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THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered charity no. 283936

Chairman: Professor Peter Williams

Secretary: José Hopkins

BIOS REPORTER

Page

Editor: John Hughes,
[REDACTED]
[REDACTED]
[REDACTED]

Opinions expressed in the *BIOS Reporter* are those of the respective contributors; they are not necessarily those of BIOS.

REPORTER January 2007. The cut-off date for receiving copy for the January 2007 issue is 31 December 2006. Material submitted for the *Reporter* should be sent to the Editor by post or e-mail.

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SUBSCRIPTIONS

The annual subscription to BIOS is £30 (£24 concessionary). Full details of membership and subscriptions can be obtained from

Membership Administrator,
Peter Harrison,
[REDACTED]
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Membership@phmusic.co



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The cover picture is of the G. P. England organ at St George's, Colegate, Norwich. Photograph by courtesy of Andrew Hayden.

EDITORIAL

Last month's editorial produced several letters, expressing support and disagreement. The general intention was to highlight a perceived problem in contemporary music education in schools, one in which apparent deficiencies might hinder the development of young musicians to the point where they might be unable to contribute to the Aims of BIOS.

While it is not too difficult to find fault with our schools, given the seemingly endless procession of 'reforms' imposed in the last two decades, it is not so easy, or comfortable, to look at the relationship between BIOS and potential young members, be they at school or in higher education. Much of the work undertaken by BIOS tends towards the learned; detailed, painstaking research has been the hallmark of much of the Institute's achievements, work which has commanded respect in the wider organ world. Very properly, the development of the British Organ Archive and the National Pipe Organ Register has reinforced this activity, all of which has consolidated BIOS as a mature, adult organisation.

Perhaps a teenage organist may not perceive this academically respectable, earnest society as necessarily attractive. It may be easier for the young organist to relegate BIOS into the background as something potentially worthy in the future, but, like the repentant sinner, not just yet. Those of us who are the wrong side of forty years may have hazy memories of whatever passions influenced our early experiences with the organ and its music — the rewriting of specifications to produce the ideal, cosmopolitan organ, the thrill of manipulating a console which, in imagination, rivalled the cockpit of an airliner for complexity, the ability to make impressive sounds, or even plain showing-off to a probably exasperated congregation; for some, the inspiration afforded by a truly great organist and teacher.

Meeting young organists on their own terms with a view to gently guiding their aspirations towards BIOS is a major challenge for the Institute; it is one in which academic excellence may not be the only qualification. There is much room for those of our members who can contribute in this field to offer advice and guide BIOS.

On a later page in this issue are photographs of just such an event. The HOSA project in East Anglia, drawing to its triumphant conclusion, has done more than just place recordings of historic organs on the NPOR, excellent though they are, and a credit to all concerned. These photographs of a HOSA event at Haslingfield show young people with naturally curious minds being guided through the magical world of the organ and its mysteries by sympathetic experts. Surely this is BIOS promoting 'objective, scholarly research' and making the sources and materials 'accessible to scholars'.

One must hope that this project will lead to the preparation of materials aimed directly at an even wider audience of young people, and that HOSA Mk. 2 will encompass another part of the UK. In the meantime, the answer to the question "What do we expect of HOSA" is simple: more, please.

FROM THE SECRETARY

JOSÉ HOPKINS

BIOS ANNUAL GENERAL MEETING

SATURDAY, 25 NOVEMBER 2006

FREEMASONS' HALL, 60 GREAT QUEEN STREET, LONDON WC2B 5AZ

The 2006 Annual General Meeting will be held at 14.00 on 25 November 2006 as part of the day meeting being held that day (sec p. 28). All members whose subscriptions have been duly paid are entitled to attend (free of charge) and vote at the meeting. Formal notice of the meeting was given in the July 2006 issue of the *Reporter*.

Whilst full details of the elections required this year were given in the previous issue, I would remind members that there will be elections for Chairman, Treasurer, Membership Secretary, Publicity Officer and up to five ordinary members of Council.

Members will recall that Professor Peter Williams announced at the 2005 Annual General Meeting that he wished to stand down in 2006 as Chairman, and this will therefore be his last annual meeting in that capacity. We shall, of course, take the opportunity to acknowledge our debt to him on that occasion.

With regard to the election of a new Chairman, Council has received the following three nominations: David Baker, David Hemsley and John Norman, and has expressed a preference by a majority vote for Mr John Norman.

Council would also wish to appoint a Casework and Conservation Officer and also to identify someone to act as an NPOR Development link between BIOS and the University of Central England. Please contact the Secretary if you feel able to help in these areas.

Finally, nomination forms are available from the Secretary (address on p.) and, in accordance with the Constitution, must be received at least seven days before the Annual General Meeting, and, to assist the Secretary, preferably earlier than that.

N.B. The Constitution was published as a supplement to *BIOSRep XXI*, 4 (October 1997) and is available in PDF format from the BIOS Website.

MEMBERSHIP MATTERS

PETER HARRISON

With the report to the Annual General Meeting about to include more statistics, I will not dwell on details. I might mention that our North American Representative, Dr Chris Anderson, has moved from North Dakota and his new address is shown on the inside front cover of this edition.

I am pleased to welcome:

Justin Berg BM MM MA: [REDACTED]

We do seem to have had more members than normal allow their memberships to lapse so it is hoped this will not happen next year once we are all used to the new subscription rates, not that all standing order payers have yet revised their payment instructions. Underpaid subscriptions are a cost to BIOS not only of the shortfall but the administrative cost of trying to resolve the matter. As a result we will be unable to send the 2006 edition of the *Journal* to those whose subscriptions are not fully paid.

I am sorry to report the death during 2005 of Peter Charles Knight of Olney, Buckinghamshire who joined BIOS in 2003.

NATIONAL PIPE ORGAN REGISTER 2005—2006

**FRANCES POND,
ACTING MANAGER NPOR**

Following the move of the NPOR office to UCE Birmingham last September, the work of maintaining the database has continued unabated. It has been a year of consolidation and behind-the-scenes developments. The editors and Dr Mike Sayers have tested and refined the new maintenance software and the team established new, more devolved, systems of administration.

I am very grateful to all the volunteer editors: Paul Ebling, David Greening, Tony Newnham, Philip Rogers and Jeremy Wong, for their continued commitment and hard work, and to Paul Houghton, Mike Sayers, and Simon Trott for all their support, advice and input. It is the generosity and commitment of the volunteers that makes the continuance of the NPOR possible.

However, we also depend on our contributors for much of the information we add to the database. Despite the editing backlog, and I thank all our contributors for their patience while we deal with this, please do continue to send us your surveys, updates and photos. Guidelines for contributors and full contact details are on the web site www.bios.org.uk/nporhtml under the 'News & Help' pages.

