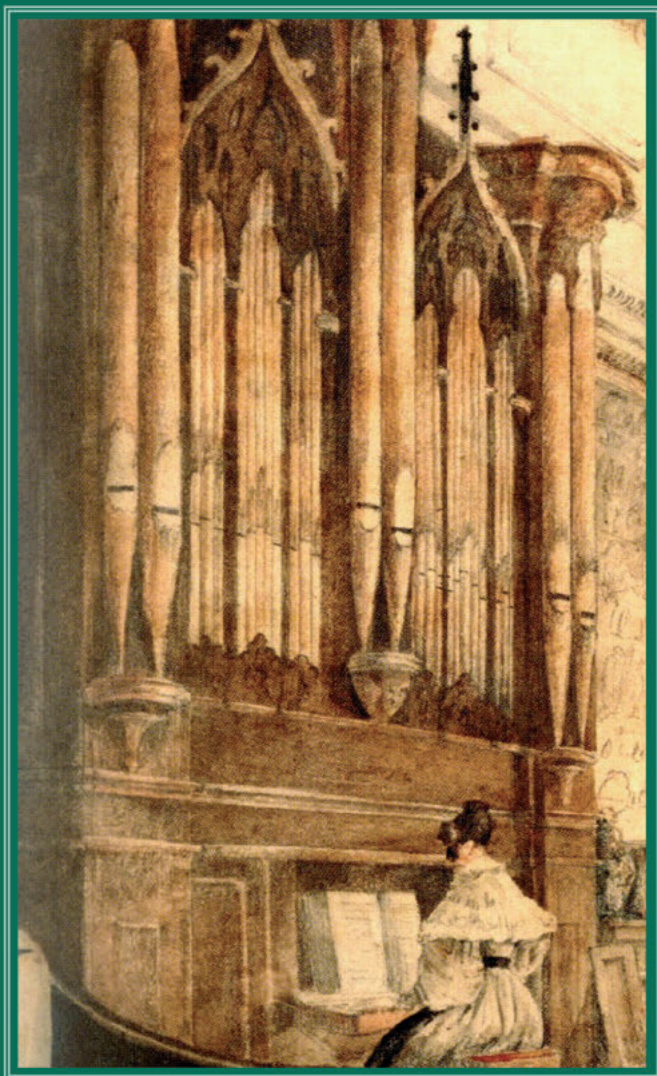


# BIOS *REPORTER*

Volume 33 No.1

January 2009



THE BRITISH INSTITUTE OF ORGAN STUDIES

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

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

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

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## **THE BRITISH ORGAN ARCHIVE (BOA)**

Birmingham City Archives (top Floor), Central Library, Chamberlain Square, Birmingham B3 3HQ. Tel.: 0121 3034219. Open Tuesdays and Wednesdays 10.00–17.00, 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)**

<http://www.bios.org.uk/npor.html>

The NPOR Database Manager, Library Services, Birmingham City, Perry Barr, Birmingham B42 2SU; [REDACTED]

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# THE BRITISH INSTITUTE OF ORGAN STUDIES

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## BIOS REPORTER

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

**Editor:** Professor David Shuker



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For inclusion in the April 2009 edition of the *Reporter*, copy must be received by

**19 March 2009**

**(PLEASE NOTE THE CHANGE IN COPY DEADLINE).**

Submit material to the Editor by post or e-mail.

## 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,



*The cover illustration is the detail of an as yet-unidentified chamber organ that appears in an English nineteenth-century watercolour currently in the Smithsonian Institute, Washington DC. An article describing efforts to identify both the organ and its location is to be found on p. 25.*

## CONTENTS

Editorial	4	CR Gill: Cardiff Organ Works	29
From the Secretary	5	Organ-building in Peterhead around 1800	34
Membership matters	6	Meeting announcements:	
2008 AGM: Officers' reports	7	Birmingham	37
Meeting report	24	Oxford	38
News from the BOA	25	Meetings and conferences 2009	39
Letters to the Editor	28		

## EDITORIAL

If one searches NPOR using the terms 'school' or 'college' there are a large number of 'hits'. At one level this is not surprising as many organists and organ scholars received their early training and exposure to organs at school. Long may this continue - but most of these schools are in the private sector. However, one thing which we are concerned about is the lack of appreciation for organs among the general public. With declining numbers in congregations and the gradual disappearance of organs from public halls, the fact is that that fewer and fewer people are likely to hear an organ 'in the flesh'. Given that the vast majority of people receive their education in state schools - as I did - which are, for the most part, organ 'deserts', then exposure to organs in early life is going to remain a hit-or-miss affair unless something dramatic happens. Nonetheless, there are also organ 'oases' in the public education sector - the sixth form college where I am a parent governor, Wyggeston and Queen Elizabeth I College in Leicester, has a fine 1932 Walker organ splendidly situated on a gallery in a large hall. Maltby Comprehensive School in Rotherham has a large three-manual organ, as does Longslade School in Birstall (Leicestershire), both of which were installed in the 70s and 80s by enthusiastic and competent staff. I imagined that the two examples that I have given from Leicestershire were not exceptional. A recent request of mine on the Mander Organs internet forum on the subject of organs in state schools generated quite a flurry of postings. From this response it appears that there is a handful of state secondary schools with pipe organs in each education authority. But, by and large, organs in state secondary schools are a vestige of the 'Meccano' generation, when the co-operative construction of a piece of complex machinery (and in many schools, this was just as likely to be a hovercraft or an early computer) was seen as a desirable practical adjunct to physics and mathematics lessons. You don't need me to tell you that trying to recapture this attitude is a hiding to nowhere, however much we might bemoan its demise. So what is to be done? Pipe organs are nothing if not prime examples of survivors, in the best evolutionary sense, of a technology adapting to wildly changing circumstances over more than two millennia. Want to impress the punters in the Coliseum or the pilgrims at Winchester? Give them the sound of a raucous *hydraulus* or a monstrous *organum* pumped by dozens of men. Whether a cultivated country lady or gentleman or a prosperous civic corporation, there was an instrument to suit your tastes. But what of the 21st century? We need to be imaginative and I suggest that the pipe organ is a paradigm for a sustainable technology *par excellence*. Get pipe organs on the curriculum! They push all the buttons (or, rather, pull out all the stops) - the raw material for making the sound is 100% recyclable - you pump the air in, it makes the sound and is expelled completely unchanged! Pipes can be made of almost any material and still give an acceptable musical note. I could go on (and will, in a *BIOS Column* in another journal) but will curb my enthusiasm here. We need to be thinking of imaginative ways of promoting pipe organs rather than being perhaps too much on the defensive. To be fair, there are some interesting initiatives already underway - the WOOFYT demonstration has been around for a few years and more recently the short animation, *Dan and the Magic Musician*, is freely available and aimed at primary schools. When it comes to installing organs (even small ones) in public places, what better place to start with but in state schools, especially if there is a link to sustainable technologies in the curriculum.



## **FROM THE SECRETARY**

*MELVIN HUGHES*

### **2008 ANNUAL GENERAL MEETING**

The Church of St Giles-in-the-Fields, London WC2H 8LG, the setting for the Day Conference on 29 November 2008, was also the venue for the 2008 Annual General Meeting. The Officers' Reports are reproduced on pages 7-23 of this issue, and Officers and Council were elected in accordance with the Constitution.

The following Officers were elected:

Chairman:	John Norman
Secretary:	Melvin Hughes
Hon. Treasurer:	Richard Hird
Membership Secretary:	Peter Harrison
Casework Officer:	Andrew Hayden

Nigel Browne, Barrie Clark, David Knight and Katharine Pardee were elected as Council Members. No nominations were received for Meetings Officer and Melvin Hughes therefore continues with the two-year term to which he was elected at the 2007 AGM.

José Hopkins completed nine years service as Secretary of BIOS and was presented by the Chairman, on behalf of BIOS, with a framed original eighteenth-century print of a country music party.

### **NPOR**

At the AGM a Memorandum of Understanding between the Royal College of Music (RCM) and BIOS, in respect of the NPOR, was signed, which enables the database, including the on-line Reporter archive, to be transferred from its temporary home at Emmanuel College to the RCM. Nicholas Watkins, Head of ICT Services at the RCM and Mike Sayers, who developed the NPOR database were present for the signing ceremony (photo p. 20). BIOS representatives on the Joint Management Committee will be the Chairman, Richard Hird and Mike Sayers.

### **BRITISH ORGAN ARCHIVE**

Birmingham University Special Collections has agreed to take the British Organ Archive (BOA) on deposit for a period of five years, subject to renewal thereafter. Negotiations continue but our expectation is that the detail of the new arrangements will be settled soon.

## MEMBERSHIP MATTERS

PETER HARRISON

Most membership statistical information is found in the annual report which is to be found on p. 10. I am always sorry to get the thankfully rare letter of resignation, but it is courteous when the one or two sending them do so before they start receiving membership benefits and publications at the start of a new year. Many members who don't already have automated payment methods in place have already sent their subscription payments and if the remainder can arrive soon without the need for reminders, it helps allow time for more creative work for BIOS.

Last year I joined the OHS and it has been interesting to contrast their ways with ours. One of the ways which strikes me as a BIOS administrative person is their willingness to contemplate their members' demise and I have had several notes suggesting I might like to remember the OHS in my will. Presumably because they hope I will continue paying my annual subscription for a good number of years yet, and so do I, they have also made the kind suggestion I might want to assist them by making voluntary donations in the meanwhile. If I contemplate either, my position in BIOS probably means the UK comes higher up my list of priorities but it does make me wonder how many of us might think of bequests once we no longer need our earthly assets. Several UK charities also seem quite helpful at providing leaflets suggesting their friends might like to make bequests but enough of the begging letter. Before leaving finance, I do thank most warmly those members who do already attach supplementary payments to the subscription renewals.

I am glad to welcome more new members to BIOS as follows:

**Dr. Simon William Ainge** BSc PhD CChem MRSC: [REDACTED]  
[REDACTED]

**Ron Fletcher** MA(MusLit) BEd FGCM ARCM FLCM: [REDACTED]  
[REDACTED]

**Malcolm David Kemp** FTCL LRAM ARCM ARCO(ChM): [REDACTED]  
[REDACTED]

**Richard William Moore** FRCO: [REDACTED]  
[REDACTED]

**David Rees Newsholme** FRCO BA(Oxon) PGCE: [REDACTED]  
[REDACTED]

**Philip Rogers** ATCL: [REDACTED]

**Simon F Williams** BA FRCO LRAM: [REDACTED]  
[REDACTED]

Regrettably, I must also note the death of Mr. Raymond Clarke of Blackburn who had been a member since 1992.

## CHAIRMAN'S REPORT 2007 - 2008

First, I would like to remind us all of the 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.*

I have to say that it has been a very active year for BIOS and, indeed, for the Chairman. We have seen important progress in our efforts to fulfill these aims.

We started the year with the well-supported one-day research conference in Birmingham. This was followed by the second residential conference in Oxford, specialising in the important Stuart and Georgian period for British organs and their music. The conference was well attended and plans are in hand to publish important material from the conference proceedings.

Now, today, here we are in St Giles-in-the-Fields, having learned about the circumstances surrounding the creation of the organ by George Dallam and Gerard Smith, not to mention the challenges involved in its restoration, combining the earlier work with the important later contribution by Gray & Davison.

