

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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

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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 illustration is of the largely unaltered 1886 Taylor organ in Emmanuel Church, Loughborough, recently awarded a II Historic Organ Certificate. Case design was perhaps not a Taylor strength but a high quality of craftsmanship, in both voicing and construction, is evident in this organ. The characteristic 16' Violon, and much other fine pipework, can be heard to full effect as the organ remains in its original west gallery site. Photo: David Shuker.*

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EDITORIAL

Over the past few months a number of organ-related newspaper articles, spanning over 200 years, have come across my desk. Newspapers are a rich source of information about organs, and recent *Research Notes* have shown how much can be gleaned on organs, builders and organists from London papers. From 1700 onwards, newspapers flourished in Britain, both in the capital and in many provincial towns and cities. As organs came to be installed in parish churches during the course of the eighteenth century, inaugural concerts or services would often be reported. One is unlikely to come across a very detailed description of an organ but articles can contain pieces of information - such as the name of a builder or the organist - that may be unavailable anywhere else. Advertisements can also yield precious nuggets. For example, I recently bought a book of eighteenth-century printed music that included an undated collection of songs composed by Daniel Bearden, 'Organift of ST MARY, STRATFORD, BOW'. This collection is not listed in RISM and Bearden does not appear in Dawes' index of organists of the City of London. There was, however, an advertisement in the *General Advertiser and Morning Intelligencer* (Monday 22 June 1778) announcing the publication of the collection on the following Monday, thus firmly dating its appearance. Hardly a great discovery, but nonetheless a satisfying pebble added to our growing cairn of knowledge of the world of organs and organists in eighteenth-century London.

The nineteenth century saw a further expansion of newspaper publishing as restrictive stamp taxes disappeared and improvements in printing and paper technology allowed for large-volume publishing required to satisfy news-hungry urban populations. The generous news coverage that was included in Victorian newspapers could also reveal much detail of unhappy episodes concerning organs. Gordon Curtis found an article in the *Western Mail* from 1889 recording the 'squabble' and 'strange proceedings' that accompanied the opening of a Gray and Davison organ in Neath. This article, with some additional information, is reproduced on p. 21. Reports of discord elicited by the installation and/or restoration or use of organs in churches is unfortunately neither an uncommon occurrence, nor, or course, is it unique to Britain. For example, the use of a splendidly restored three-manual Moucherele/Lépine organ of c.1750 in the parish church at Cintegabelle (SW France) as the focus of recitals and an organ academy is not something enthusiastically supported by the congregation. A recent article in the *Guardian Weekly* (1 August 2008) sent to me by Roy Williamson bears witness to the passions aroused in the proponents and protagonists in the argument about appropriate liturgical and non-liturgical uses of the Cintegabelle organ. *Plus ça change, plus c'est la même!*

It would be a pity if negative stories about organs dominated newspaper coverage and happily that is not always the case. I was therefore very pleased to see a magnificent double-page photograph of the new mobile console at St Paul's Cathedral with one of the Wren/Gibbons cases in the background in the *Guardian* (18 September 2008). This is one piece of newspaper coverage on organs that will adorn the walls of my workshop, to offer inspiration when voicing or whatever has gone awry.

FROM THE SECRETARY

JOSÉ HOPKINS

BIOS ANNUAL GENERAL MEETING

*Saturday, 29 November, 2008, 14.00 at the Church of St. Giles-in-the-Fields,
60 St. Giles High Street, London, WC2H 8LG*

Notice of the 2008 Annual General Meeting was given in the previous issue of the Reporter, but I would remind members that there will be elections for Chairman, Hon. Secretary, Hon. Treasurer, Hon. Membership Secretary, Casework Officer, Meetings Officer and four ordinary members of Council.

Nominations received so far are John Norman (Chairman), Melvin Hughes (Secretary), Richard Hird (Hon. Treasurer), Peter Harrison (Membership Secretary), Andrew Hayden (Casework Officer), Barrie Clark (Council member), David Knight (Council member), Katharine Pardee (Council member) and Nigel Stark (Council member).

Council would be pleased to hear from anyone interested in taking on the role of Meetings Officer. Please contact myself or Melvin Hughes in the first instance. This is an important area of BIOS activity which, like other fields, depends on someone coming forward.

Nomination forms are available from myself (address on p.3) and must be received at least seven days before the Annual General Meeting. Items for Any Other Business should also be notified to me not later than seven days before the meeting.

NATIONAL PIPE ORGAN REGISTER

Full reports on all areas of BIOS' activity will be available at the AGM, but before then members may wish to know that subject to formal agreements being drawn up and signed, it is hoped that the NPOR database will be transferred from its temporary home at Emmanuel College, Cambridge to a new permanent home at the Royal College of Music before the end of the year. We are grateful to Dr. Michael Sayers for this temporary facility following his retirement from the University. The new arrangement has come about following an enquiry from BIOS member Nicholas Watkins, Head of the ICT Services at the RCM, and his colleague, Professor Paul Banks, Head of the Centre for Performance History at the College.

No changes to the current working arrangements for updating are envisaged, and both the RCM and ourselves look forward to a new partnership which will enable further development of both BIOS and RCM resources to our mutual benefit.

Members are reminded that we continue to rely on the supply of up-to-date and accurate information from yourselves for the continued improvement and quality of the database. As always, please send such information to the Database Manager, Frances Pond, email: [REDACTED].

BRITISH ORGAN ARCHIVE

As indicated in the previous issue of the Reporter, Council has also faced the need during the year to seek an alternative and hopefully permanent home for the BOA. I am pleased to report that an offer to take the Archive on deposit has been received from the Birmingham University Library Special Collections. Council has accepted the offer subject to satisfactory agreements being drawn up, and negotiations are being planned to sort out the detail. Further details will be included in Officers' Reports at the AGM, but again we may look forward with confidence to a new era of development for the BOA.

ENGLISH VOLUNTARIES - A CORRECTION

During the editing of John Collins' article on English voluntaries that appeared in the July Reporter (pages 24-26) a number of errors crept in. James Hook was credited with too many compositions and Francis Linley had none! The correct listings are as follows:

James Hook - Fifty Preludes and Interludes for Psalm and Hymn tunes

Francis Linley - Eight Voluntaries and introductory treatise from op 6, Fifteen Preludes in all the most useful keys from op 6 NYP, Eight Introductions and Fugues from op 6 NYP

In addition, the correct web address for Fitzjohn Music is:

<http://www.impulse-music.co.uk/fitzjohnmusic.htm>

BACK ISSUES OF ORGAN JOURNALS. CAN YOU HELP?

Various runs of organ journals in my library are incomplete and I wonder if BIOS members may have duplicate or spare copies of the required issues/volumes that they might wish to sell.

I would like to find copies of:

The Organ Yearbook 2002 (Vol 31) and 2005 (Vol 34)

The Organbuilder 1983-1985 (Vols 1-3)

Organ Building 2005 (Vol 5)

The Organ Nos. 317-341

Please contact the Editor - see address details on p. 3.

MEMBERSHIP MATTERS

PETER HARRISON

In April I reported availability of the first CD that BIOS has released and I am pleased to say that sales have been brisk, with the revenue created already far exceeding the production costs. We still have good stocks of the disc so future sales are all directly contributing towards future Historic Organ Sound Archive projects (see advertisement on p. 22).

A number of the membership leaflets sent out with the April Reporter have been returned but direct word of mouth contact still provides the most successful method for encouraging people to join us. There are still plenty of leaflets that have not come back enrolling a new member so please don't leave them to moulder – find a recipient who might benefit!

New members who have joined in the past six months include:

Keith Crawford MA:

Jeffrey Dauvin REN MSc BA(OU):

William A. Edwards B Vet Med, MRCVS:

John L. Gorton:

Adrian J G Jacobs BEd, BMus, ARCM:

John S Jones BA BSc:

Mark Mehaffey:

Ms. Hilary Norris BMus MMus:

Mark R. Scholtz:

I am sorry to notify members of the death of Jonathan Hunt of Kingston-upon-Thames who had been a member since 1992.

A list of all those who have not managed to make a subscription payment for 2008 will have gone before Council on 27 September and it seems inevitable that will mean some of you may not get the 2008 Journal or any further BIOS publications.

To those of us who are already fully paid-up members of BIOS, perhaps it is time to consider looking outwards to see what fresh ideas can be found in other organisations. I have recently joined the OHS and it is challenging to see what we can learn from people a quarter to a third of the way around the globe to our West. Thank you for your support of BIOS, but do let us keep eyes open for new ideas of worth, whatever their source may be.

MEETING REPORT

ORGAN HISTORICAL SOCIETY CONVENTION - SEATTLE 2008

PETER HARRISON

This summer's convention of the Organ Historical Society (OHS) adopted the sub-title "A Young Yet Vibrant History". We in the Old World can be a little arrogant over the inevitably short histories found for western culture in the New World. Washington State was only founded in 1889 so it is hardly surprising that it lacks many old instruments originally built for their present homes, though one built in that year for First Presbyterian, Port Townsend still remains in place. Most of the old organs Washington State possesses have been transplanted from elsewhere but to assume that will make for a limited organ tour agenda would be an error.

The OHS and BIOS have many similarities but some significant differences. Some BIOS members have suggested we occasionally overlook listening to organs as we pursue our academic studies of their contents but this is not an accusation it would be easy to level at the OHS. Their archives conference has many similarities with BIOS events but the summer convention focuses much more heavily on visiting and listening to a great many instruments and this year they ranged from a Hook and Hastings of 1871 to an organ built by Paul Fritts in 2003. The OHS summer event was centred on Seattle but also involved time in Tacoma, Olympia and other nearby towns. The typical day pattern started with a bus departure around 08:00 on each of the five very full days with up to six locations visited by the five or more coaches full of attendees.

