

BIOS

REPORTER

Volume 34 No. 1

January 2010



THE BRITISH INSTITUTE OF ORGAN STUDIES

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Prof. David Shuker, Nigel Stark, Nicholas Watkins

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.

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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Honorary President: Professor Peter Williams

Chairman: John Norman

Secretary: Melvin Hughes

BIOS REPORTER

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

Editor: Professor David Shuker



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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:**

Melanie Harrison,



The cover illustration is of the organ in St Clement Danes church in the Strand, London, that was the venue for the 2009 BIOS AGM. The organ was built in 1958 as a collaboration between Ralph Downes and the firm of Harrison and Harrison. The case echoes the style of the smaller Father Smith version that was lost during the Second World War. (Photo: David Shuker).

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EDITORIAL

Due to lack of space the Editorial column is carried over to the next issue of the *Reporter*.

FROM THE SECRETARY

MELVIN HUGHES

2009 ANNUAL GENERAL MEETING

The Church of St Clement Danes, London WC2R 1DH, the setting for the second part of the Day Conference on 28 November 2009, was also the venue for the 2009 Annual General Meeting. The Officers' Reports are reproduced in this issue, and Officers and Council were elected in accordance with the Constitution.

The following Officers were elected:

Meetings Officer: Melvin Hughes

Publications Officer: David Ponsford

David Shuker and Nicholas Watkins were elected as Council Members.

Richard Hird, after 25 years, plans to step down as Treasurer in July 2010. Council would be asked to co-opt Adrian Mumford as his successor.

NPOR

The changeover from the University of Cambridge to the RCM had been completed and the new arrangement was running satisfactorily. However the underlying operational software was partly proprietary and this will need to be re-developed before the RCM in-house team would be able to maintain the operation in future. Funding options were being sought.

HOSA

Nigel Browne had resigned from the South-West HOSA project but had circulated a report to Council which included the following:

"Since taking on this project, I have, in conjunction with Paul Morgan and Steven Martin, visited and researched a large number of possible organs for inclusion. We were particularly concerned to include representative instruments by local builders, as well as notable works by more distant firms. After much discussion we were able to settle on a basic short-list of forty organs, together with a few 'reserves'. As the South-west area is too large to realistically cover in one project, the instruments chosen are located in Devon and the adjoining parts of Cornwall, Somerset and Dorset."

Council will be considering how best to move this project forward.

PLANNING POLICY STATEMENT 15 (PPS 15)

Barrie Clark reported at the AGM that the Planning Minister John Healey has promised to 'redraft' Planning Policy Statement 15 (PPS 15) after heritage and conservation bodies had branded the proposed document as being a serious risk to the nation's historic buildings. BIOS had provided comments on the previous consultation draft - a new draft would provide a further opportunity for BIOS put views forward.

MEMBERSHIP MATTERS

MELANIE HARRISON

The publication of the list of members in the October 2009 *Reporter* has prompted many people to realise they had overlooked updating their contact details. Some may be surprised to know we even receive standing order subscription payments from a significant number for whom BIOS knows no useable mailing address, phone or email but we have no way to remind them.

The past half year has seen an encouraging number of new memberships including the welcome return of some.

Christopher S. Anderson PhD: [REDACTED]

Ian William Brunt MB ChB MRCPG DCH DCCH DRCOG DFFP: [REDACTED]

Keith Dale MA GBSM ABSM DipABRSM: [REDACTED]

Ian W. Major GRSM FRCO: [REDACTED]

Mark Purcell MA FSA: [REDACTED]

Anthony Richardson: [REDACTED]

Christopher Templeton: [REDACTED]

Graham Thorp MA (Cantab) FRCO: [REDACTED]

Robin G. S. Webster: [REDACTED]

I am sorry to have to report the deaths of Dr J. Anthony Bennett of Alveston, Avon who had been a member since 1985 and also that of Miss Brenda M. Knight of Taunton, Somerset, a BIOS member since 1995.

I am extremely grateful to those members who have already sent their 2010 subscription payments, and would particularly like to thank those who have included a donation above the basic sum requested.

We get few resignations but a recent letter informing me of one made the common error of confusing the actions and perceived attitudes of BIOS officials with those of BIOS. It is understandable that prominent commentators on organ matters choose to be members of BIOS but we have to remember that BIOS views are summarised only in our published aims or in communications that clearly state they derive from a BIOS council decision.

There have been delays in making available the new edition of the leaflet *A Guide to Grants for Funding Work on Historic Pipe Organs* and these are entirely the fault of this writer. It is hoped to have it available via the website very soon.

Finally, I must explain that the work of the membership secretary continues to be done by the same person but, as shown elsewhere, I have changed my name from Peter Harrison and now live as Melanie (or "Mel") Harrison, though an additional name allows me to retain my three initial acronym of PMH.

OFFICERS' REPORTS 2008-2009

CHAIRMAN'S REPORT

First, I would like to remind us all of the aims of BIOS:

Firstly: 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.

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

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

Fourthly: 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.

It is good to report once more that it has been a very active year for BIOS. We have again seen important progress in our efforts to fulfill our aims.

We started the year with the successful one-day research conference in Birmingham. This was followed by the third residential conference in Oxford, specialising in the important Victorian period for British organs and their music. The conference was well attended and selected material from the all the Oxford conference proceedings are to be published in the *Journal*.

Now, today, we are looking at the immediate post-war period, fifty to sixty years ago. This afternoon we are in St Clement Danes, the RAF Church. The organ is an example of a post-Royal Festival Hall collaboration between Ralph Downes and Harrison & Harrison, built in 1958. The case is a typically over-gilded reproduction of the previous Father Smith case, lost in the war. This morning we were in St Dunstan in the West, where the case is a genuine survivor of the 1834 organ by Joseph Robson. Here the retention of the tonal features of the major rebuild by Henry Willis III in 1947 has provided an interesting contrast. One cannot let that contrast pass without noting the mutual antipathy that existed between Willis and Downes.

