

# BIOS REPORTER

Vol. XXXI No. 2

April 2007

P.431/413



## BIOS OFFICERS AND COUNCIL

**Chairman:** John Norman, [REDACTED]

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

**Treasurer:** Richard Hird, [REDACTED]

**Archivist:** Vacant

**Casework:** Andrew Hayden, [REDACTED]

**Meetings:** Melvin Hughes, [REDACTED]

**Membership:** Peter Harrison

**Publications:** Dr David Ponsford, [REDACTED]

**COUNCIL:** Dr Jim Berrow, Dr Christopher Berry, Derrick Carrington, Barrie Clark, John Hughes, David Knight, Dr Katharine Pardee, Nigel Stark

### THE BRITISH ORGAN ARCHIVE (BOA)

*Birmingham City Archives (top floor), Central Library>, Chamberlain Square, Birmingham B3 3HQ. tel.: 0121 303 4219. 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.*

**Specialist enquiries:** Chris Kearn, [REDACTED]

### THE HISTORIC ORGAN CERTIFICATE SCHEME (HOCS)

**Coordinator:** Paul Joslin, [REDACTED]

### THE NATIONAL PIPE ORGAN REGISTER (NPOR)

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

### BIOS REDUNDANT ORGANS WEBSITE LIST

**Moderator:** Dr Richard Godfrey, [REDACTED]

Other enquiries, please contact BIOS Secretary.

### NORTH AMERICAN REPRESENTATIVE

Dr Christopher Anderson, [REDACTED]

# THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered charity no. 283936

**Honorary President:** Professor Peter Williams

**Chairman:** John Norman

**Secretary:** José Hopkins

## ***BIOS REPORTER***

Editor: John Hughes,  
[REDACTED]

**Opinions expressed in the *BIOS Reporter* are those of the respective contributors.**

*REPORTER* July 2007. The cut-off date for receiving copy for the April 2007 issue is 30 June 2007. Material submitted for the *Reporter* should be sent to the Editor by post or e-mail.

The *Reporter* is printed by E.L. Jones a'i Fab, Cardigan; the typesetting and distribution are by John Hughes.

## **SUBSCRIPTIONS**

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

**Membership Secretary,**  
Peter Harrison,  
[REDACTED]

	<b>Page</b>
<b>Editorial</b>	<b>4</b>
<b>From the Secretary</b>	<b>5</b>
<b>Membership Matters</b>	<b>6</b>
<b>Historic Organs Certificates</b>	<b>6</b>
<b>Call for Papers</b>	<b>7</b>
<b>BIOS acquires Leffler Manuscript</b>	<b>7</b>
<b>Letters to the Editor</b>	<b>10</b>
<b>Freemasonry and Music:</b>	
<b>(1) Conference report</b>	<b>12</b>
<b>(2) English Masonic Lodges,         Pipe Organs, and         National Heritage</b>	<b>14</b>
<b>Heritage Protection for the Twenty-first Century</b>	<b>21</b>
<b>Organs in Art...</b>	<b>23</b>
<b>Review</b>	<b>24</b>
<b>Research Notes</b>	<b>25</b>
<b>BIOS Meetings</b>	<b>35</b>

The cover illustration is the Joseph Hart organ in St Mary's, Warren, Pembrokeshire. The instrument is described in *IOS* 19, 148-50.

Photograph : John Hughes



# EDITORIAL

**John Norman writes:**



It has been a daunting task to take over the Chairmanship of BIOS from Professor Peter Williams. BIOS is doing so much. The NPOR is a public face which, thanks to Frances Pond, the editors and all the corrections sent in by members, is still improving in accuracy and scope. The Historic Organ Sound Archive (HOSA) project is now complete, with recordings by seven distinguished performers on forty-four different organs in East Anglia, all now available on the Internet for you to listen to. The recording sessions were combined with no less than twenty public events to educate the public in the value

and usefulness of historic organs. The event at Thaxted attracted some seventy people, nearly all local residents. Many people, led by José Hopkins, worked hard to ensure the success of this project. Now it is successfully complete, BIOS is looking for ways to replicate the HOSA project in other areas of the country.

The British Organ Archive (BOA) remains active in Birmingham Central Library following the sad collapse of the RCO Birmingham project. The good news is that Chris Kearn has taken over the enquiries and that Richard Morton and Nigel Stark are becoming involved. As reported elsewhere in this issue, BIOS has now successfully purchased the famous Leffler manuscript. This will be a significant new research document. The HOCS (Historic Organ Certificate Scheme) has been given a boost by all the instruments surveyed for the HOSA project and Paul Joslin continues to co-ordinate the inspections. There is no doubt that the importance and credibility of HOCS certificates would be enhanced if a way could be found to ensure that all the most worthy instruments have certificates. The HOCS sub-committee, now with David Knight as chairman, is looking into the possibilities.

Behind the scenes, Barrie Clark has been lobbying the Government for statutory protection of historic organs to be no more left to chance than any other part of our heritage. It is sad that the new Government White Paper doesn't take us much further forward. In the meantime, Andrew Hayden, as our new casework officer, is already getting his teeth into lobbying for the preservation of particular instruments and artefacts which are under threat. BIOS has also been involved with the Institute of Conservation (ICON) in a preliminary discussion to try to add process to (and stiffen) the IBO's Historic Restoration accreditation for organ-builders.

Before we get too self-congratulatory, I am aware that BIOS has always had to keep a balance between its various activities. I do hope that BIOS members will feel free to contact me if they have concerns. But above all, I do hope that members will jump up and down and let the world know that we are awake and active. The new HOSA recordings, available free on the Internet, gives us an opportunity. Publicity is a first-class way to expand our influence.

# FROM THE SECRETARY

JOSÉ HOPKINS

## BIOS MEMBERSHIP

BIOS was established in 1976 with four Aims (reproduced on the back cover). The first of these (to promote objective, scholarly research into the history of the organ and its music...) is wide enough in itself, and could provide the basis for a learned society without adding the other three, and needs no clarification. BIOS has, however, over these thirty years taken its four Aims seriously and ambitiously. As the organisation enters its fourth decade, some misconceptions may have arisen over what it can (or cannot) do as a corporate and voluntary body. Considerable effort, for example, has gone in recent years, into firstly establishing the exact situation which exists in Britain with regard to statutory protection of organs, and then lobbying for subsequent action to regularise that situation. With the publication of the recent DCMS White Paper a new phase begins. This is something we can do, corporately, in fulfilment of our third Aim.

It is only rarely, however, that we are called upon to express a corporate view, for example, on the restoration of a particular instrument. Rather it is usually the individual views of BIOS members, acting in various capacities and under varied constraints, which are sometimes mistakenly construed as 'BIOS views'. Highlighting particular instruments in need of care and attention (Thaxted in Essex, for example, which was part of the recent HOSA project) is a different matter and a proper corporate concern of BIOS under our third Aim.

In fulfilment of our second Aim, however (conservation of sources and materials...) BIOS has created two resources, namely the National Pipe Organ Register and the British Organ Archive, which are widely used and appreciated both within and without BIOS itself. It may not be widely appreciated, however, that the continued maintenance of and improvement to these two resources is at present dependent on BIOS's own income from subscriptions. Attempts will continue to be made to improve the financial stability of our services, but in the meantime these are vital assets which we all need to support and encourage.

Enough for now — I have not even started on the fourth Aim of BIOS !

## 2007 ANNUAL GENERAL MEETING

The Annual General Meeting will this year take place on Saturday, 24 November at the Church of St Botolph, Aldgate, London EC, subject to final confirmation. Attendances at Annual General Meetings and the associated study days in London have been very good in recent years, and Council is keen to see this trend continue. Please note the date now.

# MEMBERSHIP MATTERS

PETER HARRISON

Corresponding with members is a rewarding part of the membership secretary's role but it is surprising how many do not keep the aims of BIOS fresh in their minds and how often the individual actions of members become confused with what BIOS does. We live in a society with tremendous pressures that all too often are at odds with the protection of our cultural heritage and the promotion of quality in music. The efforts BIOS makes are unlikely ever to achieve all that we might wish. Despite this, we strive hard through the British Organ Archive, the National Pipe Organ Register, the Historic Organs Certificate Scheme and in the ideas exchange provided in our publications and conferences to do what we can. If we are not achieving what you feel we should, don't sit back but take action. Even those who might not attend a conference or may feel a *Journal* article is not their forte can write a letter to the *Reporter* without any need to make it an academic dissertation.

BIOS exists only through the support our members and keeping in touch and being involved is the way to ensure it moves in the direction you wish.

It is good to welcome the following new members to BIOS:

**William N. Bennett:** [REDACTED]

**John Forster:** [REDACTED]

The full list of BIOS members was last published in July 2005 and a new edition is scheduled for publication this summer. It will include all current members, except for the two who have requested their details be withheld. If any other members wish to place themselves in this group, or to make changes not already notified from the information published in 2005, please let me know no later than the end of May 2006.

I am grateful to the vast majority of those members who pay by annual cheques and have already sent them. It will save much time and cost if the remaining twenty five could also settle their subscriptions as a matter of urgency.

