

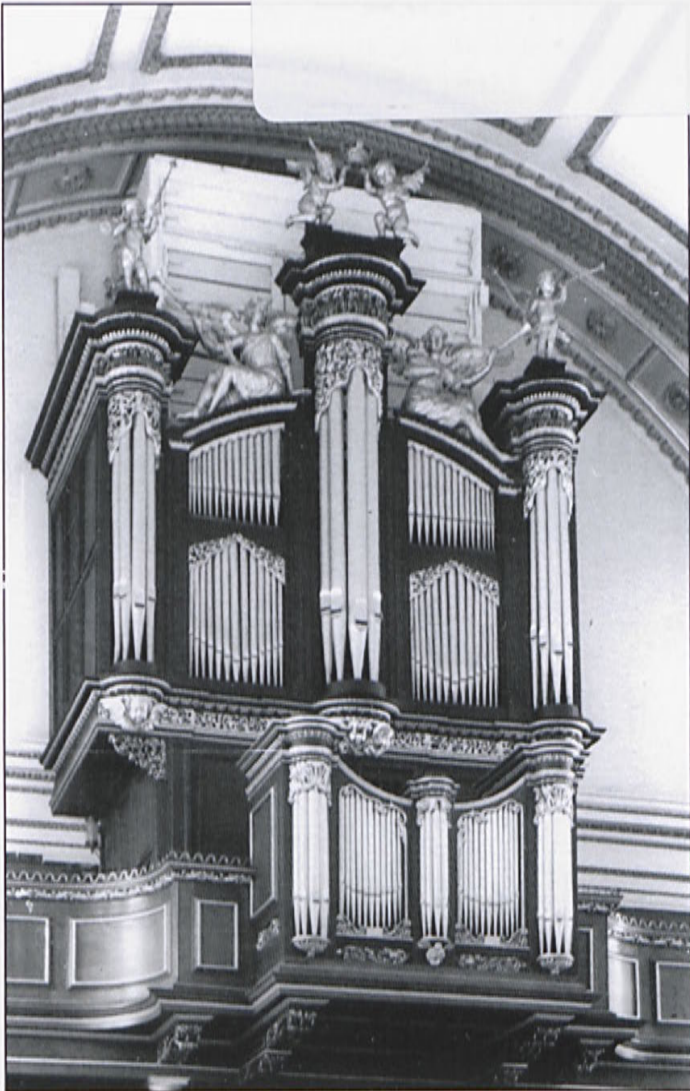
THE BRITISH INSTITUTE OF ORGAN STUDIES 1976 - 2007

BIOS REPORTER

Vol. XXXI No. 3

July 2007

P.431/413



BIOS OFFICERS AND COUNCIL

Chairman: John Norman, [REDACTED]

Secretary: Mrs José Hopkins, [REDACTED]

Treasurer: Richard Hird, [REDACTED]

Archivist: Christopher Kearl, [REDACTED]

Casework: Andrew Hayden, [REDACTED]

Meetings: Melvin Hughes, [REDACTED]

Membership: Peter Harrison

Publications: Dr David Ponsford, [REDACTED]

COUNCIL: Dr Christopher Berry, Nigel Browne, Barrie Clark, John Hughes, Dr 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 3034219. Open Tuesdays and Wednesdays 10.0—17.00, Thursdays 10.00—20.00, Fridays and Saturdays 10.00—17.00; closed Sundays and Mondays. Specialist enquiries: Chris Kearl, Archivist, details above.

THE HISTORIC ORGAN CERTIFICATE SCHEME (HOCS)

Coordinator: Paul Joslin, [REDACTED]

THE NATIONAL PIPE ORGAN REGISTER (NPOR)

<www.bios.org.uk/npor.html> The NPOR Database Manager, Library Services, University of Central England, Perry Barr, Birmingham B42 2SU;

BIOS REDUNDANT ORGANS WEBSITE LIST

Moderator: Dr Richard Godfrey, [REDACTED]

[REDACTED] Other enquiries, please contact BIOS Secretary.

North American Representative: Christopher S. Anderson, Perkins School of Theology, Southern Methodist University, [REDACTED]

THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered Charity No. 283936

Honorary President: Professor Peter Williams

Chairman: John Norman

Secretary: José Hopkins, [REDACTED]

BIOS REPORTER

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

Editor: John Hughes, [REDACTED]

REPORTER October 2007. The cut-off date for receiving copy for the October 2007 issue is **25 September 2007. Please note this earlier deadline.** 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 layout, 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 **the Membership Secretary:**

Peter Harrison, [REDACTED]

The cover photograph, by John Norman, is of the organ in the Queen's Popish Chapel; it is published in relation to his article on the organ in this issue.

©The British Institute of Organ Studies

ISSN-0309-8052

INDEX

Editorial	4	News from the BOA	18
From the Secretary	5	Letters to the Editor	19
Francis Jackson	6	A Mystery Resolved?	22
Oxford Conference	6	Thomas Elliott	24
HOCS Awards	15	Research Notes	27
Case Notes	15	BIOS Meetings	40
Battersea Polytechnic - a lost organ	17		

EDITORIAL

The Oxford Conference, reported elsewhere in this issue, was considerably more than a pleasant platform for the interchange of information and an opportunity to meet fellow BIOS members. It was certainly intellectually challenging, delving into the context and intricacies of the British organ, its music and usage up to 1600; if the occasional lecturer seemed burdened by the weightiness of the subject, most conveyed their enthusiasm and knowledge with consummate skill. The opportunity to realise such knowledge in performances utilising the two organs from the Early English Organ Project was entirely satisfying.

It was a heady experience to see and hear the recreated performances of Vespers and Compline. Exquisite singing alternating with accomplished organ playing, and a telling theatrical tinge in the form of vestments and incense, did much to convey the context in which organs and vocal music illuminated the liturgy in the sixteenth century. None of these was optional in the way one adds sugar to coffee, but all were indispensable ingredients of a whole which became the act of worship itself.

Such artistically and sensually satisfying experiences set one considering the wider significance of such beauty and, in particular, the extent of the damage visited upon church music (and general artistic sensibility) by both the Reformation and the later Civil War. Denying the authority of the 'Bishop of Rome' was political; the wholesale destruction of buildings and contents was an assault upon achievement and culture. The various Puritan fulminations against organs, singing in church, and other devices designed to lend beauty to the liturgy, ranging from the Convocation of 1563 to the Puritan *Manifestoes* of 1572 and 1576, displayed disapproval, and a desperate desire to deny any possibility of profiting from spiritually, or otherwise, the usages, context and customs which had been so esteemed.

This regrettable zealotry and bigotry threw out the baby, bathwater, bath and the notion of washing altogether, to stretch the metaphor somewhat. One may debate the degree and manner to which British music (ecclesiastical and secular) recovered in later years, which recovery certainly influenced the British organ in its design and repertoire, without denying the intellectual and physical violence visited upon the beautiful and edifying. Perhaps elements of this regrettable attitude have survived the centuries and may be informing some of our present attitudes. Why is BIOS struggling to get organs recognised as historic assets in the nation's cultural heritage, and why is money being diverted away from them to sustain ephemeral sporting events?

There may be something of a guilty conscience deep within government; it seems we are to enjoy some cultural events across the country in advance of the forthcoming sporting event (which promises to be a bottomless pit as far as money is concerned). One wonders at what sort of 'culture' will be promoted, other than loudly-amplified outdoor performances; it is hard to envisage the British organ, in its varied and rich manifestations, being considered for a prominent role in these events.

FROM THE SECRETARY

JOSÉ HOPKINS

BIOS ANNUAL GENERAL MEETING

St Botolph without Aldgate, Aldgate High Street, London EC3N 1AB
Saturday, 24 November 2007

Notice is hereby given that the Annual General Meeting of the British Institute of Organ Studies will take place on Saturday, 24 November 2007 at the church of St Botolph, Aldgate, London EC3N 1AB at 14.00 hours. All members whose subscriptions have been paid are entitled to attend (free of charge) and vote at the meeting.

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

Hon. Secretary*
Meetings Officer
Publications Officer
Two ordinary members of Council

Chris Berry retires and is eligible for re-election, having served for one term of two years. Nigel Browne and John Hughes were co-opted as Council members for 2006-7.

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

◆Although an officer may be elected for two years, I shall, in fact, if nominated, only serve for one further year, i.e., until November 2008. It was my intention to step down this year (after eight years) but a successor has not yet been identified. Council has therefore agreed that it would be prudent, in addition to the officers named above, to seek to elect a Minutes Secretary. At this stage suggestions of who might be approached or other expressions of interest are invited. Please contact the Chairman or myself.

BIOS PUBLICITY

BIOS Council has re-organised arrangements for publicity following David Hemsley's wish to step down as Publicity Officer at the Annual General Meeting last

year. Peter Harrison (Membership Secretary) is now responsible for placing BIOS advertisements in appropriate outlets and this ties in very well with his membership role. We are grateful to him for absorbing these additional duties.

I am, for the moment, responsible for coordinating and commissioning material for BIOS columns, and for other publicity. BIOS columns will have appeared regularly in both *Organists' Review* and *The Organ* during 2007, and every opportunity will be taken to bring the work of BIOS to the notice of the wider organ world.

HON. ARCHIVIST

Council is pleased to announce that, at its recent meeting, Chris Kearn was appointed BIOS Archivist with immediate effect. Like many BIOS members Chris developed an interest in organs 'as soon as his feet reached the pedalboard' and later studied with Alan Harverson at the Servite Priory in Brompton. Since 1993, he has spent countless hours at the BOA whilst researching the firm of Henry Jones & Sons, and volunteered to help with the growing number of enquiries in 2006. Since the beginning of this year, he has dealt with over seventy requests for detailed and accurately researched information about British organs and organ-builders. The role of Archivist is an important one which has been unfilled for some time, and we are grateful to Andrew Hayden who acted as Project Development Manager for the BOA for many years (and who stored material destined for the Archive in his house, as have other members). We are also indebted to David Wickens, whose knowledge of the Archive is unrivalled, who has resumed an *eminence grise* role there in recent months. It is also encouraging that Richard Morton and Nigel Stark have also volunteered their services to help in various ways.