In the publishing area, we are all delighted to see the Volume 32 of the *BIOS Journal*. We look forward to the imminent publication of an updated index. In addition the *Reporter* is going from strength to strength under its new editor. Another publishing success has been the release of the CD of selected instruments recorded under the HOSA project in East Anglia, on sale today, along with the remaining stock of the BIOS postcards.

We have also continued to be active in seeking better protection for historic organs thanks to Barrie Clarke's continued efforts. The publication of the draft bill on Heritage Protection has been followed by a Parliamentary Select Committee report backing some of our concerns and an encouraging meeting with the Head of Protection at English Heritage. An article on Historic Organs has been published in *Context*, a house journal for conservation professionals and English Heritage have now stepped in to list the Gerard Smith organ case in Bedford Moravian Chapel. In Wales, the Llandaff DAC approached BIOS for an opinion on the replacement of the Llandaff Cathedral organ by a new instrument and our reservations were incorporated, word for word, in the Chancellor's judgment.

During the year we have pressed ahead with our Historic Organ Certificate Scheme (HOCS), expanding it as rapidly as we can so that all significant historic instruments can be listed before too long. This will give credibility to the whole scheme but places a significant strain on the voluntary effort needed to make it happen.

Members continue to make active use of the British Organ Archive, with wonderful support from Chris Kearl. Birmingham Central Library has been promised a new building “in three years’ time” for at least the last ten years. They are now seriously running out of space and we are no longer as welcome as we once were. I am very pleased to say that, thanks to the active help of Professor Michael Clarke, until recently Vice Principal, and Professor John Whenham, Head of the Department of Music, we have reached an agreement in principle for the British Organ Archive to be transferred to the care of the University of Birmingham Special Collections. This will ensure a physically safe environment and maintain research access for BIOS members.

BIOS has long been grateful for all the work that Mike Sayers has put into the NPOR. This most useful public service now attracts over one thousand queries a day. Mike has provided technical support and development, and Emmanuel College, Cambridge, has latterly housed the BIOS computer. Thanks to the initiative of our member Nicholas Watkins, the NPOR has now been transferred to the care of the Royal College of Music, with back-up from Imperial College, my own *alma mater*. I hasten to add that the present editing arrangements will continue unchanged, managed by Frances Pond and supported by seven volunteer editors. Please keep on sending in your corrections and updates!

As last year, one of the most impressive things about BIOS is the enormous amount of work being undertaken by so very many willing volunteers. I have already mentioned the NPOR editors and Chris Kearl’s work at Birmingham. The launch of the HOSA CD has required much work by Peter Harrison and Anne Page. Members of the HOCS committee have been particularly active. Nor must we forget all the work by the Publications team that has gone into the *Journal*, and David Shuker’s work on the *Reporter*, not to mention his contributors.

I am sure that I have left something or somebody out, there is so much going on. It can be invidious to name names. However, I must give our particular thanks to Richard Hird for keeping us solvent and to Melvin Hughes for his splendid work in organising this year’s public events, coupled with the name of Katharine Pardee for the Oxford conference. And what would we do without José Hopkins? Sadly we will have to now, since, after nine years, she is retiring from the hot seat. BIOS owes José an enormous debt of gratitude for her sterling work keeping us all organised and shipshape.

I must not finish without mentioning the name of Jonathan Hunt of Kingston upon Thames, a member since 1992, who has died during the year.

In closing, I must again thank the members of BIOS Council for their support during the year and the friendly and constructive tone of its meetings. I look forward with confidence to the twelve months between now and the next AGM.

John Norman

October 2008

## SECRETARY'S REPORT 2007-2008

It is my function to report that three Council meetings have been held during the year, but of course there has been much more to it than that, especially this year.

It has been a considerable relief, at last, to have helped to achieve during the past year, the combined goals of sustainable homes for both the British Organ Archive and the National Pipe Organ Register. With the BOA moving to Birmingham University Library Special Collections from Birmingham Central Library, hopefully next year, and the Royal College of Organists Library continuing at Birmingham City University, the ideal of a national resource for the organ remains, in the sense that both collections will still be in the same city. Furthermore, a link between NPOR in its new virtual home at the Royal College of Music and the RCO Library is embodied in Frances Pond, who is both NPOR Database Manager and first contact for the RCO Library. She maintains close contact with Chris Kearn as BIOS Hon. Archivist.

This is my last report as Secretary after nine years, and it has been a privilege to have been entrusted with that responsibility. Particular highlights include the 30th anniversary meeting at the House of Commons Crypt Chapel, which nearly did not happen because of a General Election two days before, and I did not know that the whole thing had to be rebooked by a newly elected MP, fortunately the same one who had originally made arrangements! Another is of course the HOSA project in East Anglia, which in one sense began with a conversation in Haslingfield Church where a meeting was held in 2002. During the past year Anne Page has been appointed Curator of the Sound Archive, with the intention that future additions should be made to the same high standard. Nigel Browne is actively investigating a scheme for the south west of England, and there is a report from him later. The other highlight was of course the purchase of the Leffler Manuscript.

During the year there has of course been a change of Editor of the *Reporter*, and I would like to thank John Hughes for all that he has done firstly as Co-Editor with Andrew Hayden between 1996 and 2000, and for the past eight years as sole Editor. One generation builds on another, and without firm foundations future development cannot be made. We have had many a cheery conversation just as an issue has been due to appear, and a contribution is late. My progress with the Welsh language has, however, been non-existent.

An ever-present theme has been casework, but Andrew Hayden is now quietly working in this area, and it is surprising what can be achieved just by reassuring worried organists or church contacts that there are official procedures, and by writing sensible letters when things get serious. Some members have over-optimistic perceptions of what BIOS can actually do, but there are BIOS members working in many capacities actively pursuing our aims and ideals in the face of many closures of churches, chapels, changing communities and the 'let's put a kitchen/toilet/additional seating in the place of the organ' brigade.



The availability of 'redundant' or a better term 'second hand' organs is now operated through the central list maintained by the IBO, and we should thank Richard Godfrey for his work over the years in this area and with the BIOS list, which will be phased out.

During the past two years I have co-ordinated the commissioning of BIOS columns in *Organists' Review* and in *The Organ*, and taken this into next year's first issues. As yet no-one else is willing to take this on, so if there is a budding BIOS column editor out there, please let us know.

In conclusion thank you all for your support, encouragement and goodwill. It is your organisation and members must be willing to come forward and help in running it. I am grateful to Melvin Hughes for accepting the challenge and I have every confidence in the future for him and BIOS.

José Hopkins

September 2008

## MEMBERSHIP SECRETARY'S REPORT 2007-2008

### Statistics

The membership figures in September 2008, with some figures from 2005 to 2007 shown for comparison are shown in the Table below.

These numbers include eight new members over the past six months but do not reflect a dozen about to be removed from membership due to non-payment of subscriptions.

There are still nine members paying by standing order at the pre 2006 rate and requiring regular chasing for top-ups.

	Jan 05	Jan 06	Sept 07	Sept 08
Ordinary members (excluding concessionary rate payers)	524	516	468	461
Ordinary members (concessionary rate due to retirement)	140	149	146	150
Ordinary members (concessionary rate as students)	6	4	1	1
Ordinary members (concessionary rate as unemployed)	1	1	3	2
Honorary members	8	9	8	9
Institutional members	16	17	16	16
<b>TOTALS</b>	<b>695</b>	<b>696</b>	<b>642</b>	<b>639</b>

## Advertising

The *Organists' Review* has now been added to the list of publication in which we advertise and for the early part of 2008 we have used our adverts to promote the HOSA CD. The next round of adverts will revert back to promoting our core issues but adopting a new colour scheme and style to try to keep them eye catching. It always impossible to correlate results with adverts and the aim will continue to be to devise different looking adverts to catch the reader's eye.

## HOSA CD Sales

The HOSA CD went on sale in the Springtime and has already created a gross income of £1,643.73 to be set against an initial outlay of £1,129.26. Even after taking off incidental costs such as postage and packing materials, the project is well in surplus, and we still have a generous stock of discs available for sale. It has not yet been reviewed and it is confidently expected that such free marketing can create another surge in sales.

Peter M Harrison

September 2008

## PUBLICATIONS OFFICER'S REPORT: 2007 - 2008

In stark contrast to the recent global economic disasters, BIOS publications appear to be burgeoning with scholarly activity and creative ideas. Both the flagship publications, the *Reporter* and the *Journal*, are continually being worked upon, and I would like to thank Professor David Shuker for taking over and for his consistent care in editing the *Reporter*. As I know only too well, the task of an editor involves innumerable detailed activities – commissioning articles, checking proofs, correcting and updating all kinds of material, liaising with authors and publishers – all carried out voluntarily to meet finite deadlines. Seen in this light, BIOS's publications constitute a fine unbroken record of achievement.

From the complete absence of criticism, I assume that members are happy with the new style of cover for the *Journal*, and I would like to thank my co-editor of Vol. 31, Dr David Hemsley, for his part in its production. I would also like to thank Dr David Knight for all his work as editor of Vol. 32, which, at the time of writing, is about to be printed. Such has been the plethora of articles and reviews intended for this latest volume that it has been necessary, regrettably, to hold over certain material until 2009. Despite this, the *Journal* will be considerably longer than usual, representing even more value and interest to members, and I would like to thank Council for agreeing to the extra finance involved. I would also like to express my thanks to John Brennan for his work as publisher. His interest in organ-related matters, and BIOS in particular, is an important constituent in the publishing process, and a rare qualification for a professional publisher.

Future editors of the *Journal* will be as follows:

Vol. 33 (2009): Dr Chris Berry. Submission date for essays: 31 December 2008.

Vol. 34 (2010): Dr Katharine Pardee. Submission date for essays: 31 December 2009.

### *Index*

Positif Press has this in hand, and the task of compiling the Index up to Vol. 30 is underway. Work on this, I am informed, is continuing well and it is planned plans to publish it during the next few months.

### *Leffler Manuscript*

I am very pleased that José Hopkins has agreed to act as Project Manager for this very exciting facsimile publication the possibilities for which she will be investigating. Peter Williams has agreed to write the Introduction in due course. Further details of this important historical publication, which may well be available to members by subscription only, will be announced in due course.

### *Oxford Organ Conferences*

Dr Katharine Pardee and myself have the publication, probably in 2 volumes, of the best of these papers in hand and are motivated to see the project through to fruition. Business proposals are currently being researched, and the task of assembling appropriate papers and taking the necessary editorial decisions will be soon be underway.

Whilst the editors of the Journal and Reporter make every effort to attend conferences and keep abreast of the plethora of publications and events, they rely very heavily on suggestions from individual members and their contacts for sources of potential articles, and continue to welcome all ideas and suggestions.

David Ponsford

September 2008

## **MEETINGS OFFICER'S REPORT 2007-2008**

This report covers the year from 1 September 2007 to 31 August 2008. In the year to 31 August 2008 meetings were held at the David Salomons Estate, near Tunbridge Wells; St Botolph, Aldgate; the Barber Institute, Birmingham, and Merton College, Oxford (see below). The number of delegates for each conference is shown in brackets.

Katharine Pardee was co-organiser for the Oxford Conference and David Knight has continued to provide general advice and support - I am immensely grateful to them both.