In the publishing area, we are all delighted to see the 33rd volume of the *BIOS Journal*. We are still looking forward to the publication of an updated index, though its compilation has taken longer than expected. In addition, the *Reporter* has a new colour

cover. We are grateful for the editing and production by David Shuker.

A facsimile edition of the Leffler manuscript, with an introduction by our President, Peter Williams, will be published in a limited and numbered edition. Great credit is due to José Hopkins for organising this project. In addition, the remaining few copies of the CD of selected instruments recorded under the HOSA project in East Anglia are still on sale.

We have also continued to press for better protection for historic organs. Sadly the draft bill on Heritage Protection has been put on the back burner. Nevertheless, secondary legislation changes may result in changes to Planning Policy Guidance. Barrie Clark has continued his contacts with English Heritage and I attended a meeting of the Places of Worship Group of Heritage Link which fostered personal contacts with some of the opinion-formers in the church heritage world.

During the year we have continued to press ahead with the 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 is now giving increased credibility to the whole scheme with many letters continuing to arrive. However the expansion of HOCS does place a significant workload on the volunteer effort needed to make it happen and I want to pay special tribute to Paul Joslin, David Knight and all the members of the committee for their efforts.

Members continue to make active use of the British Organ Archive, with wonderful support from Chris Kears who, to my personal knowledge, has unearthed previously unknown facts about several interesting organs. The archive remains at Birmingham Central Library for the time being. Negotiations over our presence at the Cadbury Research Library continue but we do not now expect to move until next year.

As members will know, the NPOR now runs on the servers of the Royal College of Music, with back-up from Imperial College. This most useful public service now attracts nearly one and a half thousand file searches every day. The joint committee of BIOS and the RCM has met twice to map out the way forward. We are looking for outside funding to help bring the basic software up to date as a foundation for future development. In the meantime, Mike Sayers has continued to maintain the present software and we are very grateful to Nicholas Watkins and Professor Paul Banks for their support, which has included hosting the recent meeting of the NPOR volunteer editors. Parallel discussions are now starting on the best way to expand the HOSA archive of music on historic organs, available via the NPOR.

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 HOCS committee, the NPOR editors and Chris Kears's work at Birmingham and David Shuker's work on the *Reporter*.

To these I must add all the work by the Publications committee that has gone into the Journal, plus our particular thanks to Melvin Hughes for his splendid work in organising this year's public events, coupled with the name of Katie Pardee for the Oxford conference.

Richard Hird has completed his final full year as Treasurer. This is his last AGM as Treasurer; and, subject to the AGM, he will be handing over to Adrian Mumford next July. We owe Richard a big debt of gratitude for all his hard work, coupled with the name of Peter Harrison as Membership officer. Finally, I must thank Melvin again for so nobly taking on José's mantle as Secretary. He has continued her tradition of keeping us all organised and shipshape.

I must not finish without remembering the names of Brenda Knight of Taunton, Raymond Clarke of Blackburn, Colin Fothergill of Danbury and Jonathan Hunt of Kingston-upon-Thames, all of whom 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

SECRETARY'S REPORT

Council met three times during the year under review, twice at Crown Court of Scotland, WC2 and once at the Royal College of Music Annex, W8.

The HOCS Committee met on three occasions prior to each Council meeting.

Nicholas Watkins, as Secretary of the NPOR Joint Management Committee, was co-opted to Council in January 2009.

Nigel Browne resigned from the HOSA Project (South West England) and from Council in September 2009.

I am grateful to the Chairman and all members of Council for their help and support during my first year in this role.

Melvin Hughes

MEMBERSHIP SECRETARY'S REPORT

Statistics

The membership figures on 26 September 2009, with some figures from 2005 to 2008 shown for comparison, are shown in the following table.

In this time of many people trimming expenditure, it is gratifying that the BIOS membership numbers remain steady.

Advertising

The advert designs have varied gradually with the current list of periodicals including *Organists Review*, *Choir & Organ* and *The Organ*. Adverts have also been placed in two editions of the London Organ Concerts guide. Steps have been taken to ensure that all periodicals provide clear evidence of the value for money they offer by way of circulation figures and all in which we pay for advertising have provided satisfactory responses.

The HOSA CDs continue to sell but at a slow rate with us still having over 700 discs in stock. However all production costs were covered some time ago and we have now generated a surplus on the CD project of more than £930.

The need to find a suitable repository for an archive set of the HOSA master files is not concluded and discussions with several organisations have advanced only slowly.

Membership List

The October *Reporter* contained a centre insert which can be removed as a separate booklet by those who like to keep it at their fingertips. The listing does not contain the often contentious geographic section but only an alphabetic listing.

Succession

It will soon be seven years since the current membership secretary took on the role and he remains willing to serve the remainder of the current term into 2010. However fresh ideas are needed to help develop the membership base and BIOS should look to appoint a new membership secretary at the 2010 AGM.

Peter M Harrison

Table. BIOS Membership Statistics 2005-2009

	Jan 05	Sept 07	Sept 08	Sept 09
Ordinary members (excluding concessionary rate payers)	524	468	461	458
Ordinary members (concessionary rate due to retirement)	140	146	150	151
Ordinary members (concessionary rate as students)	6	1	1	5
Ordinary members (concessionary rate as unemployed)	1	3	2	2
Honorary members	8	8	9	9
Institutional members	16	16	16	16
TOTALS	695	642	639	641

PUBLICATIONS OFFICER REPORT

It is a matter of considerable pride to members past and present that the BIOS *Journal* has maintained an unbroken record of annual publication since 1977. This achievement is all the greater for the fine quality both of content and presentation, all achieved through the scholarly interest, devotion and industry of authors who have willingly given their time (gratis!) to writing on topics connected with the organ. Volume 32 was larger than expected, and I would like to thank Dr David Knight very sincerely for his editorship of this Journal. The breadth and depth of topics covered made this a notable edition, and I am grateful for the positive feedback from members here and abroad – such response is most appreciated.

