temperature and relative humidity have been logged during more than one year at two positions: on the windchest close to the pipes and at the bellows close to the organ wind inlet. These positions have been selected with the intention of measuring the possibility for condensation in the pipes.
5. Polished metal samples that mimic the material used in the historical organ pipes have been exposed inside the organs, in the pallet box. The field exposures are intended to provide information on the corrosivity of the environment.

RESULTS

There are several positions on the pipes where corrosion can frequently be found:

1. On the outside of the pipe where the metal is in contact with the pipe support or on

the foot tip where the pipe is in contact with the toeboard. The reason for this is well-known. It is the acids in the wood being in contact with the metal thereby causing the corrosion.

2. Inside the pipe foot. This is the typical corrosion damage we are dealing with in this project. The corrosion starts in the lower part of the foot and moves gradually upwards

in the pipe towards the mouth area. If nothing is done, there will be cracks and finally holes in the pipe foot wall. If the corrosion reaches the mouth the sound properties will gradually change and finally the pipe will be silent. This is, of course, very serious because the historical sound quality will be lost and the sounding cultural heritage will be gone forever.

3. The blocks in reed pipes. This is a common location for corrosion damage in nineteenth-century organs.

We have measured high concentrations (200-2000ppb) of acetic acid in the organ wind. In addition, formic acid and aldehydes were detected. Laboratory research has shown that acetic acid and formic acid also in very low concentrations are very corrosive to lead. Inorganic air pollutants from combustion, e.g., SO₂ and NO₂, do not seem



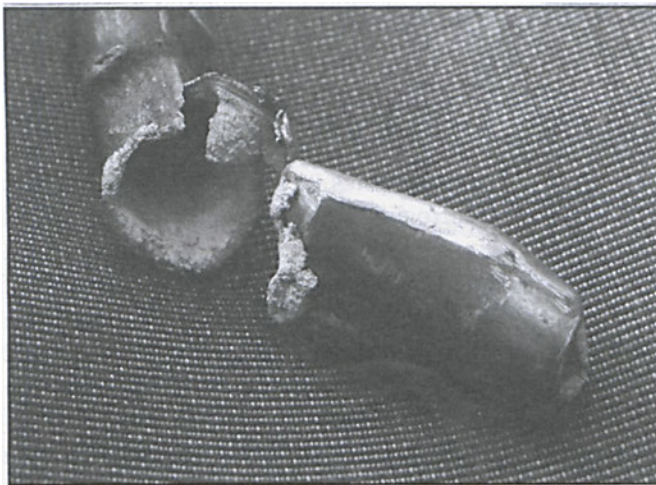
St Jakobi, Lübeck

to be the causes for the corrosion of organ pipes.

The organic acids are emitted from the wooden parts in the organ (in the windtrunks and in the windchests). Oak and walnut especially are known to emit large amounts of organic acids and particularly acetic acid.

There are two different situations when the organic acids can enter the pipe foot: 'The sounding situation' when the pipe is played, the wind containing the acids will flow through the foot; and 'the silent situation' when the pipe is not played, the organic acids emitted from the wall in the toeboard hole under the pipe will slowly enter into the foot through the foot hole. It is hard to estimate how much the first or the second situation will contribute to the corrosion situation but it is probably a combination of both. However, the fact that a pipe spends most of its time not being played and that several of the silent facade pipes in St Jakobi church are very affected by corrosion indicates that 'the silent situation' may be a major contribution to the corrosion attack. There were holes drilled in the toeboard under the silent pipes.

Another observation supporting the assumption that the organic acids are the major problem is that pipe feet with smaller volumes are more corroded than larger



An example of severe corrosion

ones. The reason is that the concentration of acids will reach higher levels in the smaller pipe feet volumes. In the organ in St Jakobi church, one silent pipe had no languid. The foot was well ventilated and this pipe foot was not corroded at all.

One may ask how old organs could survive several hundred years without corrosion problems when oak has often been used for making windchests and windtrunks. We found historic documents from the

seventeenth and eighteenth centuries describing frequent corrosion problems and that the pipes in a new organ could be completely destroyed by corrosion in less than thirty years, especially if the pipes were made of high lead composition metal.

Today, there is a risk of creating a corrosive environment if new wood is introduced into an old organ during restoration or repair work. Knowing that acetic acid creates lead corrosion, the use of polyvinyl acetate glue, often called white glue, in the organ can be another factor creating corrosion. There are many different types of white glue but they all emit acetic acid. Some of them emit when they are fresh and others emit acetic acid when they are ageing; some of them release large quantities of acetic acid. This modern glue has been used by most organ-builders since the early 1960s.

The composition of the pipe metal is an important factor. In a corrosive environment, metal containing less than about one per cent tin, like the corroded pipes in St Jakobi, is very sensitive to corrosion, but a few percents of tin in the alloy make the metal more corrosion-resistant. However, we have also information about pipes in organs containing twenty to thirty per cent tin being corroded.

The temperature and especially the humidity will influence the situation. The field studies have shown that the concentrations of organic acids in the organ wind system depend on temperature and humidity. The emissions from wood were about five times higher during summer compared to winter. Higher humidity and lower temperature will also speed up the corrosion process itself.

Condensation inside the pipe foot has often been suggested as the reason for the corrosion. When playing the organ, condensation can occur if warm air from the wind inlet is transported through the wind system into the foot, contacting the cold metal

surface inside the pipe foot. No condensation situations could be detected in the measuring period in the field study instruments. However, this does not prove that condensation inside the pipe foot does not occur. It would certainly speed up a corrosion process but we do not think the condensation to be the key factor creating the pipe corrosion.

