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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:

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THE HISTORIC ORGAN CERTIFICATE SCHEME (HOCS)

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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;
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THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered charity no. 283936

Chairman: Professor Peter Williams

Secretary: José Hopkins

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Membership Administrator,

Peter Harrison,

The cover illustration is 'GREAT CHISHILL CHURCH', No. 1553 from the Andrew Freeman Collection in the

Organ Archive



EDITORIAL

For musicians who can neither read nor write music

The quotation turned up in a recent concert programme, almost simultaneously with the news that a major academic publication for music students had eschewed music examples in order to spare the blushes of students who could not read music. Yet again, there is a cause for great concern.

Musical literacy is not a prerequisite for BIOS membership, nor should it be. A detailed knowledge of organ-building is, likewise, optional. Of course, many BIOS members possess one, or both, in varying, and sometimes, impressive degrees; the illumination they are able to offer members is one of the more important features of BIOS. For most ordinary mortals, the willingness to listen, learn and give practical help is the strength of the Institute.

This still presupposes that students, the potential members of the future, possess the practical and intellectual tools to relate the many facets of organ-building to the music for the instrument, and to explore and understand what is the largest repertoire of any instrument. There appear to several major obstacles to achieving these desirable aims.

The cult of the performer, nowhere more prevalent than in 'pop' music, places predominance upon names and publicity, pre-empting the content of the music; indeed, performers in popular music usually receive great adulation by means of physical and vocal exertions from the audience. When did one last hear a discussion of the musical content of a 'pop' song? This regrettable state of affairs has migrated to serious music, where endless recordings of the orchestral and pianoforte repertoire are linked to performers. A recording is compared at length with others to determine which is the most exciting, or sonically stimulating; the labelling of such recordings may well present the performer as a pupil of somebody or other, such name-dropping being designed to impress. Concert programmes are now notorious for such details.

The present penchant for competitions to find the best performer reinforces the cult of the performer. Naturally, performers are essential, and the best of them can often manifest facets of the music denied to lesser performers. Yet the plethora of recordings seeking to impress through tempo and dynamics is an indicator of an unhealthy approach to performance. Perhaps there was a better balance in the past when the composer-performer (Bach, Mendelssohn, Brahms) was in charge of the music; Widor's own recording of the Toccata from *Sinfonie Nr. 5* is a model of a restrained tempo and a rock-steady approach.

The massive commercial success of 'pop' music has produced a sorry classification of music, in which something called 'classical music' is seen as just a small part of the total musical experience. If one dares suggest that for 'classical music' one should use the term 'real music', then one risks abuse, and allegations of snobbery; perhaps a braver attitude is required.

Where schools might (and sometimes do, despite enormous difficulties) achieve some sound musical education, there can be crippling obstacles. Your editor well remembers being ordered not to teach singing to eleven-year-olds, but to tell young minds about 'world music', beginning with 'Chinese music'. A cursory perusal of the

latter soon produced the realisation that the subject was both vast, complicated, and beyond the teacher's capability, let alone that of the pupils. The opportunity for young minds to get their voices, hands and minds on good, Western music was lost, along with the potential for further musical development.

As students of the organ, both as a complex, subtle mechanical device, and its relationship to its repertoire, we face particular challenges. The word 'organ' encompasses so many different styles and types that, when used for performance, performer and listener have to consider the effect of the particular instrument on the music and vice-versa; dare one suggest that this offers up a vast vista of opportunity and exploration unrivalled in the rest of real music? There is more to explore and discover than in the orchestral and pianoforte repertoires (fine though they, although one sometimes wishes that pianists would leave J.S. Bach's keyboard music alone); we need, as students of the organ and BIOS members, to tell the musical world what treasures we hold, if only to inculcate the attention and interest of young musicians.

FROM THE SECRETARY

JOSÉ HOPKINS

**BIOS ANNUAL GENERAL MEETING,
FREEMASONS' HALL,
60 GREAT QUEEN STREET, LONDON WC2B 5AZ
SATURDAY, 25 NOVEMBER 2006**

Notice is hereby given that the Annual General Meeting of the British Institute of Organ Studies will take place on Saturday, 25 November 2006 at the Freemasons' Hall, 60 Great Queen Street, London WC2B 5AZ at 14.00 hours. All members whose subscriptions have been paid are entitled to attend (free of charge) and vote at the meeting.

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

Chairman
Treasurer
Membership Secretary
Publicity Officer
Casework and Conservation Officer
Five ordinary members of Council

Jim Berrow, Derrick Carrington, John Hughes and John Norman retire and are eligible for re-election, having each served for one term of two years.

Clause 7.4 of the constitution states: 'Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council'. Clause 7.5 states: 'the name of each member nominated under clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate's consent to serve, if elected'. Nomination forms for officers and ordinary members of Council are obtainable from the Secretary (address on p.3).

CO-OPTIONS

During the year 2005-6 Council has co-opted Barrie Clark in his role as BIOS Heritage Adviser, Nigel Stark (whose details were printed in the April 2006 *Reporter*), and Dr Katharine Pardee to its membership. Dr Pardee is currently Betts Scholar in Organ Studies at the University of Oxford and is undertaking a DPhil in Musicology. She was previously Visiting Associate Professor of Organ at the Eastman School of Music, Rochester, NY, USA.

Note: Up to four co-options may be made under the constitution.

OPPORTUNITIES TO HELP BIOS

There are several opportunities which exist at the present time for BIOS members to help in the furtherance of the Institute's Aims :

Casework and Conservation Officer

Council wishes to fill the vacant post of Casework and Conservation Officer. Ideally, a retired organ-builder can be of most use in this , but anyone wishing to help in this important part of BIOS's work is invited to contact the Secretary in the first instance. It may be possible for the postholder to administer the BIOS Redundant Organs website, currently maintained by Dr Richard Godfrey. In this context, recent discussions which are reported on p. 15 in this issue are relevant.

Information Services/NPOR

Following the resignation of Dr David Baker as Information Services Officer earlier this year, there are no immediate plans to fill this post, but it would be helpful to have an NPOR Development Officer to advise and liaise on behalf of BIOS with the Library and IT Services Department at the University of Central England, where the NPOR office is now located. Again, anyone interested in this equally important area of BIOS activity is invited to contact the Secretary in the first instance or Dr Mike Sayers (retiring NPOR Director).

Legal advice

Council would also be pleased to hear of anyone willing and able to offer informal legal advice to BIOS on matters which arise from time to time, although it is always our hope that such occasions will be rare.

HOSA project

News of the project is reported on p.9 in this issue, but the Heritage Lottery Fund has approved a small extension period to enable the final six public events to be held during September and October. The previous public events have been most successful in bringing appreciation of historic instruments to the wider attention of members of the community. A special event is to be held at Thaxted Church on Saturday, 7 October from 2 p.m. - 4 p.m. to draw attention to the importance of the H.C. Lincoln organ, which has been recorded and is now available for listening on NPOR. Speakers are being arranged and the organ will be played. The event will be free of charge but this is an important opportunity to demonstrate BIOS's commitment to a truly historic organ.

THE ANATOMY OF A RESTORATION

RICHARD HIRD

**BIOS DAY CONFERENCE,
GREAT BUDWORTH, CHESHIRE
SATURDAY, 29 APRIL 2006**

A select BIOS gathering at the picturesque hilltop village of Great Budworth, where the imposing red sandstone church tower dominates the surrounding rural landscape, enjoyed remarkably Spring-like weather. Sunshine poured through the clerestory windows all day to warm and cheer the participants. It was something of a surprise to learn that the organ in this grand, spacious, ostensibly Perpendicular building, now located in the north aisle behind the choir stalls of the airy chancel, was first sited west-facing on a gallery forward of the high chancel arch in what must then have been fitted out as a crowded 'preaching box'. We were left to speculate how indeed the church interior would have looked with galleries and the organ would have sounded before 1857 when it was first moved, and the Victorian restorers reinstated a Tudor ambience.

The occasion was aptly titled 'The Anatomy of a Restoration' of the Samuel Renn organ, now thoroughly restored by Goetze & Gwynn. This was a useful opportunity to hear about and experience the ethos of the work of Renn, a London-trained organ-builder, who built the organ in 1839 when established in Stockport. It was disappointing, however, to learn that the Great Budworth organ is one of only a handful of this builder's work to survive reasonably intact. Here, some modest changes, notably replacement of the original short-compass GG pedals by a 29-note



The console at Great Budworth.

Photograph courtesy of Richard Hird

board by Young in 1886 may have assisted its survival by leaving the organ approaching 'modern standards', at any rate sufficient for the country user's requirements and continued satisfaction. Further inducement has been forthcoming to those who appreciate and accordingly wish in these enlightened(?) days to conserve good craftsmanship, in the recent restoration of its GG manual compasses, providing a vision of the originally



prepared-for Great Trumpet, together with a neat contrivance utilising pedal pipes as a stopped unison bass to the otherwise tenor C Swell (replacing the arrangement of the Swell bass keys playing the Great whatever stops were drawn). The result is a remarkably versatile instrument, with lovely bright singing quality, as was ably demonstrated to those present in the short recital of works by Bach, Stanley, S. Wesley, Camidge and Mendelssohn (said to be Samuel Renn's 'Top Ten') by Timothy McEwen which, other than the obligatory refreshments, rounded off the day's events.