A list of speakers who have addressed the conferences and organists who have played for is in the past year is set out on the following pages:

*Saturday 27 October 2007 - Salomons, David Salomons Estate, Broomhill Road, Southborough, Tunbridge Wells, TN3 0TG*

### **Welte Philharmonic Organ Forum (71)**

Demonstration of organ from player roll

History of Salomons Estate and the origins of the Welte organ  
(Matthew Salomonson)

The restoration of the Welte organ (Richard Payne)

The restoration of the player roll mechanisms (Andrew Pilmer)

Residence pipe organs in the UK - Welte & Aeolian (Richard Cole)

Recital, using conventional console (Richard Hills) and further demonstration of player roll

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

### **Restoration City Church Music (59)**

Introduction to the organ (John Bamford & Dominic Gwynn)

History of the church and congregation of St Botolph, Aldgate around 1700 (Brian Lee)

A Restoration organist and his music (Terry Charlston)

The making of the Renuart Harris organ (Dominic Gwynn)

Recital, including pieces by Froberger, Blow, Locke, Couperin, Purcell, Croft, Walond, Stanley and the First Performance of 'Quiet Rush' by Edmund Jolliffe, 2005 (David Ponsford)

*Saturday 23 February 2008 - The Barber Institute, University of Birmingham*

### **The Bernard Edmonds Recent Research Conference (42)**

*Not exactly a love affair*: the reintroduction of organs in British churches from 1600 to 1820 (Martin Renshaw)

Women organists in English provincial towns in the latter half of the eighteenth century (David Shuker)

The English career of Henry Crabb: Background, career, instruments and brief summary of his later career in the USA (Nigel Browne)

Albert Schweitzer: Reflections on his thoughts concerning organ design/building and the interpretation of the works of J S Bach (Richard J Morton)

The rise and fall of the detached console (John Norman)

Electro-Mechanical Action - A progress report on experiments concerning the power and response time of electromagnets, with some observations on the investment of electric and traditional clavier actions (David Hemsley)

The cornet Stop (Roland Keen)

'Gone to Blazes': St Andrew's Hall, Glasgow, and its Lewis organ (John Power)

10–13 April 2008 - Merton College, Oxford

## **The Organ in Stuart and Georgian England (70)**

Residential Conference sponsored by the Betts Fund of the Music Faculty of the University of Oxford in association with BIOS (NB: The number of participants each day was of the order of 70)

*Thursday 10 April - Framing the picture: background papers*

Oxford architecture in the seventeenth and eighteenth centuries (Barrie Clark)

Finding a role for the organ: some aspects of its provision and usage in Anglican worship, 1560-1800 (John Caldwell)

Singing Georgian psalmody (Terence Charlston)

Church, society, organs and organists in the eighteenth century (W M Jacob)

Technology, philosophy, science and the organ (Allan Chapman)

CONCERT: Holywell Room - Organ concertos by Hayes, Arne, Handel, and Stanley  
Performers: Stephen Farr, Anne Page and David Ponsford and Peter Williams

*Friday, 11 April: Organ History in Oxford*

(a) Magdalen College Chapel

From Chappington to Swarbrick, but mostly Dallam: the organs of Magdalen College Chapel, Oxford, from 1597-1736 in their wider context (John Harper)

Another look at the early organs in Oxford's Sheldonian Theatre. St Mary's Church and the *Schola Musicae* (Harry Johnstone)

(b) Corpus Christi College Chapel

Corpus Christi College, Oxford and its 1618 Thomas Dallam Organ: a step towards Laudianism? (Alex Shinn)

Religion and politics in early-seventeenth century Cambridge: the Dallam organ in King's College Chapel (Nicholas Thistlethwaite)

1600-1660, politics and culture in England and Brittany (Martin Renshaw)

(c) Merton College Chapel

*Organs and Organ Music*

How to become an organ builder: the career of Thomas Swarbrick (1679 - 1752) (Dominic Gwvnn)

The St Mary Matfelon organ trophy (Benjamin Hebbert)

Case design in England - The Golden Era (John Norman)

The changing role of the organ in Commonwealth and Stuart England (Christopher Kent)

Provincial composers for organ in eighteenth century England (John Collins)

CONCERT: Jesus College Chapel: Eighteenth-century verse anthems and organ voluntaries of Greene, Weldon, and others. Performers: John Wellingham, organ, and Emily van Evera, James Bowman, Daniel Turner, and Gregory Skidmore.



*Saturday, 12 April: Handel and the Eighteenth-Century Concerto (Merton College Chapel)*  
 Handel's concerto organ in 1735 (Graham Cummings)  
 The conductor at the organ, or, How choral and orchestral music was directed in eighteenth-century England (Peter Ho/man)  
 Realizing the *ad lib* episodes in Handel's Op. 7 concertos (Peter Williams)  
 The organ as a concerto instrument (Peter Lvnan)  
 The ideological semiotics of Handel's organ concertos (Pierre Dubois)  
*The chamber organ and music in the home*  
 Positive developments: a brief encounter with the chamber organ (Michael Wilson)  
 An excellent musician: Albertus Bryne and Restoration keyboard style (Terence Chariston)  
*Organ and Viols: a workshop/concert*  
 A reconstruction of Dean Bargrave's Organ (James Collier) Bill Hunt, Ibi Aziz, Loren Ludwig, and Liam Byrne (Viols)  
 CONFERENCE DINNER: Speaker: Edward Higginbottom (New College)

*Sunday, 13 April: Specific Organs, Specific Instruction (Merton College Chapel)*  
 British organ registration for voluntaries (Calvert Johnson)  
 Musical activities of the Harris family (José Hopkins)  
 Canterbury Cathedral: The Restoration Quire organ (Joan Jeffery)  
 Organs of Westminster Abbey (David Knight)  
 Closing session (Katharine Pardee)

Melvin Hughes

September 2008

## **INFORMATION SERVICES (NPOR/BOA)**

*National Pipe Organ Register & Historic Organ Sound Archive: proposed South West of England project.*

Following the successful completion of the East Anglian project, we have been researching the possibility of running a similar project in the South west. Building on an initial 'long-list' of possible instruments, inspection and archival research has taken place during the last twelve months, and resulted in a provisional short-list of about forty five instruments.

The next stage involves the planning of community and educational events in connection with as many of the instruments as possible, with the dual aims of increasing the awareness of the organ in general, and of the historical importance of the short-listed organs in particular. The criteria for the selection of instruments, although not rigidly applied, are:

- (a) To concentrate on organs built before 1900.
- (b) To include representative instruments by as many local organ builders as possible.
- (c) To include most, if not all, functioning instruments built before 1850.
- (d) To include all instruments that already hold a HOCS certificate.
- (e) To select organs which would satisfy the HOCS criteria for listing.

During the time that has elapsed since the East Anglian project, the Heritage Lottery Fund criteria for funding applications have changed, in particular that contributions in kind, e.g. expertise and time contributed by the applicants, can no longer be considered. BIOS, therefore, will have to contribute financially to some extent. There is also less money available, because of contribution to the cost of the London Olympics, and Treasury changes to the way the HLF administers funds. However, we are hopeful that this project will attract adequate funding once the application is in place.

Apart from myself, the events associated with the organs are to be co-ordinated by Stephen Martin, organist of Crediton Parish Church, and the performers by Paul Morgan, organist of Exeter Cathedral.

Nigel Browne

September 2008

The British Organ Archive is regularly reported upon in the *The Reporter* by Chris Kearn, and the important move afoot has been mentioned earlier in the meeting. All of those involved in the earlier days of the Archive have already been advised of the move.

José Hopkins

September 2008

## **CASEWORK OFFICER'S REPORT 2007-2008**

This year's activity has consisted of a variety of different outcomes: some successful, some unavoidable and others unresolved yet clearly borne of a failure somewhere in the system.

### *St. Luke's Moravian/URC Chapel, Bedford.*

The closure of the chapel brought with it the need to re-house the splendid remains of the Gerard Smith organ built for St Paul's, Bedford in 1715. The chair casefront is thought to have been retained by Trustam in the rebuilding of the organ in 1876. Efforts to find a new home for it appear to have succeeded in that the present owners of the chapel have formally donated it and any other historic material back to St Paul's. The last service in the chapel was due to be held on October 5th. (However, the Chapel has now been listed by the English Heritage so this information may be out of date.)

### *Emmanuel Church, Loughborough.*

This is home to a very fine, largely unaltered, 3-manual and pedal organ by Taylor of 1886. The organ is well known locally and there has been considerable opposition to plans for its removal and replacement with an electronic. BIOS has had an ongoing

dialogue with the DAC and a decision from the Chancellor of the Diocese is awaited but we are not hopeful.

*St Bartholomew's, Bobbing, Kent.*

This church contains a single manual and pedal finger organ (originally barrel) by Walker, 1845. Happily, the threat to this delightful instrument has been lifted after further representations were made by the organist to the incumbent and PCC based on a letter from BIOS. We understand that plans costing six figures for the reordering of the church which would have included the loss of the organ, have been scrapped. It is expected the Church will apply for an HOC.

*Wycliffe Baptist church, Reading.*

A regrettable but unavoidable loss was that of the 2-manual and pedal Nicholson instrument of 1895. This had been irredeemably compromised by amateur attention apparently, and this is by no means the first instance of it, in an attempt to enlarge the resources of the organ by electrification and extension. What is nonetheless gratifying to note is that BIOS was consulted by the Baptist Union's Listed Buildings Advisory Committee before a final decision was taken.

*Llandaff Cathedral.*

Following representations made to The Church in Wales regarding proposals for a new organ, a judgement made by the Chancellor of the Diocese has incorporated the following provisions based on advice from our chairman, John Norman:

1. A photographic record of the surviving 1898 Hope-Jones pipes which are now very rare, together with pipe-scale and mouth measurements, and copies of the photographic records of the Pace organ screens must be deposited in the British Organ Archive. Sample 1898 Hope-Jones magnets from the stop action and sample Hill Norman & Beard triple-winding magnets from the Swell organ key action must be preserved either in the cathedral archives or as recommended by the British Institute of Organ Studies.
2. A record of the current location and structure of the organ must be made and deposited in an appropriate archive, as recommended by the City and county of Cardiff Council.

Overall, two trends are perceptible. One is that our role as a source of informed opinion and advice about organs and schemes mooted to deal with them is being recognised more and more even if the tide of redundancies continues to flow. The second is that even if the end result is the loss of an instrument, effective argumentation which is being actively developed to rebut cases where quick-fix solutions are all too easily put forward can at least give pause for thought. This was particularly evident with regard to the Taylor organ where an undertone of embarrassment at the conscious decision taken was perceptible. Ours is an era unprecedented for its short-term attitude and concentration on the 'here-and-now'. It must remain a core activity of BIOS to keep alive that vision of continuity in the provision of music especially in the church, and the organ as a primary instrument in that endeavour.

Andrew Hayden

September 2008

## **HISTORIC ORGAN CERTIFICATE SCHEME 2007 - 2008**

Committee: Dr David Knight (Chair); John Norman (Ex-officio); Barrie Clark\*; Hugh Davies, Graham Jones; Andrew Hayden (BIOS Casework officer); Paul Joslin (Coordinator)

(\*Barrie Clark retires from the committee this year - remaining an inspector)

During 2008 the Historic Organ Certificate Scheme has more than doubled in size. Whereas in the past there was an average of fifteen to twenty organs submitted for accreditation every quarter, under the expanded scheme forty awards were made in June 2008 and fifty-nine in September 2008.