A final project report will be published after the summer, containing all results and findings from the project. A new EU project, SENSORGAN (Sensor system for detection of harmful environments for pipe organs), will follow on the COLLAPSE project. The SENSORGAN project objectives are to make available new instrumentation for monitoring and detection of harmful environments for organs through development of a sensor for detection of organic acids, a sensor for indication of risk of damage to wooden parts of organs and a sensor for detection of dew formation inside organ pipes. The sensors will be designed to be applied in the organ without disturbing the normal use of the organ.

REQUEST FOR INFORMATION

Rcvd Tony Newnham (*e-mail*: [REDACTED]) is seeking information on an 1899 organ of one manual and eight stops, by Gill of Cardiff (later Gill & Son) which was exported to the USA in 1964 with a shipment of antiques from Manchester. In particular, its original provenance in the UK is sought. Some further information may be found at <www.saintanneruskin.org>

RESEARCH NOTES

PAUL TINDALL

THE ART OF THE BOOK

*Outside of a dog, a book is a man's best friend
Inside of a dog, it is too dark to read*

There are tens of thousands of books about organs: Arnolt Schlick's *Der Spiegel der Orgelmacher* being perhaps the earliest and the best.¹

Where does one go now to buy a book about organs, organ music, or the use of organs? Certainly not to a bookshop, even the brightest and the best. Perhaps to a music shop, but even the finest of them, such as Doblinger in Vienna or Brockmans & Van Poppel in Amsterdam, can only offer a random selection on our subject, generally from the globalising publishers.

Perhaps one might remember William Reeves Ltd, which published many organ books between the wars, and, in its last days (1980s), inhabited a large and gloomy warehouse behind a suburban crescent in Norbury, near Croydon. The custodian, and sole inhabitant, it seemed, wore the last surviving brown coat of Dickensian

shopkeepers, and could be persuaded to open the door by insistent ringing. The books, which never seemed to change from decade to decade, were stacked high in brown paper parcels tied up with string, presumably to resist the soot which reinforced the darkness of the place. Nonetheless, there were bargains to be had from time to time.

Then there was Zwemmer's, the old established Art publisher and bookseller, which had a music bookshop in Litchfield Street near Cambridge Circus in London's West End. It possessed an adventurous range of titles, and, when the whole organisation went bankrupt, one could still press one's nose to the glass of the Miss Havisham interior and wish to have bought when one could.

Until recently, the finest supplier of this kind by far was, of course, the Organ Literature Foundation of Braintree, Massachusetts. It was a model of American business: the range of books and recordings was catholic, the prices were fair, and service was efficient. Henry Karl Baker, the owner, died in 2003, and the business seems to have died with him. His private collection of books (including a copy of every title ever sold) has gone to the American Organ Archive. However, all is not lost, since there are still a few specialists (and I would be pleased to hear about others):

Ars Musicae, Paris <www.arsmusicae.com>, formerly in Tours, occupies a strange garage-like building in Chatenay-Malabry, an outer suburb of Paris, a few minutes walk from the RER Robinson station. It used to be open fairly regularly, but now only by request. Madame la Patronne speaks very little English, and credit cards are *hors-de-combat*. However, *Ars Musicae* has an unrivalled (and changing) stock of French organ literature, both books and music, and if the number of non-francophone titles is limited, it does better than one might expect.

Boeijenga. For many years in Sneek, but moved to Veenhuizen in 2004. The province of Groningen is, unfortunately, not a place one tends to visit very often. A good website at <www.muzeikhandel-boeijenga.nl>. No credit cards.

Antiquariaat Hofman, Burgemeester Reigerstraat 25, Utrecht, <www.antiqubook.nl/hofman>. A large and interesting selection of fine books at fair prices. Open Wednesday-Saturday.

Librairie Monnier, in the rue de Rome, near the old Paris Conservatoire, generally has a small but varied stock of interesting titles. It was formerly La Flute de Pan, a few doors down the road.

Editrice Turris, Corso Garibaldi 215, Cremona. This shop, a few minutes walk outside the old centre of Cremona has an unrivalled selection of Italian publications, including their own many imprints. The charm and beauty of niche Italian publishing still has few rivals, either in appearance or in expense. No credit cards, and no website.

After these, we are confined to the internet:

The Organ Historical Society. <www.ohscatalog.org> A selection of new books,

(including its own fine publications), and a very large number of recordings. Very good website.

Landre, Amsterdam, <www.landre.nl> used to have a shop near the Westerkerk, which was only open in the latter half of the week and did not take credit cards. However, it had a very good stock including many rare and pre-war items. Prices were uniformly high but seem to have moderated since the move to the internet. No credit cards.

The *Gesellschaft der Orgelfreunde* <www.gdo.de> offers a large number of titles to its members, both its own sponsored publications and others. One drawback is that although orders are collected centrally, they are sent out separately from each publisher concerned, so that payments have to be made individually: very often, credit cards are not accepted.

EIGHTEENTH CENTURY ORGAN-BUILDERS AT THE OLD BAILEY

The Proceedings of the Old Bailey can be of extreme technical interest in the light they shed on life in the eighteenth-century organ-building trade, while others, as well as providing unique historical information, reveal aspects of organ-builders' social life.

ANNE GOODMAN, THEFT: SIMPLE GRAND LARCENY, 9TH APRIL, 1766²

Anne Goodman, spinster was indicted for stealing a silver watch, value 30s., the property of John Irvior, February 26.

John Irvior. I and Adam Fulner went in at the Chequers at Charing-cross, on the 26th of February, about ten at night; the prisoner was there, and we agreed to go into a private room; there we had our fun for a little bit: she said I had better put my watch into my waistcoat pocket, which I did: when the hurry was over, she went out of the house, and I missed my watch. Fulner went out, and soon brought her back.

Q. What are you?

Irvior. I am an organ-builder, and live in Little Wyld street.