At the time of writing, Vol. 33 is about to go to press. This, too, promises to be a bumper issue and represents excellent value (bearing in mind the modest membership subscription). Dr Chris Berry has spent a great deal of time and effort in the editing of this Journal, and I would like to thank him very sincerely for all his work

For the next 3-4 years, there will be a break in the BIOS tradition of inviting a different guest editor for each year. There are two reasons for this: the Oxford conferences have produced some fascinating papers, some of which should be published; economic uncertainties and well-founded fears were the

background to Council's decision to publish a variety of Oxford papers in the *Journal* rather than risking further publishing ventures. Hence, the next three to four *Journals* will be edited by Dr Katharine Pardee (with myself), and will contain a variety of conference papers (not period-specific) in addition to submitted articles on particular author's specialities (unrelated to the Oxford conferences). Subsequently, the BIOS tradition will resume and guest editors will be invited on an annual basis. As per normal practice, the submission dates for the following Journals are as follows:

Vol. 34 (2010): 31 December 2009.

Vol. 35 (2011): 31 December 2010

Vol. 36 (2012): 31 December 2011

Reporter

Members will, no doubt, have welcomed the facelift of the *Reporter*, and I am very grateful to Professor David Shuker for masterminding the attractive presentation. Being a quarterly publication, the *Reporter* is much more flexible in being able to print replies to, and discourses emanating from, topics arising from the annual *Journal*. Therefore, may I encourage members to contribute frequently to the *Reporter* on relevant matters, and even take part in debates.

Index

Voluntary work is still continuing on the Index up to Vol. 30. Publication of this is later than anticipated, but I am hopeful that it will be published during the coming year.

Leffler Manuscript

After its purchase by BIOS, the facsimile publication is well in hand, and I am very grateful to Mrs José Hopkins for taking on the responsibility for this. For BIOS, this will be an expensive project, but the intrinsic value of this very large MS of early eighteenth-century English organ specifications far exceeds its financial cost. The Introduction has been written by Professor Peter Williams, and the presentation will be of as high a quality as possible. At the time of writing, a financial grant has been applied for, and the result of this application will determine the number of copies produced (Council are planning a limited numbered edition) and unit cost. Details concerning applications for copies will be published as soon as possible.

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

MEETINGS OFFICER REPORT

This report covers the year from 1 September 2008 to 31 August 2009. During the year Day Meetings were held at St Giles-in-the-Fields; the Barber Institute, Birmingham and a Residential Conference at Wadham College, Oxford (see below). The number of delegates for each Conference is shown in brackets.

Katie Pardee was lead organiser for the Oxford Conference and David Knight has continued to provide general advice and support – I am immensely indebted to them both.

A list of speakers who have addressed the Conferences and Organists who have played for us in the past year is set out below:

Saturday 29 November 2008 - St Giles-In-The-Fields, 60 St Giles High Street, London WC2H 8LG
'Music In The Parish Of St Giles-In-The-Fields In The 18th And 19th Centuries' [60]

Organ building in the environs of St Giles' Parish (Paul Tindall)

Summary of History and Restoration of the St Giles' Organ (Nicholas Thistlethwaite & William Drake)

Davison and Gray – Questions about a 19th century organ-builder (Nicholas Thistlethwaite)

Music and liturgy in 18th century churches (Bill Jacob)

AGM Meeting

Organ Recital (Jonathan Bunney)

23 February 2009 - The Barber Institute, University of Birmingham, Edgbaston, Birmingham, B15 2TS

The Bernard Edmonds Recent Research Conference [45]

Worcester Cathedral Organs: A Short History (John Norman)

Discussion on electric action and its future following the completion of the new Quire organ at Worcester (David Hemsley & John Norman - Chair: Professor Peter Williams)

New Instrumentation for Monitoring and Detection of Harmful Environments for Organs (Carl Johan Bergsten & Marianne Odlyha)

Some New Insights into the Organ Music of William Herschel and the Organs for which it was Composed (David Shuker)

Mutin Cavallé-Coll Organs in the British Islands (Christopher Berry)

Cambridgeshire Nightingales.....and Whaddon Organs (José Hopkins)

Not Another Organ-Builder: Nelson Of Durham (Richard Hird)

The last years of Renatus Harris, including his last organs (Dominic Gwynn)

16 to 19 April 2009 - Wadham College, Oxford
Hope and Glory: The British Organ in the Age of Empire (1785-1901)

Residential Conference sponsored by the Betts Fund of the Music Faculty of the University of Oxford in association with BIOS [60] NB Participants across all the days was of the order of 60.

Thursday 16 April

Oxford architecture 1800-1900 (Barrie Clark)

Cases, faces and spaces (Jim Berrow)

What organists and organ-builders did for us: From Herschel's construction of the heavens to special relativity via the speed of light (David Shuker)

The organ in an age of machines (Allan Chapman)

CONCERT: Wadham College Chapel Organ
Concertos and other music by Samuel and Charles Wesley and J S Bach. (Organists: Jennifer Bate, David Ponsford and Katharine Pardee)

Friday 17 April

Islington Tenders (Joan Jeffrey)

Subscription and patronage - the acquisition of organs in provincial England (Nigel Browne)

1829, A pivotal year (Martin Renshaw)

The restoration of the Flight organ in Santiago Cathedral, Chile (Martin Goetze)

Imports and immigrants: the British roots of American organ building in the first

half of the nineteenth century (Barbara Owen)

Organs for the Raj- The organ in British India 1800-1900 (Christopher Gray)

Recording the organ music of William Russell (John Kitchen)

WT Best: A man for our times (Christopher Nickol)

James Jepson Binns (Nicola Macrae)

Organ-building in Ireland in the nineteenth century (Paul McKeever)

Hill and Westminster Abbey (David Knight)

ORGAN CONCERT: Oxford Town Hall
(John Kitchen)