LETTERS TO THE EDITOR

Sir,

Further evidence of the date of the organ by Green in St Michael's, Bath, (*BiosRep* XXX, 3) is to be found in the church records now in the Somerset County Record Office (D/P/ba.mi 4/4/1). Two letters from Green are preserved here. The first, dated London August 29 1788, to Mr Th. Howel, Silversmith, Bath acknowledges receipt of Bills from Mr George Strawbridge to the amount of £102 14s. on account of the organ at St Michael's. The second, undated, to Mr. Howell [sic]/acknowledges receipt of a bill for £65 6s. to complete payment on the organ for St Michael's, but complains that

interest was due as the payment was late. It seems unlikely that Green would have waited five years after completion of the organ before complaining about interest due on the last payment and the conclusion must be that the date of 1788 is correct.

Gordon Curtis
[REDACTED]

Sir,
With reference to David Welch's article in *BiosRep* XXX, 3 'Enigmatic Descriptions of two Scottish Chamber Organs for sale in 1760 and 1762' — perhaps I may be able to shed some light on the very-far-from-clear description of the Crathes organ, as given by Andrew Tait, especially regarding its keyboard arrangement.

When he says 'the Compass of it is very Litle especially in the Bass E:' and goes on to remark: 'A Short Eight D; the Same and C:' this almost certainly refers to a normal bass short-octave. 'Short' in the sense that the normal octave span was reduced from that of eight adjacent key-levers to six, with the lowest note (what at first sight appears to be the E) tuned to C a third below; the apparent F# being requisitioned to provide the D; and the apparent G# being similarly requisitioned to provide E.

However, when he goes on to qualify his description by adding: 'Also, what I mean is D sharp below is tun^d An 8th to E: & C shaip An 8th to D;' he apparently severely muddies the waters with his reference to the D# and the C#, which, in the conventional short-octave rearrangement of the normal or 'long-octave', should refer to the F# and the G# accidentals. From this, it would seem that Tait mistakenly cited the D# and C# accidentals for the correct F# and G#.

The short-octave was not only quite a common practice for organ keyboards in the seventeenth and eighteenth centuries (and a very economical one, since these lowest accidentals could never function as key notes because of the Mean-tone tuning, or of unequal temperament, and so their requisition as naturals enabled a physically 'Litle' or apparently restricted bass-octave compass to function normally without the extra finger-keys, pipes and mechanism being provided). It also could frequently aid the performer, with its dominant/tonic bass notes at cadences being played by two adjacent fingers; and also enabling spans of tenths to be more easily embraced than by that of the normal long octave. The concept of 'progress', when applied to music, is a particularly slippery customer to identify with any real degree of accuracy!

A.C.N. Mckenzie of Ord,
[REDACTED]

Sir,

I received and read the *Reporter* yesterday and cannot recall an edition that made more sensible points.

I wrote to the BBC Radio 3 people last week. Apart from Choral Evensong, the BBC seems congenitally incapable of playing a Bach organ piece on an organ. Nearly

always, a piano transcription is the preferred treatment. What aroused my wrath was a Busoni transcription of the Toccata, Adagio and Fugue in C played to great applause. The Toccata was played at half the speed at which I have ever heard or played it, resulting in music so ponderous that Bach would have burned his wig. The Adagio was not even played in time. You made almost the same point about transcriptions in your Editorial.

You mentioned the lack of teaching of singing to children. As a Cathedral Organist for thirty years, I had first hand experience of how much pleasure children deprive and give from singing first class music well. Unfortunately, your remarks about the dearth of teaching singing are true almost everywhere in Scottish state schools. Music, like the teaching of English, is being passed on to our future experts, by a generation of teachers who are incapable of teaching the building-bricks of grammar, singing and harmony. Even more tragic is the comparison with Scotland's leading independent schools, where music in all shapes is being taught really well.

Finally, may I welcome the comment from Peter Williams that the organ is a tool for making music? Very many instruments throughout the world do the job for which they were designed extremely well. I am afraid I get the impression that some of our fellow members regard this function as a second priority to organs being museum pieces.

Robert Lightband,
 

[In the interests of balance, it should be mentioned that another letter, not offered for publication, disapproved strongly of the Editorial]

Sir,

THE OHS 50TH CONVENTION, 2006 - SARATOGA SPRINGS

Peter Williams wrote to the OHS to congratulate them on their fiftieth Anniversary: however my wife and I were very pleased to actually take part and were the only UK residents there.

This convention, chaired by Stephen Pinel, Scot Huntington and the Committee reflected the vast input of research in the excellence achieved in planning, co-ordination, and result of events. There were 420 conventioners broken into four groups, but with everyone able to take part in everything. It was planned so that church organists could start after morning services on the Sunday and be finished by the following Saturday.

As always, background information was well presented, and no doubt, in time, CDs will be published so that many more will be able to enjoy the twenty-six concerts. In addition to the musical events, there was a dinner cruise on Lake George, and visits to non-organ locations.


The OHS always includes singing of a hymn at church venues, and the standard of singing was remarkable: try comparing it to massed choirs at the Albert Hall. Maybe BIOS and the Organ Club should include hymns when demonstrating organs here?

The one thing not planned was fifteen inches of rain in the week when it's usually about six inches for the month; this caused delays on two days, and some rearrangements due to severe flooding. But when plans needed it to be sunny, the clouds melted and the sun shone.

OHS's *Organ Atlas*, available on the OHS website, gives all the organ details. There was a second document that can be downloaded from the web with details of artists and musical programmes, and most important, each day's schedule.

Special highlights of the week, in my opinion, were the visits to Round Lake and its 1847 Ferris 3m/p instrument; the Tiffany glass in two churches where the family worshipped; the quality of the food; the visit to the Farmer's Museum, the organ and building at Rupert in Vermont, Schenectady's Proctor Theatre with artist Jelani Eddington; and the organ and concert at Troy Music Hall. Troy has had similar problems to our Reading Town Hall, in a similar style building and use, and non-standard pitch of its 1882 Odell organ.

All the concerts were first-rate, to pick one is to denigrate others, but, for pure organ, Diane Belcher's late evening concert on the 1931 Casavant Freres at St James's RC in Albany was truly outstanding. BIOS members missed a really good event!

Mark D. Jameson,


Sir,

I am happy to inform you about the Fifth Mikael Tariverdiev International Organ Competition to be held in 2007. The Competition that bears the name of Mikael Tariverdiev is the only one of its kind in Russia and for organists it plays the same role as the Tchaikovsky Competition for pianists and violinists.

The Fifth Competition is planned for May-September 2007. The first round is to be held in Hamburg (30 April- 5 May), Worcester, USA (3-10 June) and Moscow (22-29 August). Selected contestants will go to Kaliningrad for the second and third rounds.

We are very interested in the participation of musicians from your country and we would be most grateful to you for your support. Extra information you could get from our web-site: www.organcompetition.ru

Vera Tariverdieva

BIOS MEETS CHILDREN AT HASLINGFIELD

On 5 October 2006, children from Haslingfield School took part in a HOSA event at Haslingfield Church. Anne Page was the organist. Jeremy Sampson, the Events Organiser, explained the WOOFYT (Wooden One Octave Organ for Young Technologists).