Adam Fulner. I was in company with the prosecutor (I am an organ builder) after the prisoner pushed out of the room, Irvior said he had lost his watch; I followed her, and took her in Scotland-yard, and met with a constable, and we took her to St. Martin's Round House: she swore all the way she went along, she was not searched. When before the Justice, she said if she had the watch, it was not the Erst by fifty. She owned [she] gave the watch to one Daniel Morgan, a soldier, to go and sell it for her; he is bound over to give evidence,

but I have not seen him; and one John Saltmarsh, another soldier, was likewise bound over, but he is not here.

They were both called, but did not appear: their recognizance was ordered to be estreated.

Acquitted

The spelling of names and occupations at this time was evidently not an important part of the legal process: although these cases were printed for public information, they had originally been spoken and then taken down hurriedly in longhand before being typeset.

‘John Irvior’ is perhaps John Irvine, the maker of the 1760s chamber organs at Lindsell, Essex and Horley, Oxon. Adam Fulner might well be the Adam Fournier recorded at work in Edinburgh and Dundee in 1785,³ and in insurance records at various London addresses in 1771-9, especially since, at the latter end of this period, he is ‘next the Ship in Wych Street’,⁴ only a few streets away.

A similar case is that of *Mary Brangham, Elizabeth Buckhurst, Theft: Pick Pocketing, 3rd June, 1756.*⁵ Edward West of Leather Lane, an organ-builder, ‘met the two prisoners in George Alley’. In due course, Elizabeth Buckhurst stole his silver watch ‘value 52s’, which seems a large amount. Mary Brangham remarked sardonically that ‘He continued on the bed with me a good while after he miss’d his watch. We had another quartern of brandy brought up after that was gone.’

West was referred to as ‘this young man’ and ‘the gentleman’ by Buckhurst.

However, the most interesting case I have yet found is the trial of Joseph Robson, which has much technical information, and mentions other organ-builders of the time:

JOSEPH ROBSON, THEFT: SIMPLE GRAND LARCENY, 20th SEPTEMBER, 1797.6

JOSEPH ROBSON was indicted for feloniously stealing, on the 1st of August, a wainscot board, value 3s. a lignum vitae tool, value 2s. two gouge bits, value 1s. one reed bit, value 3s. a steel reed mandri[l], value 3s. a burning iron, value 1s. a trumpet reed and tongue, with block and socket, value 3s. thirty pipe mandrils, value 10s. two chissels, value 2s. and two mahogany mouldings, value 1s. the property of John Avery.

JOHN AVERY sworn. —Examined by Mr. Knowlys. I am an organ-bulder [sic]; Somewhere about last August, I lost a number of tools; the latter end of July, I returned from the country,⁷ and, in consequence of some information, when the prisoner called upon me, I told him I would have no more to do with him, that I had often been told he had robbed me, and I should not employ him, until some things that remained upon my mind were cleared up; this, I think, was upon Saturday; I had some more information on the Monday, and on the Tuesday morning he came again; I gave orders for him not to be admitted; he came again in the course of half an hour afterwards; I heard that he had made his way into the yard to the door of the workshop; I went out, and he told me he came for the remainder of his tools; I then told him to get off my premises, and asked him how he could dare to come there; he said, he came for his tools, and his tools he would have; I told him, if he would write down what tools they were, and would send my friend [?]. they should be delivered to him; he would not go away, but insisted upon

having them; it was with some difficulty, he being as powerful a man as myself, and younger⁸ that I got him out of the yard; he put his hand to my face, and said, d—n you for saying I am a thief; I will have you in Newgate before night; I then went to the Police-office, for a search-warrant; I went with Bowyer and another constable to his lodgings in Little George-street;⁹ I told him I came for my tools and things that were there; he said, he had got nothing of mine; he then asked by what authority we came; the officers said, we have authority enough; we searched the bed-room, and in a tool-chest we found of my property, a lignum vitae tool, called a knocking up tool, which was made under my particular direction, and turned under my own eye; we then found two gouge bits, and the other things named in the indictment; the constable has them; they may be worth perhaps altogether about ten shillings; we found in the room these mahogany mouldings, which are struck with a very particular plane belonging to me.

Cross-examined by Mr. Fielding.

Q. I was in hopes your wrath towards this poor man would have been abated by this time; there was a scuffle between you; you charged him, and he charged you? —A. Exactly as I said before.

Q. He talked about Newgate? —A. Exactly as I told you before.

Q. You told him that you suspected him, and would not employ him? —A. Exactly so.

Q. And that as early as the Saturday? — A. Yes

Q. He called upon you on the Tuesday again, so that there was ample time to have removed any thing? —A. Yes.¹⁰

Q. I am very sorry that he was rude enough, even, I believe, to assault you? —A. I gave the assault first.

Q. Did you ever till that think of pursuing him for robbing you? —A. I had been well informed before that he had robbed me.

Q. He was an extremely ingenious man? —A. I have taken pains to make him so; he was a very useful man.

Q. Is it not the custom in your business, that journeymen are entrusted with and keep the tools for a considerable time? —A. Not off the premises.

Q. You know the tools are wanted where the organ is put up? —A. The tools that are here spoken of, are tools that we use for making our work; when we go to put up an organ, screw-drivers and pincers only are wanted; I have said to this man a number of times, that I have been told that he has hawked pipes about the trade, and he denied that he ever had done it.