## HISTORIC ORGANS 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 27 January 2007:

Building	Organ-builder	Status
St Augustine of Hippo, Nr Dudley	Nicholson, 1887	II*
St Mary's, Tittleshall, Norfolk	Binns, 1897	II
St Ethelbert's, Falkenham, Suffolk	<i>attrib.</i> Bridge c. 1750	II

St Mary's, Pakcnham, Suffolk	Bates & Son, 1863	II*
St Peter's, Barton, Cambridgeshire	A.T. Miller c. 1884	II
St Mary's, Tittleshall, Norfolk	Holdich (n.d.) (Finger & barrel)	I
St Mary's, Cable Street, London E1	Willis, 1852	II*
St Mary the Virgin's, Leigh Lincs.	Harrison & Harrison, 1911	II*
St John the Evangelist's, Islington	J. W. Walker & Sons Ltd, 1963	II
Methodist Church, Forncett St Peter, Norwich	Glasspoole Bros, 1903	II*
All Saints, Swanton Morley, Norfolk	Norman Bros & Beard, 1887	II

## CALL FOR PAPERS

### RECENT RESEARCH IN ORGAN STUDIES

#### THE BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM

SATURDAY, 23 FEBRUARY 2008

Proposals for papers are invited for the British Institute of Organ Studies Bernard Edmonds Recent Research Conference at the Barber Institute, University of Birmingham, on Saturday, 23 February 2008.

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 Professor Peter Williams. The authors of successful proposals will be notified by 30 September 2007.

A summary proposal of 200 words, along with a brief biographical note, should be sent by 31 August 2007 to:

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

## THE LEFFLER MANUSCRIPT ACQUIRED BY BIOS

JOSÉ HOPKINS

On 25 January 2007, BIOS formally acquired the important early-nineteenth-century collection of organ specifications known as the Leffler Manuscript from the great-granddaughters and great-grandson of Mr William Windsor. An intriguing story has emerged of the provenance of the collection, centred around the life of Mr Windsor himself.

Born in 1860 at 3 Rose & Crown Court, Priests' Court, Foster Lane, within the sound of Bow Bells, William's father was a printer in Paternoster Row. Aged 7, he sang in the choir in St Paul's Cathedral, and only gave up his singing aged eighty because of deafness.

He was apprenticed to Henry Willis, and, according to family tradition, voiced pipes. At that period of his life, he lived at the home of Mrs Ann Mounsey Bartholomew, herself an organist from 1829 to 1837 at St Michael's, Wood Street, a Wren Church, described in Pearce as 'ruthlessly destroyed in 1896.'<sup>1</sup> In 1837, she became organist at St Vedast Foster Lane and continued there until 1886. She died in 1891. Both Ann Mounsey and her sister were accomplished organists and very pretty women (according to Pearce); Ann married William Bartholomew, remembered as 'English librettist and poet to his kinsman, Felix Mendelssohn Bartholdy'.

William Windsor, Mrs Bartholomew's lodger, eventually worked in the Stock Exchange but his musical life outside of business was varied and busy. He played viola, piano and organ, played in the Stock Exchange Orchestra, the Alexandra Orchestra and for the Choral Society, and was a member of Lincoln's Inn Chapel Choir. The quality of his alto voice is described as '...very useful in a choir; it has a good compass, nearly two octaves; the upper part is a bright tone, and the lower part goes down as a Tight tenor'.<sup>2</sup> From 1937 until his death in 1954, he lived in Crouch End, North London.

The Leffler collection is, of course, used extensively in Charles Pearce's books, and in one of the Prefaces<sup>3</sup> he describes how the manuscript was drawn to his attention in 1904. It was brought to his house by his neighbour, William Windsor, in 1904, just as he was about to depart on holiday. Pearce took it with him to the west of England and was intrigued by the entries 'all in the handwriting of Mr Henry Leffler, who was organist of the Collegiate Church of St. Katharine by the Tower from the close of the eighteenth century to 1819'. Pearce goes on to describe the use he made of his transcribed copy, culminating in his books, and discusses the significance of the period 1800-10 in the history of organ-building in England.

The manuscript itself has continued to be in the loving care of William Windsor's family from his death in 1954 until the present, and I am indebted to his great-grandchildren for further information about his life. I am also grateful for their courtesy during the visit of Andrew Hayden and myself. It remains to be discovered how the collection came into William Windsor's hands, having belonged in 1896 to a Mr T.B. Evison, also of Crouch End, whose signature is on the inside front cover.

The Leffler Manuscript will be a very significant addition to the British Organ Archive, and plans are under discussion for making the contents fully available for further study and eventual publication.

## NOTES

1. Charles William Pearce, *Notes on Old London City Churches, their organs, organists and musical associations* (London, Winthrop Rogers), xiv, 247p
2. Giles, P., *History and technique of the counter tenor* (Scholar Press, 1994)
3. Charles William Pearce, *Notes on English Organs, Cathedral, Collegiate, Parish and otherwise* (Vincent Music Co. Ltd.) Xxv, 168p





**Andrew Hayden, who along with José Hopkins, accepted the Leffler Manuscript on behalf of BIOS from the great-granddaughters of William Windsor on 25 January 2007.**

# CORRECTION

We are grateful to those readers who have pointed out that the cover illustration on the previous *Reporter* (January 2007) is of the 1894 J.W. Walker organ, originally built for Col. Paget Tomlinson's residence at Kirby Linsdale, now at Denver, nr. Downham Market.

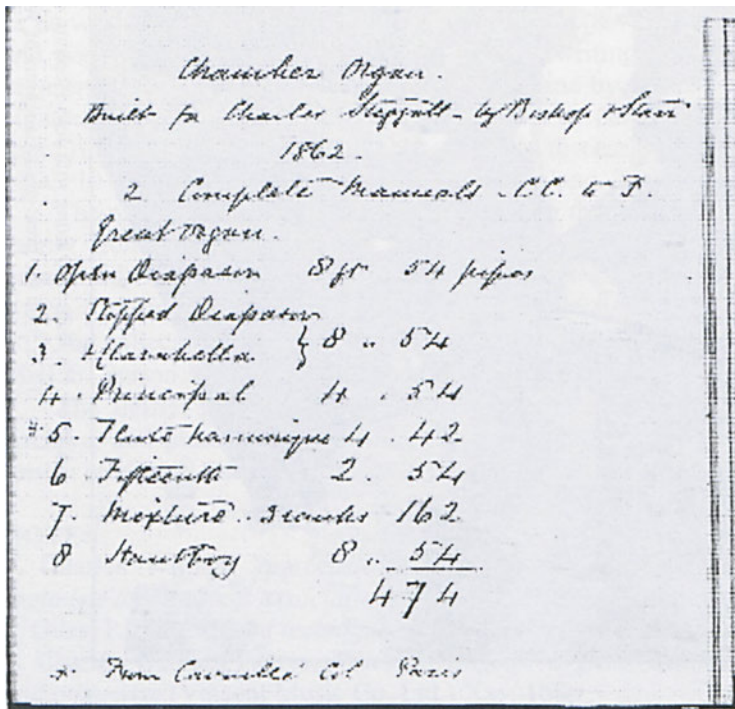
## LETTERS TO THE EDITOR

Sir,

### DR CHARLES STEGGALL'S HOUSE ORGAN


I note from *BIOSRep* XXX, 4 (October 2006) that Dr Steggall's house organ is now at St Mary's, Battsford, Suffolk and has been listed under HOCS.

I have a copy of Hopkins and Rimbault, *The Organ, its History; and Construction*, (1st Edition, 1855). The inside front page is annotated 'Dr Charles Steggall / January 4th 1859 / H.F.H.J.'. At the rear of the volume several pages of lined paper have been bound in and the first is annotated at the top 'Specifications of Organs — not in the work'. Included amongst the details is the specification of a 'Chamber Organ / Built for Charles Steggall - by Bishop and Son / 1862'.





forwarding copies of Steggall's documentation to the NPOR.

Philip J. Wells,  


## **FREEMASONRY AND MUSIC — THE GRAND LODGE, ORGANS AND ORGANISTS BIOS STUDY DAY AND ANNUAL GENERAL MEETING SATURDAY NOVEMBER 2006**

### **(1) DOMINIC GWYNN**

It would not be true to say that the visit to the gentlemen's toilet was the high point of the day, but it was a feature, which the female contingent would still only be able to see on Agatha Christie films, etc. So near and yet so far. The distinctive and occasionally spectacular inter-War design of the Grand Lodge was certainly one of the attractions of a meticulously organised, unusual and informative day.

We were treated to a well-practised and informative general introduction to freemasonry in England by Diane Clements, Director of the Library and Museum at Freemasons' Hall. It had not occurred to me before that, at its inception in the eighteenth century, freemasonry was socially inclusive, with few social barriers within the lodges, that it spread education to a wider public and that its processions and public events made its public face quite noticeable. It grew out of a similar motivation to the thinking we associate with the Enlightenment.

It has to be said though, that freemasonry and organ-building did not have much effect on each other. Andrew Pink, research fellow at University College London, is currently completing a doctoral thesis on the musical culture of freemasonry in the early eighteenth century, and delivered a fascinating talk on the subject. The earliest masons met in taverns, and their music consisted of songs, almost everywhere unaccompanied until the nineteenth century, but then increasingly with small organs as the repertoire grew and the proceedings became more decorous.

The earliest organs include the well-known Snetzler chamber organ at the Canongate Masonic Hall in Edinburgh, and an intriguing 1785 Donaldson in the Masonic Hall in Sunderland, which should be better known. The use of (mostly small) organs became more general in the second half of the nineteenth century and a high point was reached in the first half of the twentieth. Andrew is himself an organist, aware of the organs he has seen and of their precarious existence, and ended by delivering a warning. These masonic organs are not well known to the organ world. As they lose their purpose, and the masons increasingly lose the means and the will to look after them, they will be removed. They need listing at the least, and preserving at best.

Diane Clements continued with a brief survey of the organs and organists of the Grand Lodge, nicely illustrated with pictures of earlier interiors, starting with Samuel Green's 1786 organ in Thomas Sandby's hall, and of past organists, including Samuel Wesley, the first known official organist. The morning ended with a view of a Gray

# ***Ten Historic Organs in new colour photographs***

Pack of  
**TEN** postcards  
**£4**  
inc. p.p.