The "young" subtitle of the convention was well reflected by many instruments built since 1970 which begs the question, of what makes an organ historic. The instruments visited included several by builders who were attending the convention including Martin Pasi, John Brombaugh, Paul Fritts and Richard Bond. In the context of a tour where the oldest artefact displayed was the front of an 1819 Philipp Bachman case, it seems that organs having the potential to become historic in the future were being included and this was no bad thing. With so many of these modern instruments benefiting from recent organ historiographical research some delegates began to suspect all flavours of pneumatic actions had been banned though some balance was restored with a concert by Peter Guy on the 51-rank four-manual 1929 Casavant Frères organ at the University Christian Church, Seattle.



Trinity Lutheran Church, Lynnwood
(Martin Pasi, 1995) *Photo: Peter Harrison*



St Stephen's Episcopal, Seattle (Richard Bond, 1994)

Photo: Peter Harrison

However, whatever misgivings one might have developed in recent years over the *Orgelbewegung*, suddenly listening to something that was the very antithesis of it caused me to offer prayers of thanks for the reforms it ushered in. The slightly larger but similarly conceived Reuter at First Presbyterian Church, Tacoma also from the 1920s did something to restore faith in the worth of instruments of that period with Lorenz Maycher providing not only solo performances but also using the organ to accompany soprano Anneliese von Goerken in the rarely heard "The Way to Emmaus" by Jaromir Weinberger.

The importance of the organ as an accompanying instrument was brought home at almost all the many venues with hymn singing being a regular feature of the concerts. This gave the players a chance to not only demonstrate the effectiveness of the organ for what in most places is one of its main purposes, but also to show their competence in providing effective accompaniments that enhanced the hymns without getting in the way.

As well as visiting churches, the tour included the 1998 Fritts instrument at Pacific Lutheran University which must surely count as one of the most splendid placements of a recreated seventeenth century German case in a modern concert hall. The sound matched the visual effect and was a highlight of the week. It is little surprise that ten years ago the inaugural concert had to be repeated four times to cater for all who came to hear it. The Methodist-founded University of Puget Sound had already bought their Paul Fritts instrument in 1998, also having opted for a North German style instrument, this time housed in a case inspired by the organ of the Bartholomäuskirche in Halle.

The cinema world was not ignored with an introduction to the art of silent movie accompaniment provided by Andy Crow in the 1985 opened Washington Center for the Performing Arts in Olympia. A visit to the workshops of Paul Fritts & Co. gave an insight into the quality of work currently going on in the Pacific NorthWest which gave background and context to the fine tone quality we had heard elsewhere. This is a part of the New World likely to influence the Old World with more than one European organ builder spending time there that they will no doubt find highly beneficial.

HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on 27 September 2008:

Location	Builder(s) and Date(s)	Comments	Grade
St Mary the Virgin, Calne, Wiltshire	Conacher 1908	An interesting instrument by Conacher	II
All Saints, Sutton, Bedfordshire	Bates 1831	A rare example of a Bates barrel organ in original condition	I
St Mary's Church, Stafford	(a) Harrison & Harrison 1909 (Chancel) (b) Geib Case 1790 (West end)	(a) An outstanding example of a large early twentieth-century instrument by Harrison & Harrison in original condition (b) Case by Geib 1790	(a) I (b) CoR
All Saints Church, Barrington, Cambridgeshire	Hill & Son 1910	A good example of an instrument by Hill & Son 1910 in a case by Arthur Hill	II
Oxford Town Hall	Henry Willis 1897.	An outstanding example of a concert organ by Willis 1897 in original condition	I
Holy Trinity, Meldreth, Herts	Walker n.d.	Surviving barrel organ mechanism	CoR
St John, Ladbroke Grove, London W11	Hele & Co c.1873	An important instrument by Hele & Co c1873 incorporating pipework and soundboards by Gray and by Bishop; organ formally in Holy Trinity Clapham Common	II*
St Paul's URC, Croham Park, South Croydon, Surrey	Lewis & Co 1906	An instrument which contains good pipework by Lewis & Co.	CoR
St John the Baptist, Holland Rd, London W14	August Gern 1897 Henry Willis III 1928	An instrument by Henry Willis III which contains substantial French & German pipework from the former organ by August Gern 1897	II
Emmanuel Church, Loughborough	Taylor 1886	A significant example of an organ by Taylor of Leicester 1886 substantially in original condition	II*
Guildhall, Southampton	John Compton 1936	A instrument with classical and theatre consoles made by John Compton 1936 which is in original condition	I
St Andrew by the Wardrobe, London EC4	John Snetzler 1769	An outstanding instrument originally built for Teddesley Hall Staffordshire which is in original condition. Installed Mander	I

Key:

CoR = Certificate of Recognition

St Augustine, Kilburn, London NW6	Willis 1872	A fine example of a large instrument by Willis rebuilt by Harrison & Harrison 1915	II*
St John, Hyde Park Crescent, London W2	Hill 1865	An important instrument by Hill with a pneumatic action by Rushworth & Dreaper 1924	II*
St Matthew, Bayswater, London W2	J.W. Walker 1913	An unaltered instrument	II*
Holy Trinity, Prince Consort Road, London SW7	Hare 1911	Case and tin front pipes	CoR
St Giles-in-the-Fields, London WC2	Dallam 1678	Case Gerard Smith 1734. Pipework Gray & Davison 1856	CoR
St Paul, Covent Garden, London WC2	Bevington 1861	An instrument which contains earlier material by Elliot 1820	II
St James, Piccadilly, London W1	Harris 1686	The main case and some pipework by Harris	CoR
St George Hanover Square London W1	Gerard Smith 1724	Case by Smith widened by Blomfield 1885	CoR
Grosvenor Chapel, London W1	Jordan 1732	Case and front pipes by Jordan	CoR
St Barnabas, Pimlico, London SW1		Case by Bodley. Hill pipework. Willis III Console 1920	CoR
Christ Church, Down St, London W1	Henry Willis 1865	A good example of a small organ by Willis made for St Michael Shoreditch	II
St Mary, Bourne Street, London SW1		Case by Gambier 1908. Willis III console	CoR
St Saviour, Pimlico, London SW1	Hill n.d.	A fine example of an instrument by Hill. The pneumatic action is by Gray & Davison 1957	II*
Kings College Chapel, University of London, London WC2		Case and front pipe decoration by Scott	CoR
Westminster Cathedral, London SW1	Willis III 1922/1932	An outstanding example of a cathedral organ by Willis	I
St John, Smith Square, London SW1	Jordan 1734	Main case by Jordan originally in St George Great Yarmouth	CoR

Location	Builder(s) and Date(s)	Comments	Grade
Marlborough House Chapel, London SW1		Case & some pipework anon 1781. Console Hill 1862. Action 1938	CoR
St Patrick, Soho Square, London W1	Gray 1793	An interesting instrument with a case and some pipework by John Gray and mechanism by Hill 1882	II
Our Lady, Warwick Street, London W1	Byfield 1790	Case and some pipework by Byfield	CoR
St Botolph-without-Bishopsgate EC2	Byfield 1764	Byfield case (altered) and some pipework Console of 1949 Rothwell organ	CoR
St Edmund Lombard Street, London EC3	Harris 1703	Case Harris, Compton organ 1932	CoR
St Mary Woolnorth, London EC3	Harris 1686 or Gerard Smith 1725	Case	CoR
St Giles Cripplegate, London EC2	Jordan and Bridge 1733	Case	CoR
St Helen Bishopsgate, London EC3	Griffin 1744	An important instrument by Griffin which includes original case pipes and soundboards	II*
St James Garlickhythe, London EC4	Knopple 1719	An important instrument by Knopple which also includes later work by Gray & Davison 1866 and Hill 1888	II*
St Magnus the Martyr, London Bridge, London EC3	Jordan 1712	A unique case by Jordan housing a fine romantic instrument by Brindley & Foster 1879 with a 1925 pneumatic action by Spurden	II*
St Margaret Lothbury, London EC2	G.P. England 1801	A good example of an early nineteenth century instrument with a case and some pipework by England sympathetically restored with a new action by Bishop & Son 1983	II
St Mary at Hill, London EC3	Hill 1848	An important instrument by Hill in an outstanding case sympathetically restored to its 1879 condition by Mander 2001 after a fire in 1986	II*
St Michael Cornhill, London EC3	Harris n.d.	Pipework by Harris. Cherubs from the original case. Unusual 19th century case. The instrument in its present form rebuilt under the guidance of Harold Darke (Director of Music 1916-66)	CoR
St Peter Cornhill, London	Hill/Gantlett 1840	Original Hill/Gantlett console (as used by Mendelssohn) preserved in the organ loft. Altered Hill/Smith Case. 1840 Soundboards. Substantial Pipework in later rebuilding 1892/1959. A few Smith pipes.	CoR

St Sepulchre Holborn, London EC1	Harrison & Harrison 1932	An unusual instrument which incorporates some pipework and reduced case by Harris 1676.	II*
St Stephen Walbrook, London EC4	George England 1765	Case by England. Pipework by Hill	CoR
St Vedast Foster Lane, London EC4	Harris & Byfield 1732	An important instrument built for St Bartholomew-by-the-Exchange which contains the case soundboards and significant original pipework	II*
All Hallowes London Wall, London EC2		An anonymous Italianate case. Pipework by Hill 1886	CoR
St Andrew Holborn, London EC4		Baroque case formerly in the Foundling Hospital	CoR
St Botolph Aldersgate, London EC1	Samuel Green 1791	An instrument by Green which retains the original case soundboard and significant pipework	II*
St Dunstan-in-the-West, Fleet Street, London EC4	Robson 1834	Case by Robson. Console by Willis 1947	CoR
St Katherine Cree, London EC3	Smith 1686	Case & some pipework by Smith. Pipework by Henry Willis 1866	CoR
St Margaret Pattens, London EC3	Griffin 1749	An outstanding case by Griffin 1749 enclosing a fine organ by Forster & Andrews 1886 in original condition	I
St Martin Ludgate, London EC4	Theodore Bates 1847	A good example of a larger instrument by local builder with later mechanism by Lewis 1906	II
St Mary Abchurch, London EC4	Gerard Smith or Christopher Schreider 1717	A case by made by Smith or Schreider for All Hallowes Bread St	CoR
St Pauls Cathedral, London EC4	Various	Cases by Wren/Gibbons 1697. Pipework by Smith 1697. Willis 1872/1900/1960. Mander 1972/77/94	CoR
All Souls Langham Place, London W1	J.C Bishop 1824	Central casework by the architect of the church John Nash made for the original Bishop organ	CoR
Annunciation, Bryanston Square, London W1	Walter Tapper 1913	Case by Tapper	CoR
St Mark, Hamilton Terrace, London NW8	Joseph Walker n.d.	Surviving unusual early Joseph Walker pipework in later rebuilds by the same firm	CoR
Broadcasting House, Langham Place, London W1	John Compton 1933	A concert organ by Compton with luminous stop-control	II