Q. He had done work for others in the trade? —A. But he could not conceive that I would lend him my tools to do it.¹¹

Q. On the Saturday he came to you to know what he was to do, wishing to continue in your employment? —A. Yes.

Q. Then, after you had shewn this anger, you never took any steps till Tuesday? —A. No.

BOWYER sworn. —I am an officer belonging to Queen-Square;¹² I went with Mr Avery to search the prisoner's lodgings; the prisoner at first hesitated to let us search; he asked by what authority; I told him I had a search warrant, and then he said I was welcome to search, for he had no property whatever of Mr. Avery's; Mr. Avery picked out these articles, and claimed them; he said, some of these things were Mr. Avery's; that he had them to finish some work. (Produces a wainscot board).

JAMES WHITE sworn. — I am journeyman to the prosecutor; this board is my master's

property. It corresponds in the grain and knots and every thing with another piece that is now in the yard.

THOMAS FLEWIN sworn. — I am journeyman to Mr. Avery; we searched the shop, and found a board that matches with this exactly.

Prisoner's defence. That board I can prove I bought at a timber-yard, and the mandrils I made myself; I will call a person who made the mahogany mouldings himself; he struck them with Mr. Avery's plane, which he borrowed of Mr. Avery; I had begun business for myself, and this is done entirely because he was jealous that I should take his business from him; about six weeks before he made me a prisoner, he was arrested for debt,¹³ and durst not be seen at home, and he allowed me to take tools home to my house, to be ready to put up an organ at Whitehall, and another at Mr White's, the auctioneer, at Storeys-gate, and he has now got some of my tools in his possession; he owes me 2L 4s. to this day; he would not let me have my tools, and pushed me out of the yard; I was enraged at that, and made use of improper language to him.

For the Prisoner.

JOSEPH BUCK sworn. —Examined by Mr. Fielding. I am a labourer in the organ business.

Q. Is it or not the custom for the journeymen frequently to have their master's tools at home to work? — A. It is a rule for every man that works in the organ line, to have his master's tools.

Q. Did you ever give a piece of wood to the young man at the bar? —A. Yes; I gave him a piece of mahogany.

Q. Look at those mouldings. —A. This is the mahogany, it was in one piece, I worked it myself; I gave it to the prisoner before I worked it; it is for a moulding to go round an organ case; I worked for Mr. Avery, and cut it with his plane; the wood was given to me by a young man.

Jury. Q. Did you take the plane home to cut it? —A. Yes; I took it over night from Mr. Avery's shop, and returned it the next morning.

Jury. Q. Is it a rule in Mr. Avery's shop for the men to take home their master's tools? —A. Yes, it is customary in every shop, and the masters take the men's tools; my master, Mr. Holland¹⁴ is in the country, and has got some of my tools now.

Cross-examined by Mr. Knowlys. Q. What young man was it gave you this wood? —A. He was a German, named Frederick; it is five or six years ago.

Q. When did you give it to the prisoner? —A. A great while.

Q. How many years have they [i.e. the mouldings] been made? —A. Not one year.

Q. Upon your oath, were they not made of Mr. Avery's wood? — A. No, they were not.

Q. Do you know a person of the name of Craile? — A. Yes.

Q. Mind, I shall call him. Have you never declared to Craile, that you have taken wood of Mr. Avery's, and worked it for yourself? —A. No, I never did.

Mr. Fielding. Q. Be this the wood of Mr. Avery, or be it not Did you work it with Mr. Avery's Plane, and give it to the prisoner? —A. I did; I gave it to him, I worked it.

Q. Look at that board — Do you know anything of that? — A. Yes.

Q. Was it ever your property? — A. No, it is Mr. Robson's; I was with him when he bought it at a timber-yard, in Little St. Martin's Lane; I do not recollect the gentleman's name; it is about six months ago; he gave near upon 7d. a foot for it; I bought, at the same time, two half-inch deals.

Q. Cross-examined by Mr. Knowlys. Q. Have you ever made application there to know if they could remember the young man buying such a thing? — A. No, never.

Q. You undertake to swear, that that is the same piece of wood? — A. No, I do not; I said, he bought a piece of wainscot¹⁵ there like this; but it is impossible for me or any man to swear to such a piece of wood.

(The custom of lending tools to the journeymen to take home with them was proved by the following organ builders, John Pres[t]on, John Wright, and Thomas Gibson).¹⁶

The prisoner called six witnesses, who gave him a good character.

For the prosecution. THOMAS CRAILE sworn. — Examined by Mr. Knowlys. Q. Are you a workman of Mr. Avery's? — A. Yes; I did work for him.

Q. Do you know Buck? — A. Yes.

Q. Did you ever hear him say any thing respecting Mr. Avery's wood? — A. No, I never did.

Q. What did you come here for?¹⁷ — A. Because I was subpoenaed.

Q. Cross-examined by Mr. Fielding. Q. You never heard Buck acknowledge that he robbed Mr. Avery, in your life? — A. No, I never did; I should think he would hardly tell me if he had robbed any body.

NOT GUILTY

SPERLING'S PICTURES

The Sperling notebooks¹⁸ and the relationships between them and the other early collections of stoplists have been surveyed comprehensively by Nicholas Thistlethwaite.¹⁹ A recent examination paying special attention to the illustrations has revealed a few more points of interest.

Media

The organ-case pictures are uniformly drawn in very fine and hard pencil on a paper of a fairly shiny surface. Some pieces have laid lines,²⁰ others appear not to.²¹ The format is small, mostly around 100mm x 80mm,²² and they are firmly stuck into the notebook with a brown gum, which makes it hard to make decisions about the paper or to look for watermarks.²³ Most of the pictures have a central vertical fold, presumably as an aid to symmetry. There are at least two watermarks visible in the collection. St Magnus's, Lower Thames Street²⁴ has a small rose(?), about 20mm x 20mm, and Warwick²⁵ has a larger letter watermark in characteristic block script. Unfortunately, all but the very top has been trimmed off, but it reads perhaps: H (?)-W-I. These watermarks so far have not been identified, but the general impression of the paper is that it is perhaps somewhat, but not greatly earlier, than the 1840s—50s date of the notebooks themselves, despite the depiction of some instruments known to have been destroyed well before Sperling's time. The Harris organ of 1710 is surely copied from the famous print, since the latter is mentioned in the accompanying text.