Two or more packs £3.50 each

*Send your name, address and payment of £4 for each set of postcards (cheque payable to 'BIOS') to*

**BIOS Publications,** [REDACTED]

chamber organ of about 1793, which is being restored by Michael Broadway. At one time it was in the masonic hall in Windsor, but probably not originally. It is at present without its case, revealing the mechanism and pipework. It originally had a large barrel and action for a second set of pallets, and still has a curious tenor G nag's head swell box containing Dulciana and Trumpet (actually a Hautboy). We were curiously reluctant to play it.

In the afternoon, we were introduced to the main hall by Diane Clements. It is an Art Deco fantasy bringing to mind bypass factories and Cecil B. de Mille. One imagined Andrew Parmley, the Grand Organist, emerging from the concealed detached console of the Grand Organ, caped and hooded, to turn us all into gibbering beasts (or whatever sort of beastly one considers appropriate for ageing organ historians), as flames shot up from the braziers on either side. The Grand Organ (by contrast) seemed to me to be almost heroically dull. It is a Henry Willis III of 1933: three manuals and pedal with forty-four stops, only eleven of which are 4' or higher, not that that necessarily means that an organ is dull (NPOR survey N16533). Andrew gave an intriguing recital, starting with the *Intrada* op. 111a by Sibelius, and including music composed by past Grand Organists, Samuel Wesley (including a Duet with Heather Williams), Mozart's Funeral Music arranged by John Morehen, and 'Chelsea Fayre' by Henry Goss Custard (to my mind the work most successfully and enjoyably presented by the organ). It all seemed a long way from the Enlightenment ideals with which the day had started.

After lunch, the membership attended the Annual General Meeting; as our Secretary Jose Hopkins remarked, the first to be overseen by (portraits of) past members of the Royal Family. The meeting was a bit subdued in consequence perhaps, but perhaps also in recognition of the loss of our departing Chairman, Peter Williams, who has given lustre and forward momentum to the Institute during his term of office. His contribution was acknowledged by the gift of a coloured sketch by Martin Goetze, reconstructing the double organ made by Robert Dallam (and possibly his father Thomas) for Magdalen College Oxford in around 1631, from the halves surviving at Tewkesbury Abbey and Stanford-on-Avon in Northamptonshire. We look forward to an equally lustrous and momentous chairmanship, as John Norman was elected in Peter's place, the first (ex) organ-builder to be elected to the chairmanship.

## ENGLISH MASONIC LODGES, PIPE ORGANS AND NATIONAL HERITAGE

ANDREW PINK

[This is the text of the paper given by Andrew Pink to the BIOS Day Conference reported above.]

The presence of a pipe organ in English masonic lodges still represents to many freemasons a *sine qua non* in terms of lodge furnishings, and the position of lodge organist remains a prized one. However, while the tradition of appointing a lodge organist flourishes, the heyday of the pipe organ in English masonic lodges (c. 1850-c. 1950) is long gone and pipe organs have been steadily disappearing from

lodges, to be replaced by an electronic keyboard, or even just a CD player; *sic transit gloria mundi*. Of course, English masonic lodges are responsible only to themselves for the management of their estate and are free to make their own decisions, but a serious consequence of this shifting musical landscape of disappearing pipe organs is that in many cases the documentary history of an instrument disappears with it. Thus the record of a significant slice of English masonic heritage, and of England's musical history, is steadily being eroded and lost to posterity.

Music has been integral to English freemasonry from the early years of the eighteenth century. The inclusion of songs set to music in James Anderson's first *Book of Constitutions* (1723) is clear evidence for this. Less well known is that in London during the 1730s and 40s freemasons pioneered the use of marching bands. They were used to accompany each year's newly-elected Grand Master in a spectacular procession of freemasons through the streets of Westminster and the City of London to the annual Grand Feast, held in a City livery hall. At other times the singing of masonic songs, led by celebrated masonic actors, was a well-documented feature of London freemasons' annual night-out at the theatre, no doubt with the theatre orchestra playing its part.

Despite eighteenth-century English freemasonry's exuberant public music-making, musical instruments were unknown in the privacy of the masonic lodge, which by tradition in those days met in the private, upper room of a tavern. Here music-making was restricted to a relatively small repertoire of songs, sung to simple unaccompanied harmonisations, not only during the work of the lodge, but during the shared meal at the mid-point of the meeting, and in the informal time after the lodge closed.<sup>1</sup> From 1772, the influential masonic writer, William Preston (1742-1818) advocated an elaborate formal role for orchestral instruments and groups of singers in masonic lodges in his *Illustrations of Freemasonry* (which ran to many editions in his lifetime), but there is no evidence that Preston's grand design for masonic music-making was ever adopted. The scale of Preston's musical aspirations was unrealistic and impractical for the vast majority of eighteenth-century English lodges.

The pipe-organ made its first appearances in English freemasonry with the advent of regional masonic halls in the late eighteenth century, but the impetus for the inclusion of an organ in these halls was commercial rather than masonic. It must be remembered that to pay their way these purpose-built halls occasionally had to double as public spaces available for hire. So, for example, in the new Freemasons' Hall, London, an organ was not originally part of the plan for the building, and for the hall's inauguration in 1776 it was a hired organ that accompanied the choir and orchestra in the newly-commissioned celebratory ode that marked the event; the same ode was used two years later for the opening of a new masonic hall in Sunderland in 1778.<sup>2</sup> It was only in 1784, at the request of the Academy of Ancient Music, then hiring the Freemasons' Hall in London for its regular concert series, that the London<sup>3</sup> hall acquired what was, in effect, its first permanent organ, and it was not until 1812 that the national (though largely symbolic) role of Grand Organist was created for the influential Catholic musician Samuel Wesley (1766-1837). It is worth noting here the significant contribution that masonic halls made to the development of public sociability in late eighteenth-century England. The 'masonic audiences' were well known<sup>4</sup> for their orderly and civilised behaviour, and people's experience of concerts in masonic halls played an important role in the development of the modern concert

audience.

A unique masonic hall organ surviving from this period is the substantial instrument built in 1785 by north-east organ-builder John Donaldson (d. 1807), which is still to be found in its original position on a gallery in the Grade 1 listed masonic hall that opened in Sunderland in 1785, the second hall on this site. This hall,<sup>5</sup> which is surprisingly small by modern standards, had a public use when not being used for purely masonic purposes, just like other masonic halls of its type. Certainly, from what we know of eighteenth-century English freemasonry the Sunderland organ was not designed for the day-to-day work of the freemasons who met in the hall. While the fine organ case and display pipes remain, it is unclear how much of the instrument inside the case is intact and the organ is currently unplayable. Nonetheless, this is by any standards a valuable, historic English instrument; it is the only surviving work by Donaldson in its original location,<sup>6</sup> and since the Sunderland hall records are intact, this organ's history is available, (though not yet fully researched) making accurate restoration possible in the future.

During the nineteenth century, numerous English masonic lodges moved from meeting in taverns into their own local, purpose-built masonic halls where a pipe organ was considered as standard. This was not so much a reflection of the tradition of the organs found in the regional halls that had been established in the eighteenth century, but was rather a reflection of the Victorian vogue for pipe organs which by then were installed across England in every ambitious church, chapel, meeting hall, lodge and stately home. The shift from tavern to purpose-built lodge premises not only reflected the rapid spread of freemasonry among the burgeoning well-to-do urban middle classes who were able to contemplate owning their own lodge premises, but also reflected newly emerging ideas about male respectability and propriety that excluded the tavern and valued sobriety. These numerous local masonic halls did not normally have a public function, as had been the case with the few regional halls of the eighteenth-century.

The previous century's tradition of lodge music, with its echoes of tavern culture, was ill-suited to the new lodge environment, and so the process of appropriating a new musical repertoire from the unimpeachable sources of church and chapel began. Christian hymns and psalms, and new music inspired by them, expressing sentiments thought to validate freemasonry's fraternal tenets, began to dominate. A profusion of such material appeared in inexpensive, commercially produced editions of lodge music from the middle of the nineteenth century until the zenith of such publications in the early decades of the twentieth, and the enlightened, convivial and inclusive song culture of eighteenth-century English freemasonry was completely erased. Such a shift was inevitable given that lodge organists were de facto already church or chapel organists, and that an invigorated Christianity provided the framework for English notions of social order and respectability.

With the nineteenth-century flourishing of masonic activity that expressly drew on Christian traditions it is not hard to see how, in the public imagination, a process began of confusing freemasonry with alternative forms of organised religion. The pipe organs that were installed in England's new wave of lodge premises were by any standards modest. They were not designed as concert instruments but designed simply to support corporate singing, and to create a suitably solemn atmosphere that was quite distinct from the convivial masonic bonhomie of tavern lodges. The tonal consistency



of these modest English instruments, by whichever organ-builder, across many decades and in all parts of the country, makes it possible to view these masonic pipe organs of the nineteenth and early twentieth centuries as a distinct type. They not only represent a significant part of English freemasonry's cultural heritage but, arguably, they also make a distinctive contribution to the nation's wider cultural heritage. However, as a consequence of their private location and their modest scale, these instruments have been overlooked by the organ *cognoscenti*, and are unlikely to compete successfully for public funding towards the cost of their maintenance or restoration. Indeed, it is the costs of maintaining these otherwise modest and unremarkable instruments that has led to many being removed and replaced by electronic alternatives, without any systematic attempt to record what is lost.