Saturday 18 April

Scudamore organs reconsidered (Christopher Kent)

Development of the Swell organ (John Norman)

Playing actions and the development of electric action (David Hemsley)

SS Wesley (Peter Horton)

A provincial organist's library resurrected: Thomas Cawthra, Organist at St Bartholomew's Church Armley, 1878-1921 (Graham Barber)

Reforming organists: the Cooper family of St Sepulchre's, Holborn (Nicholas Thistlethwaite)

Samuel Wesley, JS Bach, and the organ in England in the early nineteenth century (Philip Olleson)

Lecture recital: English organ music: pre and post Mendelssohn's visits (Jennifer Bate)

CONFERENCE DINNER: Speaker (Nicholas Thistlethwaite)

Sunday 19 April

Aspects of English organ registration performance practices 1820-1875: the conservative tradition (Wayne Leupold)

The hope and glory of female organists in nineteenth-century England (Judith Barger)

'A melodious phenomenon': the life and times of a town hall organist (Rachel Milestone)

Organs and organists in Victorian literature (Melvin Hughes)

Mendelssohn, Bach, and the organ in England (Katharine Pardee)

Melvin Hughes

INFORMATION SERVICES: BOA/NPOR

British Organ Archive

The plans for the removal of the British Organ Archive to the new Cadbury Research Library in the Muirhead Tower at Birmingham University are still on track, but the whole project is now several months behind schedule due to the overrun of the building work. At the time of writing the University's own Special Collections have yet to be moved into the new facility and our own move will not take place until they are comfortably in place and all the initial "teething troubles" have been sorted out. We are also concerned at some of the proposed conditions being placed on us by the University, including the breaking up of the BOA to different sites, limitations placed on access to the BOA for the Archivist, and financial constraints - an urgent meeting is being sought with the Special Collections management before any contracts are finalised.

Preparations are continuing in the BOA for the proposed move. The University have requested that we make significant expenditure on "boxing" parts of the collection which have had been previously stored "loose" on the shelving units in the Central Library vaults - in particular the vast "Drawings" collection will need to be placed into special archival boxes. Quotations have been sought for moving the BOA professionally to its new home and there are a number of decisions yet to be made about this.

The day to day business of the BOA continues as before although it is becoming increasingly difficult to accommodate visitors to the BOA at the Library. Many enquiries for researched information are still being received with an increase again on the previous year - almost 200 individual requests have been dealt with. Again there are a significant number of enquiries from abroad but also an increasing number from Organ builders and Organ advisors seeking the factual history of an organ before deciding on its future. This very important part of BIOS' work needs to be fully recognised. The discovery of a "Gray" organ case of 1824 as part of the later enlarged case-front of a Norwich organ is just one surprise unearthed through BOA research. Close links are being maintained with the NPOR editors with the BOA responding to "uncertain" information received from the general public and anomalies discovered between multiple source references.

The indexing of individual collections within the BOA continues - there are still many boxes of material within the vaults which remain unopened and unindexed but we are making significant progress. Full details of the day to day work are available in the *Reporter*.

David Wickens is still handling the updating of the vast BOA database and is a very valuable source of advice and support to the Archivist. Richard Morton and David Shuker are also helping out with some of the indexing as "outworkers".

With the space constraints being placed on all archives in the 21st century, we are lucky to even have a home and short term plans for the future - but the long-term strategy for this unique and valuable collection needs to be properly planned and secured with adequate funding from grants and a specific Management Committee to oversee the work.

Chris Kearl

National Pipe Organ Register

Much activity has taken place since the last BIOS AGM and the signing of the Memorandum of Understanding between BIOS and the RCM.

The transfer of the NPOR software and database to the RCM's servers has occurred very successfully. These have now been running from their new home in South Kensington for almost a year now. It is very appropriate to see them existing today in this area so significant in British organ history: only a few hundred feet from the former workplace of Parry, Stanford, Howells and Thalben-Ball; a short distance

from the old RCO building in Kensington Gore, the Royal Albert Hall 'Grand Organ' and, today, the Wetheringsett Soundboard in the RCM Museum of Instruments.

There have now been two meetings of the NPOR Joint Management Committee and these have focused on reviewing the strengths and weaknesses of the current NPOR and looking towards the next significant development, NPOR 2.0. It is envisaged that this will bring a richer experience for users, particularly through enhanced multimedia (particularly through the HOSA scheme), pictures and search functions.

One significant risk identified has been the project's reliance on the goodwill of a small group of volunteer editors to carry out the essential work of maintaining and improving the accuracy of the NPOR data. With this in mind RCM has hosted a lunch meeting with the editing team to explore their concerns, discuss future plans and to generally help strengthen an esprit de corps.

The next significant steps are the development of a five year strategy for the NPOR and, following that, a plan to achieve the required funding.

Nicholas Watkins

CASEWORK OFFICER'S REPORT

The year has seen an interesting crop of cases referred to BIOS, some of which are the subject of long-running sagas. Others remind us that the place of the organ in some areas of our national church life remains tenuous with some fine instruments being put, needlessly, under threat.

Dereham Baptist Church, Dereham, Norfolk.

The Baptist Union's 'Listed Buildings Advisory Committee' has consulted us on a number of occasions with the most recent being a 1911 Norman & Beard in Dereham Baptist church.

This is a two manual and pedal instrument of seven stops, of very compact design and finely voiced. It has a small footprint and is integral with the pulpit which is also under consideration for removal. The need for such a disposal was questioned given its quality, historic significance within the life of that church, its accessibility to players and compact design.

A recent conversation with Steven Wing, deputy secretary to the Listed Buildings Committee, suggested that the comprehensiveness of the reports furnished by BIOS was appreciated. This is gratifying in the light of attempts to pre-empt a decision about an

organ (usually in favour of removal) in some reports submitted by architects and project managers. A watch is being kept upon this trend and should another similar situation arise then an approach will be made to the Baptist Union for clarification and a suggested way forward. It must obviously concern us that uninformed and, in some cases uncalled for, opinion appears in official consultative documents.