TRAVELS AND TRAVAILS OF A BYFIELD AND GREEN ORGAN

CHRIS KEARL

The Rev. Bernard Edmonds left us a considerable legacy of his organ research. At the moment I have begun indexing his "Specification Notebooks". Some information from these was added to the NPOR but I have taken more time to prepare a complete index for accurate addition to the BOA database. One small puzzle which 'BBE' had not solved involved the early history of the organ that eventually went to St Paul's Church, South Harrow. With the 'British History' now online it has been easier for me to work out the sequence of events. The one-manual organ by Byfield & Green from Archbishop Tenison's chapel in King Street, Soho was moved into "Berwick Street Chapell" in 1766. Though only relatively short, Berwick Street has had a number of places of worship from 1690 onwards. The first "Chappell" in Berwick Street seems to have been *in situ* around 1694 when the fledgling French congregation which had formerly met in Soho Square moved into a building known as "Mr Kemp's Chappell" on the west side of Berwick Street. "Le Quarre de Sohoe" was the French name for the area and so the chapel became known as the "Le Quarre" French Chapel. However a little further south on the same side of the street was another building which was also later known as Berwick Street Chapel. In 1688 James II issued letters patent incorporating a body of ten French Ministers with a license to establish one or more churches for the Huguenot refugees in the City of London and the suburbs. In fact they opened just two non-conforming churches, one in Spitalfields and the other in Berwick Street in 1689 in a building leased from Joseph Collens. This chapel became known as the "La Patente" chapel.

In October 1694 the growing congregation split into two, part moving to Little Dean Street and the rest remaining at Berwick Street with three of the ten Ministers. The Berwick Street chapel became known as "L'Ancienne Patente", the Little Dean Street (now Bouchier Street) chapel was known as "La Nouvelle Patente". A new lease was taken out at Berwick Street in 1696 but by 1707 the congregation had dispersed and the vestry of St James' church proposed that the parish should purchase and fit-up "L'Ancienne Patente" chapel as a new 'chapel of ease' to St James' Church. A great deal of work was needed on the building but the "new Erected Chapell" did open soon after 1708. By 1749, despite several periods of work, the building was "very much out of repair" but in 1765 Sir Andrew Chadwick (the new lease-holder) renewed the lease to St James' church vestry who then undertook two years of extensive repairs costing £517. At this time the vestry also purchased the old organ from Archbishop Tenison's Chapel in King Street.

In G P England's book (destroyed in Hill & Son's fire in 1883) he notes that the instrument "by Byfield & Green" had:-

One sett of keys CC to D with a shifting movement. Open Diapason to Gamut, Stop Diapason, Principal, Twelfth and Fifteenth, Sesquialtera bass of 3 ranks and Cornet treble of 3 ranks. 394 pipes.

In Sperling's Notebooks (Vol. I p. 201) he confirms that this instrument was "made up of the old organ in King Street Chapel by Byfield and Green". More repairs were

undertaken to the chapel in 1794 and in 1801 the freehold of the building was purchased. In 1833 a report was made to the vestry that the area was being over-run by displaced poor from the St Giles area and that Berwick Street had "become so low and turbulent" that respectable people were being deterred from attending the chapel. Suggestions were made to sell the building and erect a new chapel in a better location but the Church Building Commissioners were only prepared to support the building of a new church on the existing site. Work began on clearing the site in 1835 and at this time the organ must have been dismantled and placed into storage (possibly by Robson). The replacement church, dedicated to St Luke, was consecrated in July, 1839 and the old organ installed there by Robson in 1841 having been enlarged to two manuals and pedals.

Sperling gives the specification of this 1841 organ (Vol. I p. 98) :-

St Luke's, Berwick Street. Robson.

Great organ CC to F in alt (54), Swell to tenor F (37), Pedal CCC to C (25).

Great : *Open Diapason, Stopt Diapason (metal), Dulciana (through) Principal, Twelfth, Fifteenth. Sesquialtera III ranks, Trumpet, Clarion.*

Swell : *Open Diapason, Stopt Diapason Principal, Trumpet, Hautboy.*

Pedal : *Open Diapason Double, Trombone.*

In 1868 the instrument was rebuilt by Bryceson "incorporating old material" and further work was undertaken by Bishop & Son in 1896 when the organ became a 'three-decker' with the addition of a Choir manual. In 1936 St Luke's church was closed and the organ was removed to St Paul's Church in South Harrow. Bernard Edmonds noted that there had been many fictitious rumours about the origins of the organ but he dispels most of these in his little notebook. A visit from Herbert Norman to the instrument in 1970 confirmed the presence of a chorus of Green's pipe-work there. The Swell Open Diapason was said to be by Smith and there was also some work by Byfield still present. Noel Mander, who apparently knew the organ well at Berwick Street, confirmed to BBE that it had been rebuilt by Robson in the new St Luke's church in 1841.

Star Organs Calendar 2009 now available from Andrew Hayden. Price UK £14.35; Overseas £18.10. **NEW FOR CHRISTMAS** Pack of 10 Cards featuring organs from past calendars UK £7.50; Overseas £10.60. Order Calendar and cards for UK £20.00; Overseas £25.80. Please send remittance with order to: Andrew Hayden, [REDACTED]

THE VISIT OF THE 'CLASS OF 2000' TO SAXONY—MAY 2008

RODNEY MATTHEWS

The **Class of 2000** was formed by Dr David Hemsley in 2001 when mature students of the Organ Historiography M.A. course at the University of Reading agreed to meet annually for good company and to visit notable organs in various parts of England. Usually, four instruments were sandwiched around an excellent lunch.

For May 2008, however, the Class (David Humphreys, Rodney Matthews, Nigel Stark and David Hemsley) decided upon an organ tour to Saxony, South East Germany, to inspect and play the organs of Gottfried Silbermann. In the event, five organs were played and the two instruments in Freiberg Cathedral were heard in recital.

The Class was based at the Goldener Stern Hotel, Frauenstein, a small traditional hostelry with all the creature comforts one could desire for £25 per night. This small town, situated in the eastern Ore Mountains, was the birthplace of the renowned organ-builder, Gottfried Silbermann, born in 1684 and a contemporary of J.S. Bach. The composer himself performed on the new Silbermann organ in the Frauenkirche at Dresden on 1 December 1736 (Spitta III, 226). In 1733, his eldest son, Wilhelm Friedemann Bach, was appointed organist at Dresden's Sophienkirche.

Our first visit, on Tuesday 27 May, was to the Gottfried-Silbermann-Gesellschaft e.V., Freiberg where we met the General Manager, Magdalena Czolbe. This lady had previously arranged for visits to selected instruments, introduced us to the Cantors of the churches and generally gave us open access to the organs. The Institute employs a full time staff of two and has a healthy budget for the organisation of seminars, the publication of literature and other promotional activities (do we have a similar organisation in the UK that looks after Hill or Willis or indeed any organ-builder?).



The Class of 2000 at the feet of the master during their tour of Silbermann organs in Saxony earlier this year. (From left to right: Rodney Matthews, Nigel Stark, David Hemsley). *Photo: David Humphreys*

That afternoon, we visited the St Jacobikirche, in Freiberg. The church dates from c.1160 and its organ was built somewhere between 1716 and 1719. It has two manuals, pedal and twenty stops. Situated in the gallery in the West end, the instrument has its façade pipework arranged with a tower at each end, enclosing six sets of flats in two rows. This was the arrangement in most of the Silbermann organs that we visited. The console is inset and has doors carrying a candlestick on each side. The manual keys feature black naturals and white sharps/flats. The compass is C - c⁴. The stops have square shanks and distinctive round knobs. The departments and stop names are on labels.

St Jacobikirche, Freiberg

Left-hand jamb:

Hauptwerk		Oberwerk	
Prinzipal	8	Prinzipal	4
Rohrflöte	8	Rohrflöte	4
Spitzflöte	4	Oktava	2
Super Oktava	2	Sifflöte	1
Cimbeln	2 fach	Tremulant	

Pedal

Sub Bass 16

Right-hand jamb:

Oberwerk		Hauptwerk	
Gedackt	8	Oktava	4
Nassat	2 $\frac{2}{3}$ (3)	Quintadehn	8
Tertia	1 $\frac{3}{5}$	Quinta	2 $\frac{2}{3}$ (3)
Cimbeln	2 fach	Mixtur	3 fach
Ped Koppel		Trompet	8

Pedal

Posaunen Bass 16

The straight pedalboard has a compass of two octaves, C-c. The lowest C sharp was missing. This rather unusual arrangement for the stop handles in the jambs was common to all the instruments we that visited.

On Wednesday, 28 May, a visit was paid to the Silbermann Museum in Frauenstein. Among the various exhibits was a case of tools that would have be used in Silbermann's day and another case contained a model of the interior of an organ, showing how the action proceeded from key to pallet. A short recorded recital was given on a replica instrument in the museum.