HELP NEEDED! EDITOR OF THE *BIOS REPORTER*

John Hughes, who has acted as Editor of the *Reporter* for ten years, (for part of that time in conjunction with Andrew Hayden) would like to step down at the end of this year, and we are therefore seeking a new Editor for our newsletter from January 2007. Anyone with experience of desktop editing would find this a rewarding and useful means of keeping BIOS members in touch and disseminating news and other communications throughout the membership. Specifically, a computer with an internet connection (preferably broadband) is required, together with the ability to download and process files of varying types (text, DTP files, PDF, graphics files). The ability to use a DTP package (e.g., *Word*, *Open Office*, or similar) is helpful. The duties include selecting and editing material, writing and soliciting articles, layout and presentation, and preparing final copy in PDF form for the printers, with whom the Editor maintains liaison over collection/delivery, and then arranges for subsequent despatch of copies. Please contact John Hughes (address p.3) or myself, or the Publications Officer, David Ponsford.

BIOS ARTEFACTS FORMERLY AT READING UNIVERSITY

Members will be aware that Council has been for some time seeking to find a home for the collection of organ artefacts which were formerly part of the Susi Jeans Centre at Reading University. When the centre was closed Christopher Gray, at that time BIOS Casework Officer, collected the artefacts, some of which had suffered some damage, and stored them in his workshop at Melton Mowbray. It was never envisaged that this would be a permanent solution to what to do with them, but it has taken some time to arrive at a situation which could be deemed acceptable to all concerned. Goetze & Gwynn have kindly agreed to store the older items, mostly pre-1750, and this was arranged during 2006. Council has subsequently decided, with regret, that it is no longer possible or feasible for BIOS to hold on to the later items, and appropriate homes for the remaining items have been agreed. As a general principle, Council has agreed that, wherever possible, the storage of all discarded historic organ parts in the original building should be encouraged, preferably within the instrument itself.

Thanks are due to David Wickens, who initially drew up an inventory of the material, to Christopher Gray for storage and to Dominic Gwynn and Martin Goetze for their continued storage of the more valuable material. We are also grateful to the Chairman, John Norman, for his part in the most recent assessment which has taken place. Further discussions will take place in due course about the items now housed with Goetze & Gwynn.

FRANCIS JACKSON

JOHN NORMAN

Dr Francis Jackson, a long-time BIOS member, has been awarded a CBE in the Queen's Birthday Honours list for services to music. It is good to know that his distinction has been rewarded. The whole world of church music benefits from this recognition of the prestige that he has brought to the organ loft.

REPORTER COPY DEADLINE

Please note that the deadline for receiving copy for the October 2007 issue of the *Reporter* is 25 September 2007. It will not be possible to deal with copy received after that date.

THE ORGAN IN ENGLAND TO THE DEATH OF ELIZABETH I:

ITS MUSIC, TECHNOLOGY, AND THE WIDER ROLE

12-15 APRIL 2007

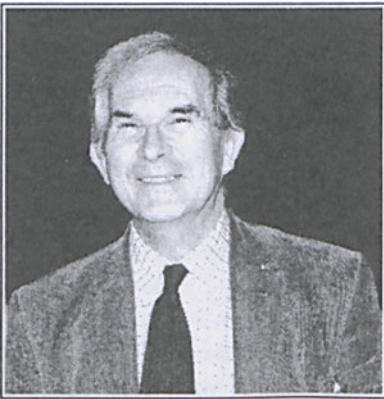
NEW COLLEGE AND ALL SOULS COLLEGE, OXFORD

DAVID PONS FORD

This was the first in a series of four planned annual conferences exploring the ‘Organ in Britain’ and run as a joint project by Oxford University Betts Fund and BIOS, the whole project initiated by Dr Katherine Pardee.

The focal points for this conference were the two instruments of The Early English Organ Project, the Wetheringsett (2002) and the Wingfield (2001) organs made by Martin Goetze and Dominic Gwynn of Welbeck, both based on the early sixteenth-century soundboards found in Suffolk only a few years ago. The vicissitudes that beset English organs in the Reformation and the Commonwealth all but destroyed the evidence of pre-Reformation instruments, and so, for the first time, we now have reconstructions of organs played by Tallis and Tye, and just the kind of instruments for which Byrd and Bull composed their keyboard music.

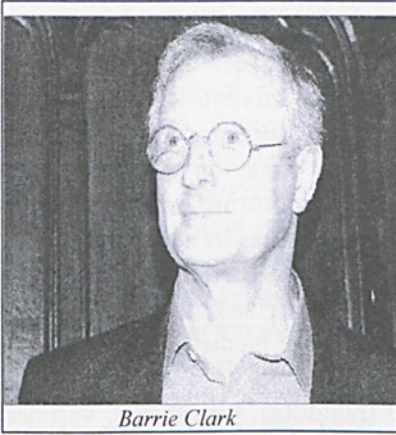
Of course, with such vast changes in all aspects of human life - musical, religious, political, social, cultural, philosophical - between then and now, such a conference asked many more questions than it gave answers, but the breadth of topics covered and the depth in which relevant issues were investigated left the delegates with fascinating insights into the research possibilities of this remote period. Although we glimpsed through the ‘glass darkly’ some wonderful shafts of brilliance shot through, thanks to the dedicated research of the contributors from so many disciplines.



John Harper

First, on Thursday afternoon in New College Ante-Chapel where the Wetheringsett organ was placed, John Harper described the Early English organs, relating them to the scant evidence provided by Duddington’s contract, organs in Old Radnor and Magdalen College as well as contemporaneous instruments in Europe, discussing issues of pitch and specification including doubled ranks. Dominic Gwynn recounted how these old soundboards revealed indications of number of notes, stops, specification, physical size and some clues to pipe scaling. Other features (keyboards, actions, rollerboards, bellows, etc.) were based on important contemporaneous instruments in France and Spain.

Rather than being narrow in focus, the concept of the organ as a mirror of human life gave an opportunity for a wide range of contextual studies. With prolific illustrations, Barrie Clark presented an architectural view of Oxford in 1600 and drew attention to the modern system of a properly planned college first realised at New College c. 1380. In All Souls College Chapel (where the organ was removed in 1549 and never replaced)



Barrie Clark

Professor Harper discussed the use of space in ecclesiastical buildings in medieval times and the placing of multiple organs where they were needed for liturgical purposes in Lady Chapels, Quires, Chantry Chapels, Naves, etc. The ninth- and tenth-century concept of an ‘organ of proclamation’, situated at the West End, suggested a new interpretation of the Winchester panegyric, and Professor Harper was adamant that, at the end of the medieval period, the use of organs was to embellish and enrich the liturgy, when it was used in *alternatim*, but not as accompanying instruments. In the sixteenth century, evidence points to the use of organs for teaching purposes, i.e., improvisation and reading notes.-



Madeleine Katkov

In All Souls Chapel, Dominic Gwynn introduced the smaller 5' Wingfield organ, discussing pitch, temperament and the choice of wooden/metal pipes. Following on, Madeleine Katkov gave a scholarly, craftswoman’s approach to the decoration of the Wingfield organ in the context of sixteenth-century English church furnishings, based on historical evidence such as the 200 painted rood screens that survive in Norfolk. With relevant video film, she was able to describe and illustrate the methods of

medieval painting, stencilling and gold leaf application (incidentally pointing out the differences between medieval and modern paints) that were applied to the Wingfield organ. This was a wonderful demonstration of scholarship and craft, during which the purpose of medieval polychromy to assist in the focusing of minds on holy matters was made well clear.

It was unfortunate that Diarmaid MacCulloch was (through indisposition) unable to give his paper on the course of ‘Smashing sacred objects’ during the English Reformation, but Nicholas Thistlethwaite (drawing on the work of Prof. MacCulloch and Eamon Duffy) spontaneously, and with commendable eloquence,

gave a most interesting talk on the attitudes towards music and organs during the Reformation. Why, for example, did the Lutheran Reformation wholly embrace music and organs, when England took the opposite view, and why was it that the cathedrals were allowed to keep their choirs and organs so that a Protestant musical repertory became established?

Prof. Harper outlined the irreconcilable differences between Church and State at this time, vividly describing the fluctuating attitudes towards music and organs. On one hand, the removal of organs, icons, furnishings and vestments, was seen as an act of cleansing the Church of superstition. Conversely, the Visitation at King's College, Cambridge, in the early seventeenth century, was intended to restore order amongst the Fellows, and the organ (through its visual aspect as well as its sound) was seen as an expression of proportion and order - a model of God and therefore of the State. In his paper entitled 'Sonic Ceremonial' Prof. Harper described the elaborations of ceremonial, ornaments and vestments on festal days in late medieval England, which almost certainly extended to the organ and choral polyphony. Whilst stressing the uncertainties, he recounted the physical evidence (buildings, furnishings, vestments, vessels, ornaments), and the physical signifiers (liturgical books, ordinals, customaries, music books). He also stressed the *lacunae* in the experience of worship (people, movement, smells, sounds, style and manner, spirituality, and of course local conditions and circumstances). He persuasively described the use of space in church for worship, what is understood by the 'choral body', the use of 'pricksong' (written-down polyphony) and the range of sophistication in the use of choral/organ resources that were directly proportional to the importance of the liturgical feast concerned. He then surveyed statistically the 400 extant sacred vocal works and the 162 keyboard pieces in terms of liturgical genres, comparing these with the output of John Shephard by way of example. This was a fine empirical survey of pre-reformation liturgy and music - no more than the tip of an iceberg of course, but one hopes very much that this valuable research will appear in print in due course.

Allan Chapman's paper on 'The Organ as Intellectual and Spiritual Technology' concentrated on the proliferation of technology in Medieval Christendom - clocks, astrolabes, experimental optics, locks and keys, lifting machines and window/glass technology, all of which were central to the Church. He also considered Gothic churches in Perpendicular style (with walls consisting of more glass than stone) as 'static machines', i.e., forces deployed in such a way as to enable them to stand up. The biggest intellectual leap was made c. 1310-20 when it was discovered that optical experiments e.g., the refraction of light, could be made on a domestic scale - nature could for the first time be reproduced in miniature. Access to God could be facilitated by prayer, mathematics, reason, logic, geometry, and music (with its eight notes per octave corresponding to the eight heavenly spheres) and machines. The organ was thus part of the spiritual technology, which flourished in

Europe due to the formation of institutions (religious orders, guilds, electorates, councils, etc.) and the competition that ensued between them. Within the currently accepted traditions of *alternatim* performance i.e., voices and organs in alternation, Dana Marsh presented evidence of combined instrumental and vocal performance within the church from the fourteenth century up to the reign of Elizabeth I. On important occasions such as the signing of foreign peace treaties these forces were augmented with instruments in the *Te Deum*. Four extant MS sources appear to be concordant in their descriptions of Edward VEs coronation, when organs combined with choirs at Westminster and the Chapel Royal.