Ranworth Parish Church, Norfolk.

Another two manual and pedal Norman & Beard of 1911, of unusual design both visually and tonally. This organ is currently as built but is threatened with alterations to the action and tonal scheme. The specification contains a Dolce made available at 16 and 8 foot pitches on Pedal and Great. The sound of the instrument could be likened to a very good fairground organ showing the influence of Hope-Jones. It is situated at the west end on a gallery with the console underneath. The most worrying aspect is that the proposed alterations appear to be being dictated by a donor with little or no knowledge of organs. The organ has been awarded an HOC which, it is hoped, will alert authorities to its significance.

Addendum: I have to report that a certificate of recommendation has been issued by Norwich DAC and a faculty notice posted at Ranworth church for refurbishment subject to the approved builder's schedule. This is likely to include electrification of the action with a midi device and melodic basses at a cost greatly in excess of that of a straightforward overhaul. Tonal alteration is also contemplated and all in spite of the award of a grade II HOC. Our chairman, John Norman, has made further representations to the chancellor in the hope that common sense will prevail but, at the time of writing, this is an extremely disappointing state of affairs.

Chard Baptist Church, Somerset.

The 1884 Alexander Young organ has been partially dismantled during building work. Though permission has been given for the organ to be sold subject to its being suitably rehoused, the high cost of professional dismantling and removal may yet act as a deterrent to its relocation. We understand the Church is mindful of its historic significance.

Emmanuel Church, Loughborough.

The chancellor ruled that the 1886 Taylor organ should stay unless a home could be found for it. He also granted a faculty to install an Allen electronic. The judgement however, laid specific requirements on the church to the effect that the organ was to be maintained as a working instrument up to the point of

removal. Further, the church had to satisfy the DAC that the organ was going to a suitable home as a working instrument. The DAC would also have to be satisfied that the space vacated by the Taylor organ was going to be made good use of. This would be the subject of a further faculty petition.

St. Peter & Paul & St. Thomas of Canterbury, Coombe Cross, Bovey Tracey, Devon

We are pleased to report that, according to Michael Farley, the church is minded to keep the organ and move forward and rebuild it. What form that will take is not known but it seems the church appreciates its merits and wants to leave it tonally intact though pitch would be a problem (slightly sharp) and they want to use it with instruments.

All Saints Church, Stisted, Essex.

Our chairman was contacted about proposals to replace this 1892 Lewis with an electronic. No reasons were given but as always and increasingly so, the message must be that, unless circumstances make it unavoidable, proposals to replace with an electronic with a view to it being a permanent solution are not advisable. Planned obsolescence and redundancy are increasingly the order of the day at a time when attitudes, globally, should be moving in the other direction. The high probability of electronic instruments needing replacement on a 15-25 year cycle is evidenced by the recent case of the Copeman-Hart organ at Keble College, Oxford installed in 1993 and approaching life-expiry. For a church likely to be burdened with a replacement schedule such as this regrettably says much, too, about attitudes to organs as musical instruments. Many see the provision of an organ as a matter of 'functionality' to use that awful word. The idea that a musical instrument can have artistic merit and hence be worthy of a degree of permanence is all too often very far down the scale. Fortunately in the case of Keble College, the new organ will be a four-manual and pedal Tickell instrument to be completed in 2011 but how many others, having got rid of their existing instruments could be so fortunate?

Members are reminded of the need to keep BIOS informed of instruments under threat since it is often possible to engage with the church authorities and hopefully steer them away from needless and, in the longer term, regrettable action.

Andrew Hayden

HISTORIC ORGAN CERTIFICATE SCHEME

Membership of the HOCS Committee comprises David Knight (Chair), John Norman (Ex-officio), Richard Hird, Hugh Davies (retired from the Committee this year but remained an Inspector), Graham Jones, Andrew Hayden (BIOS Casework Officer), Paul Joslin (Co-ordinator).

During 2009 the Historic Organ Certificate Scheme has continued to expand. Council listed one hundred and twenty-seven organs on the recommendation of the HOCS sub-committee between January and September.

The application form on the BIOS web page, continues in most cases to be the first point of contact, although not exclusively. Personal contact and recommendation result in a significant number of submissions.

In the majority of instances the historical research by applicants continues to be a worthwhile exercise for the community associated with the organ, highlighting the significance of the instrument within the building. One large chapel in North Wales is displaying its grade I certificate proudly in the vestibule of the building.

The committee never ceases to be surprised at the variety and quality of organs presented: Sadly some of them are unplayable*. This year's awards have included the 1869 'Father' Willis at St Margarets Toxteth Liverpool*, the unusual Ingram in the style of Hope-Jones at St Oswald Hartlepool*, a genuine 'Scudamore' by Nelson Hall in St Laurence Warminster and a Ch Anneessens organ in Chippenham Cambridgeshire.

Conversely, one disappointing aspect is, that to date the award of a HOC has no statutory or ecclesiastical significance. (This is not for lack of persistent and continuing efforts by Council members to alert individual church authorities and other bodies as to the significance of our organ heritage). Even organs with the highest listing grade are not exempt from threat of unnecessary alteration or protection from destruction: There is still much to do.

This scheme could not operate without the unstinting efforts and time of a dedicated team of inspectors and committee members for which thanks is due.

Paul Joslin

BIOS HERITAGE ADVISER

In February BIOS was contacted by ORC International, an independent research company, on behalf of the National Audit Office. For those unfamiliar with this organisation's activities its function is to investigate public spending on behalf of Parliament. They were carrying out a review of English Heritage's lead in the Heritage Sector and their performance in encouraging currently under-represented groups to engage in heritage.

Our participation was invited because of our membership of Heritage Link. The main aim of the study was to examine how effective English Heritage has been at increasing and broadening the diversity of engagement with the nation's heritage. This is what BIOS has been striving for, to get organ protection covered in any new legislation.