The Silbermann organ case at the Petrikirche in Freiberg. *Photo: Nigel Stark.*

Later that morning, the Class paid a visit to the Petrikirche, at Freiberg. Here we met the Cantor, Andreas Hain. This instrument, completed in

1735, has two manuals, pedal and thirty-two stops. It has an elaborate case with two side towers, a central tower and two sets of flats on either side of central tower. As usual the keys had black naturals and white sharps and flats. It was equipped with a pedalboard of two octaves and the console is recessed.

Petrikerche, Freiberg

Left-hand jamb

Principal	16	Principal	8'
Cornet	4 fach	Gedact	8'
Oktava	4	Quintadena	8'
Oktava	2	Quinta	1½
Fachott?	16	Gebwehung	
Trompette	8	Tremulant	
Klingel		Vox Humana	8
Principal Bass	16'	Posaune	1 16'

Right-hand jamb

Quinta Dena	16	Octave Principal	8
Octava	4	Viola di Gamba	8
Rohr Flöte	4	Quinta	3
Sifflöte	1	Tertia	2
Mixtur	3 fach	Mixtur	4 fach
Bass Ventil		Cymbel	3 fach
Tremulant			
Trompet	8		
		Gross-Untersatz	32
		Octava Bass	8

Later on that morning, we had the pleasure of hearing a short recital on instrument by Dr Christian Göbel, a local Freiberg organist. During the afternoon a visit was paid to the Evangelical-Lutheran Kirche at Nassau. This church lies close to the Czechoslovakian border. The Cantor is Peter Kleinert.

Evangelical-Lutheran Kirche, Nassau

Left hand jamb

Principal	8	Quintadena	8
Cornett		Quinta	3
Mixtur	4 fach	Rohr Flöte	4
Octav	2	Siifflet	1
Cimbel	2 fach		
Klingel			
		Sub Bass	16

Right hand jamb

Rohr Flöte	8	Octava	4
Octave	2	Spitzflöte	4
Nasat	3	Gedact	8
Sesqialter		Quinta	1½
Tremulant			
Ventil			
		Posaune Bass	16

Later that day we visited the Evangelical-Lutheran Kirche at Reinhardtsgrimma. The case was similar to the instrument at Nassau. It has two manuals, with white natural key and black sharps. The pedalboard, ranging from C-c, has no C sharp.

Evangelical-Lutheran Kirche, Reinhardtsgrimma

Left hand jamb

Principal	8	Quinta dena	8
Cornette	3	Quint	5
Mixtur	4 fach	Rohr Flöte	4
Octava	2 fach	Quinta	
Zimbeln	2 fach	Ped Koppel	
Sub Bass	16		

Right hand jamb

Rohr Flöte	8	Octava	4
Octave	2	Spitzflöte	4
Nassat	3	Gedact	8
Siffelöte	1	Tertia	2
Posaune Bass	16	Tremulant	
Octaven Bass	8	Klingen	

On Thursday we journeyed to the Thomaskirche at Leipzig. Bach was appointed organist at this important post as Cantor in 1723 where he remained until his death in 1750. The present 'Bach' instrument dates from 2000. Unfortunately, we were not able to inspect or play it, as there was a wedding in progress in which a recitative and aria from Bach's Wedding Cantata was sung.

That afternoon was spent at the Georgenkirche, Rötha. The organ, completed in 1733 has two manuals, pedal and twenty-three stops.

Georgenkirche, Rötha

Left hand jamb

Principal	8	Principal	4
Octava	4	Gedact	8
Rohr Flöte	8	Nazat	3
Quinta	3	Tertia	
Mixtur		Sifflet	1
Principal Bas	4	Tremulant	

Right hand jamb

Quintadena	8	Bordun	16
Rohr Flöte	4	Comet	
Octava	2	Spitz Flöte	4
Quinta	1½	Octava	2
Mixtur		Simbeln	
Trompette	8	Posaune	16
Ped Koppel			

That Thursday evening we attended an organ recital at the Freiberg *Dom*. The recitalist was Anton Váradi of Stuttgart. His programme included works by Bach, Mozart, Schmidthauer and Mendelssohn. The Mozart and Schmidthauer items were performed on the small Silbermann organ at the northeast end of the cathedral. The latter, in spite of described as "die kleine Silbermann-Orgel", would be perfectly adequate in supporting congregational singing in this large building.

The village Silbermann organs, which we visited and played, were visually much the same in appearance. They were all of two-manual configuration. Most had two towers housing pipework at each end with six sets of pipes arranged in flats in between. The pipe shades were elaborate and in accord with the beautiful case-work, surmounted with mouldings of angelic figures with trumpets and other figures. The consoles were inset, having the usual 'reversed' black and white keys, i.e. black 'naturals' and white sharps and flats. The manuals had C compasses and the



Rodney Matthews playing at the typical recessed console of the Silbermann organ at Nassau.

Photo: Nigel Stark

pedalboards were straight and flat, with the bottom C sharp missing. Folding doors were provided on the console and sometimes these supported candlesticks. The touch on the instruments we visited varied somewhat but were generally heavy compared with a modern mechanical action instrument.

Tonally, the Silbermann organs were bright but full and powerful with very few wooden pipes. The specification of these organs had much in common, as will be seen from the above examples. There seemed little difference in the voicing whatever the size of the building that resulted in some extremely loud sounds in the smaller village churches such as Nassau. The stop lists have been given as they appear on the instruments, with the Hauptwerk and Oberwerk divided between the left and right hand jambs. Pulling forward a ledge above the Oberwerk key slips operated the manual coupling device.

It would appear that Silbermann followed a fairly predictable tonal pattern for the smaller instruments and the casework was broadly similar in the examples we visited.

Most of the churches had visitors' books that we were encouraged to sign. Most visitors came from France, Germany and Czechoslovakia, with a significant number from North America. British visitors, we regret to say, were few. For us though the overriding impressions were that of a rural area of streams, lakes, hills and forests that was imbued with a culture of organ recitals, concerts and choral events, even for the smallest church in the smallest village, that has to be the envy of those of us in Britain that care for real music.

'STRANGE PROCEEDINGS' AT THE OPENING OF AN 1889 GRAY & DAVISON ORGAN IN NEATH

GORDON CURTIS

I was intrigued to come across the following article in the *Western Mail* of Saturday 9 November 1889:

THE GWYN ORGAN, NEATH

A SQUABBLE

STRANGE PROCEEDINGS

A most unhappy turn of events has taken place in connection with the Gwyn organ, which was so auspiciously inaugurated on Thursday night. The organ builders, Messrs. Gray and Davidson [*sic*], desiring that the full merits of their workmanship should be appreciated by the Neath people, and being of the opinion that the part performed by the organ on Thursday night, when it was simply required to accompany the singers, did not adequately exhibit its power and purity of tone, sought the permission of the mayor (Mr John Bevan Davies) to the giving of a recital on Friday afternoon. Mr E J Kelway Toms, organist of Christ Church, Ealing, was to perform, and the general public were to be admitted free of charge. The mayor was placed in a dilemma, inasmuch as he had promised that the next organ recital should be given on the 28th inst. in the interests of the Herbert-road Baptist Chapel. A promise had been made that no recital should be given in the meantime. The promoter of the recital to be given on the 28th inst. was seen by the mayor with a view to inducing him to waive his exclusive claim, but the gentleman was obdurate, and said that if the terms agreed upon were departed from he would hold the mayor responsible for all subsequent losses. While this interview was proceeding it became circulated that a recital would be given at the Gwyn-hall on Friday afternoon, and at about three o'clock about 200 persons were assembled outside awaiting admission. To their surprise, they found the entrance in the possession of the police, who firmly refused admission. Matters remained unaltered when Mrs Gwyn and several friends drove up to the door. That lady was, like others, told that she could not be admitted. By this time the organist had made his way into the hall, and having opened the windows, the outsiders were able to judge in an imperfect degree of the quality of the performance on the organ proceeding inside. Information was conveyed to the mayor, who at once sent orders that the playing was to cease. These orders were of a most peremptory character, and coming from so high a functionary were obeyed. Whereupon Mrs Gwyn sent to ask the mayor if he would come and talk the matter over with her, but his worship, for some unexplained reason, thought proper not to respond to this invitation. There was general indignation amongst those who had assembled outside the hall, and this indignation has taken the form of a printed request to the ratepayers to attend a meeting outside the Gwyn-hall to-night (Saturday) to protest against the action of the mayor in refusing admission to the hall. A lively meeting is expected.

This meeting was reported in the next issue of the *Western Mail* (11 November 1889) at which a letter from Mrs Gwyn was read and the mayor offered an explanation of his actions to 'a large number of the burgesses'. A resolution was agreed which expressed regret at the slight cast on Mrs Gwyn but pointed out that

the problem was caused 'by persons for whom the council cannot be responsible' taking possession of the hall and the organ. Mrs Gwyn was the widow of Howel Gwyn, who had given the land on which the hall was built. The organ is listed on NPOR (D04822) but most of the information is more than 100 years old. Gwyn Hall was largely destroyed in a fire in 2007. Did the organ, or what remained of it, perish in the flames? Any further information of this interesting instrument would be most welcome.

HOSA - East Anglia



This BIOS CD has 16 tracks featuring twelve of the forty-four organs and over 73 minutes of music from the more than 20 hours specially recorded for the Historic Organ Sound Archive. The CD provides a way to listen to the high resolution original recordings and comes complete with a 12 page illustrated colour booklet. This includes an overview from Dr Nicholas Thistlethwaite and full details of the music performed, the players, organs and registrations.

The tracks include music by G.F.Handel, John Stanley, John Christmas Beckwith, Charles Burney, C.P.E.Bach, Thomas Adams, Samuel Wesley, Henry Smart, C. Hubert H. Parry, Edward Elgar and Paul Joslin.