Anne Page demonstrating the Haslingfield organ



Jeremy Sampson explains the WOOFYT



Some of the HOSA team at Haslingfield: (left to right) Anne Page, Jeremy Sampson, José Hopkins and Mike Sayers

NEW DIMENSIONS IN ORGAN CONSERVATION AND DOCUMENTATION

OHS CALL FOR PAPERS

AN INTERNATIONAL SYMPOSIUM SPONSORED BY THE AMERICAN ORGAN ARCHIVES OF THE ORGAN HISTORICAL SOCIETY AND THE EASTMAN ROCHESTER ORGAN INITIATIVE

**THE UNIVERSITY OF ROCHESTER,
ROCHESTER, NEW YORK,
OCTOBER 11-13, 2007**

Intended primarily for organists, organ-builders, historians, professional conservators, and instrument custodians, this symposium will explore fresh approaches and new technologies for documenting and preserving pipe organs of all periods. Topics under consideration include critical studies of successful and failed conservation projects; forging partnerships among builders, conservators, owners, and agencies responsible for historical monuments; practical approaches to problems of environmental, biological, and age-related deterioration; security and fire protection; techniques for minimizing wear from use; dealing with obsolete electrical components and degraded synthetic materials; replication and restoration as adjuncts to scientific conservation; forensic methods of investigation; oral histories as documentation; and modern means for storing and disseminating information, including visual and aural evidence.

Proposals for papers on these and related topics are welcome. The deadline for receipt of proposals, by e-mail only, is 1 March 2007. Notification of acceptance will occur within six weeks of the deadline. Participants are expected to bear costs of transport, lodging and meals.

Guidelines for submitting proposals: detailed abstracts of 750 to 1000 words, plus, where relevant, a bibliography or list of sources, should be sent together with a brief *curriculum vitae*, an estimate of time needed (up to forty minutes), and any audio/visual equipment requirements, to the Directors at:

Selected papers may be considered for publication in *The Tracker*, the journal of the Organ Historical Society.

GRAND CHORUS

A double CD of twenty-two historic and important organs 'South of the Thames' was published on Saturday, 7 October at St Paul's, Deptford, London. This project, which has taken two years to complete, is a collaboration between the Royal Academy of Music and the Southwark and South London Society of Organists.

The music is performed by organists from the Royal Academy of Music and includes the organs of:

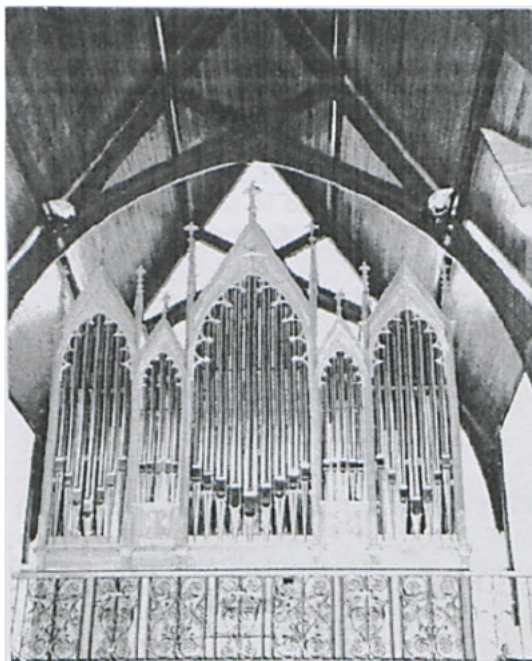
Beddington, St Mary's, 1869, T.C. Lewis; Bermondsey, St James's, 1829, Bishop; Camberwell, St Giles's, 1844, Bishop; Clapham, Holy Spirit, 1914, Hunter; Croydon Parish Church, 1869, Hill; Deptford, St Paul's, 2004, Drake; Dulwich, St Barnabas's, 1996, Tickell; Hither Green, St Swithun's, 1880s, Conacher; Merstham, St Katharine's, 1913, Harrison; Merstham, The Epiphany, 1810, H.C. Lincoln; Rotherhithe, St Mary's, 1763, Byfield; Royal Festival Hall, 1954, Harrison; South Norwood, Holy Innocents, 1898, Norman Bros & Beard; Southwark Cathedral, 1897, T.C. Lewis; Streatham, Christ Church, 1886, Hill; Tooting, All Saints, 1907 Harrison; Tooting, St Augustine's, 1875, T.C. Lewis; Tulse Hill, Holy Trinity, 1898, Norman & Beard; Upper Norwood, St John the Evangelist's, 1882, T.C. Lewis; Wandsworth, Holy Trinity, 1889, Willis; West Croydon, St Michael and All Angels, 1873, Willis; Woodcote, St Mark's, 1915, Walker.

The organists, from the Royal Academy of Music, are:

Adam Baker, Riccardo Bonci, Jessica Cottis, Karl Dorman, Alexander Eadon, Martin Ford, Joseph Fort, Ourania Gassiou, Eleni Keventsidou, Aleksandr Nisse, David Pipe, Sunny Son, Amfinn Tobiassen, Thomas Wilson, William McVicker, Andrew Scott, David Titterington, Nie Turner, and John Webber.

The double CD *Grand Chorus* can be purchased by sending a cheque made payable to 'Southwark and South London Society of Organists' for £14 (including UK p.&p.) to:
Christopher Town Recording Service, [REDACTED]

(If you require the CD to be posted abroad, please e-mail for full details of the postage costs, stating the address to which you would like the CD to be sent.)



A NEW ORGAN IN CARDIFF

On Sunday, 30 July 2006, a new organ was blessed and played for the first time at St Peter's RC, Roath, Cardili. The organ was dedicated to the memory of the late Sir Julian Hodge who died in 2004. This three-manual, mechanical action organ was built in Switzerland by Späth of Rapperswil; it has thirty-five speaking stops and is the first new three-manual church organ in Cardiff for nearly a century.

The Späth family started building organs in 1742 in Germany ; this is the company's first organ in the United Kingdom.

Dame Gillian Weir will give the inaugural recital on Saturday, 4 November 2006.