Suitably watered upon arrival from near and far, the conference was welcomed to the church by Revd Alec Brown, and then introduced by Norman Baker, the organist, to his personal recollections of church musical life, the growing need of the organ for

restoration and the daunting task of generating communal interest and finding the funding to achieving it. We then adjourned across the village to the Village Hall (a neatly modernized bam), for audio-visual lectures about the organ and the restoration work, by Jim Berrow (consultant to the scheme), and to some of the technicalities by the restorers, Dominic Gwynn and Martin Goetze. David Wickens followed with a heart-felt appreciation of Samuel Renn, with due acknowledgment to Dr Michael Sayer, who had first researched and published his book about this organ-builder's origins, life, work, and antecedents.¹ Finally, Barrie Clark spoke, with slides, about the context and diversity of Renn and contemporaries' cases, both classical and, as here, gothick.

On our return to church after a delicious lunch, David Hawkins, from the pulpit, with the carved organ-case as a backdrop, waxed lyrical about the joys of wood-working in general, from his many years experience in such a specialist business, whilst Peter Horton introduced us to organ music contemporary with the organ, showing how pedal 'gridirons' came to be introduced and sometimes reluctantly used in Britain. Secular and church musical compositions and arrangements were assisted by such practical innovations to the British organ, with short-compass pedal-boards with or without separate pedal pipes. Ideas carried into effect in London were soon spreading to the provinces through London-made organs and London-trained organ-builders including Renn in the North West.

BIOS is grateful to Jim Berrow for organising a varied and interesting programme, and all those in any way involved in a successful event. Anyone passing on the nearby M6 through Cheshire should find time to divert to have a look at this splendid restored historic survivor for themselves, with the prospect also of enjoying the comforts available at the hostelry across the street.

NOTE

1. Sayer, M., *Samuel Renn, English Organ Builder* (Phillimore, 1974). It was gratifying that Michael Sayer was with us at the conference.

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

RICHARD BOWER

BIOS MEETING

ST HELEN'S, BISHOPGATE AND ST GEORGE'S, COLEGATE, NORWICH.
SATURDAY, 24 JUNE 2006

Around thirty members met at The Mackintosh Room of 'The Great Hospital', centred around St Helen's; dating back to the thirteenth century, the Great Hospital still looks after the poor of Norwich and now has 130 residents, eighteen trustees and seventy-eight staff. Doreen Green made us most welcome and informed us with a fascinating short historical talk explaining something of the 'hospitality' of the premises, based on the Seven Acts of Mercy.

The HOSA project was then explained by Anne Page, [text below] and she illustrated her talk with some of the recordings made, slides of the organs, and, at times, of the music being played, these showing us the period scores that she used in her recordings. Other organists had also taken part; the opening example, played by Malcolm Russell on the wonderful Holdich at Redenhall, was a fine example. Anne told us that forty-two out of eighty organs had been selected for the recordings, and twenty of the venues had an event using the WOOFYT (wooden one-octave organ for young technicians); these events, ably hosted by Jeremy Sampson, both in the local schools and in the HOSA churches, have been a shop window for BIOS. Anne gave her thanks to the many people who had been involved, from the players and sound recordists to the people opening churches and giving hospitality. She pointed out further uses and development avenues now discoverable from the project, a guide to the music suitable for such organs, the possibilities of 'virtual tours' of the organs, the comparison of stops, the development of organ compasses (both manual and pedal); interestingly only thirteen of the organs recorded had low GG compass. The organs dated from c. 1750 (Falkenham, built by anon.) to 1912 (Mundford, built by Harrison & Harrison). Two fascinating examples shown and heard were Thaxted, the Lincoln of 1821 (not in good condition but recorded amazingly well) and Hillington (Snetzler) where we heard the Grand Halleluiahs Chorus arranged by John Marsh (1752-1828) played as a duet (and saw projected the historic score of this); the performers were not identified but became clear later in the day.

Simon Pulham then took us to 'Biotic Park' to investigate DNA. Andrew Hayden had asked for his talk to be on 'Bishop & Son: Activity in East Anglia post Elvin'. After projection of an early Bishop & Starr label apparently found inside a soundboard, we were lead humorously through various musical dinosaurs, some of which are best unnamed here. Illustrated by fascinating slides, many showing the enormous value of the Bishop records, the first was St Nicholas's, Gt Yarmouth, before its loss, together with much of the church, in 1942. Was it possible to recreate this lost organ with its historic Jordan cases? Probably not. Then a Bishop organ of

1877, replacing a more attractive organ of 1818; we were delighted with detailed pictures of its console defaced by the addition of choir organ stops horizontally across each jamb, and now eclipsed by an electronic organ (though not removed). Finally a lovely looking archive slide of an 1864 drawing of the west end of a Suffolk church, showing a gorgeously cased organ on a west gallery; moved by Henry Jones c. 1864, its case tops were ‘hacked off’, its compass shortened to CC, and shoved into in a Victorian position. After further disfigurements, it gained electric action but, more recently, a painted case with some shapeliness restored. Yes, Simon’s view was that it could be recreated; the moral of his talk was clear: DNA should mean ‘Do Not Alter’.

At last we could leave the darkened room and walk in the bright sunshine across the hospital campus into St Helen’s. Here was an organ by Mark Noble 1857, with swell organ added by his son in 1859; we were told little about the organ but heard it beautifully demonstrated by three of the HOSA organists. Anne played first, music by Crotch (of Norwich) and by George Drummond. Then Malcolm Russell played music by Thomas Adams and then a piece of Handel arranged by Corelli. Finally, Andrew Hayden played music by Green and Charles Burney.

The lunch was excellent; several of us took the opportunity to see the chancel of the church, now a museum of how the Hospital was a century or so ago. Back to the darkened room: Robert Ince has restored the derelict Binns organ at Tittleshall, and showed us a series of slides of the organ and its reincarnation; every detail of the water damage was shown, and even the box of rusted screws removed. The restoration took three years to complete with, it seems, all work taking place in the church. Then he showed us slides of the St George’s England organ and of his cleaning of it fifteen years ago.

Before we left to hear it, we had one more talk, that by Andrew Hayden on the exciting find of a letterbook of the local organ-builders, Glasspoole Brothers of Wymondham, and of the considerable significance of its contents. Andrew showed some beautiful slides of the present day of the former Glasspoole Wymondham residence and the building behind which had been a workshop (once a Catholic chapel). After telling us of the fine Glasspoole organ at Fornsett St Peter Methodist church, Andrew concluded by citing the Noble organ at Colton; we now know that Glasspoole moved the organ to the west end without alteration to its specification.

The day concluded with a walk to St George’s, Colegate, where we heard the west-gallery England organ in the splendid Georgian surroundings; Malcolm Russell serenaded us with an extraordinary arrangement of 1828 by Geo Drummond of the C major prelude and fugue from Book 1 of J.S. Bach’s *Das Wohltemperirte Klavier*. After Andrew had played some Beckwith and Hook voluntaries, Anne concluded with the Messiah duet, for which she was joined by Paul Binski.

BIOS is grateful to Andrew Hayden for organising the day, and to all those who helped make it a success including the lunch and refreshments.

ANNE PAGE

[The following is the text of an address given by Anne Page at the BIOS Day Conference, held at St Helen’s, Bishopsgate and St George’s, Colegate, Norwich on Saturday, 24 June 2006]

The Historic Organ Sound Archive was conceived in response to the funding needs of the National Pipe Organ Register. The NPOR is a precondition for the existence of

HOSA and for the first time there is a body of sound files to augment the online database. The project also relates to the Historic Organ Certificate Scheme (HOCS) in selecting organs with as many of their original features as possible intact. HOSA creates an audible link between these two longstanding activities and, indeed, serves every one of the four aims of BIOS. It has been funded by the Heritage Lottery Fund with voluntary contributions from BIOS officers and members.

As well as augmenting existing BIOS activity, the HOSA project has entered fresh territory with its programme of events in twenty of the forty-two venues used for recording. The events are aimed at all age groups, typically with a daytime session for the local school with Jeremy Sampson, the WOOFYT (Wooden One-octave Organ for Young Technologists) and, later, for all ages, with a historian and an organist to talk about and demonstrate their own instrument. The response to these events has been very warm with genuine and often new-found enthusiasm evident for their organ. This kind of local engagement with and knowledge about the pipe organ in their care benefits both community and instrument.

As the HOSA project is not a commercial enterprise, we have had the freedom to include for recording organs such as the Lincoln organ in Thaxted parish church, one of the more important historic organs in the country, but very nearly derelict and rarely played. Other organs are not at their best but contribute enormously to the wider view of building activity in the region. It should be emphasised that this is a snapshot in sound taken on a particular date. Restoration activity happily continues and plans include at least two instruments which have been recorded for the project. It is also clear that all of the eighty organs visited, and indeed more, would merit inclusion in an extension of this scheme. So today celebrates a milestone rather than the end of the journey.

From the forty-two organs dating from around 1750 to 1912, we have been able to build up a picture of organ-building in the region through a period in which, of course, momentous changes occurred in their construction. We will have nearly twenty hours of music available for free listening over the internet. There are thirteen GG organs. All this adds up to an enormous resource which is available to a worldwide audience.