This is due to several important revisions. Firstly, with the application form and details being made available on the webpage, most applications now come via this method. For an initial trial period of six months, on-line access to the form has proved very successful. Secondly, with an eye on heritage issues, nominations are also welcome from reliable sources, such as Diocesan Organ Advisors, surveys of a particular area (eg. West Sussex Millennium Survey 2000) and authorities in particular areas of organ historiography. Brief talks about the revised scheme were given at the DOA conference at Oxford in September 2008 by Paul Joslin and John Norman. As a result of recent accreditation, one church in West Sussex is now going to review their policy of the disposal of their one manual organ a positive result.

There have been several highlights and genuine finds during the last twelve months. These have included a two manual 1913 Mutin/Cavaillé organ in Jersey, J.W. Walker's 1851 Great Exhibition instrument now in a modern Methodist Church in Southampton, and a large Bevington house organ now in Herefordshire, with an exceptionally flamboyant classical case, complete with caryatids.

This scheme could not operate without the unstinting efforts and time of a dedicated team of inspectors and committee members, to whom thanks are due.

Paul Joslin

September 2008

## **HERITAGE ADVISER'S REPORT 2007 - 2008**

Our last meeting with the DCMS Heritage Protection Team in July 2007 established that it was not intended in the forthcoming Heritage Protection Bill to extend the criteria for listing and there was no prospect of organs being listed in their own right. We were told that the best way forward was for BIOS to approach English Heritage to establish how the problem of organs could be brought into supplementary planning policies such as Principles of Selection for protected buildings, the Register Entries for specific buildings containing significant organs and revised policy planning documents for the guidance of both English Heritage staff and local authority conservation officers.

In a conversation with Peter Beacham, Head of the English Heritage Protection Team, he agreed that a meeting would be helpful but suggested that this would be most



productive when the Draft Bill has been published and both sides had absorbed its contents. This meeting took place in July 2008. Earlier in the year BIOS had produced an 8 page draft document with the title 'Organs in Policy Selection Guides and Policy Circulars' which we sent to English Heritage prior to the meeting. This was intended for them to use in their publications, either as it stood or be revised after consultation with us. An alternative would be for English Heritage to use this as basic material to be incorporated into their own documents and arranged as they think best. We were assured that its contents would be made use of and now we have had this meeting hope this has established a working relationship for the future.

The draft Heritage Protection Bill has now been published but no concession was made to the problem of 'fixtures' and 'fittings', the principal reason why so many historic organs may not be regarded as part of a listed building. They may therefore continue to be unprotected in law, the problem being that an organ fixed only by its own weight is not guaranteed to be regarded as part of a listed building. The long line of litigation extending back into the 19th century will therefore continue.

The DCMS Select Committee invited comments on the draft Bill and BIOS responded. Their Report was published in late July. The principal point we had made was over our long standing concern about fixtures and fittings as DCMS had not changed the existing wording that a fixture must be secured to the building, with the consequence that fittings are not part of a listed building. In reviewing a number of issues brought to their attention the Committee noted this point and in a specific reference to BIOS recommended, "Greater clarity to the statutory definitions including 'fixtures and fittings' ". Teresa Kirk of the V&A also wrote to the Committee with this comment "the description of a fixed or moveable object seems unclear". What is particularly significant is that in their submission to the Select Committee English Heritage asked for greater definition of "special interest", a category which will be important when assessing whether or not to include organs as part of a listed building.

To illustrate the general confusion regarding organs in the minds of the 'Heritage Sector', English Heritage has said "Standard pipe organs are fixed and therefore covered". We have asked what they mean by standard and pointed out that the majority of historic pipe organs are free standing and only fixed by their own weight.

In the light of the Select Committee Report BIOS has now written again to the DCMS Heritage Protection Team and asked for the following definition of a fixture to be incorporated into the new Bill "A fixture is an object fixed by its own weight if not severed or secured in any other way". This is a direct quote from Historic Scotland and is how they are interpreting their current 1990 Heritage Act which in this respect has identical wording to England. The revised Draft Bill should be published later this year and we can only hope that our point will be taken seriously. This problem affects other items as well as organs but such a concession would remove organs from this anomalous status.

If this concession is not offered then the only other way forward to secure protection for organs in the forthcoming Bill is in Parliament, possibly in the Committee stage, or perhaps an Early Day Motion. I have written again to Stephen O'Brien MP, who is helping



BIOS, keeping him up to date and seeking his advice on the most effective way to achieve this.

An article by John Norman concerning BIOS and the organ problem has been published in 'Context', the magazine of the Institute of Building Conservation, so that local government conservation officers and English Heritage staff are made aware of us and the issue we are promoting.

To end on an encouraging note, DCMS have said that if an outstanding organ was in an unlisted building, the building could be listed to protect the organ.

Barrie Clark

September 2008



Signing of the Memorandum of Understanding between BIOS and the Royal College of Music (RCM) with respect to the new arrangements for hosting the NPOR.

*Left to right, Nicholas Watkins (RCM), John Norman (Chairman, BIOS), Dr Mike Sayers (Emmanuel College, Cambridge). Photo: David Shuker*

# The British Institute of Organ Studies

Registered Charity No.283936

## FINANCIAL REPORT 2008

BIOS's financial statement and accounts reflect the requirements of regulations governing the form and content of a charity's annual report and of independent examination (*BIOS is classed a small non-company charity with income and expenditure between £10k and £100k*). At its September meeting BIOS Council adopted accounts, that are prepared on a receipts and payments basis, for the year ended 30th June 2008. Each year the financial activity is reviewed by our Independent Examiner, whose Report is normally tabled at the AGM and published in a subsequent *Reporter*.

2008 sees my 23rd but penultimate set of BIOS accounts! My Statement of Accounts adopts a familiar layout, separating General Funds in the left-hand column from Restricted Funds – the Endowment Fund, the Archive Account, and the Projects Account (currently for the ongoing HOSA project) - to the right side of the sheet. The required Statement of Assets and Liabilities is included. A schedule of property assets (mostly equipment and records) is also maintained, filed with the Council Minutes.

This has been another normal year financially, though longer term trends need continuing vigilance. Comparisons with the immediately previous year's figures can be drawn by comparing the columns on the sheet. Briefly, taking account of there being no Gift Aid income this year, total income is almost exactly equal to last year's, but expenditure has been somewhat greater. Accordingly actual net overall receipts were reduced to a little over £2000. The change in subscription rates in 2006 continues to provide a rump of administrative problems.

General Funds: As ever subscriptions are by far our largest source of income [88%], at nearly £19k. However personal difficulties have delayed the recovery of tax through Gift Aid on subscriptions this year, some £2500, normally about 10% of annual income [meanwhile HMR&C pays interest until claimed]. Conference finances have again worked out satisfactorily and made a small overall surplus, similar to 2007. On the Expenditure side, the costs of out-of-pocket expenses for Council and Committee business and administration costs - together comprising some 15% of the total general expenditure - have increased after a noticeable reduction (through fewer claims) the previous year. Publications costs rose a little, in line with inflation, comprising almost half of our total expenditure. Council determined and did spend more on Publicity, but HOCS inspections and meetings again spent less than budgeted. The maintenance of the NPOR at UCE currently costs £4000 pa, a level we can manage for the time being, whilst the server is re-housed and future maintenance arrangements are secured. After transfers from General to Restricted Funds are made, the total amount "carried forward" at the yearend is £1000 more than the previous year, so our current assets in the Current and two Reserve accounts increased to some £34,500.

Under the Restricted Funds heading, the capital invested in the Endowment Fund again mainly benefited from the annual transfer of £1k from General Funds. After last year's expenditure, this year saw none, leaving the Fund at £25,750, of which at present the remaining accumulated interest we could spend on a worthwhile project or acquisition is around £3600. Thinking ahead, members are encouraged to themselves support and encourage others to assist the Fund, perhaps for a specific worthwhile purpose, and, not least, remember BIOS in their Wills, so that our endowment might be enhanced. This year the Archive Fund has been used to purchase an up-to-date computer and printer and acquire storage envelopes, as well as some limited administrative expense. Receipts comprised only interest. The balance in the Projects Fund held in the CAF Account has paid for the production of the HOSA CD, the cost of which (since the yearend) has already been recovered from sales.

In summary then for 2007/2008: with traditional care and an eye on efficiency, BIOS does continue financially sound, and can maintain current activities. Any step-change in the status and activities of BIOS or major new prospects for furthering our Aims would be likely to have financial implications however. The immediate priorities, which other officers will have explained, remain the establishing of two new partnerships, firstly with the RCM, relocating the NPOR server and developing the online resource there (whilst maintaining updating and management with BCU), and secondly with Birmingham University, where it hoped to accommodate the Archive. The immediate prospect for these facilities as provided by BIOS appears secure, though all the implications of change will take time to explore and pursue to a satisfactory and hopefully ongoing outcome. Given the limits of our existing resources, it remains important for us all to continue to strive to cultivate interested partners and/or the means, human and financial, to deliver BIOS's Aims.

Richard Hird (Hon. Treasurer)

November 2008  
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[To be read in conjunction with the separate Statement of Final Accounts and the Examiner's Report for 2007/8]



# THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered Charity No.263936

## Final Accounts for the year ended 30th June 2008

### General Funds

Receipts:	2007	2008
Subscriptions	£19,104	£18,817.25
Sales	£238	£266.57
Reserve a/c interest	£1,174	£1,501.27
CAF a/c interest	£0	£166.78
Tax from Covenants	£2,460	£0.00
Balance on Conferences	£540	£618.55
<b>Total receipts</b>	<b>£23,516</b>	<b>£21,372.42</b>

### Expenditure:

Council + SubCmttees	£1,272	£1,373.40
Administration + printing	£485	£1,419.79
Publicity	£1,100	£1,494.00
Journal + Reporter (+ post)	£8,508	£9,236.13
Artefacts transfer/storage	£610	£0.00
HOCS & surveys	£586	£609.50
NPOR maintenance	£4,000	£4,133.65
Charges + Refunds	£589	£895.59
Other	£205	£100.00
<b>Total expense</b>	<b>£17,355</b>	<b>£19,262.06</b>

Brought forward @ 1.7.2007      £33,424.54

Net receipts for the year 2007/08      £2,110.36

Annual transfer to Endowment      -£1,000.00

**Total carried forward @ 30.6.2008      £34,534.90**

### Restricted Funds

	2007	2008
<b>Projects</b>	<b>HOSA</b>	<b>HOSA</b>
Balance brought forward	£11,572	£1,461.70
Grants (HLF)	£2,500	£0.00
Other income/CD sales	£107	£734.42
Expenditure:	-£12,717	-£1,129.26
<b>Balance for project</b>	<b>£1,462</b>	<b>£1,066.86</b>

### Archive Account:

Balance brought forward	£5,327	£5,456.63
Interest	£254	£258.13
Expenditure: BOA costs	-£125	-£1,935.83
<b>Balance carried forward</b>	<b>£5,456</b>	<b>£3,778.93</b>

### Endowment Fund:

Balance brought forward	£27,964	£23,428.87
Receipts (incl sales, cvts)	£226	£178.00
Transfer from General Funds	£1,000	£1,000.00
Interest	£1,132	£1,154.23
Expenditure [Leffler 07]	-£6,923	£0.00
<b>Balance carried forward</b>	<b>£23,429</b>	<b>£25,761.10</b>

of which accrued interest (able to be spent) is      c. £3600

Monetary Assets:	General	HOSA	Archive + NPOR	Endowment
Current Account	£1,446.58			
Standard Life Reserve	£30,401.43			
CAF non-HOSA	£2,686.89			
	<b>£34,534.90</b>	<b>£1,066.86</b>	<b>£3,778.93</b>	<b>£25,761.10</b>
Other assets: Equipment list filed with Council Minutes				
Debtors: Gift aid c.£2500 to reclaim for 2006 + for 2007				
Liabilities (against income received): c.£7000 to 2008 Journal (incl postage)				

*The Accounts and Statement of Assets & Liabilities set out above have been approved by the Council of BIOS as trustees.*

November 2008

*Richard D. Hird.*

R.D.Hird: Hon.Treasurer

# THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered Charity No.283936

Webpages <http://www.bios.org.uk>

## **Independent Examiner's Report for financial year ended June 2008**

I am pleased to report on the attached yearend Accounts of the Institute prepared by the Hon.Treasurer, and adopted by BIOS Council.