Advertisement

Tenoric Organs

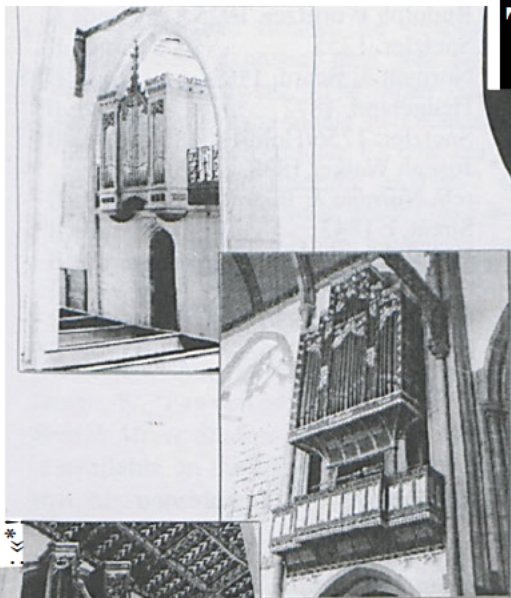
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BIOS Publications, [REDACTED]

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 30 September 2006

Building	Organ-builder	Status
St Andrew's, Fontmell, Magna Dorset	W. Sweetland, 1882	Grade II
Holy Trinity, Gosport <i>(incorporating significant Jordan pipework 1720)</i>	Hill & Son, 1897	Grade II*
St John the Baptist's, Stanford on Soar, Notts	Henry Willis, 1895	Grade II
St Edward the Confessor's, Barnsley	J.J. Binns, 1904	Grade II*
South Westgate Chapel, Wakefield	Booth, 1847	Grade II*
St Peter's, Vauxhall, London	Thomas C. Lewis, 1870	Grade II
St Mary the Virgin's, Birchanger, Essex*	August F.H. Gem, 1883	Grade I
Habitat 2006 (New Gallery Cinema) Regent Street, London	Rudolph Wurlitzer, 1925	Grade II
St Mary and All Saints, Sculthorpe, Norfolk*	Snetzler, 1755	Grade II
St Matthew's, West Kensington, W14	Norman & Beard, 1903	Grade II*
Holy Innocents, Adisham, Kent	Hedgeland, 1872	Grade II*
St Mary the Virgin's, Hillington, Norfolk	Snetzler, 1756/Holdich, 1857	Grade II*
St Peter and St Paul's, Bergh Apton, Norfolk*	Joseph Walker, 1838, c.1850 reb. Norman & Beard, 1900	Grade II
All Saints, Burnham, Thorpe, Norfolk*	Street, c. 1843	Grade II*
St Mary's, Great Snoring, Norfolk*	W. Denman, 1867	Grade II
St Andrew's, Little Snoring, Norfolk*	C. I toward, c. 1800	Grade II
St John the Evangelist's, Oxborough, Norfolk*	W.C. Mack, c. 1850	Grade II
St Mary's, Battisford, Suffolk* <i>(Dr Charles Steggall's house organ)</i>	Bishop & Star, 1862	Grade II*

* Denotes HOSA recording, available on the NPOR

MRS RENN'S ORGAN AT HALLIWELL

[We are grateful to Derek Shepherd, churchwarden of St Paul's, Halliwell, and M.R. Penny of Jardine Church Organs, Manchester, for supplying the following press cutting from the *Bolton Chronical* [sic], July 1848, and this note.]

There are few references to Sarah Renn, wife of Samuel Renn, who took over her husband's company for a short period after his death; by 1848 the company was known as Kirtland and Jardine. One may assume that she took the order for the Halliwell organ and dealt with its construction, assisted by F. W. Jardine.

OPENING OF THE NEW ORGAN AT ST PAUL'S, HALLIWELL----- On Sunday last the above instrument, built by Mrs. Renn, of Manchester, was opened by Mr. John Fawcett, Junior, of this town. The organ consists of 14 stops in the great organ, and 9 stops in the swell, and has a grand pedal diapason from CCC to D — twenty-seven notes : it has also four composition pedals. A number of organists and musical connoisseurs from Manchester and other towns in the neighbourhood were present, and pronounced the instrument to be a first-rate one, producing a combination of sounds unexcelled in brilliancy by any other organ in this part of the kingdom. It is the gift of I.H. Aiusworth, Esq., who also erected the church, school, parsonage, &c. at his own expense, and has presented Mr. J. Fawcett, Jun. with the situation of organist. As it was Mrs. Renn's determination to turn out this instrument as one of the first solo organs in the county, she was anxious to have its powers displayed by some eminent performer from London, and Mr. Hopkins, of the Temple Church, was named. To this, however, an objection was raised by Mr. J. Fawcett, upon very justifiable grounds; and Sir George Smart, Dr. Wesley, and some eminent organ builders in London were referred to. In consequence of their decision, Mr. Fawcett was appointed to open it. His performance on the occasion gained unmeasured praise from professional gentlemen present, and also amateurs well qualified to judge; and Mr. F.W. Jardine, the gentleman who voiced and finished the instrument, has, on behalf of Mrs. Renn and her establishment, expressed their great satisfaction at the manner in which Mr. Fawcett displayed its powers. The organ cost near £500. The following is a list of the stops;-Great Organ: double stop diapason; open do; stop diapason bass to middle B; Clarabilla treble to middle C; dulciana to tenor C; kilorophon to do.; flute to do.; principal; twelfth; fifteenth; mixture-2 ranks; octave; sesquialtra,-3 ranks; octave, clarionet to fiddle G. Swell, tenor C to F in alt.: tinoroon; open diapason; stop diapason, principal; fifteenth; mixture; cornopean; hautboy; clarion, Grand Pedal Diapason CCC to D, 27 notes; great manual to swell; do. to pedals; four composition pedals.

[Readers wishing to learn more of the redoubtable John Fawcett *Senior* are referred to: Drage, S., 'Fawcett of Bolton: the Changing Face of Psalmody', *Nineteenth-Century British Music Studies 2* (ed. J. Dibble and B. Zon, Ashgate, 2001), 59-69. The article is available on the Internet at www.wgma.org.uk/Articles/Fawcett.htm It seems likely that his considerable reputation influenced the choice of his son as the opening recitalist.]

ORGAN CALENDAR 2007

Andrew Hayden's *Star Organs of Britain Calendar 2007* is now available price £13,75 including post and packing to UK. There are thirteen high quality full colour photographs including St German's, Roath, Cardiff; the newly-restored Gray & Davison organ at St Mary's, Usk, and St Anne's, Limehouse.

Please order direct from Andrew Hayden, [REDACTED]
[REDACTED]

RESEARCH NOTES

PAUL TINDALL

SAMUEL GREEN AT CASHEL (2)

There is one more important document from the main source: the final bill.¹ The first half of the document is in a formal hand (until 'to and from Dublin', but the rest (including the signature), is different, and much looser).

His Grace the Archbishop of Cashel bought of Samuel Green

July 20th 1786

A large Church organ in a Mahogany Case ornamented wth Carving & the Front pipes Gilt with best Gold, with Stops Agreeable to the Proposal		470. 0.. 0
To 19 Strong Packing Cases, wooll [sic], packing &c		14.10. 0
To Insurance Warfage Lighterage &c		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	10.10. 0
To Post Chaise from Dublin to // Cashel	3.16. 0	
Back again	3.16.0	
Postilion Both ways	14.0	8.6. 0
To 21 Days Time		<u>22. 1. 0</u>
		<u>536.4. 0</u>
Deduct former payment		<u>200. 0. 0</u>
		£336.4. 0

Received octr 14 1786 of His Grace the Archbishop // of Cashel the contract of this Bill
in full of all Demands.

Mr Sam.l Green

£336.4.0. that is £364.4.4 Irish

The inhabitants of Cashel rendered their appreciation in an address dated November 6 1786:² they thanked Agar for the completion of the Cathedral and the gift of 'an admirable organ which must long remain a monument of yr Grace's taste and liberality'.