It is important to give some guides to the information contained in HOSA, one way being to give online indices of builders and music. I would like to outline some of the ways the project might be used:

1. A virtual tour of the Eastern Region's organ history. Players might even be inspired to go and try some of the instruments for themselves.
2. Comparing the sound of stops and stop combinations through successive generations or between different builders.
3. The development of the Swell organ or the pedal department from the Georgian era to the early-twentieth century.
4. A guide to music suitable to play on similar instruments.

The music for the project contains much which must have been rarely, if ever, recorded. All the players took great care to suit the music to the instrument, demonstrating as many of its stop combinations as possible, and reflecting the type of music which it would have been expected to play. The musical side of HOSA is,

therefore, very much a journey through the changes in taste which occasioned changes to the construction of the instruments. Indeed, one useful outcome of the project could be a closer dialogue between the study of the organ and the music for which it is the instrument.

Personally speaking, the HOSA project has caused me to be: delighted at the restoration work which continues to go on, encouraged by conservation-minded funding bodies; dismayed at the damage caused by bats to church furnishings including organs; and confident that BIOS is the only organisation in the country which could have carried out this project. BIOS has acquired two powerful tools with which to bring its work to a wide and diverse audience; the sound recordings provide an accessible and attractive shop front. The events programme provides a formula for bringing the BIOS message right into the heart of local schools and communities. BIOS now needs to learn how to use these tools to best advantage.

MEMBERSHIP MATTERS

PETER HARRISON

A routine item in these membership reports is the welcoming of new members and occasionally reporting the passing of others. I have none of the latter but I am pleased to welcome:

Paul S. Baxter BMus (Hons), [REDACTED]
[REDACTED]

Whilst having only one to welcome is not unique, I will slightly anticipate an item from my annual report in remarking that our total membership is now 665, about 4.5% down on a year ago. With seventeen members who not yet sent annual cheques and others who have not replaced failed credit card mandates, numbers look to fall after our August purge. Membership numbers do matter when it comes to balancing our budget, but we might reflect if it also matters from the point of view the Institute's structure.

Some members have questioned the value for money of BIOS membership with the new subscription rates that took effect this year and that has been admitted as a cause of some resignations. However, others have expressed disagreement with the directions BIOS sometimes moves and what they see as its policies.

The four statements shown on the rear cover of the *Reporter* sum up the aims of BIOS very clearly and everything BIOS does is in support of those. Occasional comments make clear that some people confuse what they see as a BIOS policy with a stance taken by some particular individual who may hold, or perhaps held in the past, an office within BIOS. It has to be remembered that many people wear a variety of hats, perhaps as Diocesan Organ Advisors, organ-builders, professional consultants and just individual characters, as well as whatever association they may have with BIOS. Their actions and comments can not, therefore, be taken as indicative of a BIOS policy unless this is specifically declared by the BIOS Council.

If you have thoughts and concerns on what you see as the direction of BIOS, please share them, either publicly in the pages of our publications, or in a private letter to the Membership Administrator, or a BIOS Council member. The Annual General Meeting is also coming along all too soon which will provide a further opportunity for you to influence BIOS through membership of the Council or just making helpful comments.

HISTORIC ORGAN CERTIFICATE SCHEME

PAUL JOSLIN

The instruments in the following buildings and churches were awarded a certificate under the Historic Organ Certificate Scheme by Council at its meeting on 3 June 2006:

Building	Organ-builder	Status
Abbeytown Methodist Cumbria	Wood Bruce, c. 1820	II*
St Peter and St Paul's, Bassingboume, Cambs.	Walker, 1867	II*+
St Mary the Virgin's, Great Bardfield, Essex (Case from the school of Sutton)	A.T. Miller, c.1860	1+
St Peter's, Boxworth, Cambs.	G.M. Holdich, 1857	II*+
All Saints, Jesus Lane, Cambridge	Forster & Andrews, 1867	11+
St George's, Ramsgate, Kent	Hill & Son, 1886/96	II*
St John the Evangelist's, Chelmsford	Abbott & Smith, 1909	1+
St Andrew's, Deal (Formerly in Limpsfield Church, Sussex), awarded Certificate of Recognition	Case by Stephen Dykes-Bower, 1963	
St Mary the Virgin's, Bawdsey, Suffolk	J. Hart, 1842+ awarded Certificate of Recognition	

+ denotes a HOSA recording

HISTORIC PIPE ORGAN PRESERVATION

BARRIE CLARKE

BIOS has been concerned for many years about the lack of direct legal protection for historic pipe organs in Britain. Within the framework of Ecclesiastical Exemption the Church of England attempts to do this, but the results are unpredictable, and, even if the churches are shielded from secular law, most diocesan legal decisions concerning organs look to civil law for guidance.

Under British law, which is at present the Planning (Listed Buildings and Conservation Areas) Act 1990, organs are not mentioned at all, and, although in theory they could be protected as a fixture in a listed building, the question often arises as to whether or not an organ is a fixture or fitting, as fittings are not protected. In addition, the law as it stands also leaves important organs in un-listed buildings without any protection.

Now that the Department of Culture, Media and Sport has declared its intention to draft new primary legislation, combining the laws affecting Ancient Monuments and Listed Buildings in a new Register of Historic Sites, this neglect of an important musical and historical resource amounts to an unrealized potential for cultural benefit and cannot be justified any longer. BIOS is attempting to have the protection of pipe-organs adequately covered in the new Bill. It would encourage the Government to focus on this important matter and give it a higher priority if there was support.

BIOS members are asked to send a brief letter of support for the inclusion of organs in the forthcoming legislation that we can add to our formal approach to DCMS and give weight to our cause. This should be addressed to:

Barrie Clark, BIOS Heritage Adviser, [REDACTED]

or by e-mail to

Melvin Hughes, [REDACTED]

so that all letters can be sent together to the Minister. This will have more effect than letters sent individually to DCMS. For clarification a brief summary of the case BIOS is making is set out below.

SITUATIONS IN WHICH ORGANS MAY BE VULNERABLE OR THEIR STATUS UNCERTAIN

- Situated in an un-listed building and therefore without any protection.
- Uncertainty as to whether or not an organ is a fixture or fitting. Organs are, at present, only able to be protected if they are deemed to be fixtures, each case being determined on its merits. If an organ is agreed to be a fixture »whether or not its alteration or removal will need listed building consent depends on whether the works will affect the character of the building as a building of special interest or historic interest“
- Whether an organ mechanism is, in law, plant or machinery is not clear, and this is open to dispute in law.
- Organs which are outstanding musically, but not yet historic and those classed as fittings.

HISTORIC PIPE ORGAN PROTECTION - POSITION PAPER

SUMMARY

BIOS considers it essential that historic pipe organs be given a clear legal status, and protection provided under any new legislation. Even more satisfactory would be the classifying of organs in their own right, which would then bring Britain into line with the great majority of European countries.

The Consultation Paper, 'Protecting our Historic Environment: Making the System Work Better' (DCMS, July 2003) recognises the need for reform in order to improve listed building legislation. Discussions with DCMS have made clear that the Government is reluctant to take steps to protect pipe organs specifically in new legislation.

The current legal position means that there is a lack of protection for our historic organ heritage. Organs can be destroyed, damaged or altered without regard to their historic importance.

Ecclesiastical Exemption, for organs owned by the Church of England, at present provides the best protection for church organs, but even with this system advice given is not always consistent, and civil law is often looked to for general guidance. Secular organs e.g., in civic town halls, cinemas and private homes, do not have the benefit even of this protection.

For listed buildings the case law debate continues as to whether organs are fixtures or fittings and protected when situated in a listed building. Even if the external appearance might be protected, the internal workings of the organ and the sound it makes probably are not. Organs in non-listed buildings are not protected at all.

Historic pipe organs need to be given a clear legal status and protection under the law. There is legislation to protect historic organs in nearly all European countries and elsewhere. Here the Government has shown a reluctance to address this in the protection of appearance, mechanisms and sound of historic organs in the consultation process leading to primary legislation.

If the current legislation is largely left in place, then at least minor amendments to existing legislation should be considered to make it clear that the terms plant and machinery do not, if appropriate, exclude an object forming part of a listed building. This could also benefit bells and turret clocks.

The *Newman Report on Ecclesiastical Exemption*, 1997, and DCMS have encouraged BIOS to develop and complete its National Pipe Organ Register. BIOS seeks to be included in any new legislation as a recognised body to be consulted on secular organ matters, with a small fund to administer this, and to complete the NPOR, similar to the support given to the National Ships Unit and the Historic Chapels Trust.

NEW ARRANGEMENTS FOR NOTIFICATION OF REDUNDANT ORGANS

RICHARD GODFREY

In March this year, the Council for the Care of Churches (CCC) arranged a helpful meeting for representatives of various organisations currently dealing with redundant organs seeking a new home. The meeting was necessary because of the rather fractured nature of arrangements in the UK. At present there are website lists offered by the Institute of British Organbuilding (IBO), BIOS, and the Redundant Organ Rehousing Company Ltd (RORCL). There are other lists held by bodies such as the Methodist Music Advisory Service. A relative newcomer, the joker in the pack, is eBay. Through eBay a surprising number of pipe organs has been sold lately, some of

the transactions being less than desirable from the point of view of those interested in maintaining historical integrity.