### **Respective responsibilities of trustees and examiner**

The charity's trustees are responsible for the preparation of the Accounts, aware that the audit requirement of S.43(2) of the Charities Act 1993 does not apply. My responsibility is to state, on the basis of procedures specified in the General Directions given by the Charity Commissioners under S.43(79)(b) of the Act, whether particular matters have come to my attention.

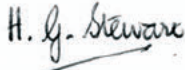
### **Basis of independent examiners report**

My examination was carried out in accordance with General Directions given by the Charity Commissioners. My examination has included a review of the accounting records kept by the charity and comparison of the accounts presented with those records. It also includes, as necessary, consideration of any unusual items or disclosures in the Accounts, and sought explanations from your Treasurer on behalf of the trustees concerning any such matters. It should be noted that the procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the view given by the Accounts.

### **Independent examiner's statement**

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in any material respect the requirements
  - To keep accounting records in accordance with S.41 of the Act; and
  - To prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Acthave not been met; or
2. to which in my opinion, attention should be drawn in order to enable a proper understanding of the Accounts to be reached.

Signature: 

H.G. Stewart



Date: 28<sup>th</sup> November 2008

## **MUSIC IN THE PARISH OF ST GILES-IN-THE-FIELDS IN THE 18<sup>TH</sup> AND 19<sup>TH</sup> CENTURIES**

### **MEETING REPORT: DAY CONFERENCE - 29 NOVEMBER 2008**

DAVID SHUKER

The area just north of St-Giles-in-the-Fields, between Red Lion Square and the eastern end of Oxford St, has been home to many important organ-builders over three centuries. Using the most minimal of visual aids, part of Roque's 1747 map of the area and Horwood's from the 1790's, **Paul Tindall** began his story with George Dallam as the most likely first builder of the St Giles organ in 1678. By the 1720s the Harrises and Byfields were established nearby, to be followed by Snetzler, Green, the Englands and Holland at the end of the century. The artisan craft of organ-building in eighteenth-century London seemingly favoured the aggregation of businesses into certain areas. This continued over the next hundred years with larger-scale Victorian organ-builders, such as Walker, Hill and Bryceson having manufactories in nearby Tottenham Court Road. Despite all that we know about organ-building there is still much to be discovered in newly-revealed archives, such as the many organ case designs in the Soane museum.

The organ at St Giles does contain pipework (4' principal - quite distinct and very heavy in construction) going back to Dallam's first instrument in 1678. **Nicholas Thistlethwaite** described the approach used by himself and Bill Drake in the recently-completed restoration of the organ to give an instrument which gives an insight into the sound of a substantial eighteenth-century English organ. The full history of the organ and its restoration was published in 2008.<sup>1</sup>

The rather complex development of the partnership of Davison and Gray was presented in a second talk by **Nicholas Thistlethwaite**. John Gray (1787-1849) had established the organ-building business in the early nineteenth century and by the 1830s was in partnership with his son Robert. Father and son were practical and successful organ-builders specialising in barrel organs. However, Frederick Davison (1815-1889), a pupil of Samuel Wesley and strong advocate of the 'German system' of organ-building, came into the business through marriage to Louise Gray in 1839. Within a few years a new partnership between Davison and John Gray was formed thus setting the scene for the establishment of one of the most notable Victorian organ-builders. The father and son partnership was dissolved in 1840 and Robert Gray disappeared from view.



Photo: R. Hird

The church of St Giles that we see today was built in 1737 on the model of a Roman basilica (not a temple!). As with many London churches built around this time, it was well founded financially and this reflected a strong and general support for churches that has been largely forgotten. In a self-proclaimed 'revisionist view of eighteenth-century

<sup>1</sup> N. Thistlethwaite, *The Organ of St Giles-in-the-Fields* (Positif Press, Oxford, 2008).



English church history' **Bill Jacob** provided ample evidence that church attendance was not restricted to Sundays, with many churches hosting daily and well-attended prayer meetings. St Paul's and Westminster Abbey had two 'sittings' for daily morning services at 6 and 7 am. Bath Abbey was full for daily services. Music was very important in this context and organs were paid for by public subscription. Organists were elected by vestry meetings, often following well-attended public displays of candidate's improvisatory skills. The passage of two centuries has unfavourably distorted our view, for whatever reason, of this period.

The day finished with a concert given with great aplomb by the current organist **Jonathan Bunney**. The music reflected the broad view of the day's programme, as well as demonstrating the great versatility of Bill Drake's restored instrument, with pieces by John Bull, Handel, Stanley, S.S. Wesley, Litaize. Bolt and Eben. Members were reminded it was time to go home by Jonathan's last piece, with its eponymous hero proclaiming 'I shall be too late!' (*Scherzo for the White Rabbit* by Nigel Ogden).

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## NEWS FROM THE BOA

CHRIS KEARL

The British Organ Archive (formerly the English Organ Archive) was established at the Library of the University of Keele in 1974, under the care of Dr Michael Sayer, the first Hon. Archivist. It moved to Birmingham Central Library in 1986 and the Head of the Music Department, Malcolm Jones, became it's Archivist. In 1996 the BOA was transferred to the Archives department where it currently resides. Just before Christmas 2007 we were advised that we were being given just six month's notice to quit Birmingham Library, our home for the last 21 years, at a time when almost every Public Record Office and Library Archive in the country was, and still is, critically short of space.

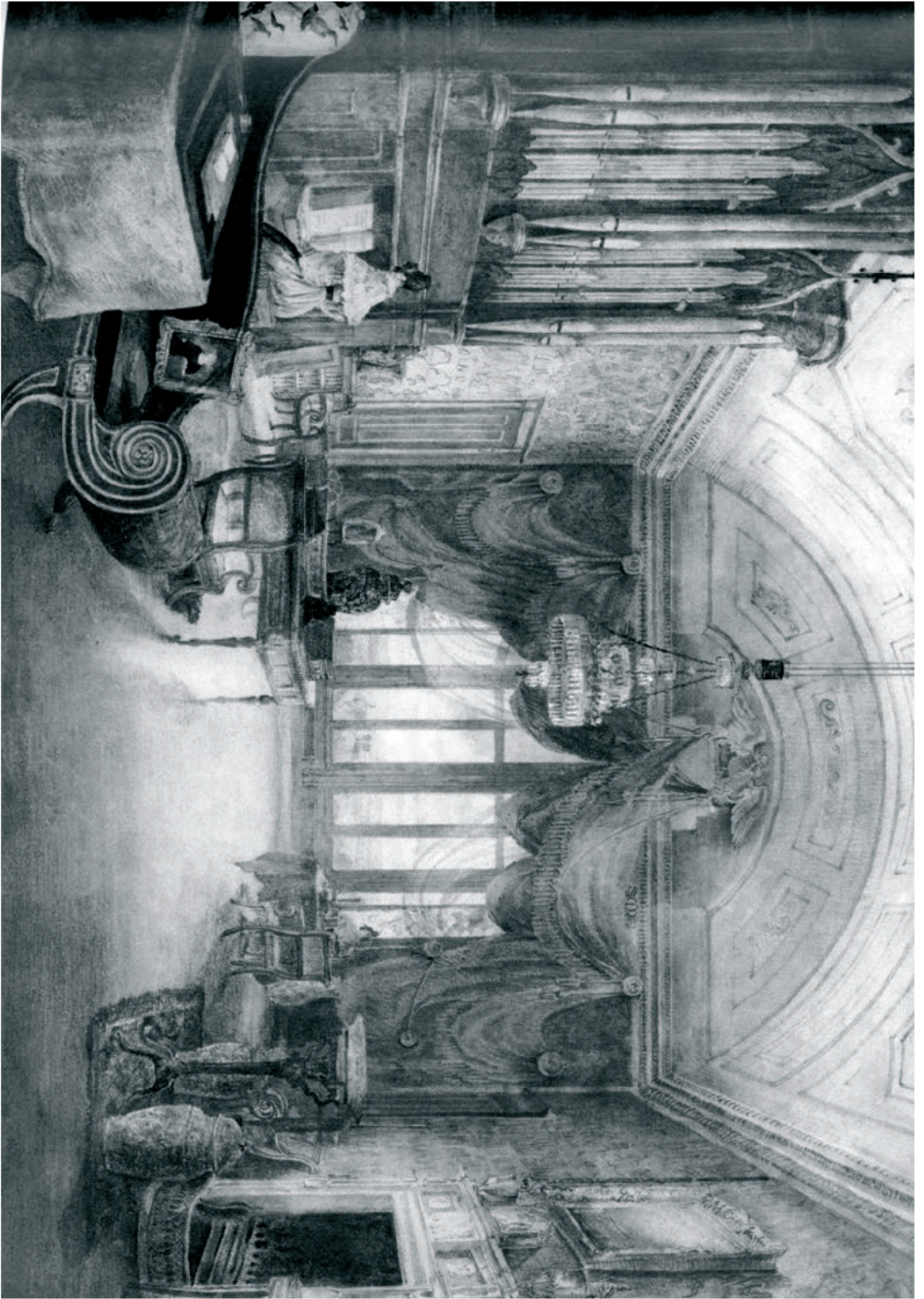
Finding a new home for the BOA was never going to be an easy task - in its current state the BOA comprises over 100 shelves of material (a "shelf" being around 48"x16"x18" and housing four boxes). Much of the source material is in a format which does not readily fit into other systems (such as the vast collection of technical drawings from HNB). Through the good offices of John Norman and colleagues, and following several meetings with the Special Collections department of the University of Birmingham, it now seems very likely that we will be moving the BOA onto the University Campus in the autumn of 2009. We have been offered a five-year contract and talks will continue over the next few months with a view to perhaps finding a permanent long-term home there. In the meantime I have the unenviable task of sorting out exactly what is essential to the BOA and what is superfluous to requirements and then arranging the safe move from its present site to the new one. It is not exactly what I had envisaged as my role when I took on the responsibility for the archive but for the time being I am happy to stick with it and see things through. However, I do ask that you continue to bear the sticky situation in mind when asking for access to the BOA.

The BOA database, which is growing constantly under the care of David Wickens and updated quarterly, currently contains around 31,000 locations. These cross-link with

40,000 primary source references, 30,000 Secondary source references and over 1,000 illustrations - a staggering total of over 101,000 entries made by David's own fair hand! The actual work that goes into processing each reference, and the subsequent indexing, is a phenomenal task and it will take many years before we have completed the material that we currently hold let alone deal with new accessions. Over the past year Richard Morton has helped us a little by expanding the references from the 34 volumes of the F.D. Walker notebooks and he has now begun work on the G.B. Taylor collection. We thank him for his loyal commitment to the task. David Wickens, in addition to his work on the BOA database, has completed his indexing of the Forster and Andrews records from microfilm and is currently working on the "small jobs" in the Hill, Norman & Beard Order-books which have so far only been indexed up to 1923. I have had a busy year myself with over 160 written enquiries to the BOA, both from this country and abroad - most of which require at least two or three hours of research to formulate a comprehensive reply. In my 'spare time' I have been indexing the Bernard Edmonds specification notebooks - seventy six volumes of frustratingly spidery notes about thousands of organs in England and Wales, many of which he visited personally. Add to this the accession and subsequent indexing of the Leffler Manuscript, several new boxes of material from Bernard Edmonds' research, part of the Gillingham Collection and the fortunate discovery of another three boxes of material from Rev. Andrew Freeman's legacy in an attic in Cheltenham and 2008 has been a very busy and productive year for the BOA.