It is unlikely that another historic instrument with the significance of the John Donaldson organ at Sunderland waits to be re-discovered in a masonic property, although it does seem remarkable that no-one who has made a study of Donaldson's work has ever commented on its presence. Elsewhere, some valuable domestic chamber organs by a number of late-eighteenth and early-nineteenth-century organ-builders can occasionally be found in lodge rooms, donated in the nineteenth and twentieth centuries by well-to-do lodge members from their own homes. These are exceptions to the typical masonic organ and they deserve preservation. For example, a fine one-manual chamber organ *c.* 1793 in an attractive mahogany case, by Robert & William Gray of London, is currently being carefully restored by Michael Broadway for use in Lodge Room 3, at Freemasons' Hall, London.

I am not suggesting the wholesale preservation of all the pipe organs in English masonic halls and lodge rooms. Times change, and so do the needs and budgets of masonic lodges. It must be admitted that the vast majority of these instruments are of little musical or monetary value in themselves, and that the singing they were designed to support is no longer a hallmark of English freemasonry. The value of these instruments lies not in their physical preservation *per se*, it lies in the collective preservation<sup>4</sup> of their historic details, that will allow us to gain a better understanding of their place in the wider context of the cultural history of English freemasonry, and in the history of English organ building.

That said, a few examples of these modest instruments do need to be preserved if only to make sense of the documentation they have generated. But if, as I suggest, there is little to choose between them, then how are they to be selected for preservation if not on obviously musical or historical grounds? The important consideration in making such choices must then be the importance of an instrument's location, because it is only by location in notable spaces that the preservation of an otherwise unremarkable instrument might be justified. In some cases such a location will be identified by the UK Government's heritage listing process. This is the case for the organ by Norman and Beard Ltd of London (1912) in the lodge room known as The Greek Temple, at the Great Eastern Hotel at Liverpool Street Station, London. This imposing and highly decorated Edwardian space is Grade 1 listed and so the survival of its otherwise typically modest masonic pipe organ has been guaranteed by its being integral to the lodge room's original design. Despite the completeness of the furniture and fittings in this lodge room it is no longer used for masonic meetings, but the instrument<sup>7</sup> is intact and playable. In other situations it may simply have to be that English Freemasonry corporately agrees to create a mechanism of some kind to

register its historic buildings and their interiors, providing support where necessary for their maintenance and preservation. By way of example, let us consider the large, panelled lodge room at the masonic hall in Leicester and its modest organ by Stephen Taylor & Son Ltd of that city, all dating from the middle decades of the twentieth century. This currently well-maintained instrument is located on a spacious balustrade gallery above the room's entrance doors, and housed in a handsome neo-classical case, all integral to the impressive effect of the room's design. The coherence of the whole would be lost without the organ.<sup>8</sup> Fortunately, the survival of this room and its organ are not in doubt. Is there a case to be made for such significant masonic locations to re-discover a public amenity value as concert venues?

It is to be hoped that, at the very least, some enthusiasm can be found by individual lodges to record for posterity the pipe organs they still have, and for others to recover information from their files about those pipe organs that are now lost. The mundane paperwork associated with a pipe organ is as important as the instrument itself: receipts for tuning, details of tonal design and alterations, examples of architects' drawings, notes of correspondence, and programmes of events can all be kept for posterity with a minimum of fuss. Any documentary information about lost instruments that lodges may be willing to relinquish might be of interest to The British Organ Archive, in the Archives Department of the Birmingham Public Libraries.<sup>9</sup> Of course, the specification of individual pipe organs past and present should always be checked against the data already held by the National Pipe Organ Register<sup>10</sup> (NPOR) at Cambridge University, and updates sent electronically to the editors there.

Not all the material relating to masonic pipe organs is held in the relatively restricted environment of individual lodges' records. Masonic newspapers held in the Library and Museum of Freemasonry at Freemasons' Hall, London<sup>11</sup> contain glowing reports of once newly-built masonic halls and their organs, most now long gone. This is publicly accessible data, currently unknown to the NPOR and deserves recording there. Perhaps someone will find the time.

(The author, Andrew Pink, is not a freemason. He works as a Research Assistant at UCL, University of London, and is currently completing a PhD thesis, 'The Musical Culture of Freemasonry in Early-Eighteenth-Century London', in the Music Department at Goldsmiths College, University of London.

## NOTES

1. Pink, A. 'When They Sing: the performance of songs in 18th-century English lodges', *Transactions of the Fifth International Canonbury Conference: Freemasonry in Music and Literature. The Canonbury Papers* (vol 2) (Canonbury Masonic Research Centre: London, 2005) 1-14; <http://tinyurl.com/y731um> &gt;, accessed 2 January 2007.
2. Prescott, A. 'Freemasonry as a Part of National Heritage: The Conservation of Esoteric and Fraternal Heritage in Great Britain', *Masonic and Esoteric Heritage : New Perspectives for Art and Heritage Policies*, (OVN : Den Haag, 2005, 211-30), 219
3. Clements, D., 'Grand Lodge Organs and Organists', *Library and Museum News for the Friends of the Library and Museum of Freemasonry*, (17 Winter 4-8, 2006), 5
4. McVeigh, S., 'Freemasonry and Musical Life in London in the Late Eighteenth Century' *Music in Eighteenth-Century Britain* (Ashgate : Aldershot 72-100, 2000), 90
5. For more information about this building: <http://tinyurl.com/yahq95>; accessed 2 January 2007
6. I am grateful to officers of the Provincial Grand Lodge of Durham for making the necessary

arrangements for me to visit to the Sunderland masonic hall in the summer of 2006.

7. I am grateful to the management of the Great Eastern Hotel for making it possible to visit the Greek Temple in the autumn of 2006.

8. I am grateful to Professor Aubrey Newman from the University of Leicester for arranging my visit to this hall in the summer of 2006.

9. The British Organ Archive <http://tinyurl.com/somdt>; accessed 2 January 2007

10. The National Pipe Organ Register <http://tinyurl.com/tdzj5>; accessed 2 January 2007

11. For example, Prescott, A., (2005) 'An Old Masonic Hall in Sheffield', *Tales from Great Queen Street* (The Centre for Research into Freemasonry, University of Sheffield, 2005) : <http://tinyurl.com/y78tv8> &gt;, accessed 2 January 2007.

## **THE BERNARD EDMONDS RESEARCH CONFERENCE 2007**

**BARBER INSTITUTE, BIRMINGHAM**

**SATURDAY, 24 FEBRUARY 2007**

### **DAVID KNIGHT**

A broad approach to organ studies was demonstrated by the contributors to the Bernard Edmonds Research conference 2007. It included documentary research into archival material by Dominic Gwynn and Joan Jeffery and research into an organ through music scored for it by David Shuker. Martin Renshaw presented an insight into the psyche of an English organ in the nineteenth century as it observed and heard of changes in organ-building going on around it. Jim Berrow and Barrie Clark both brought visual studies, one of the skill of architectural illustrators, the other into the diversity of organ cases in western Europe. Melvin Hughes finished the day with a study of the organ in Victorian poetry.

Dominic Gwynn spoke about the Father Smith organ at Christ Church, Oxford. Only the Chapter Acts and Disbursement Books of the Dean and Chapter of Christ Church survive from the time of this instrument. Even from this slender information a considerable amount of useful information can be gleaned. Dominic set out a chronology for Dallam's pre-Commonwealth activity at Christ Church, leading to a double organ in 1624. The traditional date for Smith's organ is *c.* 1680. However, could it have been the organ built by Smith for Christ Church, Dublin? A Chancery suit taken out by Smith in 1699 shows that, in 1695, Smith had built an organ for Christ Church, Dublin, which was approved in May of that year by John Blow, in London. In March 1696, Smith started to build a second organ, with room for fifteen stops, completed in June 1697. In 1698 a fire at the Palace of Whitehall caused the mob, inflamed with anti-papist ardour, to set about these two organs, then erected in the old Popish Chapel. Considerable damage was done to the first instrument, and less to the second. The original intended destination for the second organ was Christ Church Dublin. The Smith organ did not go to Dublin, its place taken by one by Rhenatus Harris. From evidence of the stop list and a comparison of the case with known Smith cases from 1685 to 1701 Gwynn argued that the organ in Christ Church, Oxford was first intended for **Christ Church, Dublin.**

David Shuker, in his BIOS debut, presented work derived from the scores of the concerti composed in 1767 by William Herschel for use in performances of Messiah at the Octagon Chapel in Bath. The organ there was described by John Marsh in 1781 as

‘a charming little organ of SnetzlerY. This doesn’t get us very far, and, in 1994, Barnes and Renshaw tentatively concluded that the organ had a Swell division. Annotations on Herschel’s scores, now available in the British Library, confirm that the organ had two manuals, with stops including a Hautboy, Stopped Diapason (used as ‘solo’) and Trumpet.

Joan Jeffery’s title ‘The Samuel Green organ in Canterbury Cathedral - who built it?’ implies that the answer will not be Green. In 1684, Smith renovated the old organ. In 1713, five years after Smith’s death, Knoppel reported that £120 was needed to repair it. In 1714 Knoppel proposed to add a seven stop Echo, £70 with swelling, £60 without. Whatever works were done by Knoppel illustrations of the Canterbury organ are consistent from 1700 onwards, and show a choir case projecting in front of the line of the gallery and elaborately decorated case pipes. No illustrations survive showing the organ after 1723. In 1733, Knoppel proposed to move the organ to a central screen and to add a half set of keys with echo and swellings. Maybe the latter replaced earlier swellings that did not have their own manual. In 1752, Richard Bridge undertook to repair the organ and add two ranks of pipes, work called a new organ in his contract.

In 1783, John Lincoln had an agreement for extensive works to the organ, including moving it. The scope of the works increased during the course of the contract and came to include altering the Swell, new cases and providing new Open Diapason, the latter possibly for the nave front of the case. The Revd Mr Olive wanted Green to give an opinion on Lincoln’s work. The result of this was that Lincoln was paid off and Green took the new pipes and other materials. Green, or his workers continued the work. During the Handel commemorations in 1784, Jessie White was building a new organ case at Canterbury, evidence that Canterbury did not get the case from the Handel commemoration. Elements of the Canterbury organ survive in the Green organ at Nayland, Essex. However strongly the Green organ was characteristic of his work, the material was by no means all his, and perhaps a considerable amount of it might not have originated with Green or his workshop.