A very important and welcome outcome of the CCC meeting was that all parties agreed that the IBO website should become the natural home for notification of all future redundant instruments seeking a new home. The IBO website <www.ibo.co.uk> (look under ‘Services’) is attractively produced and easy to use. An added bonus is that there is no charge for using the service, either for those notifying an organ or for those interested in acquiring one. Clear instructions are available for anyone wishing to place an instrument on the website. As well as the usual details of maker and specification, full dimensions are needed. A photograph is always helpful.

There is, naturally, some concern that the IBO website can be used unscrupulously, for example, by those wanting to get rid of an organ without proper investigation and full support at the parish level. Therefore, it was agreed that the IBO will ask careful questions about the status of the referral, the role of the person referring it in the church (incumbent, organist, etc.,) and where they are with process. It is intended that the website will list organs that are genuinely redundant and not used to find a new location for an organ to help the owner construct a case to remove it. Diocesan Advisory Committees, Diocesan Chancellors and other bodies need to watch this possibility carefully. Another problem is that information, once on the IBO website, opens the door to dealers wanting to scavenge an organ for its case, or to sell on to lucrative markets outside the UK. In the Church of England a faculty is needed before an organ is removed from the building. It is not possible to guard any website against these and other misuses without a lot of expensive bureaucracy. The CCC meeting considered that it would be good practice that no organ should appear on eBay until it had been listed on the IBO site for at least six months.

Where does the decision to make the IBO website the natural universal home for all future UK redundancies leave BIOS? For some time we have tried to make the BIOS website redundancies list relatively selective, concentrating on organs of special historic worth. This policy will continue and be further refined. Eventually, we aim to list only those organs of great merit which are subject to threat. There is a strong possibility that the post of Casework Officer will be reactivated by Council in the near future. The BIOS website will then offer an ideal forum for the Casework Officer to report the latest news about important instruments whose future is uncertain.

BIOS MEETINGS

MELVIN HUGHES

FUTURE BIOS CONFERENCES

1. Saturday, 25 November 2005. BIOS Day Conference and Annual General Meeting at the Freemasons’ Hall, 60 Great Queen Street, London WC2B 5AZ .

This Conference has as its working title: ‘Aspects of Freemasonry and Music — the Grand Lodge, Organs and Organists’. The Conference will include an illustrated

introduction to the Freemasons' Hall, the Library and Museum, and will include a brief tour of these splendid places. Papers are expected on 'Freemasonry and Organ Music' and on the 'Organists of the Grand Lodge'. A recital by the Grand Lodge Organist, of music by previous holders of the post, on the organ in the Grand Temple (Willis, 1933, IIP/44) will conclude the day. The conference, which will be held in the Old Board Room, will include the Annual General Meeting. Full details will be included in the October issue of the *Reporter*.

2. Thursday, 12 April to Sunday, 15 April 2007. Joint Residential Conference between the University of Oxford and BIOS at New College and All Souls College, Oxford, centred on the Early English Organ Project.

Preparatory work has taken place for a joint Residential Conference between the University of Oxford (Faculty of Music-Betts Fund) and BIOS at Easter 2007. This will be in place of any separate BIOS Residential Conference in August 2007. The conference has as its working title 'The Organ in England to the Death of Elizabeth I: Music, Technology, and the Wider Role'.

Dr Katie (Katharine) Pardee, of Wadham College, University of Oxford, has been working on a series of residential organ conferences to be held each year at Oxford between 2007 and 2010. The over-arching theme is the English Organ with each conference dealing with one era in organ history. The sequence of conferences will not necessarily be consecutive. The periods are seen as being: up to the beginning of the seventeenth century; seventeenth and eighteenth centuries; c. 1800-1920 and c. 1920 to present. The intention is that, at each conference, the organ of that era will be examined in its context: aspects of organ-building and design, literature and performance practice, and the wider role of the organ in terms of its technology and cultural surroundings. Concerts will be included in the programmes.

The first conference, on the Medieval and early-Renaissance period, coincides with the presence of the Early English Organ Project in Oxford at Easter 2007, when the two organs will be in the chapels of New College and All Souls respectively. The conference will be residential at New College, although accommodation is likely to be sought in other colleges as well. Full details will be included in the October issue of the *Reporter*.

3. Autumn 2007/Spring 2008. Day conference in North Wiltshire at Bowood House and Bremhill Parish Church.

A day conference is currently being planned in North Wiltshire in either late 2007 or early 2008. The subjects of interest will be the Trost-inspired organ by Peter Collins (2002) in the Chapel of Bowood House and the instrument by William Allen recently moved from Addlestone to the workshop of Peter Bumstead. This organ is expected to be moved to St Martin's, Bremhill, in the spring of next year. The day would also enable members to see the fine Brice Seede case in Chippenham parish church.

RECENT RESEARCH IN ORGAN STUDIES:

CALL FOR PAPERS

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. A summary proposal of 200 words, along with a brief biographical note, should be sent by 31 August 2006 to:

Melvin Hughes, [REDACTED]
[REDACTED]

LEAD PIPES DECLARED SAFE

Following the general alarm created by the inclusion of pipe organs in a recent European Union Directive, publicised in the previous edition of the *Reporter*, the considerable amount of lobbying has resulted in the exclusion of pipe-organs from the directive. The text of the Press Release from the Department of Trade and Industry is printed below (the quaint descriptions of the purpose of electric fans, and, in particular, the method of raising the wind in historic organs, which might have caused at least consternation in an organist facing a large organ by, say, Gottfried Silbermann, are worth noting).

Department of Trade and Industry, 27 June 2006

LEAD IN THEIR PIPES IS OK: CHURCH ORGANS OUTSIDE SCOPE OF EU TOXIN RULES, SAYS DTI

Pipe organs are outside the scope of an incoming EU Directive which restricts the use of hazardous substances including lead in machinery and appliances with an electrical component, Department for Trade & Industry Minister Malcolm Wicks said today.

The so-called RoHS (Restriction of Hazardous Substances) Directive which comes into force on 1st July 2006 had been a source of concern for pipe organ builders because the historic instruments now contain a small electric fan to blow air through the sound-making lead pipes, rather than relying on organist foot-power as was traditionally the case.

A meeting of the EU Commission's Technical Advisory Committee held yesterday in Brussels unanimously concluded that pipe organs were exempt from the new rules.

Welcoming the clarification, Malcolm Wicks said:

'These EU rules were never meant to encompass pipe organs; it's now 100% clear that they will be unaffected. The many concerned letters I received were a measure of the huge affection we have for the UK's historic church organs. It's a European ruling that has hit the right note.'

Notes to Editors

1. The RoHS Directive comes into force on 1 July 2006. It bans the manufacture and/or import/retail of new electrical and electronic equipment containing more than agreed levels of the following toxins, across the EU, on safety and environmental grounds: lead, cadmium, mercury, hexavalent chromium, polybrominated biphenyl (PBB) and polybrominated diphenyl ether (PBDE) flame retardants.

ENIGMATIC DESCRIPTIONS OF TWO SCOTTISH CHAMBER ORGANS FOR SALE IN 1760 AND 1762

DAVID WELCH

In the mid-eighteenth-century, the Grant family living in Monymusk House, Aberdeenshire, was sufficiently prosperous as to be buying many artistic objects. Paintings, shells, optical instruments and musical instruments were acquired or commissioned. Much correspondence was kept, mainly letters to the laird, Sir Archibald Grant, showing that he sought opinions before purchase and often argued about prices.

Interpretation of this correspondence is not easy, particularly when the outgoing letters from the Grants are not available, and also when there is now no object against which to compare descriptions. Sir Archibald seemed very willing to acquire second-hand objects, including organs, and so the correspondence gives fragments of information about what could be seventeenth-century organs.

EDINBURGH ORGAN

In early 1760, an organ was due to be included in an Edinburgh sale of Lady Stair's effects. Kitty (Catherine) Grant, Sir Archibald's second daughter, was asked to enquire about the organ and wrote back on 5 February¹ both urging caution and giving details:

... I humbly beg leave to ask if an organ & Shels are not Superflous against w^{ch} I have often heard you exclaim, when the ready money was difficult to find even for y^c needful.... I can't help thinking that an organ & Costly museum, are w^l may easily be spared but I went to M^{rs} McGill who has more Skill in these kinds of instruments than any I know - She was so good to go on purpose & view y^c instrument, w^{ch} is y^c property of a wright in Lady Stairs Neighbourhood Mrs M^cgill said it was old but sweet tones, plays only wth keys & laught at me w^l I spoke of Barrels, foolish play things She said fit only for Children she advised me to send for a M^r Johnston who she [word unclear] employ her Self to chase for her, he makes them & is a most ingenious man. He has been twice wth me, knows y^c organ well, it was once Mr Dicks the Watchmaker, plays by keys only, workes wth y^c feet - y^c pipes all wood - I inclose his description of it, w^{ch} tho I don't understand it is in Shape like a press - 7 feet high y^c Case quite old, it would need a new case w^{ch} w^{*1} cost if mahogany £6 or more, for other £6 he wou^d give it lead pipes - it might be broke to peices to be pac^d up - query, is any at Aber^l* y^l can put it up again - they demand £20 as it is, I offered 12. they had refused £13 yesterday, Johnston thinks it worth £15 but no more, as y⁰ expense of new case will be high I know not a place you can put it in, but w^{*} is now y^c Buffate in Dining room - as to Shells ...