Inevitably, general knowledge concerning musical practices of the period depends upon particular case studies, and both David Knight and David Shuker presented such cases: first, the organs of Westminster Abbey, and secondly the collegiate church of Tong. Collating all the evidence for both places resulted in many more questions than answers, the extant evidence only offering tantalising hints at the placing, disposition, size and use of the organs that were contained therein.

The next series of papers on Saturday morning dealt with organ music and its performance practice before 1600. John Caldwell, who is currently preparing a new edition of the Mulliner Book for *Musica Britannica*, stressed the value of this book, and explored the original context of the liturgical music therein and the question of Mulliner's exemplars. Jane Flynn used various pieces in the Mulliner Book together with contemporaneous theoretical treatises e.g., Morley's *Plaine and Easy Introduction*, to demonstrate the art of improvised descant in various rhythmic proportions, together with relations between dissonance and consonance. Dr Flynn's paper was crucial in not only demonstrating the link between practical and theoretical sources, but, by extension, she outlined the parameters for improvisation in late medieval/early modern style. This paper also highlighted the necessity for John Caldwell's new edition of the Mulliner Book (with the original note values) - a publication most urgently needed and eagerly awaited.

Magnus Williamson addressed the prehistory of the Tudor organ and posited the question of how the principal written Tudor repertories such as the Mulliner Book and GB-Lbl Add. 29996 were linked to previous extempore traditions. He began by quoting some extant documentary sources wherein the terms *Liber organicus*, *Cantus organicus* meant vocal polyphony, and even 'organ book' could mean vocal polyphony as well as organ music. After discussing the repertory used at Winchester in 1531, in which it is known that organs were played but the music does not survive, he posited such questions as when did the 5' pitch standard become normal, and when boys were paid to play the organ in 1467 what exactly did they play?

Christian Wilson's lecture on sixteenth-century English Mass music composed 'upon the square', i.e., a counter-melody to an established chant that became the basis for another composition, included a valuable list of references to this term (short for square notes?).

Andrew Johnstone's 'Quire-Pitch Grid' was a very clear explanation of early Anglican 'Quire' pitch, deduced from both the pitch-standard of 5' organs and the transpositions implicit in seventeenth-century organ parts. He applied this evidence in a wider context, quoting evidence from a variety of sources to produce appropriate pitch ranges for different clefs at different transpositions.



Continental connections with sixteenth- and seventeenth-century English organ music was the subject of Kimberly Marshall's lecture-recital [using the Wetheringsett organ]. She was imaginative in her choice of Italian (Cavazzoni, Ferrabosco, Picchi), French (Attaignant, Sermisy), and Spanish (Cabezón) music, all connected in some way with England through sources, occasions or thematic links, and she ended with Sweelinck's arrangement of Dowland's *Lachrimae Pavan*. In the latter, it was interesting to hear the organ's Pythagorean-based temperament rather straining the major thirds; aurally, I couldn't help looking forward to the next period with mean-tone tuning.

Richard Hird and Joan Jeffery both presented papers on Tudor organs in, respectively, Durham and Kent. 'The Rites of Durham' is the source wherein several organs are described, so suggesting a basis for their placing, use in monastic and later times, and eventual demise. Joan Jeffrey, using parish records as sources, has single-handedly raised the number of known Tudor organs in Kent from sixteen to over eighty. Questions remain, however, over relations with the French, Philip II's last visit to Canterbury, and the almost total loss of all parish organs by 1571. Paola Dessi shed new light on bishop Aethelwold, who is said to have constructed the organ for Old Minster Cathedral in Winchester.



Aethelwold translated the Latin musical words, but questions remain over the translation of 'organa'. What precisely does the word 'organ' mean at this time?

On Sunday morning, Dominic Gwynn presented an imaginative reconstruction of the daily working life in London of Tudor organ-builder John Clymhowe in the context of the political and religious currents of the time. The use of contemporary documents, illustrations, maps, details of his Will, prices of raw materials, and illustrations of contemporary construction of bellows all helped to translate us back to the early sixteenth century in a vivid way. José Hopkins recounted the history of the chapels (sic) of King's College, Cambridge. Through illustrations

she drew attention to the placing of the organ in the second bay from the East in the present chapel, which was the second chapel founded by King Henry VI (the first was to the north of the present building), although the planned cloister cemetery and tower were never realised. She described the official visit of Queen Elizabeth I in August 1564 (only fifty years after the chapel's completion), which was an attempt to stabilise some of the political and religious ferments of the time.

With such a colourful and varied range of papers presented, Martin Renshaw drew some of the threads together, discussing terminology, e.g., the term 'Stop' and the use of organs in cathedrals, major courts, minor courts, and households where the organ was often cited in the front hall wherein daily prayers would be said or sung. Organs were also used to grease the wheels of commerce, such as Dallam's famous Turkish organ, and, since that time, he argued the organ had a secular history quite as important as its ecclesiastical history. He thus pointed the way to the next conference at Easter 2008.

The two final papers were detailed examinations of two iconographical sources of the highest quality. Jeremy Montague examined in detail the late fourteenth-

century Crozier of William of Wykeham, without doubt the finest artefact of the medieval period, which resides in New College Chapel. With the aid of enlarged photographs (the detail is too fine to be seen clearly by the naked eye, at least now) he was able to illustrate and discuss all the musical instruments represented, one of which (the transverse flute) is the earliest known representation.

Alexandra Buckle has made a thorough examination of the stained glass in the fifteenth-century Beauchamp Chapel in Warwick, the finest medieval chantry chapel in England. Among the twenty-two different musical instruments depicted, the positive and portative organs were discussed, as well as the chant from the windows that follows contemporaneous sources note-for-note. This collection is, therefore, a prime source of information. Also intriguing was dis-



*Detail from William of Wykeham's crozier.
Photograph: Richard Hird*

discussion of the resonating chambers beneath the choir stalls, a feature found in many other ecclesiastical medieval buildings. This sent some delegates looking for

equivalent chambers in New College Chapel, which are now (1 gather) occupied by central heating pipes. How priorities have changed!

The conference was considerably enriched with four musical events: two concerts and two services. Emily Van Evera, Rogers Covey-Crump, Daniel Auchincloss, Stephen Charlesworth and Kimberly Marshall presented 'Music in the Early Tudor Court and Chapel', consisting of sacred and secular music from Henry VIII's MS as well as the Tomkins, Ritson and Fayrfax MSS. The perfect blend of the voices, singing one-to-a-part, that alternated with the Wingfield organ in All Souls Chapel will remain in lasting memory. *Musica Humana Oxford*, directed by Dana Marsh, used two singers per part in their programme of Ludford, Preston, Blytheman, Shephard, White, Tallis, Byrd and Tye in New College Ante-Chapel. With wonderful sonority and perfect intonation, the music really came to life. Christian Wilson's *alternatim* organ verses ('devised' by himself) sounded really authentic - an inspiration to us all to develop improvisations in this style.

Liturgy as practised can only exist in the present, but the text, order and ritual of Latin Vespers for Friday in the Octave of Easter, sung by *Sospiri* in New College, were based on the Sarum Rite with the psalms and Magnificat sung in *alternatim* with organ versets from Lbl Add. MS 29996. Immediately afterwards we translated to All Souls Chapel for Latin Compline for Eastertide in which we, the delegates, were allowed to join in the plainchant psalms. These two services were reconstructed under the direction of Prof. John Harper, and played an invaluable role in enabling delegates to place the music in its true liturgical context.

Dinners in New College were of an exemplary standard, the highlight being the Conference Banquet in New College Hall at which Peter Williams began his speech by reminding delegates of the Hebrew definition of 'organ' as meaning 'universal concord' - some hope, we thought. Professor Williams continued with thoughts on the present deterioration of education, Heritage Lottery funds being sucked into the forthcoming 'runners and jumpers' show whilst Christ Church Spitalfields is being denied its grant, and the inane and banal commentaries made by Radio 3 announcers, de-pressing thoughts that are realistically indicative of general attitudes to culture in this country. However, he did highlight this conference as an absolutely splendid achievement and encouraged us all to do more. He had nothing but praise for Dr Pardee's initiative and organisation, and posited a new research topic: a unified theory of the development of the musical scale: notes, keyboard, tonality, bass line, temperament, diatonic harmony and the Perfect Cadence, that invention which Prof. Williams considers just as important as splitting the atom or landing a man on the moon.

It is hard to imagine a more well-planned conference, with its alternation of papers read and music sung and played. Furthermore, the scope of disciplines involved gave a breadth of vision that inspired beyond doubt every delegate's imagination and scholarly curiosity. With every sentence spoken and every piece of music heard, reams of questions suggested themselves, inspiring us all in scholarly pursuits, repertoire studies and performance practice investigations. The next

conference in the series will be on the British organ in the seventeenth and eighteenth centuries and will be held next Easter; it will be eagerly anticipated. Our thanks go to Katharine Pardee and Melvin Hughes for their excellent organisation and administration of this most imaginative of conferences.

HISTORIC ORGAN CERTIFICATE SCHEME

PAUL JOS LIN

The following organs were awarded certification by BIOS Council at its meeting on 9 June 2007:

Building	Builder	Status
St Mary's, Badwell Ash, Suffolk+	Bates, n.d.	II
St Mary the Virgin's, Thorpe Morieux+	J.C.Bishop c.1840	
	Certificate of Recognition	
Gainsborough URC Lines.	Forster & Andrews, 1903	I
City Hall Sheffield	Willis III, 1932	II*
St Andrew's, Helpringham Lines.	Forster & Andrews, 1903	II*
Blyth URC Northumberland	JJ. Binns, 1898	II
Christ Church Henton, Somerset	W. Sweetland, 1865	II
St German of Auxerre, Roath, Cardiff	Hill & Son, 1885	II*
Tondu Methodist, Bridgend	Forster & Andrews, 1872	II*
St Lawrence's, Ludlow	Snetzler 1764, Gray & Davison,	
	Certificate of Recognition	
St Aidan's, Kilmore, County Armagh	Hill & Son, 1865	II
St Ann's, Radipole, Weymouth	Bishop & Son, 1880	II
(+) HOSA organ		

CASE NOTES JULY 2007

ANDREW HAYDEN

Since taking over as casework officer, four instruments have come to my attention: Wiggenhall St Mary Magdalen, Llandaff Cathedral, Taunton School Chapel and St Mary's, Barnsley.