The organs are:

St Mary the Virgin, Hillington, Norfolk; 1756 Snetzler
 All Saints', Thornage, Norfolk; 1812 Thomas Elliot
 All Saints', Burnham Thorpe, Norfolk; c.1843 Samuel Street
 St George's, Gooderstone, Norfolk; c.1835 J.C.Bishop
 St Mary's, Wiveton, Norfolk; 1851 G.M.Holdich
 St Ethelbert's, Falkenham, Suffolk; c.1750 Richard Bridge
 St Peter's, Sibton, Suffolk; 1872 Bishop & Starr
 Church of the Assumption, Redenhall, Norfolk; 1843 Holdich
 St Mary's, Great Snoring, Norfolk; 1867 W.Denman
 St Peter & St Paul's, Bassingbourn, Cambs.; 1867 J.W.Walker
 Chapel of St Nicholas, Kings Lynn, Norfolk; 1900 Henry Willis
 St John's, Moulsham, Chelmsford, Essex; 1909 Abbott & Smith

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LETTERS TO THE EDITOR

Proud Preston

Editor: A number of correspondents pointed out that the 'St Osburga' mentioned in Paul Tindall's guest editorial is, in fact, 'St Walburge'. I didn't spot it!

Sir,

I have caught sight of Paul Tindall's editorial in the most recent BIOS reporter entitled 'Proud Preston'. I would agree that such a situation where many organs have disappeared is distressing and it is greatly to be hoped that the great church of St Walburge (together with its organ) survives.

However, several churches in Brighton and Hove were mentioned which may be 'inundated'. I was considerably surprised that the information that used for such a deduction is very out of date. St Peter's Brighton is most certainly in a distressingly fragile state as a building (perhaps the main cause of the situation it finds itself in at present), and currently the only light on the horizon (other than closure) is that of being taken over by a plant from Holy Trinity, Brompton. However, in the case of my own church (All Saints, Hove) such a threat of closure was withdrawn very soon after the initial diocesan report about the city churches was published. The importance of the building (one of the largest churches of the Gothic Revival) together with the magnificence of its fittings (including the organ) raises it very much above the ordinary. Our congregation is committed to keeping all in good order to enable its beauty to be appreciated by future generations.

As you may be aware, the Hill organ was, until recently, only one of two organs to be recognised by the award of Historic Organ Certificates in Sussex, the other being the barrel organ in Brightling. I am delighted that many others are to be similarly recognised, although I would point out that the great organ cases at All Saints were designed by Frank Loughborough Pearson and not by J F Pearson as stated. Members may like to visit the church website (<http://www.allsaintshove.org>) for further details on both the organ and building (although those on the organ will obviously need updating in the light of the new listings).

Michael J. Maine



Sir,

As an “organ-aware” child growing up in Preston in the 1970s and 1980s I feel motivated to add some comments to the editorial “Proud Preston” in the last edition of the *Reporter*.

I am sure that Preston is reasonably typical of many Northern England post-industrial towns in its attitude to organs; indeed one perhaps should have higher expectations for it than most, because it contains a growing university, the county council offices and was recently made a city. It also contains some of the more affluent suburban areas in Lancashire.

The demography of the town is such that the suburbs have sprawled into green-field sites and the traditional housing areas have become run-down and are now, in many cases, largely populated by communities of other faiths. This means that there are few churches near to where their potential congregations live and there are (or were) many where there is now little demand. For this reason some small village churches which have found housing grow up around them are well attended and many of the larger town churches are poorly attended or have become redundant. Most of the lost organs identified in the editorial have been caused by church closures.

One aspect of the local church and organ scene that the editorial did not touch upon, and that I find very concerning, is that in several situations where there is still a thriving and traditional parish church choir (of which I know of less than a handful in the diocese of Blackburn) and where the pipe organ is showing the need for attention, it has been replaced it with an electronic instrument with cathedral-like specification. If a church in an affluent area with a thriving children’s choir and full choir stalls is unable to source the funds for a clean and rebuild then we are in trouble. Perhaps the organist feels the need to introduce 32’s, tubas, and tierces into their church? I’m not sure of the economics of this, but I would have thought that the price of a large better-quality electronic instrument (£20,000 or more) would go a reasonable way to funding a conservative rebuild of a modest two-manual, which until recently was considered adequate?

On a more positive note the whole of our organisation and Preston should be delighted that the pipework of the much-debated Wilkinson Preston Public Hall organ, silent for over 50 years and dismantled in storage for 20 years has finally found a home as “the basis of” the Copley organ recently built for the RC Cathedral in Edinburgh (a city where the streets are surely paved in spotted metal!) The casework, console and action are doubtless lost, and despite some enquiries, I cannot determine how much of the source pipework has been used and how much it has been altered.

Owen Turner



Sir,

I was interested to read the Editorial by Paul Tindall in the BIOS Reporter of July 2008 and would like to comment on two particular points in the article.

Firstly, he seems to refer to Ipswich as having a dubious reputation for the destruction of pipe organs. For 25 years I have been a member of a Trust responsible for maintaining and finding other uses for five redundant medieval town centre churches. One of the churches, now adapted as a conference/meeting centre by the Diocese and linked to their Offices, retains the pipe organ. Soon after the churches became redundant some 30 years ago the other four organs were acquired by churches, two in Suffolk, one in Somerset and one in Holland. Some years ago one of the churches was converted to a Tourist Information Centre and this year two others have been opened as a Community Centre and a Band Rehearsal Studio/Exhibition area - all very successful conversions. Only the latter might possibly have been able to accommodate an organ but in all cases the instruments would by now have been in a sorry state after being un-used for so many years. Several nonconformist churches in the town centre have also become redundant and the organs have in most cases been moved to other churches. I do not feel that the re-use of by far the majority of organs which have become redundant to be a bad record at all!

Secondly, Paul Tindall refers in the last paragraph of his Editorial to the record of the Free Churches in dealing with the heritage of pipe organs. I cannot speak for other Free Church Denominations but as Coordinator of the Organ Advisory Service of the United Reformed Church Musicians' Guild I can report that some positive action has been taken in this respect. Five years ago we instigated a survey of all churches in the denomination to find out which churches had pipe organs and obtain outline details of the instruments. With the help of our Advisors and other members of the Guild we assessed the organs for historical and artistic merit and awarded 'unofficial' gradings to relevant organs. A Report was prepared in 2005 which listed 1081 churches (a 65% response) of which 589 had pipe organs, 43 were given a grade I category, 100 Grade 11* and 146 grade II, The report has been sent to interested bodies and deposited with all Synods for their use when considering applications from churches for schemes of alteration/closure. It is our hope that this will help to avoid the needless destruction of instruments of merit.

I have some surplus copies of the Report which I can send to anyone particularly interested for a charge of £5 per copy to cover reproduction and postage costs. (cheques payable to URC Musicians' Guild to be sent to: John L Harding, "Rainbow's End", 105 Humber Doucy Lane, Ipswich 1P4 3NU).

John L. Harding.



CD Review

Sir,

I read with interest Martin Renshaw's CD reviews of recordings by Dr David Ponsford in the July issue (*BIOSRep* XXXII No. 3 (July 2008), 21). He recommends that 'every good player' should go about recording English music on appropriate organs and in his final peroration extols the 'kaleidoscopic repertory and instruments of unparalleled excellence ... this richness should be exploited for all it is worth. Who will further take up the challenge?'

I might in reply make mention of BIOS's own Historic Organ Sound Archive - it is far from definitive, comprehensive or complete in its coverage but it does make a small beginning towards meeting the challenge of the large swathes of uncharted territory which exist in relation to the English organ and its music. It offers:

- around 20 hours of music specially researched and recorded by professional players (including Dr Ponsford).
- 44 organs in the eastern region dating from c1750 to 1913 and the organ of Adlington Hall, Cheshire.
- music, original or arranged in English editions, by 80 composers.
- the widest possible distribution, through the world wide web.

I wonder whether the real challenge is in fact bringing the Historic Organ Sound Archive's existence to the attention of Mr Renshaw?

Anne Page

Green organs in Buckingham Palace

Sir,

The account given of the travels of a Samuel Green organ from Buckingham Palace (*BIOSRep*. XXXII No. 3 (July 2008), 23) reminded me of the circumstances in which another Green organ arrived at the Palace.

The following exchange took place sometime in the early 1960s:

Lord Scarborough (the Lord Chamberlain) Franky, is a green organ any good?

Frank A McFarlane Yes, my lord, any colour if it plays well.

LS Oh no, I mean an organ made by Green.

FAM Oh yes, Green made lovely soft-toned organs fit for a king.

LS Good. I'll give mine to the Queen!

This Green organ is now in Kensington Palace.

Dr Frank A McFarlane

RESEARCH NOTES

PAUL TINDALL

AFTER GREEN

Samuel Green died suddenly in September 1796, and, as is well-known, his widow Sarah continued the business, assisted by her foreman, Benjamin Blyth (c. 1758-1840), who with his sons James (c.1796-1847) and George (c. 1800-1837) was to succeed her. Sarah Green was apparently a practical organ-builder, as Samuel described her in a letter of 1792 as 'very well known amongst my friends to do a great deal of the more nice parts about an organ.'¹ The known activities of the firm after Samuel's death are these:

Oxford, New College Chapel. Tuning by Sarah Green until 1803, then Blyth until 1829.²

Dublin, Trinity College Chapel. Completion, 1797. The nameplate, now at Durrow, reads 'S. Green Organ Builder to their Majesties Isleworth Middx 1797'

Baddesley Clinton Manor, since 1965 in the church. Nameplate: 'Sarah Green Organ Builder to their Majesties. Isleworth Middx 1797'

Whitehaven, St Nicholas. 'Made by Snetzler in 1755...Blyth's bill for repairing in 1797 was £52 10s 0d.'³

Whitehaven, Captain Walker. A chamber organ, said to be made by Green in 1797.⁴

Penrith, St Andrew. 'It is said to be Green's make but I think Green died before it was finished. I expect it was finished by Blythe but whoever finished it it is a poor instrument particularly the reed work.'⁵ Sperling says 'Green 1797'.⁶

Bristol, St Nicholas. A large chamber organ, with the same nameplate as Baddesley Clinton. Moved from Notre Dame Convent, Clapham Common (founded 1851) to Notre Dame Convent, Plymouth in 1940 by Walker.⁷ Moved from Plymouth c. 1974 and restored Mander, who added the surviving Harris reed stops from St Dionis Backchurch. The Bristol church is part of the City Museum. Although he calls it 'small', this is probably Freeman's No. 45, then in Plymouth, which he dates 1796,⁸ and perhaps even his No. 67, for sale in 1908.⁹

Helston, St Michael. 'Organ erected by Green & Blythe and open'd December 8 1799...N B This is the Choir Organ from Salisbury Cathedral with additions.'¹⁰

[Wanstead, St Mary]. A proposal for a new organ survives, signed 'Sarah Green Isleworth May 27 1800',¹¹ but it was instead built by Lincoln in 1802.