K. Grant

The half sheet of paper kept next to Kitty Grant's letter in the archives² and endorsed by Sir Archibald *Mr Johnson s observations on ye organ* carries the following notes:

The Dimention and Stuctur of an Organo
the case is 3 fut and halh brod 2 and half wied
Seven fut hay
5 Stops compleat from Lo:C: to the hight of :D:
ther is Stop Diapasant
open principall
a flut with adubl in the middal
another flut an octave hayer
a fieften all of wood.

Written on the back of this half-sheet in pencil are some questions in an unknown hand:

Has the Within Keys, or does it Play with Barrel^s? Has it a Swell: an Echo: or a Piano Bellows? Does it Blow with the Foot of the Performer? Is it Mahogany: a Genteel Piece of Furniture? And what is the price? Mess^{rs} McPherson & Olivieri will examine it and report if it is a good instrument and a Good Pennyworth. Who is M^r Johnson, is he a Judge. If M^{rs} Magill will look at It She is a Good Judge.

On an earlier letter from Kitty Grant (7 January 1760) telling of the organ sale,³ Sir Archibald's endorsement mentions Lady Romney and Miss Dyce as advising on worth, and perhaps these further comments come from one of them.

I believe that Sir Archibald did not buy this organ because a few weeks later he was receiving letters advising on sources of barrel organs, and, as I reported in *BIOSRep* XXVIII, 3, 14-19, he ordered a new barrel-and-key organ from Edward Rostrand for 19 guineas in autumn 1760.

CRATHES ORGAN

This organ was offered by Andrew Lunan to Capt. Archibald Grant, Sir Archibald's son and eventual heir, in late 1762. Capt. Grant had been made preces of the Aberdeen Musical Society in 1758 and so was responsible for organising concerts, which perhaps gave him a special need to have his own instrument at Monymusk, but, more likely, Lunan knew that the Grants were often tempted to buy luxury objects.

I have seen three letters about this organ, the first of 7 December being from Lunan offering it, and the next two, of 18 and 29 December, from Andrew Tait (organist of St Paul's Qualified Chapel, Aberdeen, for many years) reporting on it.

Lunan's letter was short:⁴

Sir, I some time ago spock to Mr Tait anaint my Organ, desiring him he would acquaint You; of my intention of disposing of the same, but it seems he has forgotten - As she was long in your Possession you need not be acquainted what she is, only this that she is better in Tune and much fitter for use then at that time - Therefore if you have any Inclination for her be so kind as drop me a line of your resolve & and you may be assured I will punctually obay the same. I thought it proper to give you preference and with Defference I beg to be, Sir your much obliged humble Servant.
Aberdeen

AndTM Lunan.

Tait's first letter contains the difficult description:⁵

I went and Inspected the Organ very Narrowly, it wants four of the Small Metal Pipes in the Front all the rest Are there, the Bellows Are Fixed in the tope and cannot be got off, but the One that is bade & Lets out a good Deal of Wind, Lunan is to see to get at it & Mend it, the Compass of it is very Little Especially in the Bass E: A Short Eight D: the Same And C: Also, what I mean is D sharp below is tun^d An 8th to E: & C sharp An 8th to D: - When the Bellows is helped I will look at it Again And Write you - the Price he Askes is 8 guineas, but as he is Pinched Poor Fellow I believe 5/ or 6 would Doe, he has done Several litle things to it, by Cleaning it up & Co.

Sat 18th Dec 1762

Andrew Tait

Tait's second letter starts by dealing with Sir Archibald's continuing grumbles about the barrel organ Rostrand supplied, then makes comments about the Crathes organ's pitch, which might have been especially relevant if use with other instruments and singers was contemplated:⁶

Dr Sir, I believe I did write to Mr Mahoon about the Barrel Organ but have no Return and now I Cannot Doe it except I saw the Organ having altogether escaped my Memory.

As to Lunan's organ I cannot Doe more; for the Bellows does not come of nor will it Ever be concert pitch some notes above it I'm sure, as to send it to London would not Answer, for it would cost more than its Worth nor could anybody give a guess what it would Cost Except they saw it. And I am sure it would not Doe at Edⁿ hear nothing can be Done - the Only chance you would have to wait for some One or other that must be hear Ere long to clean our Organ in the Chapel, the Organist in Banff has wrote me that he will Undertake to clean our Organ. And I think to let him see it in the Summer time

29^h Dec 1762

Andrew Tait

Tait's punctuation in these and several other letters I have seen does not aid interpretation. That the organ was at Crathes is only indicated from an endorsement on the fold of the 18 Dec letter *Description of the Crathes organ in Lunan's possession*. However, there are two other pieces of evidence for an organ at Crathes at this time, giving rise to a further enigma on how and when Lunan came to have possession of the organ. The laird of Crathes Castle, Robert Burnett, the 5th baronet, died in 1759, and an inventory of belongings taken in 1760 records:⁷

In the Big Dining Room:

1 organ valued at £6 6s by Mr Tate.

And, in 1754, in response to a request from Sir Archibald Grant for help with the repair of another organ at Monymusk, D. Young, an agent in Aberdeen, wrote:⁸

There is a pretty good organ at Crathas which they have no use for, you may see to get that for some time.

Possibly Lunan was a relative of the Burnetts (a John Lunan had married a Burnett daughter earlier in the 1700s)⁹ and had inherited the Castle organ (the Burnett

family wrangled about succession in 1760 since Robert Burnett had died unmarried, and his father, Thomas, the 4th baronet, had died only a little earlier in 1758, and there were problems of inheritance), or possibly his was a second organ at Crathes. The latter is more likely since if the Crathes organ referred to in the 1754 quotation had previously belonged to the Grants, Young would have worded his comment differently. Perhaps further facts will emerge to clarify how many organs existed at the two places.

How old these organs were may be apparent from their descriptions, and I put these forward in case someone can throw light on the Edinburgh ‘flute with a double in the middle’ and the Crathes ‘short eight’ with lowest note apparently D.

I thank the present Sir Archibald and Lady Grant for kindly permitting publication of these extracts from the Monymusk papers in Register House, Edinburgh, and Dominic Gwynne for comments on the descriptions.

NOTES

1. Scottish Archives, Ref GD345/1174/6/28, letter from Kitty Grant, 5 February 1760
2. Scottish Archives, Ref GD345/1174/6/29, Mr Johnson’s observations on the organ (undated)
3. Scottish Archives, Ref GD345/1174/4/1, letter from Kitty Grant, 7 January 1760
4. Scottish Archives, Ref GD345/1180/bundle of 1762 letters not ordered
5. *ibid*
6. *ibid*
7. Allardyce, J., *The Family of Burnett of Leys* (New Spalding Club, Aberdeen, 1901), 296
8. Scottish Archives, Ref GD345/1179/237, letter from D^a Young, 1754
9. Allardyce, *op. cit.*, 65

THE EUROPEAN ORGAN 1450-1850

PETER WILLIAMS

As I write, it is forty years to the day that *The European Organ* was published, and I hope it is not too narcissistic to comment on a work that, for a young man barely *an fait* with the history of organs in Britain, took colossal nerve.

I was commissioned by Batsford to write the book as a sequel to Clutton and Niland’s *The British Organ* (1963), on the say-so of Sam Clutton, who had been very helpful when I started travelling Europe in the 50s to play historic organs. I think his chief reason to pass on the commission was not that he disliked travel but that he did not feel confident enough with sources in the Germanic languages crucial to any wide-ranging history of the organ. Also, *TBO* did not include reference notes, and I think to make them for *TEO* would have been an unwelcome burden for him. Those were the days when publishers were helpful and deferential, and Batsford handled the photographs entirely themselves, asking only for ‘instructive captions’.

The on-the-spot researches necessary were both easier and harder in the early 1960s than today. Going behind the Iron Curtain was trickiest, though having got there, and whichever country it was, I always found organists, musicians and, priests who were, to a man, friendly — and politically Dissident. (In that respect, such travel was socially as well as musically educative.) During the whole period of research for the book, only two organs did I fail to get on: one was the pristine late-baroque organ in St-Jean-de-Losne, Burgundy (an unhelpful priest), the other a three-manual early

romantic organ in Florence, whose name I forget, but which I foolishly tried to gain access to one Holy Saturday, forgetting the vigil silence. I could not cover very much of Spain, and at that time North Scandinavia was of little interest except for the Gotland remains. Organ-historical societies were as good as non-existent, except factitious groups in France and rather more progressive in Holland.

Four hundred years of organ-building left lifelong impressions, of course, not least on the need for sympathetic restoration and for the keenest historic sense appropriate to each and every instrument. A few very early sounds, at Sion, Bologna, Oosthuizen, Rysum, etc., can still be discerned through all the later alterations (so I thought and still hope to be so), but the two to make the longest impression on me were the Italian Renaissance plenum and flutes, and the high baroque perfection of Gottfried Silbermann. Looking back, I think it was the musical repertory of those two that was in fact the main attraction (Frescobaldi and J.S. Bach), underlining just how crucial it is to see the organ as an instrument — a work-tool for the making — of music.

RESEARCH NOTES

PAUL TINDALL

‘MY DEAR A.B’ : SAMUEL GREEN AND THE ARCHBISHOP

In 1779, Charles Agar (1736-1809), Bishop of Cloyne, was translated to the Archdiocesan See of Cashel. He was an energetic and a well-connected person, and immediately set about the completion of the new cathedral, which was begun in 1763 to replace the medieval building, abandoned in 1749.