WIGGENHALL ST MARY MAGDALEN, NEAR KING'S LYNN

This instrument is a rare survivor as a complete, early example of the work of J. D. Dixon of Cambridge from 1874. Until very recently, it was under threat from being supplanted by an electronic but I am pleased to report that the PCC has agreed to having the organ listed with a view to its restoration at some future date. It is

currently unusable and the electronic is doing duty, we must hope, on a temporary basis only. This case highlights the pressing need for sensitive, careful advice from the outset since the electronic was purchased second-hand at a cost, I am told, of £4,500, money which could have gone towards restoring the Dixon instrument. There was a perception that little organ music could be played on it despite the organ having a near full-compass pedalboard and a specification typical of many similar, small village organs of the period. It was largely due to the efforts of a parishioner, Mrs Lotte Gaberle, that the organ was not scrapped.

LLANDAFF CATHEDRAL

The former Hope-Jones organ which has been heavily reconstructed over the years is due for replacement with a new organ by Nicholsons of Worcester. A formal representation was made on behalf of BIOS as follows:

Llandaff Cathedral organ has been heavily reconstructed over the years and much of Hope-Jones's work has been altered to the point where it is no longer recognisable. Nonetheless, BIOS would be concerned if any untouched surviving material was not given due consideration as part of the proposed scheme. Where pipework survives unaltered, we feel an effort should be made to find a place for it in the new instrument. Where action parts and other mechanisms survive, these should be regarded as historic and efforts made to ensure their preservation.

A precedent for this already exists at Worcester Cathedral where the Hope-Jones Viol d'Orchestre has been retained as part of the new organ.

TAUNTON SCHOOL CHAPEL

The organ has been broken up and replaced with an electronic instrument at a cost of £90,000. According to correspondence from John Speller, the high pressure Tromba stop is being used at St Mary's, North Petherton [BOO 131] where a rebuild is being undertaken by Michael Farleigh. Other parts have apparently been earmarked for Holy Trinity, Taunton. Some of the flute stops, including, presumably, the pair of Stopt Diapasons surviving from the original Smith/Shrider instrument of 1709 [D02942] are said to be due for incorporation in a chamber organ. One notes the cost of an electronic instrument in relation to the cost of rehabilitating some of the fine redundant pipe organs currently available.

ST MARY'S, BARNSELY

This instrument is currently unusable. David Wood and Dominic Gwynn made a full report and inventory and the consensus appears to be that it is restorable, historic and fitting for the building, the main civic church in Barnsley. It is currently well

specified with an interesting continental style console (terraced stop jambs). Important names associated with it are: Gerard Smith, Thomas Parker, Forster & Andrews, and Brindley & Foster. Inertia dogs the future of the organ, especially given that a copy of the report which should have been sent to BIOS for comment a while back has not been received to my knowledge. The present organ is electronic, said to be ailing.

Some cases notified to me seem to stem from poor and ill-considered advice or, worse, a failure of the advisory system. Given the need for prudent expenditure, I would have thought it incumbent on those concerned to ensure that sound, non-partisan advice is given and scarce resources are not frittered away on short-term fixes.

BATTERSEA POLYTECHNIC - A LOST CONCERT ORGAN

PAUL JOSLIN

On 3 March 1995, three members of BIOS, Dr Nicholas Thistlethwaite, Dr Christopher Kent and Paul Joslin were invited to look at a concert organ in a sixth-form college in South London, with a view, to quote one official, to 'getting it going' again - a student project. Battersea Polytechnic was one of nine similar establishments founded during the 1890s in London; it was formally opened by The Prince of Wales (later King Edward VII) on Saturday, 24 February 1894, with an aim to provide a 'Technical and Recreative Institute for the people of Battersea'.

The site in South London consisted of a spacious area of educational buildings that included a well-appointed library. It was for the Great Hall, in the middle of the complex, that the Victorian philanthropist and sugar magnate, Sir Henry Tate, commissioned a three-manual organ, from Beale & Thynne, in an auditorium that could seat over 1,000.

After the demise of the original builders, maintenance passed to Harrison & Harrison of Durham. In 1924, Hill Norman & Beard rebuilt the instrument fairly conservatively for the time. The work included provision of a largely new console and some revision of the reeds, but the flue-work and stop specification remained as left by the original builders. In 1937, the action was electrified and the organ cleaned and overhauled. This was done under the supervision of Dr George F. Brockless, organist of Central Hall, Westminster.

The premises located on Battersea Park Road South London, now listed Grade II, have recently been converted into high specification flats. Many of the original internal fittings and fixtures have been beautifully restored, but this important organ has been scrapped.

Why was this allowed to happen? The best fixtures and fittings of this late-Victorian building were deemed worthy of retention or another home. Why not the organ as well? This example is particularly regrettable, as a large caseless organ is currently required for a Victorian church on the coast of North Wales. The organ, as rebuilt into large chambers at Battersea, would have been ideal. Redundancy lists are available from the IBO and another for particularly historic organs from BIOS. This scenario must not happen again.

The history of another organ built for a similar educational establishment had a much happier ending just after WWII. The four-manual Hill organ built for the North London Polytechnic was moved without alteration to the west gallery of St Joseph's RC Church, Highgate, London *c.* 1948. The organ suits its second home perfectly in this notable, domed Victorian church, and is still regularly used for services and recitals. This organ is worth hearing. The reeds are particularly distinctive. (The next organ recital is on 28 July at 8 p.m.)

My thanks are due to Chris Kearn in the preparation of this article.

NEWS FROM THE BOA

CHRIS KEARL

For the past eighteen months, I have been the BIOS presence at the BOA dealing with the enquiries and gradually undertaking more responsibility for the work of the archive. I have been pleased to have this work formalized now by Council in appointing me as Hon. Archivist. David Wickens will be a hard act to follow; he is still at the helm of the indexing and available to me for advice and help. We owe a great debt of gratitude to David for the incredible hard work and dedication he has poured into the BOA over the years. I know from experience the countless hours that he has spent quietly beavering away behind the scenes to create the BOA database and I have great respect for the high standards of accuracy that he has achieved. Long may it continue!

Since the start of this year, I have dealt with nearly seventy enquiries for detailed, accurate information about instruments and organ-builders researched from our holdings at Birmingham. Each enquiry takes at least a few hours to research and some a great deal longer. Most are from BIOS members but a few have come from diocesan organ advisors and organ-builders, which is an encouraging sign.

I have heard from the great(x3) granddaughter of Bartholomew Pexton, a York organ-builder until 1850, who then, surprisingly, turns up with his family living at Gordon Square in London in the 1851 Census. Another builder of this period was Edward Kendall of Kensington who built a number of smaller organs at his workshop 'near the church at Kensington' but who ended his days penniless in Kensington Workhouse in 1865.

I have received some information from Australia, from the descendants of William Wood who went out with the Sydney Town Hall organ for Thomas Hill and stayed there to found his own firm. There has also been interest in the output of

Bedwell & Son and Wordsworth & Masked. Another enquiry about William Boardman, a Manchester organ-builder of the 1940s, was more difficult to answer and I would appreciate any help from BIOS members who might have come across the name.

I am keen to include BIOS members in the work of the Archive. Space and the fragile nature of some of the material makes it difficult for more than one or two people to be working at the Archive itself but it would be useful if I could call on BIOS members for help with particular areas of research. To this end, I have begun a kind of 'register of members' interests' at the BOA which will keep a note of the particular areas of expertise and research of BIOS members. Of course, it will not be available to the general public but it will be useful for us to know what research the greater BIOS is doing 'out there'. In return, I am happy to look up any source material which may help you with your research and to keep an eye open for new material coming in which might be of interest to you. Please do notify me of your own particular area of study.

An interesting recent acquisition has been a set of Specification Notebooks compiled by Willson Bradly Gatward (1856-1947). A pupil of William Amps at King's College, Cambridge, Gatward became organist at the Tilehouse Street Chapel in Hitchin from 1890-1943. The gift of his son, John Wyard Gatward, these notebooks cover the period from around 1870 until the end of World War II and include many cuttings taken from the national musical periodicals of the era in addition to many hand-written specifications. Although there is some overlap with the Harvey notebooks, amongst the 3,600 or so entries is a considerable number of smaller village church and chapel organs which Gatward visited and played, particularly in the Bedfordshire, Hertfordshire and Cambridge areas. I am in the process of compiling an index for these sixteen note-books which will soon be available, although it may take a little longer to get them onto the BOA Main index as secondary sources.

David is working on the inclusion of the particular Forster & Andrews records which we now hold on film at Birmingham; another BIOS member, Richard Morton, is ably assisting us with expanding the index of the Sperling and the F. Denis Walker notebooks to include a little more detail in each entry. In short, once we have completed this current work, we will have increased greatly the number and scope of the source references available in the primary and secondary sources; in addition, I plan to make available soon spiral-bound copies of the indexes to the main Collections for purchase from BIOS to generate some small income for the BOA and to help those who prefer to work from books rather than computers for some of their research.

I make one really important plea to everyone who writes anything about organs - **date everything**. There are boxes of material within the archive which are of almost no use to anyone for research purposes simply because the writer did not think to date his work. I am sure that few of them ever thought that their work would end up in an archive.

LETTERS TO THE EDITOR

Sir,

In *BIOSRep* XXXI,2 (April 2007), I read with interest Andrew Pink's paper on organs in masonic lodges. Like Andrew, I am not a freemason, but my father is a senior member of the Order. On a visit home recently, I noticed a large, lavishly produced book called *The Master's Chair*. Published in 2006 by the Provincial Grand Lodge of Essex, it is an illustrated history of masonic lodges in Essex. Photographs show the presence of pipe organs in the following temples:

Braintree (Howard Hall, Bocking, opened 1934, organ presented same time)

Chelmsford (1930 - organ looks like a Casson)

Chingford (1931)

Kelvedon (1895).

The temple in Southend, vacated for smaller premises in 2005, was an ex-Free Methodist church, complete with organ. None of these instruments is listed in the NPOR. NPOR mentions the Thomas Jones organ in the Abbeygate Street temple in Colchester (demolished in the 1970s for the building of a road). Of it, the book states:

W. Bro. J.H. Salter....dedicated the organ (bought for the cheapest tender) erected in the Masonic Hall, Colchester, as a monument to the late W. Bro. Claude E. Egerton Green.

Egerton Green, as Mayor of Colchester, had opened the Hall in 1901. My father says that he had been first Worshipful Master of Colne Lodge No. 2477 (my father's Mother Lodge) in 1893. The organ had been ordered prior to his death (which occurred when the poor man fell off his bicycle) and there was an argument as to whether it should go to Wivenhoe or Colchester, his widow not knowing one way or the other. When the Abbeygate Street hall closed, my father made strenuous efforts to obtain the organ for Colne Lodge, including raising the money for it, but he says that there was an administrative mess and the deal fell through. He thinks that the organ came down with the building; it may have been moved elsewhere.