Style

Each pencil drawing has been ink-washed: brown for the woodwork and yellow for the pipes, with the exception of Bristol (vol. 2, 104 and 105), a particularly large pair

of pictures where the pipes are blue wash, and the remarkable *rocaille* case (still) at St Saviour's, Dartmouth (vol. 2, 62), which has details picked out in blue and red watercolour.

What strikes one most particularly is that the reproductions in the only complete edition of Sperling are not entirely successful. The charming, impressionistic effect as printed is misleading: as Dr Thistlethwaite points out, the author of the drawings has made a great attempt to be accurate in detail, and the final result is hard and precise. He was, however, not skilful or professional: the figure drawing particularly is inept, and the elevations are nothing like the few eighteenth-century English drawings thought to have come from draughtsmen or organ-builders.

Annotations

Some of the pictures are briefly annotated in pencil, and there are some puzzling inconsistencies between text and drawing. The drawings number sixty-one,²⁶ and of these thirty-five are unlabelled or have only the location, fourteen have captions which agree with the text,²⁷ and the remaining twelve disagree, though in most cases this is not substantial: either the date is slightly wrong or part of it is missing.

However, there are one or two with striking differences: for instance, for Emmanuel College, Cambridge²⁸ Sperling writes 'Schmidt 1684', but the picture is labelled 'Harris 1677'. St Augustine's, Watling Street²⁹ has 'Rawlings and Pether 1730' in the text, but 'c.1700 Jordan' on the picture. Despite this, there is some reason to argue that the labels on the pictures are the work of the compiler.

The hand seems very similar and certainly of the same period.³⁰ Also, the way in which dedications are styled ('SS. Augustine & Faith Watling Street, S. John Coll. Cambridge, S. Mary Warwick') is entirely Tractarian, and could only come from Sperling (who uses the same forms in his text), and certainly not before c. 1840. Some of the picture captions are executed in the same fine hard pencil as the drawings,³¹ and this is further evidence that the pictures are not substantially earlier than the text, though their source may well be. There are a few full specifications with unfilled picture-shaped gaps: St Paul's Cathedral (volume 1, 43), St Mary's, Whitechapel (volume 1, 50), Hereford (volume 2, 125) and Bath Abbey (volume 2, 238).

Geographical Spread

The map of Sperling pictures does not seem to agree with the general run of early-nineteenth-century sources. The relationship between Leffler, 'England', *Organographia* and Sperling and whatever sources they had is imperfectly understood, but it is evident that the main roads out of London must have formed the basis for the explorations of these early enthusiasts. On plotting a map of the Sperling drawings, a very different picture emerges. There are seven pictures from the City of London, two from Westminster, and eleven from the present day Greater London (though few from Middlesex, richly represented by specifications). There are ten from Cambridge including Ely Cathedral nearby. Sperling was an undergraduate in Cambridge (1843-8), and curate in London (1849-56), so this might be expected. Of the remaining thirty-one pictures, twenty-two occupy the south-western corner of the country.³²

From the seventeenth to the nineteenth centuries the most important city in this area was Bristol, and it stands more or less at the centre of the plot of the twenty-two drawings. Here Rhenatus Harris spent his last years. Sperling has two views each of

Bristol Cathedral, Wimborne and Exeter, while the pictures of Dartmouth, Bodmin and Winchester College are also particularly ambitious. An analysis may also be made according to builder:

Schmidt 9 [1 of these illus. Harris]	Harris 19 [1 of these Schmidt in text],
Schmidt? 1	Harris & Byfield 3
Schrider 2	Byfield 5
	Swarbrick 3
	Jordan & Bridge 1
	Jordan 1
	Bridge 1
Rawlins & Pether (text), or Jordan (illus.) 1	England ³³ 1
John Hayward 1 (plus 1, other side Byfield),	G.P. England ³⁴ 1
Anon, 'of foreign workmanship' 2 (both sides)	Anon. 1612 1
Bryce Seede 1	Paul Micheau 1
Robert Dallam 1	'Mr Chappington' 1
Snetzler 2	John Loosemore 2 (both sides)

It will be seen that there is a distinct bias towards those builders associated with Harris and his associates and successors, though equally towards the south-west. There are no pictures of organs by Green, or by any other builder active after *c.* 1780.

Conclusions

As Nicholas Thistlethwaite says when discussing the early nineteenth-century source materials, 'the utmost caution is needed in interpreting the evidence'.³⁵ The pictures in the Sperling notebook, in their present form, appear to come from Sperling's own time. However, they must surely have been copied from an earlier collection. None depicts instruments built later than *c.* 1780, and some of these were destroyed at an early date. An example is St Alphage's, Greenwich, where Sperling himself says 'in 1803 again repaired by England, who added a new case...'.³⁶ The case, which survived until the Second World War, was plausibly of this period, whereas the picture in Sperling is quite different. The much larger number of instruments in the south-west and of the Harris 'school' should also be noted, not least because some of these pictures are rather larger and more splendid than the general run.

A new edition of the Sperling notebooks is sorely needed.

APPENDIX

Some corrections to James Boeringer's edition, (his page numbers):³⁷

I, 268: St John's, Devonport.

The original (Volume 1, 65) does, in fact, read 'G P England 1765' in the text, so there is no conflict with the date on the case picture. However, see note 33.

I, 228:

The pictures of Ely Cathedral and St David's Cathedral (III, 171) are transposed.