Speaking of the Rev. Andrew Freeman, we have been fortunate to have been gifted with sufficient funds from some of his grand-children and great-grandchildren to begin putting all of his extremely fragile and weighty collection of glass-plate negatives into an electronic format so that they can be far more readily available for research. The 900 or so negatives are all of black and white images of organs, taken mostly in this country but with some from the Continent snapped during his "organ tours" of the 1920's and 1930's. The overall quality of the images is extremely good and the project is well worth the painstaking work involved.

As you will see from the front cover of this issue and the page opposite, I have had an interesting request from the Smithsonian's Cooper-Hewitt National Design Museum in East 91st Street, New York. For the latter half of 2008 they have held an Exhibition there called *House Proud* which "examined the evolution of the domestic interior in nineteenth-century Europe". Prominent in this exhibition was a collection of eighty five nineteenth-century water-colours of European and English interiors which have been gifted to the Museum by John and Clare Thaw. One of these paintings is of particular interest to us as it portrays the Music Room or Drawing Room of an English Country House with a rather spectacular organ. The instrument probably dates from around 1830-40 and appears to be a single manual instrument without pedals but with an ornate "ogee" case. They have asked for our help in identifying the location of this organ. After the "inner circle" of BIOS' organ historians has drawn a complete blank, I have decided to throw it open to the rest of BIOS for your help. Is it possible that one of you has come across this instrument before and/ or can identify the location?





## LETTERS TO THE EDITOR

Sir,

May I congratulate our BIOS members, the 'Class of 2000', on their recent exploration of the Silbermann organs in Saxony, which made me think more about the following:

On the Jakobkirche, Freiberg: no, the present church is not 12th century, but 19th, with a neo-gothic plan and elevation that may be responsible in part for the gentler pleasantness of the (re-located) organ, its tone less 'in-your-face' than at, for example, nearby Grosshartmannsdorf.

About the stop-knob order on at the keyboards: does this not reflect the order of ranks on the chests, left-right, left-right? Or is there another explanation, i.e. to increase the chorus, go left-right, left-right?

On the conventional recessed keyboards: not only does this always look better (a personal opinion!) but it may imply something about the player's position. Speaking of which, a nice topic for study would be old, original organ benches and what they imply about touch, position of feet, etc. I believe that the one for the Silbermann organ of Ponitz is original, but I don't know of any other, nor any survivors elsewhere except for a few in Spain and Italy. Where is the oldest English organ-bench?

Peter Williams  
[REDACTED]

Sir,

May I congratulate everyone involved on Volume 32 of the Journal of the Institute. It was a 'cannot put it down' publication. Every article was informative, entertaining and relevant to our concerns. Dare I say, were it that other learned institutions published such excellent material in their proceedings.

Bernadette Rogers  
[REDACTED]

Sir,

I feel that I must join my URC colleague John L. Harding in response to the comments made about Free Churches and their organs, by Paul Tindall, under the heading 'Proud Preston', in a recent *Reporter* (32:3[2008], 3).

We have a very active Organ Advisory Service in the Methodist Church but, as with all main stream denominations in the UK it is an unfortunate fact that church attendances have sadly decreased resulting in some places of worship being closed and others down-sized.

Inevitably this means that a number of organs become redundant.

With informed advice a number of our churches have spent considerable sums of money in restoring worthwhile organs, and where necessary relocating them when structural alterations become necessary. Help is of course sought from charitable trusts, including the Heritage Lottery Fund. However situations are bound to arise when an organ is just too large for the new home, or where a congregation, after careful consideration, reach the conclusion that their limited financial resources, and pastoral and mission priorities, indicate that an alternative to a pipe organ must be considered. We are more than sad when this happens but we believe that we fail in our role as organ advisers if we do not continue to help them to choose the best alternative instrument. We have recently totally revised the booklet 'An Organ for a Methodist Church' (first published in the 1980s) in which the case for a pipe organ as the best primary instrument for worship is strongly stated.

The Methodist Church in the UK is a 'Connexional Body' final authority being vested in the annual Conference. Whilst retaining ultimate control all matters relating to property (including fittings and furnishings) are delegated to the Property Officers in Manchester with whom we maintain a close relationship. There have been situations where, acting on our advice, these officers have stopped plans to remove, alter, or destroy, a pipe organ. Such a decision can however only be taken after most careful consideration, for, under the Methodist Church Act of Parliament, the local Church Council members are the Managing Trustees of the property and contents of their church premises, and are the ones who have to engender the necessary good will to find the financial resources to fulfil their work, plus any enforced decision regarding an organ.

My colleague Graham Jones has an enviable success rate in the relocation of many redundant Methodist organs both in the UK and overseas. It is ironic that Methodist churches in Nigeria are seeking redundant British pipe organs to replace electronic instruments, whilst many churches in our homeland are doing the opposite!

Surely it is better to find a good home for an organ in another country rather than condemn it to an uncertain future here ?

Philip L. Carter  
[REDACTED]

# CHARLES RICHARD GILL AND THE CARDIFF ORGAN WORKS

BRIAN DAVEY

I am grateful to Chris Kearn for mentioning Charles Gill and The Cardiff Organ Works in the *News from the BOA* column in a recent edition (*BIOSRep.* 32:3 [2008] 20). Research into the true extent of Gill's activities is still very much work-in-progress. His name would have been well known in South Wales organs circles for several generations, not because he was a distinguished organ builder with many fine instruments to his name, but because he was responsible for the installation, modification and care and maintenance of many organs throughout South Wales long after their original builders, and in some cases their churches, had ceased to have any interest in them. According to one writer, The Cardiff Organ Works probably had the most extensive organ-building operation in South Wales and 'examples of their work can be found in a great number of churches throughout the Principality'.<sup>1</sup> Strange, then, that an initial search of the National Pipe Organ Register (NPOR) by builder revealed only 13 instruments installed, worked on, or maintained by Gill or The Cardiff Organ Works. His work has been thrown into sharper focus by the recent redundancy and sale of the church of Saint James-the-Great, Newport Road, Cardiff, which housed (some say) the only complete organ built by him, of which more later.

Charles Richard Gill was born in Cardiff on 26 November 1876, son of Charles Gill, originally from Dundry in Somerset and described as a general labourer, and Anne (or Annie) Gill, of Cardiff. By 1891 the family were living in 18 Arabella Street, Cardiff, and the fourteen-year-old Charles Richard is described in the Census as an 'organ builder's assistant', perhaps suggesting that this was not a formal, indentured apprenticeship, although this is yet to be established. Ten years later the family had moved to 144 Arran Street, Roath, Cardiff, and Charles Richard, now twenty-four years old, is described as an 'organ builder' working on his own account, and from home. Some trade directories confirm this address, and also mention a workshop at 1a Cottrell Road, which abuts the east end of Arran Street, and this makes some sense as it is difficult to imagine a substantial organ building operation being carried out from a relatively small house in a residential area.

The firm operated under the name of Gill or The Cardiff Organ Works, and flourished from 1895 until some time in the 1970s, his son R Vernon Gill having taken over the business after Charles Richard's death in 1951. It has been suggested that Gill learned the craft of organ building whilst employed by the firm of Thompson and Shackell,<sup>2</sup> and that he took over their business when they decided to discontinue organ building in Cardiff.

If so, he would have been nineteen years old at the time he acquired the business, perhaps quite young to have accumulated the capital necessary to invest in a going-

<sup>1</sup> Williams, D.T., *Musical Opinion*, 87:1036 (1964), 277

<sup>2</sup> Gill was certainly employed by Thompson & Shackell in 1891, and assisted in installing a IIP organ in St. Peter's RC church, Cardiff.



concern business? There is evidence that Thompson and Shackell were operating in Cardiff and elsewhere in South Wales from 1891 to 1895,<sup>3</sup> but no trace of them as organ builders thereafter, so at least the story is consistent.

There is no doubt that Gill's largest organ was installed in the church of Saint James-the-Great, Newport Road, Cardiff, in 1925, but it was almost immediately destroyed by fire, taking with it all evidence of his skills as an organ builder. The cause of the fire is also something that requires further research. Usually attributed to an electrical fault, there are persistent but as yet unverified rumours in South Wales that Gill himself was somehow implicated in the cause of the fire, either by leaving a lighted candle in the church, or by leaving a hot soldering iron in the organ chamber. No reliable documentary evidence has yet been found for these assertions, but a closer inspection of the church records, and if possible, fire insurance claims, may help to solve the puzzle. If Gill was in any way responsible this may help to explain his lack of enthusiasm for designing and building yet another new organ for the church. What he did install in 1926, with the assistance of G C Coles, Mus Bac, FRCO, who was the organist of the church at the time, is generally agreed to have been a hybrid instrument, made up of bought-in and possibly second-hand pipework, and maybe components from several different organs.<sup>4</sup> The result was a three-manual and pedal organ of 38 (or 39) stops and 13 couplers, with tubular-pneumatic action, and electric blowing equipment. The organ is housed in a deep chamber above the choir stalls on the south side of the chancel, with a pipe display closing the masonry arch into the organ chamber, in towers and flats in the form 5t-11-5t-11-5t.<sup>5</sup> The console is at floor level behind the south choir stalls. The NPOR entry NI 1795 gives a broadly accurate specification of the organ as Gill installed it (but not of the modifications noted below).

Despite its hasty construction, the organ proved to be a serviceable parish church organ for over 60 years, until by the end of the 1980s marked deterioration made remedial work inevitable. This work was undertaken by Carey Rees and John Carthew who, according to a plate fixed to the console, 'restored and improved' the organ in 1991. They were not professional organ builders and, however well-intentioned, their work was not a success. The solid-state electric action installed between console and primary motors proved increasingly unreliable, and although they claim to have undertaken remedial work to the wind supply and soundboards, it had little effect. They concentrated their efforts on a massive extension of the number of thumb- and toe-pistons, making the console cluttered, and uncomfortable to play and, at least in the author's opinion, unnecessary for the size of instrument they were 'restoring'.<sup>6</sup> They also removed Gill's original ivory stop knobs and replaced them with plastic ones, with some spelling mistakes! The threat of redundancy for the church also led, understandably, to some neglect, and when the church was sold in April 2008 the organ was in a deplorable state,

<sup>3</sup> The author has copies of some correspondence from Thompson & Shackell dated 1893 and 1894, relating to organs in Taibach Chapel, and Wood Street Congregational Church, Cardiff, originals held in the National Library of Wales (Capeli Cymru 3271).

<sup>4</sup> Reports and inventory prepared for the Representative Body of the Church in Wales, prior to the sale of the church.

<sup>5</sup> Verified by inspection. There is a minor error in the current NPOR entry, which gives 5t-10-5t-10-5t.