Martin Renshaw has explored the theme of the death of the English organ in various ways. His imaginative paper on ‘E. J. Hopkins and the death of the English Organ’ drew fresh insights into this topic. Imagine yourself inside a clock, from behind the face, looking out; you would see time pass backwards. Imagine yourself looking out from inside an English organ in say 1857 and seeing the time that had passed since, say 1795. The gradual move to C compass and equal temperament tuning, the pro-German activities of Hill and Gauntlett, the experiments of Bishop, the impact of Schulze. So much that seemed to underestimate the achievement of English organ-builder’s and composers. What of now? Will there be a revival of the English organ? Would this be achieved by restoring the remaining instruments or by building new English organs? There is a great heritage of English organ music in England; there are very few places, sacred or secular, where it can be heard.

Jim Berrow drew attention to the skill of the architectural illustrator and illustrated the value of their work to careful study of organ cases. Organs in architectural drawings can be included as incidental details or be the subject, be drawn by antiquarians seeking a lost past, or else a record of a new building or organ at the time of its construction. Many architectural drawings were published during the nineteenth century, particularly in *The Builder*.<sup>1</sup> The grand tour was the inspiration behind many volumes of illustrations. Jim’s lecture, in common with that by Barrie

Clark that followed, drew heavily on well-chosen illustrations, some by illustrators known as architects or organ-builders and others who made a career as illustrators. They included Temple Moore, Henry Harris, Frederick Mackenzie, Auguste Charles Pugin, H. Heathcote Stratham, Frederick Heathcote Stratham and Stephen Dykes Bower. Dr Berrow's talk amply demonstrated that there are ample examples of beauty in organ case design available to anyone with the patience to study them.

Barrie Clark's talk 'the extraordinary diversity of organ cases in Western Europe' illustrated regional influences and styles. These included single tier pipe flats between the towers of cases in fourteenth-century north Germany; of the incidence in Lutheran churches of the organ being the built into one design together with the pulpit and communion table. In Italy the architectural form of the organ appeared as a frame and pipes whereas from Spain, in Salamanca, the organ would appear more as a 'wardrobe'. Barrie also discussed the siting of organs in churches. In monastic churches this would usually be near to the stalls in a gallery or on the wall, near to the action that it would accompany.

Melvin Hughes closed the day with his survey of organs and organists in Victorian poetry, with particular reference to the three organist poems by Robert Browning. Organist poetry seeks to allegorize human life, to give a spiritually transcendent experience and to illustrate the changing nature of historical experience. The organ and its music is often seen as elevating mankind's thought to God. Victorian poets seem to link angels and organs. Improvisation features more in poetry than it does in prose, maybe it was seen as more analogous to the freer nature of the poetic form. Young women, and attractive women seem to be represented as being uniquely affected by organ music; their elderly male counterparts being in turn susceptible to the younger women's beauty.

Melvin Hughes is to be congratulated on another successful study day. We are immensely grateful to John Whenham for the continued kind use of the facilities at the Barber Institute. The annual research conference is an excellent opportunity to share what interests you in organ studies; please give careful consideration to putting forward a proposal for a future conference.

1. Catalogued by Richardson and Thome in *The Builder Illustrations Index 1843—1883*

## **HERITAGE PROTECTION FOR THE TWENTY-FIRST CENTURY**

### **THE WHITE PAPER FROM THE DEPARTMENT FOR CULTURE, MEDIA AND SPORT**

#### **BARRIE CLARK**

At the beginning of March, the Government published its long-awaited White Paper on the consolidation of Listed Buildings and Ancient Monuments into a single category. It has asked for responses to three specific questions which deal with very narrow, although important matters, concerning the future direction of planning law,

but they are not points which directly involve the British Institute of Organ Studies.

However, BIOS has noted the statement on p.49 in section 4 'Next Steps' paragraph 3, which says:

In England we will continue to work with English Heritage to improve the listing system and develop a programme of public consultation on new design priorities. We will also begin work to develop new selection criteria for designating historic assets under the new system.

In doing so, we hope this will, once and for all, clarify the problem of fixtures and fittings, together with plant and machinery, which have proved a stumbling block in protecting some objects in listed buildings, in particular, from our point of view, historic pipe organs, and has led to endless court cases to arrive at a decision on whether they are a fixture, or merely a fitting not secured to the fabric and only considered for their own weight. There are legal cases in which instruments of some size have been considered only a fitting and therefore not protected by listed building law.

BIOS has already sent the DCMS Heritage Protection Team much detailed evidence of the case we are putting forward for the protection of historic pipe organs. Letters of support for our case, from a wide-ranging group of public bodies and private individuals have been sent to David Lammy, Minister for Culture. On this matter I have to report that after my request in the July 2006 *Reporter* for members to send me similar brief letters of support this resulted in just one response. Do BIOS members actually care about this matter, or am I and the Council wasting our time? We have gone to some length to point out the problems with pipe organs, which often fall foul of the fixture or fitting trap, and drawn attention to the fact that this is the only country in western Europe which has no protection for them, either obliquely or by having specific clauses in legislation. I have also made representations to Simon Thurley, Chief Executive of English Heritage, and he promised to raise the matter of organs and fixtures with the DCMS Heritage Protection Team.

Article 1 of the Granada Convention, which the UK Government ratified in 1987, in defining the term 'monuments' includes the categories of historical, archaeological, artistic, scientific, social or technical interest, all of which can in differing measures be found in pipe organs, but importantly includes both their fixtures and fittings, and yet the current Planning Act of 1990 continued to exclude the protection of fittings in listed buildings.

Article 15 2(b) of the Granada Convention also includes 'demonstrating the unity of the cultural heritage and the links that exist between architecture and the arts...' which encompasses both the visual and musical aspects of organs.

This anomaly regarding the lack of adequate protection for organs could not be better illustrated than by the sample Register entry used in Annex 1 of the White Paper, the choice being St Mary Magdalene's, Taunton. In the description of the building, windows (covered in detail), pews, pulpit, rcredos, sedilia, memorials, etc. are all rightly mentioned in some measure. However, and typically, the important Henry Willis organ of thirty-five stops, built in 1882 and almost tonally unaltered, is not mentioned at all. The only loss has been the replacement of a Claribel Flute by a Nazard in 1970; the original action was replaced by pneumatic in 1931, and the stop

action electrified in 1970, but, in spite of these later changes, the instrument is still historically important. Why is it not considered as valuable an item as the other described furnishings?

One of only two oblique references to an organ in this Register confusingly mentions an organ vestry. Organs do not have vestries but may be near or even sometimes above one. The usual term used for organs not in a free-standing position is an organ chamber. What is the intended meaning in this context and did the writer actually know what he meant?

The Register entry under the heading 'Extent of Special Interest' does say

**The above ground structure, the interior, including fixtures and fittings, and any below-ground remains and structures are of special interest**

so clearly an entry for the organ is covered by this; so why is it ignored? This situation seems to be paralleled in all but the recent revised volumes of *Pevsner's Buildings of England* series, where organs are rarely mentioned and, when they are included, the descriptions are sometimes bizarre and inaccurate. An example is the entry for Thaxted Parish Church in which the description for the organ is wrong both about its builder and date.

This Register is put forward as a suggested format, but is no doubt an existing example. The ignorance about organs, their place in the architecture and history of both churches and secular buildings is exactly why BIOS is pressing for them to be clearly defined in legislation rather than left to chance, and vaguely protected as a fixture or fitting if someone remembers to describe them in the Register. I am aware that, even under existing legislation, a fixture is legally protected whether or not it is actually mentioned in the list description, but, as we all know, out-of-sight is often out-of-mind. 'Oh dear, we forgot all about the organ; was it important?' is what happens frequently.

We ask no more than similar protection for organs which is provided in nearly all European countries where the pipe organ forms part of their cultural history e.g., the Netherlands, France, Italy and Spain. It is time England caught up with the others. Britain is usually anxious to conform to many silly rules invented by the EEC; why such reluctance over organs? Typical was the directive over the use of lead in pipe organs, but, unfortunate as it might have been for our organ trade, it has had the advantage that organs have been brought to the attention of the general public in a way we could not have achieved had we tried. Every cloud has a silver lining, as Gottfried Silbermann remarked as he finally pocketed payment for his latest organ.

Responses to the White Paper must be sent in to DCMS by 1 June 2007, and BIOS is preparing to send one. The detail we need to watch will be in the next state, the Draft Bill.

## **ORGANS IN ART / ORGANS AS ART**

The Research Center for Music Iconography at The City University of New York Graduate Center and the Organ Historical Society announce an international conference, *Organs in Art / Organs as Art* at the CUNY Graduate Center, 15-17 October 2008.

Proposals for papers on 'Organs in Art' and "Organs as Art" are invited. Abstracts of 200—300 words must be submitted before 1 February 2008 to: Dr Zdravko Blazekovic, Research Center for Music Iconography, The City University of New York Graduate Center, 365 Fifth Avenue New York, NY 10016-4309. *e-mail*: Zblazekovic@gc.cuny.edu

Selected papers presented at the conference will be published in *The Tracker and Music in Art*. Further information will be posted at <http://web.gc.cuny.edu/rcmi> and [www.organsociety.org](http://www.organsociety.org).