The only masonic organ I have played in the UK is the charming little Robson at Sudbury, Suffolk. The building was originally an hotel, with a masonic room as part of the facilities; when the hotel closed, the lodge bought the building. The organ is in the 'west' gallery of the temple. It is mentioned in NPOR. Here in St. John's, the Masonic Temple contains a two-manual organ by August Gern originally built for a private house in the city:

Great: Open, Lieblich Gedact, Dulciana, Flauto Traverso 4.

Swell: Open, Hohl, Gamba, Gemshorn 4, Tremulant

Pedal: Bourdon, Bass Flute

3 unison couplers, 'Bellows' drawstop

2 comps to each manual, reversible G/P

Compass: 58 notes, 30 pedal

It has a very striking divided case, like something out of Jules Verne, but the pneumatic action is in such a state that although one can coax odd notes out of it, anything like a chord or a tune is too much for it. The building has been sold and the future of the organ is in serious doubt.

David Drinkell,
[REDACTED]

Sir,

I have for some years been researching the life and works of William Martin Hedgeland, the nineteenth-century London organ-builder; in consolidating my findings there is a number of gaps, hence I seek the help of BIOS members. The National Pipe Organ Register contains details of some twenty-six instruments and there is evidence of his pipework having been incorporated into later instruments by other builders and there are some wrongly attributed organs. At the age of twenty-three, he supplied organs to Fredericton Cathedral and Trinity Church, Kingston, New Brunswick, Canada. The latter, recently restored has benefited from the good stewardship of the clergy and congregation of Kingston. A trawl through the wonderful archives of Bishop & Son indicates that he was not apprenticed to them even though he lived but a stone's throw away and would have been familiar with the Bishop instrument at Christ Church, Cosway Street, London, where he was baptized and married.

I need help in extending the details of Hedgeland's life, his family, residences and workshops as well as information on his younger brother, described in 1861 as 'organist', his son Frederick who emigrated to the United States and worked for Kimball. Also any information on his works, organs, pipework and sites which can be recorded would be most appreciated.

Harry Atkinson,
[REDACTED]

Sir,

I read in one of George Bernard Shaw's music criticisms (30 May 1885) the following:

Philharmonic pitch, adopted by Messrs Broadwood in tuning their concert grands, was as high as 455 [a'=455], four-fifths of a semitone higher than the *diapason normal*, and nearly a semitone and a third than Mozart's ... The organs at the Albert Hall, the Crystal Palace, the Royal Academy of Music, St James's Hall, and the Alexandra Palace are all up to Philharmonic pitch, or within a few vibrations of it. As altering the pitch of an organ is a costly process, there is not much likelihood of the forthcoming meeting [a conference on pitch in the RAM] doing anything more practical than vainly protesting against the misdeeds of the men who built these organs ...

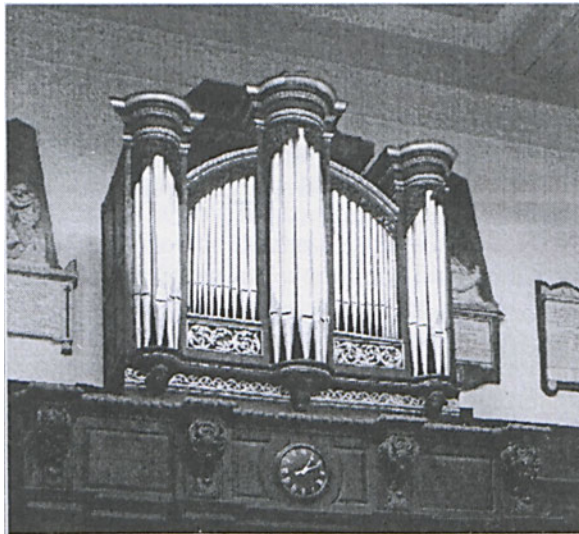
That Shaw would interest himself, as he did quite often at this period, in pitch, temperament and early instruments (preferring, e.g., the oboe d'amore to the cor anglais) is striking enough: but was he right about those five famous Victorian organs?

Peter Williams,

A MYSTERY RESOLVED?

JOHN NORMAN

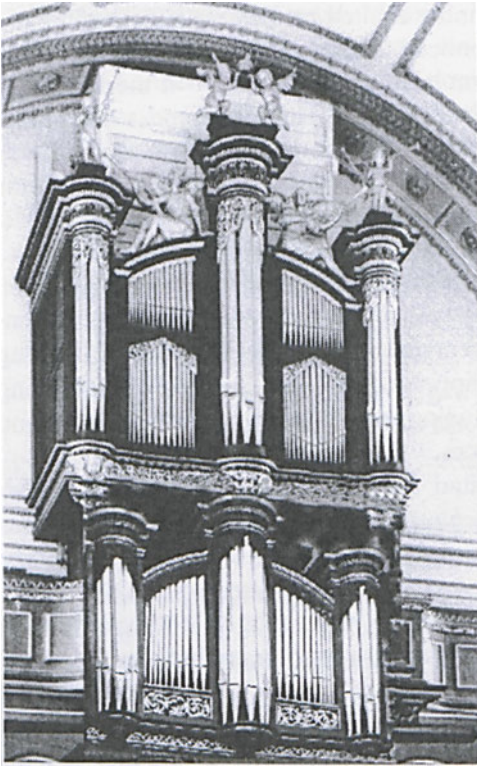
The organ case on the west gallery of the church of St Mary Woolnoth in the City of London, almost opposite the Bank of England, has traditionally been ascribed to Father Smith. C.W.Pearce (*Old London City Churches*, 1906) confidently attributed it thus, with the date 1681, and this was quoted by Nicholas Plumley in *The Organs of the City of London* (Positif Press, 1996). He also quoted 1681 vestry minutes recording the collection of money for an organ.



St Mary Woolnoth. Picture: John Norman

The story of the church building is that the original medieval church was gutted in the Great Fire in 1666, subsequently repaired but then replaced by Hawksmoor's new church in 1719. So far so good, but Andrew Freeman (*English Organ Cases*, 1921) had his doubts about the Smith attribution and said he believed the case to be the work of Dallam. This seems unlikely, since Robert Dallam died in 1665 so the case would almost certainly have had to be pre-Commonwealth.

Stephen Bicknell, in a 2001 report, has suggested that perhaps the organ was in fact new c. 1725 and built for the new church. He pointed out that records show that the instrument was in the care of Gerard Smith (Bernard Smith's nephew) and his son (also Gerard) from 1726-64. He speculated that this was the Smith who built the organ, not his more famous uncle, and that the attribution was the result of a nineteenth-century misunderstanding.



A digitally reconstructed picture, combining the main case at the Queen's Popish Chapel with the Chaire case from St Mary Woolnoth. Some details have been deliberately left unfinished in order not to mislead.

But Andrew Freeman was right to be suspicious. The style of the case, with its convex 'round shouldered' cornices to the flats, is like no other designed by Smith, who worked to a fairly limited range of 'standard' designs. What it does resemble, however, are several cases made by Dallam's grandson and Smith's rival, Renuart Harris, in the period 1686 to 1696, including The Queen's 'Popish' Chapel, Whitehall; St Bride's, Fleet Street, London; St Mary's, Dublin; and St Andrew, Undershaft, London. Harris was very inventive and he moved on to other designs after 1700. Later, taste changed to more flamboyant styles (e.g., St George Botolph Lane 1723, now at Southall); the Woolnoth case would have been a whole generation out-of-date had it been made as late as the 1720s. The second curiosity is that the case is clearly a 'five foot' case. This indicates that the front pipes were originally the bass of a Principal 4' stop, with the longest pipe sounding 5/3 GG. This would have been quite typical of a seventeenth-century Choir organ in a 'Chair' case projecting from a gallery. The low height was designed to maximise the vision down the church of a player behind the instrument.

So, if the Woolnoth case is a chair case, where did it come from? Neither the St Bride's or Undershaft organs ever had a Choir organ. This leaves the Queen's Chapel organ before its removal to St James's, Piccadilly, in 1691 on the death of James II, where it had no chair case until a pastiche one was added in 1852 [see the cover illustration of this issue]. It thus seems most likely that the Woolnoth case is the missing Queen's Chapel chair case and that it came to Woolnoth either c. 1691 or, third hand, c. 1725.

THOMAS ELLIOTT

NICHOLAS THISTLETHWAITE

Paul Tindall's account (*BIOSRep* XXXI, 1, January 2007) of the collection of drawings of English organ cases in the Metropolitan Museum of Art made fascinating reading. The late Michael Gillingham knew this manuscript but cannot, I think, have appreciated the significance of the biographical information that it contains. Characteristically, Michael was more excited by the case silhouettes.

The claim that Robert Gray was apprenticed to Crang is of considerable interest to me in the context of my work on the firm of Gray & Davison - it merits further investigation. But I want to comment immediately on Paul's references to Thomas Elliott, arising from the statement in the New York manuscript that, after building an organ for the Surrey Chapel in Blackfriars Road, 'he became a publican keeping the Kings Arms at Hayes but returned to organ building at the death of Ohrmond [sc. Ohrman] and became the partner of Nutt'.

Elliott (the spelling used on his wife's tombstone) remains an elusive figure, not easy to locate confidently in the genealogy - stylistic and dynastic - of English organ-building. He seems not have been apprenticed in the trade. After a fleeting appearance in the early 1790s, he then disappears from view until 1800, following which there is a steady output of organs including instruments for North America and prestigious clients in London and the provinces.

Two early addresses have been found for Elliott. *The Universal British Directory of Trade, Commerce and Manufacture* (1790: 137) records 'Elliot Thomas Organ-builder Wharton's-court, Holborn', and Joseph Doane's *A Musical Directory for the Year 1794* lists 'Elliot, Thomas ... No. 10, Sutton-Street, Soho-Sq.' (:21). Wharton's Court was a narrow thorough-fare on the north side of Holborn, running parallel (more or less) to Gray's Inn Lane - so this was good organ-building territory, having connections with Byfields, Englands, Grays and Green. The rate books for the early 1790s reveal no evidence of Elliott or any other organ-builder in Wharton's Court, suggesting that his residency was tenuous - perhaps it was an accommodation address, or he rented workshop or storage space from the ratepayer. However, the registers of St Andrew Holborn record the baptisms of children belonging to Thomas and Elizabeth Elliott who lived in Summer Street and later Liquorpond Street, both nearby. The children's names (Thomas, 1786; Mary, 1789; Elizabeth, 1793) are the same as those belonging to known children of Thomas Elliott the organ-builder whose wife was certainly Elizabeth. But it may be a coincidence - 'Elliott' or 'Elliot' is, after all, a common London name.