Agar, an enthusiastic musical amateur, revived the use of choral services from 1784, and commissioned an organ from Samuel Green, i By great good fortune, extensive correspondence has survived concerning Green’s organ,² and it is reproduced here.

The correspondence begins with a letter addressed to ‘His Grace the Archbishop of Cashel’,³ and endorsed: ‘Mr Bates with Mr Green’s Composition & price of an Organ - And on 1 ult Aug 1784 Mr Ellis Esq.’⁴ ABhp chose the 2d proposal at £470.⁵

From ‘Mr Bates Esq., July 16. 1784. And 17th’.⁶

Mr Bates presents his most respectful compliments to Mr Ellis. & encloses a plan of an Organ for the Cathedral at Cashel, which he thinks in all respects complete. It may be constructed in one case, or two, & of wainscot or Mahogany as the Archbishop pleases. Mr B. has subjoined the several conditions on which Mr Green (incomparably the best Organ builder in the kingdom) will undertake the work: & if Mr Ellis will have the goodness to send the proposals to the Archbishop, and signify which plan he prefers, it shall immediately be taken in hand. The carriage and expence of erecting the Organ in the Church are not included in the estimate.

Victualling office
16 July 1784

Green's proposal is also enclosed:⁷

Great Organ	one front
Stopped Diapason	all wood
Open Do throughout	Principal
Twelfth	
Fifteenth	
Sesquialter [sic] 3 ranks	
Comet to G or [these two words crossed out] C 4 ranks [this added later with a different pen]	
Trumpet in halves	

Choir Organ in a separate case

Stopped Diapason	all wood
Principal	
Fifteenth	
Bassoon throughout in halves	

Swell to G

Stopped Diapason	metal
Open Do	['2 nd G' has been added later. Does this mean one stop down to GG?]
Dulciana	['Swell' added later, superfluously, one might think]
Principal	
Hautboy	

Compass from E in alt to GG

This Organ in one Wainscot Case with one Front -	450:0:0
The Same Organ in one Mahogany Case with one Front -	470:0:0
If the Choir Organ is in a Separate Wainscot Case about	500:0:0
If the Choir Organ is in a Separate Mahogany Case about	510:0:0

Sami Green

Welbore Ellis wrote to the Archbishop on 14 August 1784:⁸

My Dear A.B.

I sent your letter of the I^s Inst: as well as the inclosed paper to Mr Bates, and this morning Mr Green came to me at Pope's⁹ & gave me answers to your queries & gave me queries in return for you to answer. First for his answers. He certainly intended &

doth mean that the Pipes of your Organ shou'd be gilt. Next, that he proposes to go over himself to put it up, as he doth not know any one with whom he chuses to trust his reputation in putting together the parts of such an Instrument. That he will travel by the Packet [?] in the most oeconomical way, but his expenses must be pay'd, & he expects a Guinea a day for his time. He undertakes that it shall be completed to be sent away by next April - He owned that it cou'd be made much sooner, but that the work wou'd stand much better if it has some time to season before it was packed up, beside which he owned that as he had a wife & children, he did not chuse to expose himself to a Winter pafsage. That he had talked with a Shipbroker about the price of Freight between London & Waterford who could not exactly answer but wou'd in a day or two, but imagined it to be between six & Ten Pounds & one Guinea for insurance.

I come now to his Queries - 1st Whether your Church be built in the Gothick Stile & Whether you wou'd have your Organ made up in that Stile? Whether you would have a sketch of the design of the Organ sent over, or a finished drawing of it? NB In the small sketch you sent of the Organ Loft the figures of the dimensions on that sketch do not agree with the dimensions of the Church as mentioned in your first letter, viz In your letter Length of Church 45 ft 6in, Width of Do 45 6 Height 35.

On your sketch you say the height of the floor of the Gallery' from the floor of the Church 27. Feet. Height of [deleted] from the floor of Organ Loft to the Cieling [sic] of Church 24. Feet. These Numbers put together make 51 for the whole height of Church. He wants to know which the truth; for he must proportion his instrument accordingly. Mr Green lives in Queen's Row, Islington. I will mix nothing else with this Letter but to congratulate you & your Lady on your safe return & to afsure you that I am most affectly yours W.E.

Augt. 14. 1784

The next letter¹⁰ comes from Green himself, and is addressed to 'His Grace the Archbishop of Cashel, Stephen's Green, Dublin [these three words deleted: the words "no", and "Cashel" have been added]'. The date is 'June 7 1786', and the hurried writing as well as the content reflect Green's congested schedule around this time.

I most Humbly beg Your Grace's pardon for not answering your former letters, & have felt very severely on that account, in your last favour which I received this day Your Grace has given me in the gentlest manner a severe reproof which I feel sufficiently. I do not pretend to justify my not having answered your Grace's favours, but when I explain my situation I know your goodness will forgive me.

When Your Grace gave me the order for the Organ I was prevented compleating it by an unexpected order for a very large organ for the musical festival at Westminster Abby [sic], soon after which His Majesty ordered a new Organ to be built for His private Chapel at Windsor, & after that was ordered, another to be ['Immediately' is added above here] rebuilt at the Queen's House. That of the Queen's House is finished & gives great Satisfaction. This [That?] for Windsor is built with several new improvements which have taken more time than I at first expected, but will now be put up at Windsor in a few days, & on Monday next the Gilding of Yours will be began upon.[sic] & as soon as Windsor Organ is done Your Organ shall be immediately finished & packed up, having been thus circumstanced & working as early and late as I was able, I was at a Lofs what promise to make or what to write [.] I mentioned my difficulties to Mr Bates some-time ago & again lately & understand from Him that Mr

Agar would mention the circumstances of the [word tom out] in his letters to Your Grace. I think I can now promise to finish and pack up Your Organ either the end of this month or beginning of July & will consult Mr Bates or Mr Agar thereon.

I am Your Graces much obliged & humble Servant Sam.I Green
Queen's Row Islington, June 7 1786

GREEN'S ORGANS FOR THE ROYAL FAMILY

The stories of organs by Green, Snetzler and others for George III and his Queen at different Royal Palaces are complex.

1. Letter 4 makes it clear that Green built an organ for the King's Private Chapel¹¹ (sometimes, confusingly, called the Royal Chapel), in Windsor Castle, ordered in 1784 and installed in 1786, presumably in succession to the Smith organ thought to be at Walton-on-Thames.¹² If Green moved the old Private Chapel organ to Walton, this would explain its presence in the lists of organs by Green by Hugh Owen and Rimbault.¹³ According to Freeman,¹⁴ alterations were made to the west gallery at Walton-on-Thames in 1779, and this would be a plausible date for the transfer, especially since in that year George III, with the painter Benjamin West, began planning an (unexecuted) scheme to transform the Private Chapel into a 'Chapel of the History of Revealed Religion', which placed the seventeenth-century furnishings under threat.¹⁵ What is presumed to be Green's organ is partly visible in Charles Wild's painting, high up in the apse above the High Altar.¹⁶ It seems unlikely that it was No. 6, below, because an organ of six speaking stops would surely be a little puny for so large a chapel.

2. After his marriage to Charlotte of Mecklenburg-Strelitz in 1761, King George III acquired Buckingham House, to be renamed the Queen's House, as a more private alternative to St James's. The King's apartments were on the ground floor, and Queen Charlotte's on the first.¹⁷ The Queen had an organ in the 'Japan Room'¹⁸ and William Vile charged for a music desk and branches for 'ye Queen's organ' in 1763.¹⁹ The case of this instrument has been in the Queen's Chapel, Marlborough Gate since the 1830s, and is traditionally supposed to be by Snetzler,²⁰ but it might be that for which Thomas Knight was paid £241 10s in 1767.²¹ This might well be the organ 'to be rebuilt at the Queen's House' by Green, evidently before June 1786.

3. The Japan Room instrument was clearly not the only organ at Buckingham House however; Leopold Mozart recorded that Amadeus played 'on the King's organ', and mentions leaving 'the King's apartments' in 1764.²²

4. Eardley Norton, Green's future father-in-law, made a large astronomical (organ?) clock for the Octagon Library in 1765.²³

5. The 1760 Snetzler chamber organ now at Eton College²⁴ is said to have been made as a gift from George III to Charlotte (perhaps as a wedding present in 1761?); Freeman lists it under 'Buckingham Palace' but without further comment linking it to this particular place.

6. A further instrument is recorded by Hamilton²⁵ in 1842:

Organ in Windsor Castle. Music Hall.

This organ, originally built by Samuel Green, was the favourite instrument of George the Third, when it had only one row of keys and six stops. The swell, together with the additions to the great organ, has been constructed by Mr Gray in the course of last year.

The location of this organ is described as the 'Band Room' in the Gray Shop books, to the east of St George's Hall, but it was probably never installed there. After Wyattville's death in 1840, the Band Room was converted to the new Private Chapel by Edward Blore.²⁶ In 1842, the original Great (by Green) was moved to Buckingham Palace Chapel,²⁷ while the remainder was enlarged to become a new two-manual Private Chapel organ in about 1844.²⁸ In 1852, Hill built a new organ with the old materials, with fronts (and consoles) facing both the Private Chapel and St George's Hall next door.²⁹

Because of the association with the Band Room, one might suggest that the Green organ mentioned in Hamilton might be the next:

7. Another painting by Charles Wild,³⁰ of St George's Hall in its pre-Wyatville state, shows the gallery at the east end, which connected with the Band Room behind to provide music for Royal occasions. There appears to be an organ in the gallery, almost entirely obscured by a large portrait in a frame of laurels. The organ (if indeed that is what it is) has two flats of pipes and a pediment (like the 1759 Snetzler in the Cobbe Collection at Hatchlands Park). The upper part of the case and the centre of the pediment arc obscured, but there is an urn surmounting each side.