Since the publication of this contract in the last *Reporter* some interesting observations have been made. Martin Renshaw points out that the anxiety felt by Bates and Green over the organ's journey to Ireland was well founded: Snetzler's instrument for Drogheda was wrecked off the Skerries in 1770. He also points out that Green's registrations actually go rather further than Marsh's preface. Marsh, for instance, would not allow the Hautboy to be used alone, and recommends that the Great twelfth and fifteenth should always be drawn together. David Wickens writes that the specification³ appears to be set out as it was on the stop-jambs. It follows the same logic as a similar list at Lichfield (1788-91), placing the Stop Diapason on the Great above the Open Diapason, but below it on the Swell.

One gets the impression that Green found it impossible to cope with the volume of work that he attracted as the favourite of the King. The Lichfield letters⁴ display many of the same problems in meeting deadlines as those from Cashel: complaints of ill-health and urgent royal business alternate with obsequious apologies for the delays.

John Christmas Beckwith of Norwich wrote to a churchwarden of St Peter Mancroft on 10 June 1794 to discuss repairs to the decrepit Renatus Harris organ of 1707. He wanted G.P. England to do the work, writing

Upon very accurate enquiry I have found that Mr England is supreme in his Profession if we except Mr Greene & Mr Greene must be excepted because he undertakes ev'ry thing with reluctance & complies with most tiresome pro crastination [sic] he certainly is never out of Tune but always out of Time...⁵

*The Builder*⁶ has a slightly different account of the Green/Gray & Davison organ which was divided between Buckingham Palace Chapel and the Windsor Private Chapel.⁷ This version has it that in the Queen's Private Chapel at Windsor 'has been erected King George III's favourite organ, formerly in the private chapel at Buckingham House, and built by Samuel Green circa 1770'. One manual, six stops, now enlarged to ten.

In other words, that the Green organ originated at Buckingham House, and after the confusions of the early 1840s, returned there. Did Buckingham House have a chapel before Blore converted one of the conservatories in 1840, or is the *Builder's* account a case of journalistic crossed wires?

GREEN'S ORGAN AT THE FREEMASON'S HALL IN LONDON

The Freemasons opened a new Hall, to the designs of Thomas Sandby, on 23 May 1776, at the existing site in Great Queen Street, Holbom. The Dedication Music included an *Ode* by John Abraham Fisher, and he also provided an organ and sheet music for the occasion. Samuel Arnold directed the performance.⁸ Many prominent organists were London Masons, including (besides Arnold), Benjamin Cooke, T.S. Dupuis, Samuel Wesley and Sir George Smart.⁹ The Hall was hired out for musical benefits¹⁰ and balls, and from 1784 the Academy of Ancient Music¹¹ made the Hall its chief concert venue.

There seems to have been no permanent organ at first, but an embarrassing incident took place in 1780 which involved the composer Carl Stamitz (1745-81):¹²

3 June 1780

That the Organ sent to Free Masons Hall by Mr Stamitz for his use on the 27th ult be retained by the Society till Mr Stamitz shall pay the 15 Guineas he agreed to pay for the use of the Hall

10 March 1781

Conduct of Mr Stamitz ... that an advertisement must be inserted in the Newspapers giving notice that such organ is not taken away within a month...it will be sold

21 July 1781

A letter was read from Messrs Benjamin and William Flight requesting that the matter relative to the Organ sent in by them for Stamitz might be settled. Mr Flight...was informed. ..that on their paying 7 Guineas the Organ should be delivered to them.

29 September 1781

Mr Flight...would give no more than 4 Guineas...which the Committee did not think proper to agree to

There the matter seems to have rested. Stamitz may already have gone to The Hague in 1780: he is known to have been in London (rather unsuccessfully) only from 1777-9.

When the revitalised Academy of Ancient Music transferred its operations to the Freemason's Hall in 1784, the question of a permanent organ was raised again. A letter from Thomas Sandby to William White, is dated 11 January 1786:¹³

The Instalment, for which you cannot find a home, I fear has not been copied from a real one...I sent Mr Cipriani an indigested Idea for the Table and its furniture...

The painter G.B. Cipriani had been asked to design new furniture and ornaments for the Hall, and there was evidently thought given to having an organ: the story continues in the Minutes.

30 March 1786

Lord Effingham and Mr Heseltine reported that the Concert of Ancient Musick¹⁴ is desirous of Erecting a Capital organ in the Hall at their Expence [sic], if the Society would permit them so to do. Mr Sandby attended, and was desired to make a Drawing of a plan for ornamenting the Organ should it be erected, so as to ascertain whether it would injure the appearance of the Hall...and the Committee being of the opinion that if an Organ should be approved by the Grand Lodge it ought to be built at the Expence [sic] of the Society & as their property and not at the expence [sic] of any other Body...

27 April 1786

...that Mr Sandby be wrote to, to give the dimensions of the utmost space that can be allotted for the Organ...

4 May 1786

Mr Sandby desired him to acquaint the Committee that within one inch of the space required by Mr Green the Organ Builder could be allowed for the Organ. Resolved...that an invitation be sent to E.J.W. Horne Esq., T.S. Dupuis Esq, Dr Cooke, Dr Arnold and Mr Green...to give their opinion on the most eligible way of putting up the Organ.

9 May 1786

E.J.W. Horne, Dr Cooke, and Mr Green the Organ Builder attended...after material deliberation it was Resolved that Mr Green be required to give a Drawing of the front of the Organ.

13 July 1786

[Dr Arnold, Mr Green present]

...the Committee unanimously Resolved and accordingly gave Mr Green directions to Build a Capital Organ for the Hall for the price of 200 Guineas.

The organ was therefore quite small: Walsall (1773), three manuals and eighteen stops, cost nearly £400.-

6 October 1786

[Mr Hcseltine had met the Committee of Ancient Music] . He had Proposed to them to pay 20 Guineas each Season for the use of the Organ intended to be Built, and for them to keep it in repair...they had agreed.

2 November 1786

Resolved that in case no design for the front of the Organ is received from Mr Sandby by this day sennight that in that case the Secretary do apply to Mr Green to furnish one.

At this point there survives another letter from Sandby to White:¹⁶

3 November 1786

...your letter to him intimating a wish that I would in the course of a Week, make a design for'the front of an Organ now executing for Free Masons Hall. This I fear, will not be in my power to do amidst the variety of business...nor do I think myself a sufficient master to do it satisfactorily unless I could have had an opportunity of seeing Mr Green's Work, & consulting him on the Subject..

I cannot entertain the Idea of making a better design than he can procure or, perhaps, adopt on his own plan of Ideas, for those who are so frequently employed on Works of this sort are generally able to contrive Ornaments suited to the Instrument they make...I have not a doubt of his capacity in this respect, & would recommend its being left to his choice,, ingenuity & contrivance.

James Galloway, writing from Windsor Great Park where Sandby lived, added this:¹⁷

6 November 1786

I waited on Mr Sandby immediately and laid your letter before him.

He said the ornaments for the front of the Organ should be purely Organ Ornaments and of course different from those of the hall

The dispute over responsibility for the case dragged on with agonising slowness:

16 November 1786

Mr Sandby wishes to retain Mr Green to give a design for the front of the Organ.