The rate books (St Ann's, Soho) are equally disappointing on the subject of Sutton Street. There is no sign of Elliott. More encouraging is the fact that Susanna Elliot, daughter of Thomas and Elizabeth, was baptised at St Ann's on 14 April 1795,

although no address is given. Doane's *Directory* provides further information. Many of those listed were singers, both amateurs and professionals, and Thomas Elliot the organ-builder is identified as a 'Bass', who belonged (or maybe had belonged) to a surprisingly long list of musical organisations: The New Music Fund and The Choral Fund (both formed with the objective of raising money to support indigent musicians and their widows); The Long Acre Society and The Surrey Chapel Society (both of whom specialised in sacred music); The Cecilian Society; the chorus of the Drury Lane Oratorios (performed on Wednesdays and Fridays during Lent) and the Westminster Abbey 'Grand Musical Festivals' (devoted to the performance of Handel's choral works). So Elliott would have had many contacts in the musical world of London, and this would no doubt have helped to further the business.

What is described as 'Elliott's earliest-known chamber organ' is now in private possession. It apparently bears an inscription dating it to 1790, but it is not clear how secure that dating is. Elliott is said to have built an organ for the Surrey Chapel in 1793 (referred to by Paul Tindall and Philip Olleson, citing F.G. Edwards as the source) and Elliott himself later claimed that this was 'one of the first large organs I ever built'. The earliest documentation I have found for Elliott's actual activity as an organ-builder, as opposed to simply maintaining a business address, is from 1795 when a concert was given at the King's Theatre in the Haymarket for the benefit of the New Music Fund; Haydn 'presided at the Forte Piano', and Mr Greatorex at the organ, 'erected for the occasion by Mr. ELLIOTT, with the Long Movement'. This places Elliott convincingly in the world of London music-making, and also implies that he was held in some regard.

There then follows this curious hiatus with no further instruments known until 1801. Did he retire to become a publican at the Kings Arms in Hayes, as the New York manuscript claims? It seems improbable, but the statement may be a faint echo of some historical fact now lost and hopelessly confused in transmission. The links between music and public houses (and between organ-building and brewing) are incontestable.

The fog clears a little with Elliott's next known address in Artillery Place, Westminster, to the south of what is now Victoria Street (and not so very far from Elliot & Co.'s Brewery - but that is almost certainly a red herring!). At long last the rate books come to our aid, with the name 'Thos Elliott' superimposed over that of the previous occupier in the book for 1800-1. Elliott paid rates on a house and an adjoining workshop. He was still there in the following year (1801-2) but his name is crossed out and another entered in the book for 1802-3. Plumley notes that Elliott wrote to his clients in Canada (Holy Trinity Cathedral, Quebec) from the Artillery Place address in 1801.

The evidence of the rate books suggests that Elliott moved from Westminster in late 1802 or early 1803. The next firm address we have for his business is 12

Tottenham Court, a terrace on the south side of the New Road (now Euston Road) immediately to the east of the junction with Tottenham Court Road. This was in September 1804 when ‘Thos. Elliott’ paid rates on a house in Tottenham Court and on a workshop in Southampton Court, behind the terrace. The rate book for the previous year has no mention of Elliott, but ‘Messrs Ohrman & Nutt’ paid rates on what Joan Jeffery has shown to be the same property in June 1803. (The numbering is inconsistent and this has in the past encouraged writers to be cautious about identifying Ohrman & Nutt’s advertised address of 13 Tottenham Court with Elliott’s 12 Tottenham Court.) Ohrman ‘being very sick and weak of body’ made his will in June 1803 and died shortly afterwards; the partnership with John Nutt had already been dissolved.

The alleged connection between Elliott and Ohrman & Nutt, and between Ohrman and Snetzler has been discussed elsewhere. Documentation connected with the purchase of a new organ for All Saints, Derby provides an early example of this tradition - so early, in fact, that it strengthens the case for its veracity significantly. Writing in 1807, a certain Mr James Harrison advised the organ committee at Derby that, ‘We believe Elliott, who succeeded Nutt & Ohrmond, themselves successors to the celebrated Snetzler, to be the best builder of Church Organs at present.’ There seems, therefore, to be a case for maintaining that Thomas Elliott took over whatever was left of Ohrman’s business, perhaps acquiring it from Ohrman’s executors - though, if so, it is puzzling that he appears to have quit his Artillery Place premises some months before Ohrman’s death. Certainly, both Elliott and later his successor, William Hill, exploited the supposed Snetzler connection, and the only way this could be substantiated was through Ohrman, reputedly Snetzler’s foreman.

From this point onwards, there was a steady output of organs from Elliott’s workshops in Tottenham Court. In due course (c. 1815) he was joined by William Hill, and the business remained in the same premises until the 1870s.

But the question of who Elliott was, and his precise role in what soon became one of the leading London organ ‘manufactories’ remains. Was he a practising organ-builder himself? Or was he more of an entrepreneur or businessman, for whom an organ-building workshop was both an outlet for his musical enthusiasms and a means of making a living? Alexander Buckingham’s recurring description of Elliott’s organs as having been ‘Designed Pland and Built’ by himself (Elliott’s foreman) may be merely the retrospective spite of a displaced employee, but it may equally tell us something about Elliott’s limitations. Finally, there is the fact that a sense persists that Thomas Elliott was regarded as somehow ‘below the salt’ by some contemporary London musicians and organ-builders. Although the Wesleys and Benjamin Jacob seem to have included him in their circle, others definitely did not. The most conspicuous example of this is the vituperative letter that George Cooper sent to the *Musical World* about the Elliott organ in the chapel at St James’s Palace in which he

referred dismissively to attempts to connect Elliott with Snetzler, and probably (because the editor made great play of omitting some of Cooper's text on account of its animosity) passed some scathing comments about Ohrman and Nutt.

Here, we are caught up in the professional rivalries of London musicians; the libel laws of the day permitted a freedom of expression which can make today's tabloid Press seem comparatively tame. But it does suggest that there was something suspect about Elliott's background. Could it be a memory of the Kings Arms at Hayes?

RESEARCH NOTES

PAUL TINDALL

CLERKENWELL BRIDGE

The church of St James, Clerkenwell was originally part of the Nunnery of St Mary, which had been formally purchased by the parishioners in 1656, though used by them well before that. After much piecemeal repair it was demolished in 1788, and a new church was opened, to the designs of James Carr, in 1792.¹ The earliest mention of an organ comes from Hawkins²:

one Morse of Barnet, an apothecary by profession, who would needs be a maker of organs. He made an organ for the church of St Matthew, Friday Street, and another for that of St James, Clerkenwell. They were both wretched instruments and were taken down in a very few years after they were set up.

Leffler³ and *Organographia*⁴ mention an organ by Bridge in its later home at Beccles, but not the new one by G.P. England, which is dated 1792 on the existing case. Both date the arrival in Beccles as 'about 1796' Leffler's version is: 'the Old Organ (with new soundboards) from St James Clerkenwell by Bridge = sold for £220 by England'. Sperling⁵ dates the Bridge organ 1730 (and the G.P. England one 1796), but resolutions in the Vestry Minutes⁶ tell a different story:

26 August 1733: 'in order to proceed in the most proper method for Erecting an Organ'

3 February 1733/4: 'to consult about Altering the front Gallery in Order to Put up the Organ'

1 E.& W. Young, *Old London Churches* (London, 1956), 191

2 *A General History of the Science and Practice of Music* (London, 1776), IV, 357

3. 40 f. i40r

4 f. 110v

5 Vol. 2, 268, under Beccles

6 Islington Local History Centre, Finsbury Library, L3.225, St James Clerkenwell Vestry Minutes. There are two relevant volumes, 1725-75 and 1776-1802

24 September 1734: 'to consider of the repairs, and Alterations already made in the Church... [including] An Organ Erected by Subscription of the Inhabitants'

21 September 1735: 'In Order to Make Choice of an Organist and to Settle his Sallary'

23 September 1735: 'that the Organist shall play At all times whenever there is a sermon if Required, and it was also unanimously Agreed that he has a sallary of Thirty pounds a year to be paid by ye Churchwardens. ... and Thomas Kilbourne Being unanimously Chosen to be the Said Organist'

5 December 1738: 'Agreed that Mr Morse of Barnett be paid the Annual Salary of Six pounds Yearly for Cleaning and Repairing the Church Organ from the first year the Organ was Erected and finish'd to continue here after Yearly till Further Orders'

31 July 1748: 'to Consult about taking down the Organ and putting up another (to be done at the Expence of Several of the Inhabitants)'

2 August 1748: 'Agreed (at the desire of Several of the Inhabitants who have promised to be at the expence) that Mr Bridge Organ Maker in Woods Close have leave to make Such Additions and repairs to the Organ as is Conformable to a proposal by him delivered. And it is agreed that Mr Bridge shall have the annual sallary for Keeping it in tune and repair from the time that it is finished

And that Mr Morse be discharged at Michaelmass of which he is to have notice'

There is no further mention of the organ until the demolition of the old church in 1788. Worship was transferred at this time to a surviving part of the Nunnery cloister, and it appears that two successive temporary organs were provided:

25 January 1789: 'Mr Thomas Kilbourne having resigned the office of Organist ... Mr John Bacon and Mr Thomas Ball⁷ were proposed and seconded as Candidates and ... it was declared that the Majority was for Mr Bacon whereupon he was declared to be hereby and duly elected Organist in the Room of the said Thomas Kilburn [sic]'

6 April 1789: 'The owner of the present organ used in the Church having applied for the same to be returned to him and another having been provided which is too large to be fixed in its place ... Resolved that the Organ now provided shall be placed at the West end of the present Church before the middle window'

6 March 1793:

'Expenses arising from Building the Church [include]

Organ 553.11.9'

Rimbault⁸ says 'This organ cost £500 and the old organ, which was valued at £105', and dates it, incorrectly, 1790. There is nothing further regarding England's new organ, but in March 1792 John Marsh⁹ visited it in the workshop, and as set up in the church on 3 July:

7 Presumably Thomas Ball organist of St Bartholomew the Great 1785-93 when he seems to have become bankrupt. See Dawe, D., *Organists of the City of London 1660-1850* (London. 1983) 76

8 U & R, 3rd edition (London, 1877), 154-5

9 Robins. Brian (ed.): *THE JOHN MARSH JOURNALS. The Life and Times of a Gentleman*

6 March 1792: ‘I went to Mr England’s to see the large organ just finished, with pedals for the new church at Clerkenwell