II, 139:

The picture labelled 'St Alphage's, London Wall' is of St Andrew Undershaft.

II, 302: St Mary Abbots, Kensington.

The caption is wrong. The drawing is at volume 1, 124, though there is a gap by the specification at p.67.

III, 13: Magdalen College, Oxford (though put, correctly, at Tewkesbury by Sperling).

Sperling appears to write 'Mr Chappington' or 'Mr J Chappington', not 'Wm Chappington'

III, 35: St Julian's, Shrewsbury.

The original (volume 2, 234), reads 'Rebuilt 1850 by Groves and Mitchell of London', as one would expect, rather than Boeringer's 'Jones and Mitchell'.

III, 70:

The case depicted as 'Tamworth Parish Church' should appear under Isleworth, Middlesex, where, indeed, Sperling put it.

TAILPIECE

An interesting painting was sold at Christies, South Kensington on 15 March 2006.³⁸ It is a portrait of Benjamin Flight, who constructed the famous Apollonicon, by a certain George Dawe RA (1781-1829). It was shown in 1813 (No. 76, 'Mr Flight'). Can any other organ-builder have been the subject of a Royal Academy picture? Flight is depicted not so much as a practical artisan but as the Man of Science, lost in contemplation, part of an organ visible in the background. On the table on which he leans, where one might, in this sort of picture, expect to find the mathematical instruments and papers of a scientist, is the winding handle of the barrel mechanism.

Despite the particular interest of this picture, and its modest price, it proved impossible to find a suitable institutional purchaser.

Material for publication, correspondence, queries and corrections are welcomed.

NOTES

1. Mainz, 1511.

2. *Proceedings of the Old Bailey* (OBP), <www.oldbaileyonline.org>, (consulted 12 December 2003), t 17660409-4.

3. *DBOB*.

4. Jeffery, J., 'Organ-builder History from Fire Insurance Policies', *JBIOS* 26 (2002), 124.

5. *OBP* (consulted 12 December 2003), t 17560603-13.

6. *OBP*, (consulted 11 December 2003) t 17970920-67.

7. In 1797 Avery seems to have been busy in Stroud and Leominster.

8. Avery was bom c. 1755, and Robson between c. 1771 and 1775.

9. Horwood's *Map of London* (1799) has a George Street, though not a Little George Street, off Surrey Street, and therefore near the Asylum. The only Little George Streets are in Bethnal Green, Chelsea, and off Aldgate High Street.

10. Counsel for the Defence is surely trying to establish that Robson could have restored the tools to Avery's workshop between Saturday and Tuesday, if he felt guilty about stealing them and feared discovery. However, Robson seems to have been banned from the premises after the Saturday meeting, according to Avery's testimony.

11. Robson seems from this to have been more of a sub-contractor than a bound employee: see also Avery's first submission. Was this usual in eighteenth-century trades, or unusual?

12. Avery was still at 16 Queen Square when he signed the contract for Carlisle Cathedral in

1804 (reproduced in Whitworth, R., 'The Organs in Carlisle Cathedral', *The Organ* 58 (October 1935), 66.) However, his 'organ manufactory' was 'near the Assylum' in 1800 when John Marsh visited (Robins, B., (ed.), 'The John Marsh Journals. The Life and Times of a Gentleman Composer', *Sociology of Music*, Vol. 9, (Stuyvesant, NY 1998), 712.) The south side of the Thames has a long tradition of noxious industry, including distilling, organ-building, wood yards and theatres. Although Marsh returned to Town via Blackfriars Bridge, Robins identifies the Assylum as the Bethlehem Hospital (for Lunatics), which was not moved from Moorfields until the 1820s. It was, in fact, the Female Orphan Asylum, Lambeth, founded in 1758, which occupied the site later taken up by Christ Church Congregational, Westminster Bridge Road, and which seems to have been run on the same lines as the famous girls' orphanage in Venice where Vivaldi was music-master. The music, as at the Foundling Hospital, was an attraction for the fashionable, who could thereby be impelled to open their purses for the support of the children. William Horsley (1774-1858), the composer and singer, was assistant organist there from 1798 and organist from 1802. His extensive diaries and letters survive in the Bodleian Library.

13. 'six weeks before' would be the middle of June 1797.

14. Henry Holland.

15. This is interesting. Wainscot is generally taken to mean oak, but the piece of wood under discussion was mahogany.

16. Perhaps the John Wright of 24 Great Pulteney Street, fl. 1811 -23 (DBOB). See Hinton, J.W., *Organ Construction* (London 1900), 155: 'The late C.S. Robson once told the author that his great-grandfather (who was named Wright) made a barrel organ for Fulham church about 1730'. Charles S. Robson (bom c. 1834), was Joseph's grandson. The 1730s organ at Fulham is generally thought to be by Jordan, and 1730 seems in any case a little early for a church barrel organ.

17. Mr Knowlys (and Avery) have been outmanoeuvred. Craile had perhaps left Avery shortly before. ('Yes; I did work for him, [not] I do work for him').

18. At present British Library, Music Loan 79/9.

19. 'Source-materials from the early 19th century', *JBIOS 1* (1977), 75-100.

20. e.g., Chester, volume 2,41, Warwick, volume 3,17.

21. e.g., St Augustine's Watling Street, volume 1, 5, Leatherhead, volume 1, 169. 'Wove' paper (not showing the characteristic transverse lines of 'laid' paper) was invented in 1757, and machine-made paper appeared from the 1820s, but there were large areas of overlap.

22. Chester 125 x 110, Chichester 110 x 102, Derby 105 x 85, Christ's College Cambridge 118 x 92. A few are considerably larger: Bristol 180 x 113, Salisbury 214 x 115.

23. In some cases, e.g., Salisbury, the bleed-through of the gum is very noticeable, and this may represent a conservation problem that needs attention.