¹ Byard, Herbert, 'Cirencester Parish Church and its organs', *The Organ* 103 (January 1947), 99

² Freeman, Andrew, 'Samuel Green', *The Organ* 91(April 1944), 157

³ Buckingham's notebook. Barnard, L.S, 'Buckingham's Travels', *The Organ* 208 (April 1973), 17

⁴ Buckingham notebook, *The Organ* 213 (July 1974), 46. Unfortunately, the editor has not transcribed Buckingham's exact words in this case.

⁵ Buckingham, op. cit, 174

⁶ Vol. 2, 51

⁷ *Musical Opinion* 750 (May 1940), 662

⁸ Freeman, Andrew, 'Samuel Green,' *The Organ*, 94 (October 1944), 58

⁹ idem, 62

¹⁰ Leffler, f. 57v

¹¹ Essex Record Office, Chelmsford, MS D/P 292/6/1

Kew Palace. 'Built by Green & Blythe of Isleworth in 1801 for the Concert Room of Kew Palace, presented to this church [St Anne, Kew] by George IV in 1823.'¹²

North Court, Showell. A chamber organ labelled 'Benjamin Blyth Isleworth Middx.', built for this house and returned here c. 2003 after a period at St James, Kingston nearby.

Osberton Hall. A chamber organ, apparently by Benjamin Blyth.¹³

York Minster. '1802: Proposal of Benj. Blyth, Foreman to Mrs Green, organ Builder of Iselworth, Midx,' for 500 Guineas.¹⁴ 'Repair'd by Green & Blythe open'd July 10th 1803.'¹⁵ Blyth's last appearance here was in July 1817.¹⁶

Ealing, St Mary. A payment of £18 5s was made to 'Mrs Green, being the balance of her bill on account of the organ' in 1803, though curiously, there is also a tuning payment to John Lincoln that year.¹⁷ Blyth was subsequently paid for tuning 1820-32, 'and of the Chapel' in 1828, i.e. St George, Old Brentford. qv.¹⁸ The *Metropolitan Manuscript*¹⁹ gives 'Green now in ...ford Church-new one by Walker.' Brentford?

Winchester College Chapel. Green's organ was restored and pedals added in 1804 for £86 13s (Bill of 2 November signed by 'Benj. Blyth for Mrs Green'). Blyth continued to hold the tuning contract until James's death in 1847.²⁰

London, Warwick Street Catholic Chapel. 'Originally built by Lincoln. A swell'd [sic] was added in 1804 by Green & Blythe has 3 setts of keys long 8ves from GG- Swell to G.'²¹ Sperling²² has it the other way round: 'Green & Blythe...Swell by Lincoln 1804.' The former seems more likely.

Northampton, All Saints. '1805...On the 28th of July, the new organ was opened in All Saints Church, erected by Mrs Green, of Isleworth, Middlesex, at an expense of £400 besides the old organ.'

Canterbury Cathedral. Blyth worked on the organ for Sarah Green before Elliot took over in 1810.²³

Leeds, St Peter. Payment to Benjamin Blyth of £4. 4s in 1806 (tuning?)²⁴

Oxford, Sheldonian Theatre. Cared for by Blyth from 1810; repairs 1813, 1827.²⁵

Oxford, Magdalen College Chapel. Tuning contract 1810-47. Repairs 1812-13, major rebuild (£400) 1831-2.²⁶

¹² Sperling, vol. 1, 167

¹³ Wickens, David, *The Instruments of Samuel Green*, Macmillan, 1987, 22

¹⁴ *The Organs of York Minster*, York 1997, 6

¹⁵ Leffler, f. 89v

¹⁶ *The Organs of York Minster*, 8

¹⁷ Stubbs, Frank, 'St Mary's Parish Church, Ealing,' *The Organ*, 124 (April 1952), 166, quoting church records.

¹⁸ idem 109

¹⁹ Libin, Laurence, 'A Nineteenth-Century Album of English Organ Cases,' *Metropolitan Museum Journal* 21 (1989), 284

²⁰ Sweeting, E.T., 'The Organs of Winchester College Chapel,' *The Organ* 16 (April 1925), 217-8

²¹ Leffler, f. 132r

²² Vol. 1, 207

²³ Jeffery, Joan, 'The Earliest Use of "Tracker"?,' *BIOSRep* XXVIII No. 1 (January 2004), 18

²⁴ Leeds Parish Church. *History of the Organ, from the year 1714 to 1899, Re-opened after being rebuilt by Messrs. Abbott & Smith Leeds*, [Leeds 1899], 11

²⁵ Pacey, Robert and Popkin, Michael, *The Organs of Oxford*, 2nd edition Oxford 1997, 121

²⁶ Freeman, Andrew, 'The Organs of the Chapel of St. Mary Magdalen, Oxford,' *The Organ* 29 (July 1928), 43

London, Jews Chapel, Palestine Place. The 'England' notebook²⁷ gives: 'Blyth & Sons 1811.'

Twickenham, St Mary. Sperling²⁸ says 'A small Organ by Blythe 1790,' but there is no evidence that Blyth worked independently before the death of Mrs Green. Sperling's dates ending 0 are particularly unreliable. The first organ at Twickenham was purchased by subscription in 1811, and was played 'by finger or barrel.'²⁹

New Brentford, St Lawrence. Extract from a letter from Charles Wesley junior³⁰ (concerning Lansdown Chapel, Bath), dated 27 April 1812: 'Blyth says the organ he lately made for Brentford Church is 8ft wide, and 14 feet high...cost 230 guineas.' This could refer equally to New or Old Brentford, it seems, for Sperling (the only antiquarian source) is in a muddle here. He gives³¹ 'Old Brentford Church Blythe 1787, formerly in the music room at Hampton Court, repaired by Walker in 1840', but also³² 'New Brentford Church Blythe 1790...Repaired by Walker 1840.' The specifications are almost, but not entirely, identical. The dates are obviously wrong, and it seems clear that Blyth made an organ just before 1812, presumably at New Brentford, since Old Brentford was a Proprietary Chapel at this date, q.v. However, in another place³³, Sperling has yet another version: 'New Brentford. England. Gt organ 6 stops. Swell 3 stops. GG to E in alt.' (fewer stops than the Blythe organ or organs, which also went up to f.

[All Saints Chapel, Lansdown, Bath]. Blyth was consulted about a new organ in 1812, but it was eventually built by John Holland of Bath and opened in 1814.³⁴

St Katherine-by-the-Tower. 'repair'd by Blyth in 1820'³⁵ The Hospital of St Katherine-by-the-Tower was demolished in 1825, and it seems that Green's organ was re-erected in the new building in Regent's Park by Gray: Hamilton's *Catechism*³⁶ says 'Lately repaired by Mr Gray.'

Bridgnorth, St Mary Magdalen. 'Blyth, opened July 21 1823.'³⁷

Salisbury Cathedral. 'New Bellows and Diapason Stop' added to Green's organ, £154, 1823.³⁸

Winchester Cathedral. Major rebuild 1823-5, £490 15s 6d, plus German pedals and couplers added in 1838, £202.10s. James Blyth extended the Swell downwards in 1846.³⁹

Salisbury, St Martin. New organ 1824, 185 Guineas.⁴⁰

[Islington]. On 27 April 1827 Blyth submitted a tender for three organs for the new churches of Holy Trinity, Islington, St Paul, Balls Pond and St John, Upper Holloway.⁴¹ The contract went to Timothy Russell, but Blyth's letter (from 'Benjⁿ Blyth & Sons') includes the claim that he had

²⁷ page 66

²⁸ Vol. 1, 75

²⁹ Mumford, Adrian and Simpson, Donald, *The Organs of St Mary's Parish Church, Twickenham*, Twickenham 1996, 1-2

³⁰ Now in the Bidwell Library of Southern Methodist University, Dallas

³¹ Vol. 1, 97

³² idem

³³ Vol. 1, 75

³⁴ See the author's article on the organs of this chapel, forthcoming.

³⁵ 'England' notebook, 35

³⁶ *Hamilton's Historical, Descriptive and Practical Catechism of the Organ*, 1st edition London c. 1834, 56

³⁷ Sperling, vol. 2, 236

³⁸ Matthews, Betty, *The Organs and Organists of Salisbury Cathedral 1480-1989*, 4th edition, Much Wenlock 1989, 15

³⁹ Parker, Andrew, *Winchester Cathedral Organs/One Thousand Years*, Winchester 1994, 10-11

⁴⁰ Matthews, Betty, 'Early Organs of St. Martin's Church, Salisbury,' *The Organ* 174 (October 1964), 66

⁴¹ Jeffery, Joan, 'Islington Tenders,' *JBIOS* 27 (2003), 127-8

worked for Green building the organs at Winchester College and at Canterbury, i.e. as far back as 1780 and 1784.

Old Brentford, St George. Founded 1766 as a Proprietary Chapel; became a chapel of ease in the parish of Ealing in 1828.⁴² In that year the Ealing records record a payment to Blyth for tuning 'and at the Chapel'.⁴³ The organ may have been by Blyth originally: see New Brentford above.