## REVIEW

# THE SLEEPING GIANT and BENCHMARKS

JOHN HUGHES

1. *The Sleeping Giant, the organ of Holy Trinity, Kingston upon Hull, played by Paul Derrett, 816833 CD*
2. *Benchmarks, volume 8; Northampton, played by Paul Derrett, 806808CD*

(Both recordings available from Benchmark Recordings, Keys House, Ings Lane, Keyingham, East Yorkshire HU 12 9RB.)

The John Compton organ in Holy Trinity probably does not represent any current thinking regarding organ and tonal design. Realised in 1938, it is a full-blooded, Romantic four-manual and pedal instrument, with a Bombarde organ on the Choir. Although it is currently in comparatively poor condition, it remains unaltered, complete with its luminous touch console. Compton's largest instrument, it has its full complement of borrowing; indeed, it might be described as the ultimate example of a style of organ-building, which, although it turned out to be a cul-de-sac, nevertheless was pursued with consummate skill and consistency by its builder.

If there is any doubt that this instrument should be carefully restored (including the exact replacement of all of Compton's electrical parts?) then this recording should dispel such thoughts. The range of solo colours, the richness of the Great diapasons, the subtlety of the quieter voices, and the sumptuous choruses all point to an artistic achievement of the highest quality. It is rare to hear a pedal organ of quite such sonority and depth, as distinct from mere power.

Paul Derrett's programme is innovative and decidedly virtuoso; apart from works by Galuppi, d'Evry, Delius and Ljapunow, there are remarkable performances of Karg-Elert's *Rondo alla Campanella* (a veritable torrent of notes), and Paul Derrett's own arrangement of Mussorgsky's 'Pictures at an Exhibition'. The latter work demonstrates the strengths of the instrument, and, while an organ arrangement necessarily lacks the physical struggle inherent in a piano performance of this titanically difficult work, this performance captures the essence of the music. Throughout this disc Paul Derrett's playing is of the highest order; the recording quality is excellent

This disc is recommended as an invaluable reference for the Compton style.



*Benchmarks 8* is another issue in a series visiting organs in particular localities. This disc deals with six instruments in Northampton. The 1970 Bruggecate organ in the RC Cathedral is a small but uncompromising neo-Baroque instrument; ten stops over two manuals and pedal are remarkably effective, although the Manual 1 mixture is rather prominent. By contrast, the 1846 William Hill organ at St Mary's, Little Houghton (ex-West Bromwich Parish Church and Small Heath, Birmingham) has a different kind of brightness, in which emphasis in the treble is balanced by weightier voicing elsewhere. St Andrew's, Old has a nine-stop Holdich organ of 1853, with a Tierce, detached as it were, from the Sesquialtera; it forms an interesting comparison with the Hill organ at Little Houghton.

The Aeolian Company organ at Christ Church is a big example of the company's work, and makes a prodigious sound to match its sumptuous construction; however its quieter voices emphasize its romantic credentials in their richness and refinement. The 1991 Kenneth Tickell organ in Abbey Centre Baptist Church could not be in greater contrast, with just one manual of five stops and pull-down pedals. I must admit I could not help but be charmed by its simplicity and musicality.

The final organ in this set is the 1983 J.W. Walker instrument in All Saints. This is another neo-baroque style instrument, with principals at differing pitches on each manual. As with some other examples, one can admire the overall clarity, general promptness of speech, the quality of voicing, and the logical build-up in the choruses, while wishing that the organ could sometimes relax and smile while singing.

Paul Derrctt's performances on all the instruments are both sympathetic and masterly. Recommended.

## RESEARCH NOTES

### PAUL TINDALL

#### AN EARLY ORGAN AT ST PAUL'S CATHEDRAL

A short and little known article published in the 1980s<sup>1</sup> throws light on the first known organ at St Paul's.<sup>2</sup> Attention is drawn to the will of John Killyngworth alias Gloucester, 'Orginmaker', written 26 October 1450, and proved 15 July 1451.<sup>3</sup> Kyllingworth says that he wishes to be buried in St Paul's, and that his monument should have an engraved brass image after 'the pattern of the organ of the choir of St Paul's London, which I constructed in my lifetime.' Whether this is the instrument shown in Hollar's well known engraving is uncertain, since, according to Burney, William Betón built an organ at St Paul's: he is known to have been active in the 1520s and 30s. Killingworth's executor was his son Michael, so he could very likely be the 'Mighaell Glocetir' found working (and living) at St Michael Comhill in the 1470s.<sup>4</sup>

#### HILL, GAUNTLETT AND LINCOLN

Comparison of William Hill's *Circular* of 1841<sup>5</sup> and Henry Lincoln's *New Organ Circular* of 1843<sup>6</sup> suggests that Dr Gauntlett may well have written much of the text for both of them. The general tone of carefully tempered boasting is typical of the time, but certain phrases stand out:

a new combination of the compound stops called Sesqui-altera, Mixtures, Fountitures, Doublettes, &c. &c., whereby are produced those brilliant and silvery qualities of tone (Hill)

a more brilliant and silvery character, from the new mode of arranging the Sesquiáltera, Mixtures, and by the use of a new Stop, called the Doublette, (Lincoln)

In the Reed stops, he has invented seven new forms, as exemplified in the Grand Ophicleide, the Contra-Fagotto, the Trombone, the Clarion, the Como-Flute, the Cromome-flute, and the Clarionet or Chalemeau. In the Flute stops, he has adopted the Wald-flute, Oboe-flute, Suabe-flute, Flageolet, and two kinds of Piccolo; he has enriched the Swell Organ by the introduction of a new stop called the Echo Dulciana Comet, a stop of five ranks of pipes(Hill)

...adoption of a new method of manufacturing the Reed Stops...The new Reed Stops are called the Posaune, the Trombone, the Cornopean, the Soft Horn, the Como Flute, the Clarionet, the Trumpet, the Clarion, the Oboe, and the Octave Clarion

...Flutes are called the Claribel-Flute, the Oboe-Flute, the Wald-Flute, the Suabe-Flute, the Piccolo and the Flageolet...

and the Echo Dulciana Cornet, a Stop of five ranks of Pipes ... (Lincoln)

Incidentally, it is mentioned, in passing, in the *Musical Standard* that Gauntlett at some time was its editor.<sup>7</sup> This would have been at some time between 1862 when the journal began, and 1876 when he died. Others known to have held this post are A.W. Hammond, William Westbrook and John Crowdy (at first,) E.H. Turpin (1881-6),<sup>8</sup> John Broadhouse (from 1886),<sup>9</sup> and Edward Baughan (from 1897).<sup>10</sup>

## ANOTHER ORGAN-CLOCK

There is a large eighteenth-century English organ-clock combined with a positive organ in the Menshikov Palace in St Petersburg, of which the clock part was made by William Winrowe.<sup>11</sup> Eardley Norton, Samuel Green's father-in-law, also made organ clocks, and I have drawn attention to one in the Royal Palace in Aranjuez.<sup>12</sup> The Hermitage Museum in St Petersburg has a second organ clock by Eardley Norton. It bears a plate saying that it was built by him in 1792 for Catherine the Great, and completed by his successors Gravell & Tolkein. A restoration was started in 2006, financed by Samsung Electronics.<sup>13</sup> Could this be the organ listed for 'St Petersburg' in Hugh Owen's list of Green's work?<sup>14</sup>

## BRYCESON BROS. & ELLIS

Alfred Morten left the partnership of Bryccson, Bros. & Morten at the end of 1877, and his place was taken by a certain Ellis. According to the 1881 Census<sup>15</sup> he was Walter B. Ellis, aged 27, bom at Belgrave (a suburb of Leicester), and living at 32

Acacia Road, St Marylebone, with his wife, Maria (born Maria Shircliff Parker in Ecclesfield, near Sheffield, married 1876), two daughters and two servants. At the beginning of 1883, the partnership reverted to the style of 'Bryceson Bros.', but some large organs were built in the intervening five years, for instance at the Clark Halls, Paisley, and St Andrew's Hall, Norwich. Who then, was Ellis?

It is not known what his organ-building background might have been, but he was certainly part of a rich and influential Leicester family, and perhaps in a position to support the Bryceson firm financially, as I have suggested for the Mortens.<sup>16</sup> John Ellis (1789-1862) was a rail pioneer, promoter of the Leicester-Swannington Railway built by Robert Stephenson in 1832. Belgrave Hall was sold to Ellis in 1844, and he was elected M.P. for Leicester in 1848. He married twice, and by his second wife, Priscilla Evans, had ten children. The eldest, Alfred (1821-79) was a prosperous coal merchant in 1861, and Walter Bowly Ellis the organ-builder (1854-1923) was the latter's eldest son.

Bryceson's connection with Leicester was the building of an organ at St George's church in 1875, shortly after the appointment of W.H. Barrow as organist. Barrow was a pupil of George Augustus Lohr, organist of St Margaret's 1845-97. He worked in his father's piano shop in Belgrave,<sup>17</sup> so perhaps this is the original connection between Ellis and the Brycesons. W.B. Ellis's career after his time with the Brycesons is obscure. He was living in Hertfordshire at the 1891 Census, and in Wargrave, Berks, in 1901, when his occupation was 'Company Promoter'.<sup>18</sup>

## THE ORGANS AND OTHER INSTRUMENTS AT WINDHILL CRAG

Windhill Crag is now a sad place on the Shipley side of Bradford, but in the 1850s it was at the forefront of the Bradford textile trade. The Peel family were cotton magnates from Bury, and their influence spread across the Pennines. Their most famous scion was Sir Robert Peel, P.M., after whom Peel Park in Bradford is named.