I had to complete an on-line survey. The final question was 'would BIOS be interested in attending any follow up meeting?' I said yes, but assumed that we would be regarded as too marginal in our interests for BIOS to be asked to participate further. I was therefore surprised to have a phone call from ORC International asking me to come to London for an interview.

This took place on March 20th and lasted about 40 minutes. It gave the opportunity to explain our aims and how and why we had been in recent contact with English Heritage (and DCMS). The research interviewer took the aims of BIOS seriously and the conversation was taped for ease of recording the details. How our cause will appear in the final report one can only speculate on, but out of the number of organisations who may have responded to the survey, only about 30 were asked to take part in an interview. The report will probably be published soon.

The Heritage Protection Bill was absent from the Queen's Speech in November 2008. We do not know whether and when it will be re-instated in the Parliamentary programme. It has been clear to many, including BIOS, that the money allocated for local authorities to be trained for and to take on the burden of administering the new legislation was from the start hopelessly inadequate and during the draft stage many including BIOS wrote to DCMS to say so. BIOS can for the moment only be vigilant and wait for some Government action. In the mean time both Policy Planning Guidance 15 and 16 are being combined and re-issued as a new Planning Policy Statement in which we expected there to be more up to date directions and advice for those administering the current laws.

The consultation draft has now been published and BIOS has sent in its comments. We are disappointed that this document is for us too general and does not address the problem of how the interests of minority organisations such as BIOS will be made known to planners who are expected to take on a greater role in administering conservation law. We hope that there will be a mechanism for bodies like ourselves to be able on a national basis to be consulted and offer reliable and consistent advice on historic organs when work is proposed. There is a need for a register of approved advice giving bodies which is readily available and well publicised.

We will have to see if the PPS is altered in any way after the consultation is completed. BIOS has provided English Heritage with a complete document on advice for dealing with the varying problems which may arise with historic organs, if they choose to use it. The question is now are they willing to use this information and how? I have written to Peter Beacham, Head of English Heritage Protection Team, on this matter, and recently sent a reminder, but have so far had no response.

The Representative Body of the Church in Wales has asked for the assistance of BIOS with a survey relating to a project 'Taking Forward our Church Heritage', which is designed to support those responsible in their church for buildings and heritage. I have registered our willingness to participate but so far no request has been made.

On October 21st there was a public English Heritage Any Questions on the theme of heritage matters, held at the RIBA. The panel comprised the Chairmen of English Heritage, National Trust, Heritage Link and Heritage Lottery Fund. Questions were invited to put to the panel and I offered this, 'Why does England, having signed the Granada Convention, choose to ignore a key point in Article 1.1, that both fixtures and fittings are considered to form part of a listed building'? I attended this event on behalf of BIOS but my question was not used. Too close for comfort!

Barrie Clark

TREASURER'S REPORT

This report is to be read in conjunction with the Statement of Final Accounts and the Examiner's Report for 2008/9.

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 for the year ended

30th June 2009 prepared on a receipts and payments basis. Each year the financial activity is reviewed by our elected Independent Examiner, whose Report is normally tabled at the AGM.

2009 sees my 24th and final set of BIOS accounts! The accounts adopt a familiar layout, separating General Funds in the left-hand side from Restricted Funds for named purposes to the right of the sheet. The required statement of assets and liabilities is provided. A schedule of property assets (mostly equipment and records) is also maintained, filed with Council Minutes.

This has been another straightforward year financially. Comparisons with the immediately previous year's figures can be drawn by comparing the figures on the sheet. Briefly, total income has increased, but by an amount reflecting the Gift Aid tax recovery (none was able to be recovered last year). Expenditure this year however has been greater, the increase comprising the balance taken from funds to cover the Freeman photographic plates' digitisation, which cost rather more than originally budgeted. Accordingly actual net overall receipts were a little over £3000.

General Funds: Subscription income in 2008/9 is virtually identical to the previous year and, as ever, at nearly £19k, by far our largest source of income [80%]. One year's recovery of tax on Gift Aid donations of nearly £2500 [10.5% of annual income], was achieved this year. Otherwise the amount in sales and the interest earned in Reserve accounts are less, whilst the balance on Conferences shows a modest increase. On the Expenditure side, the costs of out-of-pocket expenses for Council and Committee business and administration costs -together some 8% of the total general expenditure have reduced noticeably, seemingly because of fewer claims -I imagine more will emerge late. Publications comprise almost half of our total expenditure and costs rose by 6%. We spent less on Publicity, but Hoes inspections and meetings passed its budget allocation. The overseeing of maintenance of the NPOR by BCU staff continues at £4000 pa, a level we can manage for the time being. Meanwhile the server is re-housed at the RCM and future strategy is under discussion. After transfers from General to Restricted Funds are made, the total amount "carried forward" at the yearend is £2300, very similar to the previous year. Accordingly our assets accessible in the Current and two Reserve accounts increased to some £37,000, with tax reclaims yet to be made recover another £7500 [HMR&C pays interest when claimed].

Under the Restricted Funds heading, the capital invested in the Endowment Fund again mainly benefited from the annual transfer of £1k from General Funds. This leaves the Fund at £27,651 of which at present around £4,400 accumulated interest

could spent on a worthwhile project or acquisition. We live in hope that people might think of supporting and will encourage others to assist the Endowment Fund, perhaps for a specific worthwhile purpose, and, not least, remember BIOS in their Wills so that our endowment capital might benefit. This year the Archive Fund has remained more or less static, with some purchases of storage materials being offset by income from sales, donations and interest. The balance in the Projects Fund held in the CAF Account has been enhanced simply with receipts from further sales of the HOSA CD which have well exceeded production costs.