25 January 1787

Mr Green the Organ Builder having attended by desire...Resolved that Mr Green be required to furnish a design for the front of the Organ.

17 May 1787

Mr Green laid before the Committee a design for the Front of the Organ which it was Resolved should be sent to Mr Sandby.

7 June 1787

The Committee reconsidering the Design made by Mr Green for the front of the Organ, were of Opinion that it would be too expensive to be adopted at present... And upon an idea suggested by the Revd Mr Peters for finishing the Organ in an Elegant manner at a little expence[sic], and his very kind offer to present the Society with a Portrait of His Majesty to place over in the Center [sic] of it...Resolved...that the finishing of the Front of the Organ be left to his direction.¹⁸

At this point a new Minute book¹⁹ begins, and whether for this reason, or just through oversight, the completion of the organ and payment to Green are not mentioned. Presumably it was finished in 1787. There are also some organ-related entries in the next book, but fewer than before, especially after the withdrawal of the Academy of Ancient Music in 1795.

1 August 1788

A Bill of Mr Cowards for the Frame and Ornaments of His Majesty's Portrait over the Organ in the Hall...ordered to be paid...£1 1 2s 6d

'Mr Coward' was probably John Coward, a well-known London wood carver. He produced models in 1770 for the famous Wedgwood 'Husk' dinner service made for Catherine II of Russia.²⁰ It is also interesting to note that 'John Coward' was paid for carvings for the organ built by Jones & Snetzler in 1775 at All Saints, Huntingdon. He received £1 1s 6d for 'Carveing a Lire Cross[ed] trumpets', £1 5s for 'two vases & Ornaments' and £4 for 'prepareing gilding & Vameshing the Ornaments & c'. The bill is headed 'Mr Snetzler's Do' [account?], so the connection is well attested,²¹ and this appears to connect Snetzler and Green once again.

Green's (or Peters's) case is illustrated in a painting of *c.* 1802 by Thomas Stothard (1755-1834), and a subsequent engraving by Francesco Bartolozzi.²² It is a simple and indeed staid design, with the centre tower lower than the outer two, with a natural

wood or grained finish In 1810 it was replaced by a more impressive white painted case supplied by William Gray.²³

20 November 1788

Bill of Mr Green's for tuning the Organ laid before the Committee...

1 August 1794 A Bill of £8: Is of Mr S Green for Shifting the movements of the Organ,²⁴ at Sundry Meetings of the Academy of Ancient Music was presented...it was Resolved that the said Bill does not belong to the Society of Free Masons [but rather to the AAM. Doctor [T.S.] Dupuis, the organist (who was then a member of the Hall Committee), was requested to send it back]

24 March 1795

[the Committee considered Green's bill of 1794 again, and Green was paid: perhaps Dupuis interceded. He did, however, receive a ticking-off]:

Order'd to be paid deducting the £1: Is charged for Tuning, and also that Mr Green be desired to send in his Bill within one Month after the conclusion of the Concerts of the Ancient Music

The Academy of Ancient Music seems to have abandoned the Freemasons Hall 'after 1795'²⁵ to return to the Crown & Anchor Tavern. Samuel Arnold the director died in 1796, so his influence (both as a Freemason and as organist of the Abbey) was lost.

No mention is made of the organ in the Hall Committee minutes for nearly fifteen years, but in 1810 the Hall was repaired, and the organ came under consideration again.

7 February 1810

...an appeal made to the Committee to have the organ in the Hall repaired for the Concert on the 12th of March next for the benefit of the Free Masons School...and it appearing by the report of an Organ Builder, that it was so greatly out of repair, it would be an expense of at least £50 to put in proper condition...being duly made That the Organ should be repaired, in A Motion, it pafsed in the Negative.²⁶

17 July 1810

Mr W Gray proposed to put the Organ into a complete state for use and to add some keys which were much wanted²⁷ for a Sum not exceeding 55 Guineas which was agreed to.

31 August 1810

Mr Gray attended and presented a design for a new front to the organ which he stated would cost, if made of mahogany, about 55 Guineas. Mr Gray was ordered to take down the Organ and repair it agreeable to the last order. But the Consideration of a design for a new front was postponed...^{18*}

18 October 1810

Mr Gray attended and produced a sketch for a new front for the Organ the expense of

which will not exceed 25 Guineas, which being approved he was desired to make one accordingly.

10 April 1811
Mr Gray for Organ £89²⁸

AVERY'S BANKRUPTCIES

John Avery was made Bankrupt at least twice, on 21 November 1775 (Certificate 16 January 1776),²⁹ and on 12 December 1801.³⁰ There may have been a third occasion: a 'John Avery, Musical Instrument Maker', of Charles Street, Westminster, was made bankrupt 18 December 1790, Certificate 26 March 1791.³¹ Charles Street runs West from the Southern end of Whitehall, very close to Avery's other known addresses in Queen's Square and St Margaret's Churchyard.

The 1775 Bankruptcy must be something to do with the organ of that year for St Stephen Coleman Street: Avery was only about twenty, and no doubt overreached himself building his first large instrument. The 1801 event resulted in payments from Trinity College, Cambridge going straight to the Commissioners in Bankruptcy³² Besides these formal proceedings, it is known that he was 'arrested for debt' in June 1797,³³ and, as we know, he died in a debtor's prison. In view of all this, it is surprising that he completed as many organs as he did.

AVERY'S WORK AT WHITEHALL

The Royal Society of Musicians continued the annual Handel Commemoration, by then reduced to one concert, throughout the 1790s,³⁴ from 1792-5 at St Margaret's, Westminster, where Avery held the tuning contract. The RSM paid an 'Organ Builders Bill' in 1792 for £10 10s plus 10/6 for tuning, and £10 in the following years. In 1796 and 1797 the venue was the Banqueting House Chapel in Whitehall, and the 'Organ Builder' charged £15 and £15 15s Od. Although Green had supplied organs for the Commemorations of 1784-6 (in the Abbey), it seems likely that Avery was the man concerned at Whitehall, as shown by this excerpt from the Robson Trial:³⁵

About six weeks before [Avery] made me prisoner [1 August 1797], he was arrested for debt, 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 Storey's Gate.

JOHN HARRIS'S LAST ORGAN?