An obscure collection of pamphlets at the British Library contains this charming illustrated booklet:

**William Peel: 'A Short Description of Crag Cottage Windhill and Windhill Crag',  
Bradford, William Peel, 1857<sup>19</sup>**

This title might direct the reader towards the Sublime or the Picturesque, but William Peel was eager to point out that he was a modern (i.e., scientific) man, in the late eighteenth-century sense. In his Dining Room, there was a painting of the 'Incredulity of Thomas' by Benjamin West, the American painter,<sup>20</sup> and the five-tower case of a large chamber organ is illustrated.<sup>21</sup> The 'Astronomical Room' also had a chamber organ<sup>22</sup> and astronomical instruments formerly belonging to Abraham Sharp 'the distinguished mechanic and mathematician'. Sharp (1653-1742) was distinguished indeed, friend of Newton, and assistant to John Flamsteed the Astronomer Royal. He was born at Little Horton near Bradford.

## POOLE'S HISTORY OF COVENTRY

The magisterial local histories of the eighteenth and nineteenth centuries vary in their attitude to organs: some authors were very interested, and some not at all.<sup>23</sup> One of the

interested was Benjamin Poole, who published a history of Coventry<sup>24</sup> in 1870 which preserves a snapshot of the organ world at the time of which the details are otherwise little known. The organ history of the two chief churches is well-known in outline, if not in detail, but it is interesting to see the variety of builders active in the rest of the town: ([S] indicates that Poole has recorded a specification)

**Holy Trinity:**<sup>25</sup> swell added 1829 by Parsons of London, five stops. GG compass, 22 stops + pull-down pedals. [S], New organ by Forster & Andrews 1855.

**St John's, (Bablake):**<sup>26</sup> [various fifteenth and sixteenth-century payments.] '1519 Received of the Priore for the mctell of ye old orgayns of Bablake.'

1816, built by Davis of London, at a cost of 200L. GG, 7 stops + pedal [S]. In 1846 moved to the choir. Josiah Mandcr, organist.

**Christ Church:**<sup>27</sup> [1st edition p.82; 'small and inadequate organ...has lately been replaced by a new one, built by Banfield of Birmingham], Banfield 1846, GG, 11/18 [S]. 345L, including 40 for the old organ, which had been the gift of the late Captain Bunney.

**St Peter's:**<sup>28</sup> Gray & Davison 1857, second-hand, 200L, 11/12 [S]

**St Osburg's RC:**<sup>29</sup> good organ...by Messrs Bevington

**Vicar Lane Independent Chapel:**<sup>30</sup> Chapel built 1723-4. A small organ was removed c. 1812 'some disagreement having arisen' In 1834 'a larger organ was procured', removed in 1858 by John Sibree, the minister, whose property it was.

New organ 1858 'built by the late Mr Samuel Groves of London, from a specification furnished by Mr Simons, of this city.' 11/15 [S], 'action on the principle termed 'direct,' that is, connected without 'roller' boards'.<sup>31</sup> Cost 245L

**West Orchard Independent Chapel:**<sup>32</sup> 'an instrument of considerable power and efficiency, built by King of London, opened Sunday March 22 1857 by James Stimpson. 11/10 [S]. Dia octon coupler on Great or Swell or both, 'the system of valving here adopted with some of the larger pedal pipes, renders the graduated scale of sounding notes feeble and unequal. It is to be regretted that the very complicated and experimental character of many parts of this organ, render it extremely difficult, either to put it in good condition, or to keep it so.'

This is quite interesting. George King (fl. 1848-79) worked from Bear Yard, Lincoln's Inn Fields, and later in Islington.<sup>33</sup> He was not averse to a grand gesture, as witnessed by his scheme published in 1867<sup>34</sup> for St John of Jerusalem, South Hackney, which was of III/32, plus solo and seven extra pedal stops prepared for. It is unlikely that it was successful, or perhaps that it was even built, since Gray & Davison provided a new organ in 1873.<sup>35</sup> What does 'the system of valving' mean? Was it a polyphonic pipe, as shown at the 1851 Exhibition by Ducci?

**Well Street Independent Chapel:**<sup>36</sup> obtained 1858, originally built for a chamber, by Bevington & Son. GG, 11/13 [S]

**Warwick Lane Wesley Chapel:**<sup>37</sup> ‘a small organ built by Randle, of Dudley.’ GG, 7 stops and pull-downs.

## THE WESTMINSTER POLL BOOK OF 1784

Poll books (lists of voting property holders) are very useful in the eighteenth-century, before commercial directories were common. The Westminster Poll Book of 1784 contains the following people described as ‘organ builder’:

Joseph Holloway, Gerrard Street	James Lynham [sic], Berwick Street
Bods [sic] Tollner, Church Street	Thomas Knight, Princes Street
James Hancock, Wych Street	William Howe ‘Organ Maker’, Grosvenor Street
William Hombuckle, Angel Court	William Davy, Crown Court
Christopher Hayman, Angel Court	George Godfrey, Long Acre
John Avery, Hanover Street	William Baxter, Deans Court
Lark, Avery Row <sup>38</sup>	

Also one organist: John Henry Moze [Mozeley?] of Chapel Street.

Of these, Baxter, Davy, Hancock, Hayman, Hombuckle, Godfrey, Lark, Lyneham and Tollner also appear in the 1774 Poll Book, though Lark and Godfrey (the latter in 1774 voted with Hancock, from the same address), have moved meanwhile.

William Howe is otherwise only known in Southwark from 1790, and the Poll Book also provides the earliest dated address for Joseph Holloway. The addresses for Knight and Avery are otherwise unknown. It is not a surprise to find yet another new address for Avery. Hanover Street ran north from Long Acre, and is now called Ended Street.

## CONTRACTS

I make no apology for returning to contracts, for they are a basic research tool, along with wills, business records and physical evidence, both of organs and of the music played upon them. The French and the Dutch were quickly off the mark in this area,<sup>39</sup> and much material is still surfacing, especially in France (many monographs and theses; also journals, c.g., until recently *L’Orgue* under François Sabatier), and in Spain (*Nasarre*, *Anuario Musical*, and the state and province-funded research/restoration projects).

So, if you know of an unpublished or obscure contract or agreement please send it in for us to print: it might have more significance than one might think. As you may see below, there is still interest to be derived even from some of the better-known churches in the land.

### St Martin Ludgate

Agreements for keeping the Organ in repair. 3: June 1703 Between Mr Feilder, Mr Pagett and Mr Harris<sup>40</sup>

Thos Ffeilder and George Paggett [sic] Church Wardens and Renatus harris of London Organmaker.

Whereas ye said Renatus harris hath lately mended ye Organ Sett up and now Standing in ye Parish Church of St Martin Ludgate...promises...to maintain and keep the said Organ in good and Sufficient order, reparaire and tune for ffourteen Yeares...yearely summe or sallary of ffoure pounds.

...now dwelling house of ye Said Renatus harris Scituate in Wine Office Court.

...at the end of ffourteen yeares...shall and will have said organ in good repair with all ye 150 Severall pipes belonging and with all severall stops also belonging herein after particularly named

Viz An Open Diapason of Wood, A Stopt Diapason of Wood, A Principall of Mettall a Twelfth of Mettall a ffifteenth of Mettall, A Mixture of Mettall A Mock Cornett of Mettall and a Regall

This organ was made, it is said, by Smith in 1684. What is a ‘Mock Cornett’? Is it an error for ‘Mounted Comet’, a term used by Jordan at St Dunstan in the West? (see also St Mary-at-Hill below), or is Harris saying it is not a complete five rank stop as known in France? ‘150 Severall pipes’ in total must be wrong. 450?

### **St Mary-at-Hill**

A TABLE of the NAMES of the BENEFACTORS who contributed to the setting up of the ORGAN and GALLERY in the PARISH CHURCH of ST MARY-AT-HILL in An<sup>o</sup> Domni 169<sup>^</sup>3

This spectacular document written on parchment was framed in the vestry of the church when Freeman made his transcription,<sup>41</sup> but since the 1980s fire has been preserved in the Guildhall Library.<sup>42</sup> There are no obvious arguments against it being contemporary with the organ itself, so it should perhaps be added to the list of surviving contemporary descriptions of seventeenth-century organs. Freeman’s transcription is accurate, barring some small errors of capitalization, but he has listed the stops in a slightly different order from the original, which may or may not have significance.

After the Open Diapason the stops are listed in two columns: LH SD Recorder, 15, Mixture, Vox Humane Trimeloe, RH Prin Great 12 Comet Tierce, Trumpett.

The Comet is described as ‘of 5 ranks all of Mettall advanced exactly’. Is this what is meant later by ‘mounted’?

### **St Dunstan-in-the-West**

Articles of Agreement<sup>43</sup> Tripartite made...this twenty seventh day of August... 1736 Between Abraham Jordan of Budge Row London Organ Builder and Benjamin Tafsell and Nicholas Lambert Church Wardens of the parish of St Dunstan in the West London

...for a new intended Organ for the said parish Church...as followeth.  
Whereas the said Abraham Jordan in consideration of the Summ of three hundred pounds...and also of the old Organ...to build make and erect and finish in good substantiall and the best workmanlike manner a good genteel neat Organ in a Wainscott Case with good Carving suitable to the church and the ffinishings on the Towers to be a Crown and two Mitres the pipes to be well gilt with the best leaf Gold and to contain

In the great Organ One Open Diapason containing fifty-two Metall pipes One Stopt Diapason containig fifty-two pipes part Metall and part Wood One Principall containing fifty-two Metall pipes One great Twelfth containing fifty-two Metall pipes One Fifteenth containing fifty-two Metall pipes One mounted Cornett of five Ranks containing one hundred and thirty- five Metall pipes One Sex qui altra [sic] of three Ranks althrough containing one hundred and fifty- six Metall pipes One Trumpet containing fifty-two Metall pipes and in the Choir or Chair Organ thereof to have One Stopt Diapason containing fifty-two pipes part Metall part Wood One Fifteenth containing fifty-two Metall pipes one voice humane containing ffifty-two [sic] Metall pipes and in the Swelling and Echo Organ which shall be on the same Sett of keys One Open Diapason containing twenty-seven Metall pipes One Cornett containing a principall of twenty-seven Metall pipes One Twelfth containing twenty-seven Metall pipes One Fifteenth containing twenty seven Metall pipes One Tirce [sic] containing twenty-seven Metall pipes and One Trumpett containing twenty-seven Metall pipes making together nine hundred and seventy-three pipes and the pipes voiced suitable to the said Church...and the whole to be completed and the Old Organ took down and the Gallery prepared and altered...at the proper Cost and Charge of him the said Abraham Jordan on or before the first day of March next.