8. In 1794-5, John Ycnn, who had been Clerk of Works at Buckingham House and Kensington Palace since 1782, constructed a Music Room and Drawing Room for Queen Charlotte in the east range of the Upper Ward of Windsor Castle. His design for an organ is preserved. It has three towers and two flats, and Adamesque detailing. The Queen's apartments were swept away in a remodelling of 1824-8.³¹

'MR BATES'

Joah Bates (1741-99) also requires a digression. He was what we would now think of as an amateur musician, being, by profession, Commissioner of the Victualling Office and of the Customs, but he was active as a conductor, being Director of the Concert of Ancient Music 1776-93, and one of the three prime movers behind the Handel Commemoration of 1784.³² He directed the performances from the keyboards of Green's famous 'long action' organ. There is some mention of Bates in the *Recollections* of R.J.S. Stevens,³³ who found him (and his wife, the soprano Sarah Harrap) somewhat overbearing, but gives the impression that he was one of the few people equally at home in the circles of professional musicians and of the aristocracy.³⁴

To return to Cashel: document 21M57/B12/5 is a printed insurance policy written on an 'Organ in different Packages Value £480' for transport from London to Waterford on the *Kingston*. The policy, premium £5-7s-10d (£480 @ one guinea, plus

seven shillings for the policy), was underwritten by five people on 29 and 31 July 1786. 21M57/B12/6 is a bill from Green for this, plus customs (To Entry of 19 Cases containing a Church Organ 4s 6d Searchers Fees £1 Is Od), and Bills of Lading (Is 6d), and 21M57/B12/7 is a bill for Wharfage, Portorage and Lighterage at Waterford, £4 3s.

The organ arrived safely, and Joah Bates wrote from Northwick Park³⁵ in early September:³⁶

My Lord

Your Grace's letter, announcing the expected arrival of your Organ, has relieved me from a considerable degree of anxiety. I must however do Mr Green the justice to say that he has not been entirely to blame for this delay, as he has been interrupted more than once from a quarter where he cou'd not refuse obedience.³⁷ But the Organ itself will be his best advocate, as I am persuaded your Grace, & every person that hears it, will think, as I do, that it is as compleat an instrument as can be made.

I have the honor [sic] to be with the highest respect your Grace's most obedient
6 most faithful servant

Northwick Park
7 Sept 1786

J. Bates

Most well-documented organ histories of the eighteenth century end in a similar way, but, by great good fortune, the written material sent to Cashel by Green has survived. This includes not only accounts, but also description, specification, and, perhaps most interestingly, the suggestions of the builder himself for combining stops, which may be compared with the Done and Blewitt treatises and the prefaces to the collections of eighteenth-century Voluntaries.³⁸ Late eighteenth-century registration practice seems to have been almost as rigid as in France, but it is interesting to have an organ-builder's view.

Accounts³⁹

For the Abp of Cashel to Mr Samuel Green

[Left page of the ledger]

To an Organ as per Agreement	470 - -
To Journey ['Voyage' deleted] from London to Holyhead ['Holyhead' added - deleted line seems to say 'to Waterford']	4-14-6
To Voyage to Dublin [added later]	10-6
To Voyage to Cashel [deleted, 'Dublin to Holyhead' inserted]	10-6
To Voyage from Cashel [deleted, 'Holyhead' inserted] to London	4- 14-6
To 19 Packing Cases & packing of Organ	14-10-0
To Insurance Wharfage Lighterage	10-17-10
To Stage Coach from London to Holyhead	£4-14-6
Back Again..	£4-14-6
Pafsage to & from Dublin	£1- 1-0

To Geo: Dowsley for freight Duty & c. at Custom House	42-11- 3 ² / ₂
To Th. McCheare for freight from Waterford to Clonmel	3- 8 -3
To Th. Ayal [?] for Porterage & Lellage at Clonmel	1-12- 2*V/4
To Thos. Walsh & Co. for Carriage from Clonmel to Cashel	2- 8- 9
To Hugh Callihan for oil Is Oi^Th. Boitt [?] for Flannel 6^2/2	
Th. Cormac & Th. Carey for Labour Is 4d 1 week 6^2/§days]	3- 5^2
	[sic-3s 5^^

[right page of the ledger]

1785 14 Feb By Bill to S. Green	£ 100 Cash	100-10-0
178630 Augt By Do	£100 Cash	100- 6-0
14 Oct By Do and Do in full	as Rect £336 4s 4d	in Cash 364- 4-4
By Cash to Geo: Dowsley for freight & duty at Waterford		42-11-5
By Do to Th McCheare for freight to Waterford		3- 8-3
By Do to Th Ayal for Porterage and Cellage at Clonmel		1-12-2^2^
By Do to Thos Walsh & Co. for Carriage to Cashel		2- 8-9
By Do for oil Is O'Afor flannel 6Vfior Labour Is 4d for 1 week 6^2'A		3-5*V/z
By Do to Robert Scott for Nails 2s 9d & 8d		3-5

Entered

By Do to Thos Bourke for Making Curtains @ 5s 3^2^		
& for the Curtain £1.2.9		1- 8-0*V/2
By Do to Thos Ferncomb [?] for Curtain Rods & c.		1- 1-2
By Do to Thos. Looby [?] for Carpenters work		3-13-0

£637:10:5

Specification, and how to combine the stops⁴⁰

Hautboy	Comet
Principal	Trumpet T
Dulciana	Trumpet B
Open Diapason	Sesquialtra
Stop Diapason	Fifteenth
Bafsoon T	Twelfth
Bafsoon B	Principal
Fifteenth	Stop Diapason
Principal	Open Diapason
Stop Diapason	

The Compafs of the Organ is from GG long Octaves to E in alt throughout, except the Cornet, which begins at middle C & goes like the other Stops to E in alt.

Great Organ

The two Diapasons are generally played together.

The Trumpet is always to be accompanied by the Two Diapasons.

The Cornet Ditto

The Sesquialtra is a Chorus Stop only, and never to be used alone.

A Semichorus is constituted of Two Diapasons Principal and Fifteenth. Some add the Twelfth.

A full Chorus consists of all the Stops except the Comet.

NB. The Comet should never be used in any Chorus, being intended as a Solo Stop only.

Should the Trumpet be at any time out of tune, a good Chorus may be made without it by the other Stops-always leaving out the Cornet.

Choir Organ

The Stop Diapason & Bafsoon should always be used together.

The Semichorus consists of Stop Diapason Principal & Fifteenth

The Full Chorus consists of the same with the Bafsoon.

Should the Bafsoon be out of tune, the other stops without it, constitute a good full Chorus.

The Swell

In the Swell the following may be used as Solo Stops.

The Dulciana (which is the softest of all)

The Stop Diapason

The Hautboy

The Open Diapason shd be played with the Stop Diapason.

The Hautboy of the Swell, with or without the two Diapasons of Ditto, make an Echo to the Trumpet or Comet of the Great Organ.

To imitate an Hautboy,- Use the Hautboy stop alone, or with the Stop Diapason.

To imitate a Flute, use the Principal alone.

To imitate a Trumpet, Use the Hautboy with Both Diapasons and Dulciana.

Fulnefs is given to any of these Compositions by adding occasionally the Principal, Except to the Dulciana which it overpowers.

When it is intended to hear the pure Effect of the Dulciana no other Stop should be added to it, as they all overpower it, but the Dulciana Gives Sweetness when used with the other Stops of the Swell.

Variety may be produced by playing on the Swell, & either of the other Organs, as two Unison Instruments.

The best Effect in the Crescendo is produced by first playing Single Notes with the Swell Shut; as the Swell gradually opens to play Double Notes, - & increase to full Chords when quite open.

And then from full Chords to Double. & then to single Notes, as the Swell gradually shuts.

The Swell may be played with either of the other organs as two Unison Instruments with a good Effect.

Whenever the whole Swell or any part of it is used, the Stop Diapason of the Choir organ should be also used as a Base to it. And the Principal of the Choir Organ may be Also added to the Stop Diapason as a Base to the Full Swell.

For the vox humana use the Bassoon always.

For Forte Use the full Choir Organ.

For Piano Use either the Stop Diapason alone, or the two Diapasons of the great Organ.

The Hautboy of the Swell, with or without the two Diapasons of Ditto, make an Echo to the trumpet or Comet of the great Organ.

To Imitate an Hautboy, Play either the Hautboy stop alone, or the Hautboy & Stop Diapason.

To Imitate a Flute, play the Principal alone in either Organ-but the Great Organ makes the best Flute.

The Pitch of the Stops

The Diapasons are the Foundation of the Organ.

The Principals are Octaves higher than the Diapasons.

The Twelfth is a 5th higher than the Principals, & a 12th above the Diapasons.

The Fifteenths are 2 Octaves higher than the Diapasons.

The Sesquialtra consists of three Ranks of Pipes, in the Base 3d 5th & 8th above the 15th.

In the treble 5th, 8th, & 3d, above the Principal.