Folkestone, St Mary & St Eanswythe. 'Blythe of Isleworth 1835,' according to Sperling.⁴⁴

Salisbury, St Edmund. Repaired by 'Blyth & Sons' 1840.⁴⁵

Richmond, St Mary Magdalen. Addition of pedal pipes and other alterations by James Blyth, 1840.⁴⁶

Winchester, St Maurice. The church was mostly rebuilt in 1842, and Blyth submitted an estimate for removing the organ on 28 March.⁴⁷

The registers of All Saints, Isleworth are very badly damaged by water, and there seems to be no detectable mention of Sarah Green's burial, though it must have taken place around 1805-6. She was presumably still alive in July 1805, when the organ at Northampton was credited to 'Mrs Green,' and certainly in November 1804, the date of the bill signed 'Benj. Blyth for Mrs Green' at Winchester College. The stock-in-trade and workshop equipment were sold up in 1807, and the advertisement is informative:⁴⁸

HANDEL'S COMMEMORATION ORGAN, CHAMBER AND BARREL ORGANS,
ORGAN BUILDERS TOOLS, IMPLEMENTS AND MATERIALS.

To be SOLD AT AUCTION by Mr WILLOCK, on the Premises, on Monday the 13th Day of April 1807 and the following Day, The LARGE and VALUABLE Stock of Mr SAMUEL GREEN, the celebrated ORGAN BUILDER, deceased, at his late Manufactory adjoining the Church Yard, at Isleworth....consisting of the NOBLE and SPLENDID ORGAN made expressly for the Purpose; and used at the Commemoration of HANDEL in WESTMINSTER ABBEY, together with several Chamber and barrel organs and harpsichords, a large Machine for setting Barrels, capital Dividing Plates, Tuning Engines, a great Quantity of Utensils and implements, a Variety of Materials for making Organs, Turning Laths, Benches, Tools, Metal, new Deals, Timber, &c&c.

It is interesting that Green had a barrel-setting machine. There are no known barrel organs, though since Green was apprenticed to the clock and organ maker George Pyke one might expect some. Since Benjamin Blyth continued in business in Isleworth, perhaps he bought equipment and stock at the auction or directly from the Executors.

Although Blyth did build some large instruments, which have generally been overlooked,⁴⁹ the general impression is that the business declined quite quickly,

⁴² Clegg, Gillian, *Brentford Past*, Newbury 2002

⁴³ Stubbs, op. cit.

⁴⁴ Vol. 2, 193

⁴⁵ Foster, Michael, 'The Organ in St Edmund's Church, Salisbury', *The Organ* 210 (October 1973), 3

⁴⁶ Piper, A. Cecil, 'Organ in the Parish Church of Richmond, Surrey,' *The Organ* 78 (October 1940), 83

⁴⁷ Hants. CRO, 1M82W/PW7

⁴⁸ *Jackson's Oxford Journal*, Saturday 28 March 1807

and even the cachet of being Green's successor was insufficient to sustain his reputation. The perceived failure of the prominent instrument in York⁵⁰ (1803) must have been a factor, and the difficulties caused by the Napoleonic wars, but for whatever reason, the firm missed out on the church-building boom of the 1820s and 30s. The question of changing taste is another problem: did Blyth stick closely to Green's tonal ideals, when other builders were adopting new ones? These questions are very difficult even to approach, not least because of a complete lack of little-altered surviving instruments in their original surroundings.⁵¹ It was, however, possible to make money from organ-building at this period – James Bishop, who died in 1854, left the immense sum of £24 000,⁵² and in his portrait⁵³ he is very much the Gentleman.

However, one may see from the will⁵⁴ (below) that, unlike Samuel Green, Blyth died a rich man, having made canny investments in property.

This is the last Will and Testament of me Benjamin Blyth of Isleworth in the County of Middlesex organ builder. I desire to be decently buried at the discretion of my executors that all my just debts funeral and testamentary expenses be paid out of my personal estate as soon after my decease as may be. I give and bequeath all the furniture plate linen and china in the house wherein I reside equally between my said son James and my daughter Sarah. Also I give and bequeath unto Benjamin, Edward and William the three children of my eldest son Doctor Benjamin Blyth and to each and every of my aforesaid three grandchildren the sum of one hundred pounds stock new three and a half per cent Bank Annuities. Also I give and bequeath to my son Benjamin Blyth of Richmond in the County of Surrey Doctor of Music and to my dear son James Blyth of Isleworth aforesaid organ builder the copyhold house garden and premises situate near the Chequers at Isleworth aforesaid late in the tenure or occupation of Doctor Macartney and now of Mr Sayer and which I purchased of Mr Houlden. And also my four freehold houses and three copyhold houses & the ground thereto respectively belonging situate at Hounslow in the parish of Isleworth aforesaid now in the several occupations of Mrs Filbey, Mr Arnold, Mr Barkley, Mr Praise, Mr Maley(?), Mr Davis and Miss Tapps the ground whereto such four freehold houses are built and the ground to them I purchased of the Commissioners under the Inclosure Act and the ground whereon the said three copyhold houses are built and the ground to them I purchased of Mr Hunt and Doctor Clement Smith. And also all those three copyhold messuages and dwelling houses with the gardens workshops outbuildings and appurts thereto belonging situate in Church Row in Isleworth. Aforesaid which I purchased of Mr Wall's representatives as the same were late in the several occupations of the Reverend Mr Parker, Mrs Gonarvay and myself and now of Mrs Henry Hardon(?), Mr Anger and myself. And also three small dwelling houses with the land and gardens thereto and another piece of land all situate on Ashford Common in the County of Middlesex of which houses I build and the ground whereon they all three stand together with the land I purchased of the

⁴⁹ e.g. Winchester, York, Northampton, Magdalen College Oxford.

⁵⁰ Thistlethwaite, Nicholas, *The Making of the Victorian Organ*, Cambridge 1990, 118-9

⁵¹ This is true of all English organ-types earlier than 1850, not just the 'Organ of Transition' as the French like to call those of c. 1800-1840.

⁵² Elvin, Laurence, *Bishop and Son Organ Builders*, Lincoln 1984, 36

⁵³ Thistlethwaite, N, 'The Early Career of J.C. Bishop, organ-builder, 1807-29,' *JB IOS* 25 (2001), 23

⁵⁴ PROB 11/1937, f. 143, written 25 May 1838, proved 28 December 1840 in the Prerogative Court of Canterbury.

Commissioners of Inclosure & the same now are or lately were in the several occupations of Mr Sires & Mr Mellor and Mr John Cornwall. And also three of my shares in the Globe Fire office to hold aforesaid several freehold and copyhold houses land and premises Globe shares and premises with the appurtenances unto my said two sons Benjamin Blyth and James Blyth as tenants in [end of page] common and not as joint tenants and to their several and respective heirs and assigns for ever. Also I give and devise and bequeath equally between & among my four granddaughters the four children of my deceased son George namely Sarah Blyth, Bilhah Blyth, Jane Harriet Blyth and Lydia Blyth the two freehold houses lately built by me on ground I purchased of Mr Houlden situate near the Chequers Inn at Isleworth aforesaid and now in the several tenures or occupations of Mrs Drinkwater and Mrs Rose. And also my copyhold house and premises occupied by Mrs Simmonds situate in Church Row Isleworth aforesaid and which three last mentioned houses I purchased of Mr Fuller. And also the sum of one thousand pounds stock three per cent consols and a further sum of seven hundred pounds sterling and also the sum of four hundred pounds stock new three and a half per cent annuities to hold to my said four grandchildren as tenants in common and not as joint tenants and to their respective heirs exors admors & assigns for ever. And in case any one or more of my said granddaughters shall die under the age of twenty one years without leaving lawful issue I give and devise the share or shares of her or their so dying of and in the freehold and copyhold estates money and stock in the three and a half per cent and three per cent consols unto and equally among the survivor as tenants in common their or her heirs executors admors and assigns for ever. Also I give devise and bequeath to my daughter Sarah Blyth of Isleworth aforesaid spinster my two copyhold messuages or dwellings houses gardens and premises situate in Church Row in Isleworth aforesaid and now or late in the several occupations of Mr Miles and Miss Warner & which were both built by me on the site of a house I purchased of Mr Fuller. Also three other of my shares in the Globe Fire Office. And also the sum of one thousand four hundred pounds sterling to hold the said houses Globe shares and sum of money unto my said daughter during the term of natural life. And from and immediately after her decease I give devise bequeath the same equally between my said two sons Benjamin and James and the four said grandchildren of my deceased son George as tenants in common and not as joint tenants and to their several and respective heirs exors admors and assigns for ever the four children of my said son George taking only one third part among them. Also I give to my said son Benjamin one of my chamber finger organs whichever he may choose to select and after he has selected I give my said daughter Sarah another of my chamber finger organs whichever she may choose to select and the remainder of my organs and all my stock in trade and timber tools metal organs and pipes & all other effects in and belonging to my shop and business I give & bequeath all the residue remainder of my estate effects and property whatsoever and wheresoever unto and equally between my sons two sons Benjamin and James and daughter Sarah and the said four children of said son George then my said four granddaughters taking only one fourth part thereof to hold to them as tenants in common and not as joint tenants and to their several and respective exors admors and assigns for ever....And I appoint my said sons Benjamin and James and daughter Sarah Executors of this my will....In witness whereof I the said testator Benjamin Blyth have this my last will and testament contained in this and the three preceding sheets of paper set my hand and seal namely my hand to each of the three preceding sheets and my hand and seal to this sheet this twenty fifth day of May in the year of our Lord one thousand eight hundred & thirty eight

[Benjamin Blyth] signed sealed published and declared by the said Benjamin Blyth testator as and for his last will and testament in the presence of us who in

his presence at his request and in the presence of each other have hereunto subscribed our names as witnesses

[Wm Smith] Richmond Surrey Solicitor [Robt Smith] Richmond Surry Solr

Proved at London the 28th Dr 1840 before the worshipful Frederick Thomas Pratt Doctor of Law & Surrogate by the oaths of Benjamin Blyth Doctor of Music James Blyth the sons two of the executors to whom Admin was granted having been for at sworn only to administer power reserved of making the like grant to Sarah Blyth Spinster the daughter the other executor when she shall apply for the same.