In summary, then, for 2008/2009 I believe BIOS continues to be financially sound, comfortably supporting current activities. With continued vigilance

I feel sure this will continue after I move on! Any step-change in activities or major new projects are however likely to have financial implications

requiring thorough and careful consideration. The implications of the logistical changes already in hand have yet to be fully known, and will need time to settle, hopefully to a satisfactory and sustainable outcome. Given the limits of our resources, it remains important for us all to continue to strive to maintain traditional standards of care, with an eye to efficiency, whilst cultivating interested partners and/or the means, human and financial, to deliver BIOS's Aims.

Richard Hird

Independent Examiner's Report for financial year ended June 2009

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.

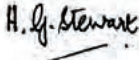
Basis of independent examiners report

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: 19thth November 2009

THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered Charity No. 283936

Final Accounts for the year ended 30th June 2009

<u>General Funds</u>		
	2008	2009
Receipts:		
Subscriptions	£18,817	£18,814.26
Sales	£268	£164.00
Reserve a/c interest	£1,501	£1,012.22
CAF a/c interest	£167	£93.50
Tax from Covenants	£0	£2,463.82
Balance on Conferences	£619	£933.54
Total receipts	£21,372	£23,481.34
Expenditure:		
Council + SubCmttees	£1,373	£1,095.60
Administration + printing	£1,420	£523.19
Publicity	£1,464	£1,270.00
Journal + Reporter (+ post)	£9,236	£9,822.48
HOCS & surveys	£009	£1,050.24
Freeman digitisation (balance)	£0	£1,246.25
NPOR maintenance	£4,134	£4,129.85
Charges + Refunds	£896	£869.23
Other	£100	£100.00
Total expense	£19,262	£20,106.84
Brought forward @ 1.7.2008		£34,634.90
Net receipts for the year 2008/9		£3,374.50
Annual transfer to Endowment		-£1,000.00
Total carried forward @ 30.6.2009		£36,909.40

<u>Restricted Funds</u>		
	2009	
Projects		HOSA
Balance brought forward	£1,462	£1,086.86
Grants (HLF)	£0	£0.00
Other income/CD sales	£734	£1,228.02
Expenditure:	-£1,123	£0.00
Balance for project	£1,073	£2,294.88

<u>Archive Account:</u>		
Balance brought forward	£5,457	£3,778.93
Income	£0	£207.03
Interest	£258	£159.81
Expenditure: BOA costs	-£1,936	-£784.14
Balance carried forward	£3,779	£3,361.63

<u>Endowment Fund:</u>		
Balance brought forward	£23,429	£25,761.10
Receipts (incl sales, cvts)	£178	£90.00
Transfer from General Funds	£1,000	£1,000.00
Interest	£1,154	£799.89
Balance Freeman income	£0	£0.00
Balance carried forward	£25,761	£27,650.99

of which accrued interest (able to be spent) is £1,400

Monetary Assets:	General	HOSA	Archive + NPOR	Endowment
Current Account	£251.54			
Standard Life Reserve	£31,413.65			
CAF non-HOSA	£5,244.21			
	£36,909.40	£2,294.88	£3,361.63	£27,650.99
Other assets: Equipment list filed with Council Minutes: Unsold HOSA CDs				
Debtors: Gift aid c.£2500 pa to reclaim for 2006, 07+ 08 (paid with interest)				
Liabilities (against income received): c.£8500 for 2009 Journal (incl postage)				

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

19th November 2009

Richard D. Hird.

R.D.Hird: Hon. Treasurer

MEETING REPORT: DAY CONFERENCE, 28 NOVEMBER 2009. ENGLISH ORGAN-BUILDING POST-WORLD WAR TWO AND THE 10-15 YEARS BEYOND.

DAVID SHUKER

The unique conjunction of a splendid Romanian Orthodox iconostasis and a traditional Anglican altar in St Dunstan-in-the-West, Fleet Street, provided the backdrop to this day conference focusing on the story of London organs in the immediate post-war period. A good turn-out of more than 60 BIOS members were treated to an opening recital by **Adrian Gunning** on the recently restored organ that included short pieces by Howells, Tournemire and Leclerc that amply demonstrated the revived soundscape of an organ that had been hidden away under layers of successive rebuilds. An account of the untangling of the somewhat convoluted story of the organ was given by **Ian Bell**, who was the consultant for the recent restoration. The present organ contains nothing of the Harris organ that was installed in 1674-75 and the earliest material dates from the instrument built by Joseph Robson in 1834 for the then new church. Additions by Holdich (1876) and Eustace Ingram (1897) resulted in a large three-manual instrument occupying a rather cramped West-gallery space. A major rebuild was carried out by Willis in 1947 under very difficult conditions due to a lack of materials. Some of the compromises that had to be made in the use of space suggested that the builders had "tuned their way out of the instrument". When the organ had reached an unplayable state in 2006 some consideration was given to restoring the instrument back to its 1834 specification as the long-compass soundboards were intact but overall this option was not feasible given the revoicing and changes in winding that had been done in 1947. The decision was made to restore the instrument to its 1947 state as the Willis conception (including a typical Willis III console) was strong enough to stand, unaltered, on its own merits. Access to the interior of the organ was vastly improved by removing the choir box that had also rendered the division almost inaudible. The restoration of the organ was carried out by David Wells and the organ will be rededicated on Thursday 4 February 2010 with a concert given by Thomas Trotter.

The losses and gains in organs of the City of London as a result of the Blitz were described by **David Knight**. It is in the nature of war that destruction of historic organs and churches is somewhat random and some twenty organs were completely destroyed on only six nights of bombing in 1940-41. In the post-war period some churches were not rebuilt (Holy Trinity Minorities - now a garden) or remained a partial ruin (St Dunstan-in-the-East). Of those that were severely damaged many organs were eventually replaced by completely new instruments. Some restored organs found new homes (the organ at St Mary Aldermanbury was rebuilt in Fulton, Missouri, USA) and others were not replaced at all (St Mildred Bread Street). In a postscript to this talk by **Michael Ainsworth** the fate of the bombed Hawksmoor church of St George in the East (outside of the City) was to remain a ruin until the 1960s when a new church was built inside the eighteenth-century walls and was fitted with a small extension organ.