In 1799 a curious situation arose. A long legal opinion dated 5 July is inserted in the Vestry Minutes regarding the status of St John’s Church, Clerkenwell, and the gist is this: what remained of the medieval Hospitallers’ church was sold to the Commissioners for Fifty New Churches in 1723, and it was consecrated as a parish church on 27 December that year, the parish having been divided from St James’s. The separation was not quite complete, however, since St James’s always retained the fees for marriages and baptisms carried out at St John’s, although they were in practice carried out by the Rector of St John’s in his own church. As a result the Vestry of St James’s was persuaded that it should pay for organ repairs at St John’s. The Vestry Minutes continue:

5 July 1799: ‘Mr Bacon the Organist of St John’s^{10 11} stated that the Organ of the Church has stood there since the Consecration [1723] and in the course of Time has become much out of Repair that it requires four additional Keys in order to make it capable of proper performance. That the Repairs it is estimated will Cost about £60 and the additional Keys about £30 making together £90. It was moved ... that the Organ shall be repaired [sic] and that four Keys shall be added as recommended and that the Repair and Additions shall be made by Contract for which an Advert shall be inserted under the direction of the Committee’

4 May 1800: ‘Resolved that £15 plus £4. 4s extra expenses of repair done to the Organ of St John’s on or above the Contract and of putting up and removing said Organ keeping it during the time the St John’s Organ was under repair to be paid by the Churchwardens’

This work was evidently done by Hugh Russell. Leffler" says: ‘but repair’d & enlarg’d by Mr H Russell in 1798 [sic]. N.B. The GG & AA and the upper C and D added.’ This would account for the ‘four additional Keys’. The Vestry Minutes of St John (see below) say, on 28 September 1799, that the ‘Committee to whom the repairs were referred had contracted with Mr Hugh Russell’

**ST JOHN’S CHURCH, CLERKENWELL
AND ST JOHN’S CHAPEL, BEDFORD ROW**

The close proximity of St John’s Clerkenwell (on the site of the Hospitallers) and St John’s Chapel, Bedford Row has caused confusion, especially since they were founded at about the same time as private speculations, and both had organs built by John and/or Renuatus Harris.

Composer (1752-1828) [Sociology of Music, No. 9] (Stuyvesant, NY 1998), 515, 519

10 sic- and of St James’s still? There is no evidence from the minutes, but discussion at St John’s when Bacon died in 1816 (see below), suggests that he held both posts simultaneously.

11 f. 64r

The Hospitallers' Priory of St John of Jerusalem fell into ruin at the reformation, but was repaired by the wife of Sir William Cecil, Lord Burghley, and re-opened in 1623. It later passed to the Earls of Aylesbury and was known as 'Aylesbury Chapel'. By the early eighteenth century it had become a Presbyterian Meeting House, and was burnt in the Sacheverell Riots¹² (see below). According to the parishioners of St James's it was also used to store wine and tobacco at some time.¹³ The lawyer Simon Michell bought the building in 1721, repaired it, and offered it to the Commissioners for New Churches in December 1722.¹⁴ ¹⁵ They agreed a price of £3,000 in June 1723,¹³ and it was consecrated as the parish church of St John on 27 December. In further submissions, Michell states that he has provided an organ and organist,¹⁶ and 'Divine Service is to be performed in the same manner as at present'.¹⁷

John Harris wrote a letter to the authorities at St Dionis Backchurch in August 1724¹⁸ which mentions the organs of both buildings:

Augst the 11th. 1724

Sr

Being apprehensive that when you acquaint my Father with my Request to you, he will pretend he is not in my Debt, because of the affair between us in relation to the Organ at Clerkenwell: I beg leave to sett it in a true light. Mr. Michel (the Gent who purchased the Instrumnt came to me about an Organ for St Johns chapel Clerkenwell, at the same time I was about the Organ for the New Chappel by Red Lyon Street. I could not get him one done, against the time he required.

Soon after, my Father came to Town: I took him with me to Mr. Michel, and they agreed about the Organ: only differ'd about the about the charge of Removing it from Bristol etc-My Father acquainted me as I went along with him, and alsoe before Mr. Michel, that I should be Partner with him in that affair (and that I should make an Equivalent for half that Work to him) And therefore rather than They should not agree, I made an offer to pay the carriage myself, which was accepted of, and accordingly paid. After the work was finished and paid for (and I had received my Proportion) I proposed to pay my Father for the Work I was to doe: Or to perform it. He said no: I should make a New Entire Organ, the same as that at Clerkenwell; which should be sold for the same money.

12 Fincham, H.W., *The Order of the Hospital of St John of Jerusalem*, 2nd edition (London, 1933), 31

13 Bill, E.G.W.(ed.), *The Queen Anne Churches* (London, 1979), 43 petition to the Commissioners 16 August 1723

14 Port, M.H.(ed.), *The Commisionsfor Building Fifty New Churches. The Minute Books, 1711-27,*

A Calendar (London Record Society Vol. 23) (London, 1986), 97, 7 December 1722

15 *ibid*, 100, 13 June 1723

16 Bill, *op. cit*, 43, 2 September 1723

17 Port, *op. cit*, 102, 13 September 1723

18 L-Gh MS 11276A, partly printed in Plumley, N., 'The Harris/Byfield Connection/some recent findings', *JB IOS* 3 (1979), 126

I told him if he insisted on it, I would make an Instrumnt, which should (if he required it) be put into his Possession to be Disposed off. Now, since I have performed the Work at St Dionis back church, and other affairs, I have humbly requested him to pay me the Whole, or Part of what is Due to me, to supply the Necessities ...[etc]

John Harris

Certain things contained in this letter are clear. The Vestry Minute of 5 July 1799 above says that the Clerkenwell organ had been in the church since ‘the Consecration’ i.e., 1723, and John Harris’s letter indicates that Michel was trying to get an organ from him in time for the church to be surrendered to the Commissioners. The New Chappel by Red Lyon Street’ was St John’s, Bedford Row, and John Harris was building an organ there at the same time, shortly before 1723. Leffler says ‘Originally built by Mr John Harris about the Year 1703,’¹⁹ and this has been followed by *Organographia*,²⁰ Sperling²¹ and by Rimbault, who ascribes it to Renatus Harris.²² The date cannot be right, however, since the chapel did not exist until 1721.

John Harris seems to be saying that, because of pressure of work with the Bedford Row organ, he subcontracted the Clerkenwell organ to his father in Bristol, with Michel’s consent, and received half the value (presumably this was the normal agreement between Renatus and John). Since John had not actually built any of the Clerkenwell organ, he was therefore indebted to his father for his half of the bargain. Renatus suggests that John should build another organ the size of Clerkenwell for Renatus to sell as he saw fit. Even though John had paid the carriage from Bristol of the sub-contracted organ, this would still leave Renatus well ahead. However, John has instead ‘performed the Work at St Dionis backchurch, and other affairs’, and, presumably, he is implying that this work has put Renatus in debt to him. It is not clear how much of the St Dionis organ was built by John: he claimed to have made twenty-two stops; about three-quarters of the total (see below) but Renatus signed the receipts for payment.²³

The letter as printed by Nicholas Plumley is incomplete: it continues as follows:

**The Names of the Stops in St Dionis, Organ, that were made by John Harris
Trumpet. Clarion. Bassoon. Cromhorn. Comet of five Ranks.
Sesquialtera of four Ranks. Stop’d Diapson with Ears and Chimnies to F sharp.
Flute D° to F sharp. Great Twelfth.
Two Fifteenth. Tierce. Larigo.
Echo Open Diapason. Stop’d Diapason. Principal. Twelfth. Cart.
Tierce. Trumpet. Cromhorn.**

19 f.83v

20 f. 77r

21 I, 71 and II, 141

22 op. cit, 130

23 L-gH MS 4215/1

The Names of the Stops in St John's Chappel Clerkenwell

Open Diapason from CC to C in alt

Stop'd Diapason. Principal. Twelfth. Fifteenth. Sesquiáltera of four Ranks, for the Bass hand. Cornet, by compound, of four Ranks, Trumpet.

Additional work made to the Organ at Clerkenwell by John Harris

An Under Sett of Keys, or Choir Organ

Stop'd Diapason. Flute. Principal. Cromhorn

Swelling halfway upon the Same Keys

Open Diapason

Stop'd Diapason

Trumpet

Cromhorn

Note Dr Crofts and Mr Phillip Hart would not value the Original organ at more than three hundred pounds. And therefore Obliged me to make the Additional Work, to make the Price four hundred Pounds. Only the Cromhorn was to be paid for seperately, from the other Work.'

It has been observed²⁴ that some stops Harris claimed to have made for St Dionis are not present in the contract (Cart, one of the Tierces).

ST JOHN'S, CLERKENWELL. VESTRY MINUTES AND ACCOUNTS

The Vestry Minutes and Accounts²⁵ throw further light on the history of the organ.
[list of organists at the front]

Simon Stuble²⁶ 1723 'does not appear when appointed', [though he evidently served - no one else is mentioned in the minutes], d. 1754

Philip Markham²⁷ 1754. d. 1764

John Bacon 1764. d. 1816

Marian England 1816. d. 1820^{28 29}

George Tolkein^{2<} [sic] 1820. d. 1840

24 Diack Johnstone, H. (ed.), *John Bennett: Six Voluntaries for Organ* (London, 1988), preface

25 London Metropolitan Archive, P76/jnb/024. 'St John's Clerkenwell Vestry Book 1723-1828' Some rather fragmentary accounts follow the minutes: they have been put in the main sequence here.

26 Candidate for St Martin Ludgate 1745. Dawe, 50

27 'Singing master of the Society of Ancient Britons Clerkenwell Green' and also organist of Highgate Chapel at his death in 1864. Dawe, 125

28 Actually buried 4 December 1819 St Andrew Holborn 'from St Anne Westminster age 21' Dawe, 96

29 Candidate for St Stephen Walbrook 1825. Dawe, 149. Dawe says further that a George Tolkein of 28 King William St, London Bridge was a candidate for St Michael Bassishaw in 1843.

Mary Ann Johnson³⁰ 1840, Resigned 1858
Miss Lindley³¹ 1858

25 March 1750: [a copy of Simon Michell's will is written into the minutes]

‘... I give to my Son John Michell my only Son now living And to my Grandsons Richard Michell and John Michell ... the Organ now Standing in ye Church of the said parish of St John Clerkenwell which cost me Four Hundred and Twenty one pounds and was set up in this said Church when a Chaple [sic] belonging to me.’ [further: If not used for eight successive Sundays, Michell's heirs may claim it].