The *Salisbury Journal* of August 30 1743 carries the following advertisement:

The ORGAN erected in St John's Church in Devizes in the County of WILTS by Mr HARRIS and COMP. LONDON WILL be opened on Tuesday the 13th of September next, with a Grand Performance of VOCAL and INSTRUMENTAL MUSIC

Sperling says (erroneously?) ‘Schmidt or Harris 1670’.³⁶ John Harris’s will was proved on December 3 1743, so he died before November 25.³⁷

MR FRUIN

Fruin is a bit of a mystery man. The opening of an organ, the work of ‘Mr Truin’, was announced on 17th November 1810 at St John Horselydown, Bermondsey: presumably a rebuild.³⁸ Otherwise, there are:

St George’s, Southwark. ‘An old organ repaired by Fruin and opened (with a new case) Oct 16th 1808 by C. Wesley’³⁹

St Mary’s, Lambeth, ‘considerable alterations made by Fruin 1815’⁴⁰ Also referred to as Truin in the church records.⁴¹ Given this paucity of recorded activity, it is a surprise to hear of ‘T. Fruins’ building an organ for First Church [Old Brick Church], Boston in 1816 and possibly also at Old West Church.⁴²

Thomas Fruin of 3 York Row, Kennington took out a Sun Fire policy on his workshop on 15 August 1808.⁴³ It seems possible that he might be identified with ‘Thomas Flewin...journeyman to Mr Avery’ who appears in the trial of Joseph Robson in 1797. Avery himself sent an organ to North Church (now First), Salem, Massachusetts (which is just outside Boston) in 1800.

TAILPIECE: A TIME-LINE

Don’t leave your prized collection to:

The Taxman (time immemorial-the present day). Well, obviously. See *The Government*.

The Church (1543-1620, 1635-1662, 1939-date) Even in the 1930s, one might read the annual reports of the Council for the Care of Churches and similar bodies and relax in the knowledge that here was a job being done, and a job being done with care. The change came in 1939: the papers sent for salvage, metal for the war effort (bells, Georgian railings, the 1714 Jordan organ at Malmesbury).

The Government: see *The Taxman*

The Local Library Service (1970-date)

The days of Alderman Blenkinsop, councillor and J.P., a self-made man and proud of it, who used his wealth for the general good of the town (and of himself), are long gone. His widow left his collection, comprising one hundred and thirteen watercolour views of the Dales, forty-four pictures by Ford Madox Brown and one Rembrandt, to the Municipal Art Gallery, and he himself kept a steely eye on the Public Library Committee. Many members must have, as I do, huge scholarly volumes bound in leather or half-morocco, with the proud bookplate ‘City of... Public Libraries’, and the less-proud rubber stamp ‘Sold 1988’ (or 1998), usually large, crooked and blurred.

A fine and long-established University or School (1980-date)

Beware! Those of our members who have occasionally dined at High Table, or indeed eaten their dinners, might be forgiven for thinking that the pictures which gaze down on them benignly on these occasions are as much part of the furniture as the

institutions themselves. Alas, the chattels which were bequeathed by grateful alumni (sometimes hundreds of years ago) are increasingly the target of watchful bursars. There have been several staggeringly bold sales in recent years, following the partial dispersal of the manuscript and printed music collections of St Michael's College, Tenbury in 1978.

A National Institution (1995?—date)

Major Gentry House collections are now dispersed without so much as a murmur,⁴⁴ and since museums have now been starved of funding for some years, the reserve collections are now under the eye of the management consultants as never before. Use it or lose it. Regional museums now 'de-accession' items regularly, and quietly, via the salerooms. Musical instruments are included, and in the vast majority of cases, no proper documentation is made by the museum. 'Dust thou Art, and to Dust thou shalt return.' For instance: Easton Neston, Pitchford Hall and Shirburn Castle. See an unusually interesting article: Gaskell, R. and Fara, P, 'Selling the silver: country house libraries and the history of science', *Endeavour*, vol. 29 No. 1 (March 2005), 14-19.

NOTES

1. The deposit of the Earls of Normanton, Hampshire CRO, Winchester, 21M57/B12/10, *BIOSRep* XXX, 3 (July 2006), 23-34
2. 21M57B8/5b
3. *BIOSRep* XXX, 3 (July 2006), 29
4. Dean & Chapter Muniments D30, P7. Transcription kindly supplied by David Wickens
5. Mann collection in Norwich RO, printed in Matthews, B., 'George Pike England in Norwich', *The Organ* 256 (April 1986), 80
6. *The Builder*, No. 50, January 20 1844
7. *BIOSRep* XXX, 3 (July 2006), 26-7
8. McVeigh, S., 'Freemasonry and Musical Life in London in the Late Eighteenth Century', in Wyn Jones, D. (ed.), *Music in Eighteenth Century Britain* (Aldershot, 2000), 72-100
9. *Ibid*, 79-80, 92. Others were John Stafford Smith, Edmund Ayrton, Charles Knyvett and John Baptist Sale
10. For instance, Miss Harrop, the wife of Joah Bates, in 1778 and 1779
11. Under the direction of Cooke from 1784, and Arnold from 1789
12. Freemason's Hall, FMH MINS/1, *Hall Committee Minute Book No. 3, 3 January 1778 to 21 December 1787*, reproduced by kind permission of the Director of the Library and Museum of Freemasonry
13. FMH PAP 10/B/6
14. Sic. The Concert of Ancient Musick was a rival organisation, but the Academy is meant
15. Wickens, D.C., *The Instruments of Samuel Green* (Basingstoke and London, 1987), 106
16. FMH PAP 10/B/8
17. PAP 10/B/9. Galloway was evidently one of Sandby's assistants
18. The Revd Matthew William Peters, R.A. (1742-1814) was trained as a painter, but

- later became Chaplain to the Prince Regent: he is recorded in the Hall Minutes as having made various copies of paintings to embellish the Hall. The framed portrait of George III made to surmount the organ survives at Freemasons Hall
19. No. 4, 10 January 1788-14 November 1810, with a loose addition inserted which runs from 1 November 1808-24 November 1813. Some of the first entries are rough drafts for the end of No. 3
 20. Letter from Josiah Wedgwood to Thomas Bentley, 23 April 1770
 21. Tindall, P., 'A Snetzler Redated', *BIOSRep* XXI, 4 (October 1997), 11-12
 22. *HRH Prince George inspecting the procession of the Masonic Girls School at Freemasons Hall*, oil, property of Royal Masonic Institution Girls Trust
 23. See below, note 28
 24. According to *Doane's Musical Directory for the Year 1794*, the organ had at some time a long action joined to a harpsichord, so this may well be the 'Shifting of the movements'
 25. McVeigh, op. cit., 89
 26. As splendid an oxymoron as may be met with!
 27. The GG#, or a treble extension to f? Green customarily went up to f, but hardly ever included the bottom GG#. (Wickens, D.C., *The Instruments of Samuel Green* (Basingstoke and London, 1987), 54-8. Gray generally seems to have followed the same pattern, so perhaps an extra manual or half-manual was proposed
 28. This seems to be the 'not exceeding 55 Guineas' for repairs plus 'not exceeding 25 Guineas' for the second case proposal, which was presumably painted deal. The Hall was re-decorated in 'oil flatted white' about 1810, and Gray's new case is shown in an illustration of the British and Foreign Bible Society Meeting, c. 1811, on show at the Hall in 2006. Gray has provided a three-tower case, with the centre one taller, and all painted white
 29. *Alphabetical List of all the Bankrupts, 1st January 1774~30th June 1786*. Transcription A-C made by Ted Wildy from the Society of Genealogists lists, 1995
 30. William Smith & Co, *A List of Bankrupts from June 1 1786 to June 24 1806* (London 1806). 'John Avereys [sic], Organ-Builder, Queen-Square, Westminster; solicitor Mills, Parliament Street'
 31. Ibid. Solicitor Cockayne, Lyons Inn
 32. Cobb, G.F. and Gray, A., *A Brief History of the Organ in the Chapel of Trinity College, Cambridge* (Cambridge, 1913), 23-4
 33. *BIOSRep* XXVIII, 1 (January 2004), 22
 34. Matthews, B., 'Organs of the London Concert Halls', *The Organ* 264 (April 1988), 55-6
 35. *BIOSRep*, XXVIII, 1 (January 2004), 22
 36. Volume 3, 106
 37. Matthews, B., 'The Dallams and the Harrises', *JBIOS* 8 (1984), 68
 38. *The Times*, page 3, column d
 39. Sperling, volume 1, 154. Boeringer (*Organa Britannica* 2, 322) appears to be in confusion here where he applies Fruin and the date 1808 also to St Giles-in-the-Fields, without saying exactly why.
 40. Sperling, volume 1, 161