24. Volume 1,15.

25. Volume 3, 17.

26. Including 'Chapel Royal White Hall' (Volume 1,46), which, unaccountably, Boeringer fails to reproduce, but not the small ink representation of the Oxford Chapel, Marylebone (Volume 1, 92) drawn directly on the page of the notebook. Though less careful than the pasted-in illustrations, it is in much the same style. Nor does it include the two plates pasted in from periodicals of the 1850s, of St Anne's, Limehouse and St James's, Piccadilly.

27. Including St Mary Abbots, Kensington, where Sperling was curate 1849-56.

28. Volume 2, 26.

29. Volume 1, 5.

30. cf. the c. 1800? hand of the Flackton folios (Thistlethwaite, op.cit., 77, 82-3 and *Organographia* (c. 1820). Note the characteristic upper case E, and lower case b, p and h, for instance, at Pembroke and Emmanuel Colleges, Cambridge, the first labelled in pencil, the latter in ink, but very similar in style, despite (at Emmanuel) the difference in content.

31. For instance, St Augustine's, Watling Street and St Andrew Undershaft, volume 1, 4-5.

32. The other nine are York, Durham, Chester, Warwick, Coventry (2), Derby, Southwell and Chichester.

33. St Alphage's, Greenwich. George Pyke England, if the date 1803 is right, but the case does not look like England: Swarbrick?

34. St John's, Devonport. George England if the date (1766 or 1765) is right. However, Acts for the foundation of St Aubyn's and St John's Devonport, both Proprietary chapels, date from 1769

and 1797, and they were opened for worship in, respectively, 1771 and 1799. A faculty was issued for the erection of an organ at St Aubyn's in 1772, but Buckingham did not record the maker's name when he visited. Nothing else is known about the organ at St John's: one translated to St Michael's, Stoke, Devonport in 1958 was evidently a later instrument (DBOB).

35. op. cit., 100.

36. Volume 2, 38.

37. *Organa Britannica*, three volumes (Lewisburg PA 1983-7).

38. Sale 4035, Lot 388, estimate £2,000-3,000. Sold for £2,280 including the buyer's premium of twenty per cent.

RE-OPENING OF THE 1851 GRAY SC DAVISON ORGAN **ST ANNE'S CHURCH, LIMEHOUSE, LONDON E14** **SATURDAY, 10 JUNE 2006**

The organ, which has three manuals and thirty-three stops, was shown at the Great Exhibition before being installed in St Anne's Church. Famous for its reeds, it was little altered over the years, and a comprehensive restoration by William Drake of Buckfastleigh, generously funded by The Pilgrim Trust, has returned it to its former glory. The organ will be re-opened by Thomas Trotter with a programme including works by Bach, Schumann and Widor. During the morning there will be a symposium in which the history, character and restoration of the organ will be described. This event is supported by BIOS, the IBO and the Organ Club.

Symposium

10.30 Coffee available

11.00 Welcome

11.50 *The Limehouse organ: its builders and its history*>

Nicholas Thistlethwaite and William McVicker

12.00 *Restoring the Limehouse organ*

William Drake

12.30 Lunch available (booking required)

14.30 RECITAL:

THOMAS TROTTER, Birmingham City Organist

Tickets available from: **Care for St Anne's, 5 Newell Street, London E14 7HP (020 7987 1502)**. Symposium £10 (advance orders to include light lunch); Recital £10.

ORGAN CLUB VISIT TO OXFORD **SATURDAY, 17 JUNE 2006**

Our Member, Frank McFarlane, alerted the Annual General Meeting last year to the forthcoming Organ Club visit to Oxford on Saturday, 17 June 2006, which he is organising. Frank has provided the following information. The meeting starts at St Giles's Parish Church, gathering at 10.30 a.m. for a start at 11.00 a.m. and continues at St John's College, St Mary Magdalene's Church, St Michael's the City Church; and St Peter's College; arriving at Oxford Town Hall by 6.00 pm for a celebrity concert on the Father Willis organ. (This event is not organised by BIOS)

Further information is available from Frank: tel.: [REDACTED].

THE BRITISH INSTITUTE OF ORGAN STUDIES

ANATOMY OF A RESTORATION

THE SAMUEL RENN ORGAN
IN THE PARISH CHURCH OF ST MARY AND ALL SAINTS, GREAT
BUDWORTH, CHESHIRE

A BIOS DAY CONFERENCE, SATURDAY, 29 APRIL 2006

This handsome two-manual instrument by Samuel Renn is a rare survival from 1839 and incorporates some 1886 work by Alexander Young. It has now been returned to its original GG compass (retaining the later C pedalboard), with the addition of the full-compass, Trumpet stop originally prepared for. The 2005 restoration was carried out by Goetze & Gwynn. This building is one of Simon Jenkin's *1,000 best churches* and is made available by kind permission of the Vicar and Churchwardens.

Timetable (subject to change):

1030-1100 Registration and coffee (in the church)

1100-1110 *Welcome and an introduction to the needs of the parish*

Revd Alec Brown and Norman Baker

Move to the nearby Village Hall

1115-1130 *Archival sources, the brief and the restoration*

Jim Berrow, Dominic Gwynn and Martin Goetze

1130-1220 *An Appreciation of 'Samuel Renn, English Organ*

Builder', with reference to some recent findings

David Wickens

1220-1300 *The organ case in context*

Barrie Clark

1300-1400 Lunch (in the Village Hall, then return to the church)

1400—1430 *Nineteenth-century woodworking and workshop practice*

David Hawkins

1430—1515 *Gridirons for the feet: resistance to the introduction of the*

'C' compass and pedal organ in early Victorian England

Peter Horton

1515-1600 *Recital: 'Samuel Renn's top ten*

Tim McEwen

1600-1630 Tea and discussion in church

1630 Departure

The conference fee of £20 includes refreshments and lunch.