July 1754: [Messrs Markham, Bacon and Lowe³² stood for election as organist. Markham (elected) 9, Bacon 8, Lowe absent]

[Accounts 1768, f. 493] ‘29 April, G. England 4.0.0’

[Accounts 1770, f.497] ‘10 January, by Cash G. England³³ 4.0.0.’

[Accounts 1785/6-the next tuning entry] ‘Mr England’

[Accounts 1787] ‘Mr England, 1790 John England, 1794-1815 Mr England.’ [From 1816-1827/8 payments are made only to ‘Organ Tuner’]

7 May 1816: [John Bacon, organist of St James and St John, is expected to die. Resolved that the election of a new organist should be postponed until after that of St James's, and that] ‘that person elected organist of St James, be not permitted to become a candidate for Organist of this Parish’ [The news of Bacon's death is recorded, laconically, at the end of the minute].

29 May 1816: The Churchwardens informing the Vestry that the Election for Organist of St James's....[there was made a] unanimous appointment of Miss Hannah Bacon, Daughter of our late Organist

30 May 1816: ‘Mrs England chosen Organ Tuner in the room of the late Mr England’

[Ballot for Organist:]

Miss Marian England	8 votes
Harriet Bloomfield	7
Joseph Haycock	0
Peter Thomas Staples	0
Joseph Hart	0
Mr Blackwell	0

A son?

30 Candidate for St Swithun London Stone 1843 and St Anne & St Agnes Gresham Street 1844. Dawe, 116

31 Miss Lucy Lindley, later Mrs Garrett, organist of St Botolph Aldersgate 1847-64? Dawe, 121

32 Mr Lowe, formerly deputy of Mr Worgan, mentioned at St Andrew Undershaft 1756, perhaps the same as Richard Lowe, St Stephen Walbrook 1756-1793 when he died? Dawe, 123.

33 George England seems therefore to have been tuning as late as this. There is certainly a sudden halt to major work reliably by George England after St Stephen Walbrook (1765), but it is hard to find evidence for the often-repeated statements that he retired in 1766 and died in 1773.

W.J. Castell³⁴ 0
George Glenny (withdrew)

[Miss Marian England of Hamstead [sic] Road is appointed organist of St John's]

22 July 1817: [Organist's salary increased to £20 per year, by her request]

9 December 1819: [Death of Miss Marian England, late organist, announced]

14 December 1819: [candidates for organist]:

Joseph Haycock (blind)	York Street, Pentonville
Harriet Bloomfield (blind)	Camberwell
George Tolkein	86 White Lion Street
Susanna Margaret Commyng	Great Dover Street
Mary Ann Thompson ³⁵	St Martin's le Grand
G.C. Bradley	George Street, Portman Square
Frederick Lemare ³⁶	50 Red Cross Street
- Watson	Pleasant Row, Pentonville

1 April 1823: Mr Butler appointed Organ Tuner 'in room of Mrs England deceased'

(James (or Jan) Butler recorded many years later that when he opened up the bellows in 1822 'To Mr Harris at the New Church at Clerkenwell' was written inside.)³⁷

5 May 1823: Request from Tolkein for salary increase refused

ST JOHN'S CHAPEL, BEDFORD ROW

St John's Chapel, Bedford Row stood on the corner of Millman Street, a northerly extension of Bedford Row proper, as may be seen on John Roque's map of c. 1740. The contentious Tory divine, Dr Henry Sacheverell attacked the Whig government in 1709 over its tolerance of religious dissent, for which he was tried for seditious libel, and suspended from preaching for two years. The resulting furore brought down the government. The new Tory administration appointed him to the Rectory of St Andrew Holborn in 1713, whereupon a (Whig) part of the congregation seceded to form the new Chapel, begun in 1721.³⁸

The Chapel is not present on a map of 1720.³⁹ St John's was to become one of the most important Evangelical Proprietary congregations in London.⁴⁰

34 William Joseph Castell, deputy St Mary, Lambeth and St Katherine Cree in 1814; candidate for St Stephen Walbrook 1825. Dawe, 86

35 Candidate Christ Church Newgate Street 1817, St Botolph Aldersgate 1820, St Vedast Foster Lane 1828. Dawe, 149

36 Candidate St Matthew Friday Street 1818, St Bartholomew the Great and St Bartholomew by the Exchange 1819. Organist Godaiming (or son?) in 1843. Dawe, 120-1

37 *Musical Standard* 109, 1 September 1866

38 'London's Proprietary Chapels', *Church Family Newspaper*, 17 October 1919

39 Guildhall Library Print Room, Pr. 23/AND

40 There are further confusions. A later incumbent of St John's Chapel, the Revd & Hon. Baptist

John Harris's organ here, evidently built *c.* 1721, is described by Leffler:⁴¹ 'built by Mr John Harris about the year 1703 [sic]... a new Swell from D to E built by Mr H Russell 1803'. By this time it had three manuals and twenty-three stops, of which the Choir flues were by communication. However, E.J. Hopkins, in his article *Organ* in the first edition of *Grove's Dictionary*,⁴² prints a different and presumably earlier version (attributed to Renuus). This specification has as many as thirty-one stops: the echo replaced by Russell was bigger, and the Great contained a three-rank reed Sesquiáltera in the bass only, each rank drawing separately. Harris's organ was superseded by a new one by Henry Lincoln in 1821. John Marsh saw it, not quite complete, at the re-opening of the Chapel in November.⁴³ The old organ was rebuilt at St Michael, Blackheath Park, which was opened in 1829. Sperling⁴⁴ says 'made into a C organ by Walker 1843 ... Now in a new gothic case'. It would be interesting to know if this (surviving) case⁴⁵ was in fact entirely new: it certainly has gothic detailing, but is an unusual shape for *c.* 1830.

BASCHURCH

Brian Davey [REDACTED] would like to hear from anyone with any new information on the organ once at Baschurch, and since 1926 at Te Aroah, New Zealand. It is supposed to have been installed in 1769, and unsubstantiated attributions to Harris have been mentioned. See the picture in *JBIOS* 10 (1986), 89.

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

Noel, seceded to the nearby John Street Baptist Chapel, Bedford Row in 1848 (Walford, E., *O & New London* (London, 1878) 4-, 545-53). Furthermore, there was the Bedford Chapel Bloomsbury Street (1771, demolished 1894), and St John's Chapel, Bedford Road (1842), now known as St John, Clapham Road.

41: f. 83 v

42 London, 1879-89

43 Renshaw, M., *John Marsh /A Most Elegant & Beautiful Instrument / The Organ*, (Chichester, 2002), 48

4411, 141

45 Drawn by Stephen Bicknell for the cover of *BIOSRep* XV (1991)

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, [REDACTED]

BIOS MEETINGS AND CONFERENCES 2007/08

Saturday, 27 October 2007

DAY CONFERENCE ON THE WELTE & SOHNE PHILHARMONIC ORGAN at Canterbury Christ Church University (Salomons), nr Tunbridge Wells. See details on P-37.

Saturday, 24 November 2007

STUDY DAY AND AGM AT ST BOTOLPH, ALDGATE, LONDON EC3.

The organ was built by Renatus Harris, 1704, and fully restored by Goetze and Gwynn, 2006. Full details will be included in the *BIOS Reporter*, October 2007.

Saturday, 23 February 2008

BERNARD EDMONDS RECENT RESEARCH CONFERENCE, BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM.

See 'Call for Papers' in this issue, p. 35.

Thursday, 10 to Sunday, 13 April 2008

OXFORD ORGAN CONFERENCE 2008 (residential), Merton College, See p.38 in 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 2007/08 (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 enable members to see the fine Brice Seede case in Chippenham Parish church. Details will appear in the *BIOS Reporter* in due course.

For further information please contact:

The Meetings Officer, Melvin Hughes

THE BRITISH INSTITUTE OF ORGAN STUDIES

**A BIOS DAY CONFERENCE
BASED ON THE
WELTE PHILHARMONIC ORGAN**

AT

**CANTERBURY CHRIST CHURCH UNIVERSITY
DAVID SALOMONS ESTATE, SOUTHBOROUGH
nr TUNBRIDGE WELLS, KENT**

SATURDAY, 27 OCTOBER 2007

11.00 -16.00

(Timings are approximate and will be confirmed nearer the day)

A magnificent organ built by Welte & Sohne of Freiburg was installed in the Science Theatre at Salomons in 1914. This unique organ consists of a Grand Organ and an Echo Organ placed far away in a corridor behind the gallery. The organ is playable from the three-manual and pedal console or from the Philharmonic and Orchestrion roll-playing mechanisms.

Following decades of silence, it has recently been fully restored by Mander Organs and A. C. Pilmer Automatic Music Ltd. The Inaugural Concert by Nigel Ogden was given on 21 September 2006.

This day event will concern the organ and its restoration. Guest speakers will include John Mander and Andrew Pilmer. There will also be items on the history of Salomons and the origins of the organ and other aspects. There will be an opportunity to hear performances on the organ both from the conventional console and from the player roll mechanisms. This conference has been organised in association with the IBO and Salomons

The charge for the event will be £20 per person (to include refreshments and lunch). Full details (including a booking form) will be included in the October issue of the *Reporter*. Indications of interest, further details and requests for booking forms (available from September 2007) to:

Melvin Hughes,

THE BRITISH INSTITUTE OF ORGAN STUDIES
OXFORD ORGAN CONFERENCE 2008

(Sponsored by the Betts Fund of the Music Faculty
of the University of Oxford in association with BIOS)

AT MERTON COLLEGE, OXFORD

THURSDAY 10 APRIL TO SUNDAY 13 APRIL 2008

**THE ORGAN IN ENGLAND IN THE
SEVENTEENTH AND
EIGHTEENTH CENTURIES (1605-1784)**

The Conference will be the second of a four year sequence of conferences between 2007 and 2010 under the general title, 'The Organ in England: Its Music, Construction, and Role in the Second Millennium'. The conference will be residential at Merton College, Oxford. The aim of each conference is to examine the organ in its context, not just in isolation.

The 2008 conference will embrace topics relating to organs, organ music and literature, construction and performance from the beginning of the seventeenth century up to the end of the eighteenth century. Topics may include (but are not limited to) the liturgical use of the organ, its greater role in society, relevant technology (including connections with other industries), iconography, music education as it may relate to the organ, music publishing (organ) in the period, and contemporary scientific inquiry and the organ. A wide range of subjects is encouraged and papers on organs and organ-builders will be welcomed alongside topics more broadly based. Concerts will be included in the evenings.

Further details will be published in the October issue of the *Reporter*.

For more information please contact:

Dr Katharine Pardee

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.