[endorsed 18 May 1737] We whose names are chosen judges between the parish of St Dunstan in the West London [and] Mr Abraham Jordan Organ builder having this Day plaid and examined the new Organ by him built and set up in the parish Church do approve of the said instrument as a perfect good Organ

M. Greene  
J. Robinson

The compass of the 'Swelling and Echo Organ' must have been c-d<sup>'''</sup>, since it would otherwise start in an odd place. The extension to d<sup>'''</sup> in the treble became usual after c. 1725 : St Pauls by Smith (1697) and Salisbury by Harris (1710) were both only to c<sup>''</sup>\ The Great and Choir compass would therefore be GG AA C D- -d<sup>'''</sup>. The tally of pipes would appear to be 921, a shortfall of one full compass stop. Could 'one Cornett containing a principall of twenty-seven Metall pipes' perhaps be two ranks?

### **St Bride Fleet Street**

This has been published before<sup>44</sup>, but less fully, and dated, erroneously, 1696. It seems clear that the instrument was finished by about March 1695 New Style, as seen from the tuning agreement below, and entries in the Vestry Minutes.<sup>45</sup>

Articles of Agreement<sup>46</sup>...Between William Emmott and Edward Jenkins Citizens of London and Church Wardens of the parish of St Bridge« also Brides

London...And Renatus Harris of the same parish London Organ Maker.

...sum of forty shillings to Commence Christmas last past for the Cleansing repairing Amending and Keeping in Tune of the said Organ in all his pipes stopps keys & c.

...said Organ was sett up by the said Renatus Harris in the said parish Church of St Bridges [sic] March 1694/5

Nearby in the volume is a rough stoplist:<sup>47</sup>

pipes in the 1st sett of keys and the seaven following stopps Consist of the three hundred and fifty pipes (viz) N<sup>o</sup> of pipes

One Stopt Diapason all metall Except the 1st octave	50
One principall of metall	N <sup>o</sup> 50
One fflute of Metall [sic]	N <sup>o</sup> 50
One Stop'd Twelfth of metall	N <sup>o</sup> 50
One ffifteenth of metall	N <sup>o</sup> 50
One Tierce of metall	N <sup>o</sup> 50
One Vox humane Stopp	N <sup>o</sup> 50
	350

On the 2nd Sett of Keys Called ye Great Organ are the following Eleven Stopps Consisting of (vizt) 925 pipes

One open Diapason of fine metall in front	N <sup>o</sup>	50
One Stop'd Diapason of metall		
Except ye first Octave	N <sup>o</sup>	50
One principall of metall	N <sup>o</sup>	50
One Cornett of 5 Ranks all metall <sup>48</sup>	N <sup>o</sup>	125
One Great Twelfth of metall	N <sup>o</sup>	50
One Cart of metall	N <sup>o</sup>	50
One fifteenth of metall	N <sup>o</sup>	50
One Tierce of metall	N <sup>o</sup>	50
One Sexquialter [sic] Stop of 5 ranks	N <sup>o</sup>	250
One furniture of 3 ranks metall	N <sup>o</sup>	150
One Trumpett Stop metall	N <sup>o</sup>	50
pipes in ye Great Organ		925 pipes

On the 3rd Sett of keys are seaven stopps of pipes Consisting of 175 metall pipes vizt

Tribles	To the open Diapason	25
	To the Stop'd Diapason	25
	To the principall or fflute	25
Tribles	To the Great Twelfth	25
	To the Cart or ffifteenth	25
Tribles	To the Tierce	25
	To the Trumpett	25



Pipes in ye Ecchoes 175  
Mutes 36

In all 1406 pipes

Sealed... Renatus Harris

Matthew Hindells

Ben Turbutt witnesses [also of the tuning agreement, so they are probably of the same date],

#### TAILPIECE

1 September 1758: Ordered that a New Umbrella be bought for the use of the Church' [St Giles Cripplegate], Hole in the roof?

The Heritage Lottery Fund has just awarded a grant of £261,000 to Christ Church, Wanstead for the restoration, with an associated education project, of the three-manual Hill organ of 1878 rescued from St Mary Magdalen, Manningham, Bradford. David Wells hopes to begin work this year. Rejoice!

Unfortunately, at the same meeting of the London Committee of the HLF, the bid<sup>10</sup> to restore the Richard Bridge organ at Christ Church, Spitalfields, surely an even more important instrument, was rejected. Let us hope that the key to Alice's lottery garden, so recently made available to us, will not be snatched away by recourse to the tempting bottle labelled 'Drink Me! High Energy Sports Beverage'.

**PLEASE SEND CORRESPONDENCE REGARDING 'RESEARCH NOTES'  
TO: PAUL TINDALL,**

#### NOTES

<sup>1</sup> Rogers, Nicholas, 'John Killyngworth alias Gloucester 'Organmaker', *Transactions of the Monumental Brass Society*, vol. XIII, part IV No. C (1983), 343-6

2- Not mentioned in Niland & Plumley

L L-Gh MS 9171/5, f.26, Commissary Court of London

A Freeman, A., 'Records of British Organ-Builders', *Dictionary of Organs and Organists* (2nd edition, London 1921), 13

Thistlethwaite, N., *The Making of the Victorian Organ* (Cambridge, 1990), 510-1

6. *BIOSRep* XXIX, 2 (April 2005), 22-8

7- *Musical Standard* 1395 (25 April 1891)

8. *Musical Standard* 854 (11 December 1880)

9- *Musical Standard* 1143 (26 June 1886)

10. *Musical Standard* 1737 (13 November 1897)

U - *BIOSRep* XXVI, 1 (January 2002), 30, and front cover

!2. *BIOSRep* XXVI, 2 (April 2002), 22

13. Hermitage Museum News website, June 2006

14. Wickens, D.C., *The Instruments of Samuel Green* (Basingstoke & London, 1987), 160, No. 88

15. RG11/0163, f. 81, p.5

16. *BIOSRep* XXVIII, 4 (October 2004), 14

17. Wade-Matthews, M., *Musical Leicester* (Loughborough, 1998), 146

18. Many thanks to Emma Martin of the Leicester Museum, who put together much information about the Ellis family in Beigrave.
19. L-bl 10347 e. 137/6
20. i.e., not only New World, but sceptical and anti-religious
21. plate opposite p.8
22. plate opposite p.10
23. Unlike their successors, who always fall into the latter category.
24. Poole, B., *Coventry, its History and Antiquities* (London, 1870), very much enlarged from the first edition (Coventry 1852) which contains comparatively little on organs.
25. op. cit., 190-1. Parsons was active in the Midlands at this time, as at Bilston; St John's, Wolverhampton; SS Peter & Paul RC, Wolverhampton; and Alton Towers.
26. 217
27. 222
28. 224
29. 229
30. 233-4
31. That is, chests laid out chromatically, as used by Kirtland & Jardine. Where was the first?
32. 236
33. *DBOB*. Any connection with the earlier George King, fl. 1792-1811, is so far unknown.
34. *Musical Standard* 163 (14 September 1867)
35. BOA, Ledger and Shop Book
36. 238
37. 243
38. i.e., Avery Farm Row, Chelsea: *JBIO*S 26 (2002), 127
39. Dufourcq, N., *Documents inédits relatifs à l'orgue français* (Paris 1934/5), and Vente, M.A., *Bouwstoffen tot de Geschiedenis van het Nederlandse Orgel in de 16de Eeuw* (Amsterdam 1942); idem, *Proeve van een repertorium van de archivalia'Anp het Nederlandse Orgeltôt omstreeks 1630* (Brussels 1956)
40. L-Gh MS 24042. (3pp.)
41. Freeman, A., *Father Smith* (London, 1926), 33-4
42. L-Gh MS 23932. About 570 x 690mm. It would be appropriate, informative and decorative if the document were displayed in the church, if and when the remaining furnishings are returned.
43. L-Gh MS 3796B/5
44. Bicknell, S., *The History of the English Organ* (Cambridge, 1996), 132-3
45. L-Gh MS 6554 voi. 2
46. L-Gh MS 6570/3, f. 255
47. idem, f. 253



# BIOS MEETINGS AND CONFERENCES 2007/8

**SATURDAY, 27 OCTOBER 2007**

Day Conference on the Welte & Söhne Philharmonic Organ at Canterbury Christ Church University (Salomons), nr Tunbridge Wells. This unique organ consist 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 recently been fully restored by Mander Organs and A C Pilmer Automatic Music Ltd. This is expected to be a joint conference with the IBO.

**SATURDAY, 24 NOVEMBER 2007**

Study Day and Annual General Meeting at St Botolph's, Aldgate, Aldgate High Street, London EC3. The organ was built by Renatus Harris in 1704, and fully restored by Goetze and Gwynn in 2006.

**SATURDAY, 23 FEBRUARY 2008**

Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham.

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 2007/8 (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 will also enable members to see the fine Brice Seede case in Chippenham Parish church.

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

Ideas for future Conferences are always welcome. For further information please contact

The Meetings Officer, Melvin Hughes



## **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.