<sup>6</sup> Toe pistons increased from (about) 8 to 28, and thumb pistons from 10 to 35.

and almost unplayable.<sup>7</sup> Attempts by the owners of the church to find a new home for the organ are unlikely to be successful, a view confirmed by the Diocesan Organ Advisor to the Diocese of Llandaff.<sup>8</sup> It seems that at best some of the more useful pipework will find a home in other organs and the owners of the church are willing to facilitate this. It is, as another BIOS member has commented, 'a sad end to Gill's *magnum opus*'.<sup>9</sup>

It has been generally accepted that the 1925 organ in Saint James-the-Great, Cardiff, was the only completely new organ built by Gill, but this seems unlikely for a firm that survived for so long. There is a tantalizing entry at NPOR P00470 that suggests that the (undated) organ in Saint Anne's church, Snipe Street, Cardiff, just a few steps from the Cottrell Road workshop, is Gill's 'Opus 1' which may have been brought from elsewhere: corroboration of this would be of great interest. The rest of the firm's work seems to have been confined to the installation of organs that churches had bought from elsewhere, some re-building and extension work, and regular tuning and maintenance. In addition to the thirteen organs originally revealed by searching the NPOR database for 'Gill' or 'Cardiff Organ Works', it has been possible to identify other work undertaken by the firm, bringing the total so far to 24 organs. For example, a major re-build and extension of a three-manual and pedal organ by Nicholson and Lord, which R Vernon Gill undertook in 1961 for the Beulah Congregational Church, Cardiff, was the subject of some fulsome praise by David T Williams writing in *Musical Opinion* in January 1962.<sup>10</sup> Rather curiously, the re-modelling of the Choir organ here, based on three ranks extended to provide eight stops, is greeted enthusiastically by the reviewer, who comments: *if ever proof be required that a choir chorus built up from a few extended units is vastly superior to an old-fashioned straight choir organ of four or five stops, then this new section provides proof to perfection. With hindsight, some may take a different view?* A more modest example of their work was the contract they held with Wood Street Congregational Church, Cardiff, to tune and regulate the three-manual and pedal organ built by Conacher in 1922, the church having fallen out with Conachers about the reliability of their work.<sup>11</sup> The firm held this contract from 1939 until some time in the late 1950s,<sup>12</sup> and submitted proposals for an overhaul of the organ (which were almost certainly not carried out).

A full list of the organs known to have been built or worked on by Charles R Gill, R Vernon Gill or The Cardiff Organ Works is given in the Table (p. 33). It can readily be seen that the work involved seems unlikely to have been enough to sustain the firm as a viable business from 1895 until at least the mid-1970s, a period of some eighty years, especially in the period after Gill's son joined the business when an income sufficient to

<sup>7</sup> Inspection, 22 July 2008 and 20 October 2008. The tuner's book from 1991 to 2008 confirms the problems that developed in this period.

<sup>8</sup> E-mail to author from former Vicar of the church, 14 July 2008.

<sup>9</sup> John Hughes in e-mail to author, 28 July 2008

<sup>10</sup> Williams, D.T., *Musical Opinion*, 85:1012(1962),223-224.

<sup>11</sup> Minutes of Church Meetings dated 19 June and 27 September 1939 and 26 February 1940, and Minutes of a Deacons' Meeting 23 October 1950. In 1940 Gill quoted £5-10s-0d for four visits p.a.

<sup>12</sup> Gill's contract must have been terminated some time before 1960, when Henry Willis and Sons Ltd were granted the contract to tune and maintain the organ (confirmed by e-mail from Willis's to the author, 24 August 2004).

support two families would presumably have been required. Much more work must have been available to them. Why, for example, is there no trace of any work done between 1895, when Charles Gill is likely to have acquired the business, and 1920 when we find the first reference to any work undertaken by him? And why are there so many years when there is no trace at all of the firm's work, when clearly they must have been occupied? This does not quite square with the view that they operated on a large scale 'throughout the Principality'. Readers with any knowledge of Charles or Vernon Gill's work beyond that noted here, particularly if they can identify reliable documentary sources or can point to extant organs originally made by Gill and his firm, are encouraged to contact the author, most easily done by e-mail to: [bjdavey@lineone.net](mailto:bjdavey@lineone.net)

### Acknowledgements

The author is grateful to Revd Keith Kimber and Mr Philip Thomas of Cardiff, who were happy to share their (sometimes factual, sometimes anecdotal) knowledge of the organ in Saint James-the-Great, Cardiff.

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## THEY DO THINGS DIFFERENTLY IN ..... THE GRAND DUCHY

The Postal Service of the Grand Duchy of Luxembourg has, over the past three years, been issuing a spectacular series of stamps celebrating historic organ cases. The third of the series was issued in December 2008 and was accompanied by the publication of a commemorative booklet giving full details of the organs and including two CDs of music recorded by Jean-Jacques Kasel. Copies of the booklet and the stamps may be purchased from Postes et Télécommunications Luxembourg ( for further details see the P&T website at [www.pt.lu/portal/cache/offonce/Philatelie/pid/2663](http://www.pt.lu/portal/cache/offonce/Philatelie/pid/2663)).



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## J.S. BACH. EIN LEBEN IN DER MUSIK

Professor Peter Williams' *J.S. Bach: A Life in Music* (Cambridge UP, 2007) is now available in German translation as *J.S. Bach: Ein Leben in der Musik*, published by Osberg Verlag,

**TABLE. Organs believed to have been built by or worked on by Charles Gill or R Vernon Gill, trading as Cardiff Organ Works**

Date	Location	Church	Work done	NPOR	Comments
1920	Cardiff, South Glamorgan	All Souls (The Mariners' Church)	Replaced E action with TP action	N08385	IP organ by R Hope Jones 1896
1925	Cardiff, South Glamorgan	St. James-the-Great, Newport Road	Built new IIP organ	N11795	Destroyed by fire before inauguration
1926	Cardiff, South Glamorgan	St. James-the-Great, Newport Road	Installed (new?) IIP organ	N11795	Assisted by G C Coles, BMus/FRCO?
1932	Cardiff, South Glamorgan	Park End Presbyterian Church	Installed(?) 1932, rebuilt 1965	N01913	IIP now replaced by electronic organ
1939	Cardiff, South Glamorgan	Congregational Church, Wood St.	Routine tuning and regulation contract	R00662	IIP organ by Peter Conacher 1922
1949	Cardiff, South Glamorgan	St. Mary-the-Virgin, Bure Street	Restored Solo and Choir	N11790	IVP by Phipps 1910, inc. IIP G&D (undated)
1951	Penarth, South Glamorgan	United Church, Eifed Avenue	Installed(?) 1951	T00636	IIP rebuilt by R Taylor 1990
1952	Caerleon, Gwent	St. Cadoc's	Tracker action replaced by TP action	D06527	IIP organ by Peter Conacher 1885
1953	Abergavenny, Gwent	United Reformed Church	Rebuilt	D08382	IIP G&D organ, late 19th century
1956	Croesyceiliog, Gwent	Pontrhydryn Baptist Church	Recified problems with earlier work	R00866	IIP Vowles organ 1893 moved here 1913
1961	Cardiff, South Glamorgan	Beulah Congregational, Rithbina	Rebuilt/extended, EP action, new console	N11915	IIP organ by Nicholson & Lord 1880s
1963	Cardiff, South Glamorgan	St. Peter's RC Church	Rebuilt and enlarged, with new console	A00691	IIP organ by Thompson & Shackell 1891
1963	Pontrycun, Mid Glamorgan	St. Paul's, Llanrissant Road	Installed with new E action and console	P00448	? Where from ?
1963	Llantarnam, Gwent	St. Michael & All Angels	Rebuilt to make IIP on new West Gallery	N12244	Based on IP by unknown builder
1965	Cardiff, South Glamorgan	Rumney Methodist Church	Installed IIP organ - undated	G00582	New, or from elsewhere?
1971	Swansea, West Glamorgan	St. Hillary's, Killay	Installed 1971	D06873	IIP by N&B 1911, from Panthir, Gwent
1972	Pilgwenilly, Gwent	St. Stephen's, Adeline Street	Installed rebuilt organ with E action	P00460	IIP organ by Benson of Manchester, 1890s
?	Newport, Gwent	St. Julian's Methodist Church	Built (?) or installed IIP	D04605	Rebuilt 1983 by Roger D Taylor
?	Caerphilly, South Glamorgan	St. Catherine's	Installed	N11894	IIP Alfred Hunter organ from Maidenhead
?	Treherbert, Mid Glamorgan	Ebeneser Welsh Congregational	Possibly built IIP organ - undated	P00366	Organ destroyed or broken up
?	Cardiff, South Glamorgan	St. Anne's, Snipe Street	Installed IIP organ - maybe "Opus 1"	P00470	May have been moved from elsewhere
?	Cardiff, South Glamorgan	Mount Hermon Chapel, Splott	Built (?) or installed IIP	N07593	"
?	Cardiff, South Glamorgan	St. Cadoc's, Canton	Built (?) or installed IIP	No Ref.	"
?	Cardiff, South Glamorgan	SS. Dyfrig & Samson, Grangerown	Built (?) or installed IIP	No Ref.	"
?	Cardiff, South Glamorgan	Plasnewydd Presbyterian Church	C R Gill plate on organ. Work unknown	C00859	Maybe extended IIP by H&H 1902?



# ORGAN-BUILDING IN PETERHEAD AROUND 1800

DAVID WELCH

Allusions to the unexpectedness of organ-building in a fishing port in NE Scotland in an era when the region's main church forbade instruments were made in 2005 by myself<sup>1</sup> and Jim Inglis.<sup>2</sup> This article gives some details on this organ-building, though much remains to be discovered.

Two factors doubtless brought about the trade, the strength of Episcopalianism in Aberdeenshire and the build-up of Peterhead as a fashionable spa in the second half of the eighteenth century. Episcopal chapels often acquired organs at this time, while many of the aristocrats who came to the spa for the summer season would possess chamber organs for home entertainment. Arbuthnot<sup>3</sup> describes the spa activity including visits from the Duchess of Sutherland, and seems to have been much involved as an entrepreneur.

The first evidence for organ-building in Peterhead comes from the day-book of James Beattie<sup>4</sup>, a university professor in Aberdeen, who bought an organ for home music-making.

May 1788	Gave to Dr Laing on account of it (including the metal fifteenth & everything else)	£ 5 15s 0d
Sep 29	Paid Tytler, the Joiner's Account	£11 0s 0d
Oct	Packing Boxes etc	£ 1 0s 6d
Oct 14	Freight from Peterhead shore and custom house dues, carriage from the key, sconces	<u>£ 1 0s 6d</u>
		£18 16s

Note. This organ was built at Peterhead under the instructions of Dr Laing, who had successfully built one for himself. The materials were laid in by Dr Laing during the previous winter and construction was begun in Peterhead in April 1788 and finished in July.

Dr Laing was a medical doctor and also a clergyman. He had charge of the Peterhead Qualified Episcopal Chapel which had acquired a second-hand Snetzler organ in 1775.<sup>5</sup>

Another organ-building minister, Patrick Torry, took charge of the Non-juror Episcopal Chapel in Peterhead in 1789. Neale, writing a biography of Torry in 1856,<sup>6</sup> reported that he spent his leisure time organ-building:

He had several instruments built in Peterhead doing with his own hand the most delicate part of the work; and one of them, formerly in his own drawing room, and afterwards in the church at Elgin, is still used in that of Forgue.

<sup>1</sup> Welch, D., *BIOSRep*, 29:2 (2005), 20.