It is hoped to publish the proceedings of this conference in the near future. This promises to be an exceptional day in a beautiful location. There are many other activities nearby, available for non-participating partners, or if you wish to lengthen your visit. Early booking is advised.

Sadly, delegates are recommended to come by car as Great Budworth is not well served by rail. Perhaps the best station for the West Coast Main Line is Warrington Bank Quay (14 km). There is a direct train from Euston to Warrington: 07.15 - 10.14, with returns to Euston: 17.08, 20.11; 17.52, 21.28; 18.52, 22.30; etc. It might be possible for four or five to take a shared taxi, or for volunteer driver/s to meet the 10.14 and return delegates to catch either the 17.08 or the 17.52. Please let the conference organiser know.

Details of a large choice of competitively priced local accommodation can be found on www.visitchester.com. The Northwich Tourist Information Centre can be contacted on *tel.:* 01606 353534, or www.valeroyal.gov.uk (>leisure and tourism>accommodation). The following may be useful to those coming by road, leaving the M6 at Junction 19: [www.5minutesaway.co.uk/motorway/facilityselect.asp?id=6348-junction 19 M6](http://www.5minutesaway.co.uk/motorway/facilityselect.asp?id=6348-junction%2019%20M6)

The George and Dragon, Great Budworth (over the road from the church, *tel.:* 01606 891317) does not offer accommodation, but serves excellent beers and food. 'As St George in armed array / Doth the fiery dragon slay / So mayst thou with might no less / Slay that dragon drunkenness.' Well worth a visit.

Please send your name, address and a cheque for £20 per delegate (payable to 'BIOS') to:

Dr Jim Berrow, [REDACTED]
[REDACTED]

Please reserve me places for the BIOS Day Conference at All Saints, Great Budworth, on Saturday, 29 April 2006.

Name/s:.....

Address:

Post code:

Telephone: (in case of any late changes):

E-mail:.....

Please note any dietary requirements.

COMPLETION OF HOSA PROJECT GREAT ORGANS OF EAST ANGLIA, A NOBLE TRADITION

ST HELEN'S, BISHOPGATE
and ST GEORGE'S, COLEGATE, NORWICH
DAY CONFERENCE, SATURDAY, 24 JUNE 2006

PROGRAMME

St Helen's, Bishopgate:

- 10.30 Registration and Coffee
10.55 Welcome
- 11.00 *The Great Hospital and St Helen's* tba
11.30 *Illustrated Review of HOSA project and organs* Anne Page
12.00 *Bishop & Son - Activity in East Anglia* Simon Pulham
12.30 St Helen's, Bishopgate, Recital (see below)
13.00 Lunch - including opportunity to view
photographs of organs from the Paget
Collection in Norwich Library
14.00 *Two Organ Restorations: St Maty's, Tittleshall
and St George, Colegate* Robert Ince
14.30 *Glasspoole Bros., Wymondham:
A Recent Discovery* Andrew Hayden
15.00 Move to St George's, Colegate
- ### St George's, Colegate:
- Recital of Organ Music (see below)
16.00 Finish

N.B. The two playing sessions at 12.30 (St Helen's) and 15.00 (St George's) will be shared between Andrew Hayden, Anne Page and Malcolm Russell.

The conference fee of £20 includes lunch and light refreshments.

St Helen's Bishopgate, originally one of the grander ecclesiastical establishments in Norwich, is directly behind Norwich Cathedral Close and a ten-minute walk from Norwich Thorpe station. Further information from Andrew Hayden, [REDACTED] [REDACTED]

Please return the booking form (or a copy) to:

BIOS Meetings, [REDACTED]

Please reserve me _____ places at £20 each for the BIOS Day Conference at
Norwich on Saturday, 24 June 2006.

I enclose a cheque for £ _____ payable to 'BIOS'.

Name/s:.....

Address:.....

.....Post code:.....

Telephone: (in case of any late changes):.....

E-mail:.....

Please note any dietary requirements.



BIOS MEETINGS AND CONFERENCES 2006

Saturday, 29 April 2006

BIOS Day Conference: Restoration of the Samuel Renn Organ at St Mary and All Saints, Great Budworth, Cheshire, 'The Anatomy of a Restoration'. Programme and booking form in this issue.

Saturday, 10 June 2006

Re-opening of of the Gray & Davison Organ at St Anne, Limehouse, London E1 4, and Recital by Thomas Trotter. Symposium supported by BIOS, IBO and the Organ Club. Details in this issue.

Saturday, 17 June 2006

Organ Club Visit to Oxford: details in this issue.

Saturday, 24 June 2006

BIOS Day Conference: *Completion of the HOSA Project*, St Helen's, Bishopgate, and St George's, Colcgate, Norwich. Programme and booking form in this issue.

Saturday, 25 November 2006

BIOS Day Conference and Annual General Meeting: 'Aspects of Freemasonry, Organs and Organists' at the Freemasons' Hall, London WC2. Full details will be included in a forthcoming *Reporter*.

Saturday, 24 February 2007

Bernard Edmonds Research Conference, Barber Institute, University of Birmingham - see 'Call for Papers' in this issue.

NOTES:

1. The Joint BIOS/IBO Residential Conference: 'New Organ-building in England/UK' (Central London), planned for August 2006, has been postponed.
2. The BIOS Day Conference 'Restoration of the James Davis Organ in St George's RC Church, York', originally planned for October 2006, has been postponed to 2007 (date to be confirmed).

Further details will appear in the *Reporter* in due course.

For further information please contact

The Meetings Officer, [REDACTED]

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.