Marginal note Proved at London the 2nd Feby 1855 before the Worshipful Thomas Spinks Doctor of Laws and Surrogate by the Oath of Sarah Blyth Spinster the daughter the other Executor to whom Admon was granted(?) having been first sworn duly to administer.

Isleworth churchyard has a memorial to some of the Blyths, including George (died 1837), who was evidently the other son in 'Benjamin Blyth and Sons,' a title first seen at Islington in 1827:

Sacred to the memory of LYDIA BLYTH, who died in her infancy May 13th 1792. Also SARAH BLYTH, who died in her infancy Jun3th 1795. Also JAMES BLYTH (grandfather of the above) who died Feby 21st 1796 aged 70 years. Also [LATITIA] BLYTH (wife of above) who died Sepr 23rd aged 84 years. Also BILHAH BLYTH (daughter of the above) who died April 11th 1822 aged 62 years. Also SARAH BLYTH wife of GEORGE BLYTH) who died August 20th 1834 aged 26 years. Also GEORGE BLYTH son of BENJAMIN BLYTH who died Jun 2[7]th 1837 aged 37 years. Also SARAH BLYTH (wife of BENJAMIN BLYTH) who died April 24th 1838 aged 79 years. Also BENJAMIN BLYTH (son of above JAMES BLYTH) who died Oct. 24th 1840 aged 82 years.

Reverse of stone: In memory of JAMES BLYTH son of BENJAMIN BLYTH who died Jany 24th 1847 [5]1 years.. Also HARRIET JANE BLYTH the daughter of GEORGE BLYTH who died Feby 10th 1848, aged 18 years.. Also SARAH BLYTH daughter of BENJAMIN BLYTH who died Feby 16th 1886 aged 88 years.

'Benjamin Blyth of Richmond in the County of Surrey, Doctor of Music,' the eldest son, was an organist. The 'England' notebook records 'Mr B. Blyth, Jr. M.B.' as organist of Isleworth church (presumably c. 1810), and his son, yet another Benjamin, 1824-1883 was organist of Magdalen College Oxford 1845-1859.⁵⁵

Please address correspondence for 'Research Notes' to me at



⁵⁵ West, John. E., *Cathedral Organists Past and Present*, 2nd edition London 1921, 153

**THE BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE & ANNUAL GENERAL MEETING
SATURDAY 29 NOVEMBER 2008**

**St Giles-in-the-Fields,
60 St Giles High Street , London WC2H 8LG**

**MUSIC IN THE PARISH OF ST GILES-IN-THE-FIELDS
IN THE 18th and 19th CENTURIES**

St Giles-in-the-Fields has its origins in a leper hospital founded on the site in 1101. This was dissolved by Henry VIII and the hospital chapel became a parish church. A Gothic brick building was built between 1623-1630 but this became ruinous and a new church was built in 1730-34, designed by the architect Henry Flitcroft in the Palladian style. At the same time the elegant *Vestry House* was built, for meetings of the Vestry, the council of laypeople and clergy who managed parish affairs.

The organ is one of the oldest in London – it has its origins in an instrument by George Dallam (1679), a small number of pipes from which survive in the current instrument, which was ‘repaired’ by Christian Smith in 1699. It was probably dismantled and installed in the new church by Gerard Smith in the 1730s (possibly with a new case). Further work followed by various builders with a major reconstruction by Gray & Davison in 1856. It was reconstructed by William Drake in 2007.

The church is located in the heart of the West End, close to Tottenham Court Road tube station (‘exit 4’ to Charing Cross Road – do not take the Centre Point exit - then turn left into Denmark Street, known as ‘Tin Pan Alley’). Alternatively the church is just south of the Centre Point building.

The charge for the Event will be £22 per person (to include light refreshments and lunch).

Outline Programme

10.00	<i>Registration and Coffee</i>	
10.35	Welcome & Introduction	John Norman
10.40	Organ building in the environs of St Giles Parish	Paul Tindall
11.15	Summary of History and Restoration of the St Giles Organ	Nicholas Thistlethwaite/ William Drake
11.50	Davison and Gray – questions about a 19 th century organ-builder’	Nicholas Thistlethwaite
12.25	Music and liturgy in 18th century churches	Bill Jacob
13.00	<i>Lunch</i>	
14.00	AGM	
15.00	Organ Recital (*)	Jonathan Bunney
16.00	<i>Tea & Close</i>	

(*) Recital of music by Handel, John Stanley, the Dutch composer Klaas Bolt, S S Wesley, John Bull and Nigel Ogden.

Note: The monograph on the history of the organ, *The Organ of St Giles-in-the-Fields London* by Nicholas Thistlethwaite (Positif Press, 2008) will be on sale on the day.

BOOKING FORM
FOR BIOS DAY CONFERENCE & AGM
SATURDAY 29 NOVEMBER 2008

**St Giles-in-the-Fields,
60 St Giles High Street , London WC2H 8LG**

**MUSIC IN THE PARISH OF ST GILES-IN-THE-FIELDS
IN THE 18th and 19th CENTURIES**

Please reserve a place at for the BIOS Day Conference and AGM at St Giles-in-the-Fields on 29 November 2008 at £22.00.

Cheques should be payable to 'BIOS'.

Please fill out a separate form for each person.

Name (incl. title).....

Address.....

.....Post Code.....

Telephone.....(daytime and/or mobile)

Telephone.....(evening) E-mail.....

Please note any dietary requirements.....

Note: Acknowledgements will be sent by e-mail. If you do not have an e-mail address, and require an acknowledgement, please send a SAE with your booking form.

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

**Melvin Hughes
BIOS Meetings**



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THE BRITISH INSTITUTE OF ORGAN STUDIES

OXFORD ORGAN CONFERENCE 2009

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

AT WADHAM COLLEGE, OXFORD

THURSDAY 16 APRIL TO SUNDAY 19 APRIL 2009

'HOPE AND GLORY': THE BRITISH ORGAN IN THE AGE OF EMPIRE (1785-1901)

This will be the third of a four-year sequence of conferences on *The Organ in England: Its Music, Construction, and Role in the Second Millennium*. The aim of each conference is to examine the organ in its context – not just in isolation.

This Conference - **'Hope And Glory': The British Organ In The Age Of Empire (1785-1901)** - will cover the organ and its music in the late 18th and 19th centuries, and will be residential at Wadham College, Oxford.

Papers and lecture-recitals are expected on topics relating to the British organ, its music, and its role in the late 18th and 19th centuries. There is a Call for Papers elsewhere in this Reporter. Please consider submitting a proposal.

Evening concerts/recitals will be included in the programme and there will be a Conference dinner. Residential and Day rates will be available.

Further details will be published in the January 2009 issue of the *Reporter*.

For more information please contact:

Dr Katharine Pardee
Melvin Hughes



OXFORD ORGAN CONFERENCE 2009

'HOPE AND GLORY': THE BRITISH ORGAN IN THE AGE OF EMPIRE

THURSDAY 16 APRIL TO SUNDAY 19 APRIL 2009

CALL FOR PAPERS

The Betts Fund of the University of Oxford and the British Institute of Organ Studies are pleased to announce the third Conference of a four-year sequence entitled "*The Organ in England: Its Music, Technology, and Role through the Second Millennium*".

The next Conference will take place from 16 to 19 April 2009 at Wadham College, Oxford and will cover the organ and its music in the late 18th and 19th centuries. The working title for the Conference is '*Hope and Glory: The British Organ In The Age Of Empire (1785-1901)*'.

300-word proposals for 20-minute papers and lecture-recitals are welcome on any and all topics relating to the British organ in the late 18th and 19th centuries. Possible areas of enquiry are organ building, organ music, the role of the organ in church and secular locations, organs and theology, the public role of the organ, the organ as a domestic instrument, organs and voices, organ cases, music and the technology of the period, economics and organ building and/or playing and any other relevant topics. Please note that we are not intending to be rigid in applying the specific dates indicated and are more interested in philosophies of organ building, music, performance, etc. in the general period.

Abstracts will be due **by 15 December**, with responses from the panel of readers by mid to late January.

The website will be updated soon: either follow the links from <http://www.bios.org.uk/>; or go to <http://www/music.ox.ac.uk/organconference>

For more information, please contact

Dr Katharine Pardee
Betts Scholar in Organ Studies
Brookman Organ Scholar,
Wadham College
University of Oxford

BIOS MEETINGS AND CONFERENCES 2008/09

Saturday 29 November 2008

Day Conference and AGM at St Giles-in-the-Fields, Holborn. The organ has its origins in an instrument by George Dallam, 1679 with work by Gerard Smith, 1734 and Gray & Davison, 1856. It was reconstructed by William Drake in 2007. Please book now - a Programme and Booking Form are on pages 34 and 35.

Saturday 28 February 2009

Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham. Full details will appear in the *Reporter* (January 2009).

Thursday 16 to Sunday 19 April 2009

Oxford Organ Conference 2009 (Residential), Wadham College, Oxford – ‘Hope and Glory’: The British Organ in the Age of Empire (1785-1901), see pages 37 and 38 of this Issue. Further details will appear in the *Reporter* in due course.

Ideas for future Conferences are always welcome.

For further information please contact:

The Meetings Officer, Melvin Hughes



AIMS OF BIOS

To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

To conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.

To work for the preservation, and where necessary the faithful restoration, of historic organs in Britain.

To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote, in Britain, a greater appreciation of historical overseas schools of organ-building.