The Cornet is also a Compound Stop of a different Tone, and is to the Diapason a Principal 12th, 15th & 3d.

The Dulciana in the swell is Unison with the Diapason.

All the Reed Stops viz Trumpet, Bassoon & Hautboy are Unison with the Diapasons.

A GREEN RE-DATED?

The *Bath Chronicle* of 17 April 1788 records a performance of *The Messiah* at St Michael's, Bath 'to defray the expense of the recent new organ'. This instrument (Wickens No. 23), appears in Hugh Owen's list,⁴¹ but is dated 1783 by Wickens, since an organist is first voted a salary in that year.⁴²

THE FIRST ADVERTISEMENT OF T.C. LEWIS

Lewis is thought to have been trained as an architect, and to have joined the obscure architectural practice of Robert Wheeler of Cannon Row, Westminster in 1855.⁴³ *The Musical Times* No. 154, December 1855, carries the following advertisement:

An Architect, who well understands the organ, and its construction, will be happy to render services in designing, planning and superintending any instrument, for those who might require such services. He also diapers the front pipes in gold and colors, [sic] at a moderate price.

Address, T.C.L.; 4 Cannon Row, Westminster.

TURNER AND THE ORGAN

Organs often appear as incidental features in paintings. The church interiors of Dutch painters such as Pieter Sanraedam and Emmanuel Witte come most readily to mind, and most big museum collections have one or two. Few of the churches concerned have been identified, and a rather lazy assumption has grown up that they are in fact ‘imaginary’ scenes or pasticcios. In view of the degree of detail involved, this seems unlikely, and an interesting DPhil. topic awaits someone.

An even greater painter, Joseph Mallord William Turner (1775-1851), was a prolific sketcher of churches, both exterior and interior, and several of the latter depict organs, as one might expect:

Ely Cathedral South Transept (exhibited 1797?), oil, Aberdeen Art Gallery
York Crossing Choir and Choir Screen from the Nave, 1797, pencil, Tate
Oxford. The Interior of Christ Church Cathedral, c. 1798?, watercolour, Tate
Looking towards the West End of Petworth Church. The Organ Gallery, 1827, watercolour, Tate

Peterborough Cathedral. Choir Screen and Choir from Porch, 1797, pencil, Tate
Interior of Salisbury Cathedral, looking towards the North Transept, 1802-5, watercolour, Salisbury and South Wilts. Museum

Elhanan Bicknell (1788-1861), the Whale Oil King, and one of Turner’s most important patrons, was the great-great-grandfather of our distinguished member, Stephen Bicknell.

PLEA FOR HELP

I am asked if anyone knows of a Walker organ [church, not chamber] of the 1830s or 40s, to help with a restoration.

NOTES

1. Malcomson, A.P.W., *Archbishop Charles Agar, Churchmanship and Politics in Ireland 1760-1810* (Dublin, 2002), 319-20
2. Hampshire Record Office, Winchester (HRO), 21/M57 is a large collection relating to the Earls of Normanton of Somerley Park, of which family Agar was a member. The Green letters are 21M57/B12/1 —14, hereafter ‘Letter 1’, etc.
3. Letter 2. ‘This Letter Came down by the Carriage in this office. E Smithwick’ is written on the cover.
4. Welbore Ellis, 1st Lord Mendip (1713-1802). He was Agar’s uncle, and a MP.
5. Letter 1
6. Letter 1
7. 21M57/B12/1/2
8. Letter 3, addressed to ‘His Grace the Archbishop of Cashel, Cashel, Ireland’, and endorsed ‘Mr Ellis about the organ, and to Mr Bates 23rd August 1784
9. A coffee house
10. Letter 4
11. Hugh May’s splendid chapel of 1684-6 (Colvin, H.M. (ed.), *The History of the King’s Works*, v. (London, 1976), 315-28). This stood to the west of St George’s Hall in the Upper Ward of the

- castle, and was about 100 ft. long. From 1829, Sir Jeffry Wyattville remodelled St George's Mall for George IV and incorporated the site of the Chapel into its length. Wyattville died in 1840, and his successor, Edward Blore, in 1842 converted the Band Room to the east of St George's Hall to a new, and very much less impressive Private Chapel, about half the size of the previous one. See Brindle, S & Kerr, B., *Windsor Revealed, New light on the history of the castle* (London, 1997), 52-6, 62-3
12. Freeman, A. and Rowntree, J., *Father Smith* (Oxford, 1977), 16, 119; and Wickens D.C., *The Instruments of Samuel Green* (Basingstoke and London, 1997), 115-6
 13. Would not F&R's No. 8 ('Windsor, The King's Private Chapel') and No. 117 ('Windsor, Queen Anne's Private Chapel' where Smith worked in 1703) be the same building?
 14. Freeman, A., 'Samuel Green, Organ Builder to King George III', *The Organ* XXIII, No 92 (April 1944), 160
 15. Watkin, D., *The Architect King* (London, 2004), 132-5
 16. Pyne, W.H., *The History of the Royal Residences* (London, 1819)
 17. Watkin, op.cit., 81-96
 18. See the early-nineteenth-century painting reproduced in Matthews, B., 'The Organs of Buckingham Palace', *The Organ* XLVI No. 184 (April 1967), plate opposite 159
 19. Ibid, 159, Privy Purse accounts
 20. Hopkins & Rimbault, *The Organ, etc.*, 2nd edition London 1870, 145. Rimbault also attributes to Snetzler Richmond (Knight), Louth (Haxby) and Leatherhead (Parker?)
 21. Matthews, 160, Privy Purse accounts
 22. Ibid, 160-1
 23. Watkin, op.cit., 96-7
 24. Barnes, A. & Renshaw, M., *The Life and Work of John Snetzler* (Aldershot, 1994), 115
 25. Warren, Joseph (ed.), *Hamilton's Catechism of the Organ* 2nd ed. (London, 1842). 91-2. Specification also printed in *Musical World*, September 1841
 26. See note 12
 27. BOA, Gray Ledger Vol. 4, 126 (1842): 'Buckingham Palace. Chapel, Im organ ex Windsor Castle Gt organ. £108.' Shop Book Vol. 2, 3 (1842): 'Buckingham Palace. Chapel. The Great organ of the organ intended for the Band Room, Windsor Castle to be adapted to the situation with an octave and a half of pedals pulling down the keys.'
 28. BOA, Gray Shop Book Vol. 2, 28 (October 1844)
 29. BOA, Hill Estimate Book 1, 288 (1852)
 30. Pyne, op. cit.
 31. Watkin, op.cit., 151-2
 32. The others were Sir Watkin Williams Wynne and Viscount Fitzwilliam. See Burney, C., *An Account of the Musical Performances in Westminster Abbey and the Pantheon in Commemoration of Handel* (London, 1785), 3
 33. Argent, M. (ed.), *Recollections of R.J.S. Stevens. An organist in Georgian London* (London and Basingstoke, 1992)
 34. Bates had been private secretary to the 4th Earl of Sandwich, another music enthusiast, and tutor to his son. Early in his career, he was a signatory to the contract for Snetzler's organ at Halifax (1763), where his father was Vicar. The younger Bates was, at this time, a Fellow of King's College, Cambridge, and Snetzler built an organ at Peterhouse (then known as St Peter's College) two years later.
 35. Presumably Northwick Park in Gloucestershire. The home of Sir John Rushout, 1st Lord Northwick from 1797. He is a little-known figure, in contrast to his father, Sir John Rushout, d. 1775, MP for Evesham and Father of the House, and his son, the 2nd Lord Northwick (1769-1859) the famous picture collector. See *BIOSRep* XXX, 1 (January 2006) 35, for an organ sold from here.
 36. Letter 8, addressed to 'His Grace the Arch Bishop of Cashel, Ireland' and endorsed 'Joah Bates Esq about the Organ'

37. That is, the King
38. Sawyer, P., 'A Neglected Late Cl8 Organ Treatise' (*JBIOS* 10 (1986)), 76-87; and Kent, C., 'A Revolution in Registration — Marsh to Mendelssohn' (*JBIOS* 13 (1989)), 24-44
39. Letter 9
40. 21M57/B12/12 is the specification. 21 M57/b12/13 is a fair copy of the description of the stops and hints for registration, which also exists as a draft (21M57/B12/11 and 14). Both the latter appear similar to Green's hand, and the contents are identical. The fair copy is labelled: 'Mr S. Green's Information on the Organ and the Stops thereof'.
41. *Gentleman s Magazine*, 1814
42. op cit., 119
43. Gray, C., 'The Highest Style of Art, An introduction to the life and legacy of T.C. Lewis (1833-1915)' (*JBIOS* 22 (1998)),7



BIOS MEETINGS AND CONFERENCES 2006/7

Saturday, 25 November 2006

BIOS Day Conference and Annual General Meeting. Aspects of Organ and Organists' at the Freemasons' Hall, London WC2. Please refer to 'Call for Papers' in this issue of the *Reporter*.

Saturday, 24 February 2007

Bernard Edmonds Research Conference, Barber Institute, University of Birmingham. Please refer to 'Call for Papers' in this issue.

Thursday, 12 April to Sunday, 15 April 2007

Projected joint Residential Conference between the University of Oxford (Music-Betts Fund) and BIOS, in Oxford, centred on the Early English Organ Project. A Programme and Booking Form will be included in the October issue of the *Reporter*.

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:

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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.