<sup>2</sup> Inglis, J., *BIOSRep*, 29:3 (2005), 10-11.

<sup>3</sup> Arbuthnot, James, jun., *An Historical Account of Peterhead* (Aberdeen, 1815.)

<sup>4</sup> Walker, R.S., *James Beattie's Day-Book 1773-1798* (Third Spalding Club, Aberdeen, 1948), 216.

<sup>5</sup> Welch, D., *BIOSRep* 29:2(2005), 19.

<sup>6</sup> Neale, J.M. *The Life and Times of Patrick Torry, D.D.* (Joseph Masters, London, 1856), 45.



By 1793 the Non-juror Chapel also had an organ,<sup>7</sup> the builder being unknown but probably Torry. Several letters from John Skinner, Bishop of Aberdeen, to Torry indicate that the latter was trusted to look after the Samuel Green organ in Aberdeen St Andrew's Chapel installed in 1797, and generally to give advice about organs.

A 1799 letter from Torry to William Jones of Nayland<sup>8</sup> shows that he was very anxious to overcome the inabilities of organs to give satisfactory sound in more-remote keys; Torry describes to Jones an organ he had built in the previous four years that was equipped with two foot pedals to change between quarter-comma mean-tone and equal temperament,<sup>9</sup> and asks Jones how this could be brought to the attention of London musicians.

The popularity of the Peterhead spa increased at the turn of the eighteenth century, with extra premises erected.<sup>10</sup> Advertisements and notices in the Aberdeen Journal give an indication of the improvements: in the issue of 5 July 1805 it was advertised that a new bulwark had been erected to prevent ladies being viewed in their bath, together with a list of the company expected that season. The same paper carried on 16 July 1806 the address of James Arbuthnot about starting Sunday concerts reported by Jim Inglis.<sup>11</sup> Strangely, despite Sunday afternoons being specified for the concerts early in the notice, it was later stated "the music will begin at 7 o'clock and end at 9".

Mr Morison, the organist at the Qualified Chapel, led the music in these concerts, and also had organ-building skills, as evidenced when the Episcopal Chapel in Keith, Banffshire, acquired an organ in 1815.

For this purchase the subscription list started on 19 June 1815 survives.<sup>12</sup>

It has for some time been our wish to get an Organ to the Episcopal Chapel in Keith; Having now one in view, which can be purchased on very reasonable terms and altogether suitable for this place ...

After the names and contributions of the thirty-two subscribers is appended:

Original Price of the Organ	£25
Freight & Carrage	1. 3. 3.
Green Curtens postages & sundry expenses	13. 3.
Painting the front	4. 6.
Mr Morison acct for putting up the Organ	8. 2. 6
	£35 3. 6
1816 Paid Mr Morison for coming from Ph <sup>d</sup> to Tune the organ	2

<sup>7</sup> Welch, D. *BIOSRep* 29:2 (2005), 17, 19.

<sup>8</sup> National Register of Archives Scotland Ref 2706/9/5/1.

<sup>9</sup> Not named as such, but the organ is described as playing with equal satisfaction in all keys on the use of one of the pedals.

<sup>10</sup> Findlay, J.T. *A History of Peterhead*. (P. Scrogie, Peterhead, 1933).

<sup>11</sup> *BIOSRep* 29:3 (2005), 10-11.

<sup>12</sup> National Register of Archives Scotland Ref 2705/21/5/1.

And there is a final statement showing that the balance unspent in 1816 was still intact in 1819, which suggests that the organ received no more attention till then:

The Balance being 10/6 was paid into the hands of Revd Mr Murdoch by George Kynoch April 1819.

It is unclear if this organ was newly built in Peterhead or obtained second-hand. A Keith history states the organ was bought from Mr Argo, and a carrier was employed for a week to convey it from Peterhead.<sup>13</sup> The organ served until at least mid-century, James Bruce, Edinburgh, charging £1 14s for tuning and repairing it on 6 Sep 1842<sup>12</sup>, and in an account of Keith written that same year it was described as a fine organ.<sup>14</sup>

By 1815 it was reported that "there have been no less than 15 organs built in Peterhead by different artists, all of them well finished and particularly noted for the fine tone they possess".<sup>15</sup> Two organs, presumably Peterhead-built, were available in the spa premises for visitors to play.<sup>16</sup> After this, the organ-building activity in Peterhead seems to have collapsed, makers in central Scotland such as James Bruce and David Hamilton winning much Scottish work.<sup>17</sup> Similarly, and probably more than coincidentally, the spa activity declined. Juxtaposition with the burgeoning fishing and whaling industries must have made both the indoor and outdoor watering places unpleasant, and in 1818 the spa premises including the hot and cold baths were offered for sale.<sup>18</sup> For neither organ-building nor spa operations is anyone listed in the Peterhead directory of 1825.<sup>19</sup>

### *Acknowledgements*

I thank the Episcopalian priests of Blairgowrie (Rev Kenneth Rathband) and Keith (Rev Alison Simpson) for access to their archives to examine respectively NRAS 2706/9/5/1 and NRAS 2705/21/5/1.

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<sup>13</sup> Gordon, Rev. J.F.S., *The Book of the Chronicles of Keith, Grange, Ruthven, Cairney and Botriphnie* (Robin Forrester, Glasgow, 1880), 236.

<sup>14</sup> *New Statistical Account of Scotland* (1845), Vol. 13, 388.

<sup>15</sup> Arbuthnot, James, op. cit., 49.

<sup>16</sup> Arbuthnot, James, op. cit., 72.

<sup>17</sup> Inglis, J., *JBIOS* 15 (1991), 50-58.

<sup>18</sup> *Aberdeen Journal* 4 March 1818.

<sup>19</sup> *Pigot & Co.'s New Commercial Directory for Scotland for 1825/6* (J. Pigot & Co., London, 1826).

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## **AN EMBARRASSMENT OF RICHES!**

Due to a combination of factors, including the traditional inclusion of the AGM papers and the submission of a larger than usual number of contributed articles, I have been obliged to carry over several items to the April *Reporter*. I am grateful for the forbearance of authors in waiting for their words to appear in print.

*The Editor*

**THE BRITISH INSTITUTE OF ORGAN STUDIES**  
**THE BERNARD EDMONDS RECENT RESEARCH CONFERENCE**  
THE BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM

SATURDAY 28 FEBRUARY 2009

Draft Programme (Subject to Confirmation)

- 10.30 Registration & Coffee
- 11.00 New instrumentation for monitoring and detection of harmful environments for organs - *Carl Johan Bergsten*
- 11.30 Worcester Cathedral organs: A short history - *John Norman*
- 12.00 Discussion on electric action and its future following the completion of the new Quire organ at Worcester - *David Hemsley & John Norman*
- 12.30 Some new Insights into the organ music of William Herschel and the organs for which it was composed - *David Shuker*
- 13.00 Lunch
- 14.00 Mutin Cavaillé-Coll organs in the British Islands - *Christopher Berry*
- 14.30 Cambridgeshire nightingales.....and Whaddon organs - *José Hopkins*
- 15.00 Not another organ-builder: Nelson of Durham - *Richard Hird*
- 15.30 The last years of Renatus Harris, including his last organs - *Martin Goetze*
- 16.00 Tea & Close

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**BOOKING FORM**

Please reserve a place at the BIOS Day Conference at the Barber Institute, University of Birmingham, on Saturday 28 February 2009 at £25.00. Cheques should be made payable to 'BIOS'.

Please fill in a separate booking form (or photocopy) for each person

Name (including title).....

Address.....

Tel No (Eve)..... Tel No (Day).....

e-mail:.....

Note 1: Acknowledgements will be sent by e-mail. If you do not have an e-mail address, and require an acknowledgement, please send an SAE with your booking form.

Note 2: Jim Berrow extends an invitation for Delegates to return to his home in nearby Edgbaston at the end of the Conference for light refreshments and an opportunity to see and hear the Robert Shaftoe house organ, 2002 (IIP/6).

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

Melvin Hughes, BIOS Meetings, [REDACTED]

[REDACTED]

**THE BRITISH INSTITUTE OF ORGAN STUDIES  
& THE BETTS FUND OF THE MUSIC FACULTY  
OF THE UNIVERSITY OF OXFORD**

OXFORD ORGAN CONFERENCE 2009

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

WADHAM COLLEGE, OXFORD

THURSDAY 16 APRIL TO SUNDAY 19 APRIL 2009

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.

Papers are expected on subjects relating to English organs (including in foreign territories), organ literature, construction, related technology and performance practice up to the end of the nineteenth century. Evening concerts/recitals will be included and there will be a Conference dinner.

The detailed Programme is still being planned but participants are expected to include: Nicholas Thistlethwaite, John Kitchen (who will be heard in concert on the 1897 Willis in the Town Hall), Alan Chapman and Jennifer Bate.

This Conference will be residential at Wadham College, although some accommodation may be in other Oxford Colleges.

The rate for the entire Conference, including dinners, concerts and B&B accommodation is likely to be about £390 (en-suite) and £340 (shared facilities). Day rates (accommodation not included) will also be available.

Contact details:

Dr Katharine Pardee  
Betts Scholar in Organ Studies  
University of Oxford  
[REDACTED]

Melvin Hughes  
BIOS Meetings Officer  
[REDACTED]

More information is at: [www.music.ox.ac.uk/organconference](http://www.music.ox.ac.uk/organconference)

A Programme and Booking form will be available from the end of January 2009 from:

[www.music.ox.ac.uk/organconference](http://www.music.ox.ac.uk/organconference) or from the 'Forthcoming Conferences and Events' page on the BIOS Website: [www.bios.org.uk](http://www.bios.org.uk).

Booking forms should be returned to:

Melvin Hughes, BIOS Oxford Organ Conference 2009,  
[REDACTED]  
[REDACTED]

## Notes

London Organ Tour: There will be an associated event on Wednesday 15 April 2009, visiting a number of important rebuilt and/or restored nineteenth-century instruments in London.

Please note: registration and payment for this event will be separate from the main Conference. Details will be available from the end of January 2009 at::

[www.music.ox.ac.uk/organconference](http://www.music.ox.ac.uk/organconference) or the 'Forthcoming Conferences and Events' page on the BIOS Website: [www.bios.org.uk](http://www.bios.org.uk). Bookings and enquiries should be made direct to:

John Brennan, London Organ Tour - 15 April 2009,  
[REDACTED]  
[REDACTED]  
[REDACTED]

The charge for this event will include coach travel to and from Oxford, refreshments and lunch.

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## BIOS MEETINGS AND CONFERENCES 2009

### **Saturday 28 February 2009**

Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham. A Programme and Booking Form is included on p 37 of this issue of *BIOS Reporter*.

### **Thursday 16 April to Sunday 19 April 2009**

Residential Conference co-sponsored by the Oxford University (Faculty of Music Betts Fund) and BIOS, '*Hope and Glory: The British Organ in the Age of Empire (1785-1901)*'.

Please see further details on p 38 of this issue of *BIOS Reporter*.

### **Saturday 28 November 2009**

A Study Day and AGM is being planned at a central London venue. Further details will appear in the *BIOS Reporter* in due course.

*Ideas for future Conferences are always welcome.*

**For further information please contact:**

**The Meetings Officer, Melvin Hughes**  
[REDACTED]

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Rear cover: A stained glass image of St Cecilia playing a portative organ from the Parish Church of St Mary, Barnard Castle, Co. Durham. (Photo: Richard Hird)





## 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.