41. Freeman, A., 'The Organs of Lambeth Parish Church', *Musical Times* 948 (February 1922), 119-23
42. Owen, B., 'Colonial organs: being an account of some Early English Instruments exported to the Eastern United States', *JBIOS* 3 (1979), 106. The organ at Old Brick replaced a 1785 instrument by another English builder, Jonas Ley
43. Jeffery, J., 'Organ-builder history from fire insurance policies', *JBIOS* 26 (2002), 124
44. *BIOS Rep* XXX, 2 (April 2006), 24

BIOS MEETINGS AND CONFERENCES 2006/7

MELVIN HUGHES

SATURDAY, 25 NOVEMBER 2006

BIOS Study Day and ANNUAL GENERAL MEETING: 'Freemasonry and Music - The Grand Lodge, Organs and Organists' at the Freemasons' Hall, 60 Great Queen Street, London WC2. Please see programme and Booking Form on p.29 of this issue.

SATURDAY, 24 FEBRUARY 2007

Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham. A programme and Booking Form will be included in the January 2007 issue of the *Reporter*.

THURSDAY, 12 APRIL - SUNDAY, 15 APRIL 2007

The Organ in Britain to the Death of Elizabeth I: Its Music, Technology, and the Wider Role; Residential Conference sponsored by the Oxford University (Faculty of Music Betts Fund) and BIOS. Please see advance details on p. 30 of this issue.

NOTES

1. The 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).

2. A Day Conference is 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. The day would also enable members to see the fine Brice Seede case in Chippenham Parish Church.

3. It is hoped to schedule during 2007 a day conference on the Welte & Sohne Philharmonic Organ at Canterbury Christ Church University (Salomons), near Tunbridge Wells. This unique organ consists of a Grand Organ and an Echo Organ placed far away from the Great organ. The organ is playable from the three-manual and pedal console or from the Philharmonic and Orchestrion roll-playing mechanisms. It has been fully restored recently by Mander Organs and A. C. Pilmer Automatic Music Ltd. Further details will appear in the *Reporter* in due course. For further information please contact:

The Meetings Officer, Melvin Hughes,



THE BRITISH INSTITUTE OF ORGAN STUDIES

STUDY DAY AND ANNUAL GENERAL MEETING

FREEMASONRY AND MUSIC THE GRAND LODGE, ORGANS AND ORGANISTS

SATURDAY 25, NOVEMBER 2006
FREEMASONS' HALL, 60 GREAT QUEEN STREET,
LONDON WC2B 5AZ

The Grand Lodge of the Freemasons is housed in a huge, Art Deco building near to the Covent Garden Piazza. This is the central meeting place for the UK's 8,600 Masonic Lodges, and, inside, there are around 20 temples, including the Grand Temple, with its mosaic ceiling, stained glass windows and carved doors. The nearest Underground Stations are Covent Garden (Piccadilly Line) and Holborn (Piccadilly and Central Lines).

OUTLINE PROGRAMME

10.15	Registration and Coffee	
10.45	Diane Clements	Illustrated talk on Freemason's Hall, including the Library and Museum
11.20	Andrew Pink	Masonic Music in England: Origins, Organs and Heritage
11.55	Diane Clements	The Grand Lodge: Its Music and Organists
12.30	Michael Broadway	Restoration of the c. 1723 Robert & William Gray Chamber Organ
13.00	Lunch (Delegates to	make own arrangements, see Notes)
14.00		BIOS ANNUAL GENERAL MEETING
15.00	Diane Clements	Introduction to the Grand Temple
15.15	Andrew Parmley	Introduction to the Grand Organ (Willis, 1933) and Recital, including compositions by former Grand Organists
16.00	Tea and Close	

NOTES:

- The Drawing Room will be available to members bringing packed lunch. (Coffee machine available).
- there are catering establishments in the immediate area outside the Hall.
- The Library and Museum will be open to members at lunch-time until 14.15.
- The shop at Freemason's Hall will be open between 10.00 and 14.30.

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

BIOS Meetings, [Redacted]
[Redacted]

BOOKING FORM

Please reserve.....place(s) at £15 each for the BIOS Study Day/Annual General Meeting at the Freemasons' Hall, 60 Great Queen Street, London WC2B 5AZ on Saturday, 25 November 2006. I enclose a cheque for £..... payable to 'BIOS'.

Name(s).....

Address.....

Post code..... Tel.:

e-mail:.....

THE BRITISH INSTITUTE OF ORGAN STUDIES

**THE ORGAN IN BRITAIN TO THE
DEATH OF ELIZABETH I:
ITS iMUSIC, TECHNOLOGY, AND THE WIDER ROLE**

**A RESIDENTIAL CONFERENCE BASED ON
THE ENGLISH ORGAN PROJECT
NEW COLLEGE, OXFORD
THURSDAY, 12 - SUNDAY, 15 APRIL 2007**

This is the first of four conferences exploring the 'Organ in Britain'. Papers are expected on subjects relating to English organs, organ literature, construction, related technology, and performance practice up to the beginning of the seventeenth century.

The conference will be residential at New College, although accommodation will be sought in other colleges as well.

Participants include: John Harper, Dominic Gwynn, John Caldwell, Eamon Duffy, Diarmaid MacCulloch, Magnus Williamson, Jane Flynn, Kimberly Marshall, Peter Williams, and others.

The Early English Organ Project will be in Oxford at Easter 2007, when the two organs will be in the chapels of New College and All Souls respectively.

The Conference is sponsored by the Oxford University Betts Fund and BIOS.

More information is at: <http://www.music.ox.ac.uk/organconference>

Further information can be obtained from:

Dr Katherine Pardee, [REDACTED]

BOOKING INFORMATION

Indications of interest and requests for booking forms should be made to :

• **Melvin Hughes, Ashcroft,** [REDACTED]

Booking forms are available from

• <http://www.music.ox.ac.uk/organconference> and

• *Forthcoming Conferences and Events* page on the BIOS Website: www.bios.org.uk.



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.