A very personal account by **John Mander** gave an insight into Noel Mander's approach to the realities and practicalities of organ-building in post-war London. Up until the early 1960s there were several redundant churches within the Diocese of London that were used as stores for organs rescued from bomb-damaged or disused churches and these 'organ graveyards' proved a useful source of otherwise scarce materials in the 1940s and 1950s. As Mander's business grew he was able to develop a unique style which sometimes led to friction with the 'big guns' of the trade. It is probably this ability to be a bit outside the mainstream that encouraged Noel Mander to develop his interest in the rescue and restoration of historic organs, an interest for which BIOS and others have cause to be very grateful.

A short stroll to St Clement Danes in the Strand was rewarded by an excellent lunch in the crypt before members got down to the business of the AGM as well as the visual and aural treats of another post-war icon of British organ-building (see front cover). The difference in tonal styles between Henry Willis III at St Dunstan-in-the-West and Ralph Downes at St Clement Danes were pointed up very well in the concluding recital by **Peter Long** that began and ended, fittingly, with RAF-inspired pieces.

Once again, **Melvin Hughes** is to be thanked for putting together an excellent programme for the Day Conference as well as for the arrangements for the AGM.

MEETING OF NPOR EDITORS 2009

John Norman

The editors of the NPOR met on 14 October 2009 in the Council room at the Royal College of Music. Nicholas Watkins welcomed them on behalf of the RCM and outlined the future strategy for the development of the database. The NPOR is now running reliably on the RCM's computers but work would be needed (and funding) to update the system software so that it can be maintained by RCM staff. The needs of three different types of users were discussed - the editors, the contributors and the ultimate users.

The most immediate challenge is that, thanks to the many contributors and all the information flowing in, there is now a backlog of 9 months in editing and entering new and updated records into the system. BIOS has some volunteer extra editors in the wings but the training facilities in the system really need updating before they can come on board. Now that users are looking at so many photographs on the system, we need improve their quality by giving contributors more guidance as to what is wanted. These and other matters were aired, to general benefit. The day concluded with a tour of the numerous and varied practice organs in the College and of the musical instrument collection, which includes the sixteenth-century Wetheringsett soundboard.



The NPOR Editors 2009. From left to right: David Greening, Graham Jones (leaning forward), Jeremy Wong, Nicholas Watkins (RCM), Frances Pond (Manager), Paul Houghton (Retired Manager), Phil Rogers, Paul Ebling and John Norman (taking picture). Tony Newnham was absent due to illness.

DANIEL SANDERSON AND THE FIRST ORGAN AT COCKERMOUTH CHURCH

Simon D.I. Fleming

Cockermouth, the small market town located in the west of Cumbria, is most famous for its association with the Lakeland poet William Wordsworth who was born there in 1770. By the time of Wordsworth's birth, Cockermouth had grown into a centre of some prosperity. Parallel to the rise in affluence of the town's inhabitants was an increasing desire to take part in all activities associated with middle-class life, one of the most important of which was the production of music. Many of those with the means would have received instrumental lessons, most commonly on a harpsichord or piano-forte. However, even someone with little interest in music itself would have been expected to take dancing lessons in order to participate at the large number of important social occasions that took place. It is, therefore, no surprise that there were a number of professional musicians who visited the town in order to cater for the needs of Cockermouth's citizens.

A common way for a musician to generate extra income would be through the organisation of public concerts. Despite Cockermouth's prosperous situation, there were few professional musicians that lived in the town and only a handful of the concerts held at Cockermouth were advertised in the local newspaper.¹ One of the most important concert organisers to work in this town was the Whitehaven organist William Howgill jnr, who held a concert at the 'Sun Inn' in 1789.² He presumably held concerts in Cockermouth on a regular basis, but his only other known concert was held at the 'Globe Inn' in 1791.³ Howgill was a highly regarded music teacher and ran a music school at Cockermouth from at least 1791 until 1793.⁴ He possibly also taught private pupils, whom he would have continued to teach after 1793. Other musicians that held concerts at Cockermouth include the London musician and actor Charles Didbin, who came to the town in 1800 as part of his tour of the north-west.⁵ There was also a concert organised by the band belonging to the 30th (the Cambridgeshire) Regiment of Foot, which visited Cockermouth in 1791.⁶

Another popular event that involved music was the ball, and this provided another way for musicians to boost their income. Howgill followed both of his concerts with a ball, while others were arranged to coincide with the annual meeting of the hunt.⁷ To cater for the need of dancing lessons there was, at any one time, several instructors that worked in Cockermouth. Among the most notable of these was a Mr. Hadwen, who was based in Whitehaven, and a Mr. Mingay who also taught French and Music.⁸ They would also exhibit their pupils at their annual balls, most of which received excellent reviews.⁹

¹ This was the *Cumberland Pacquet* which was printed in Whitehaven.

² *Cumberland Pacquet*, 25 November 1789. The programme included music by Handel, Hook, Arnold, Abel, and Avison.

³ *Cumberland Pacquet*, 20 December 1791.

⁴ *Ibid.*, 22 March 1791, 9 April 1793.

⁵ *Ibid.*, 6 May 1800.

⁶ *Ibid.*, 18 October 1791.

⁷ *Ibid.*, 29 October 1778.

⁸ *Ibid.*, 22 October 1782

Despite the affluence of the townspeople and the appreciable number of musical events that took place at Cockermonth, the town's church - dedicated to All Saints, and then a chapel in the parish of Brigham - was relatively late to acquire an organ. Organs had already been installed in several of the Whitehaven chapels, and another at St. Andrew's, Penrith, in 1797. However, it was not until the second decade of the nineteenth century that there were moves to install an organ at Cockermonth.

The first indication that an organ might be installed comes from the church's vestry minute book. At a meeting on 26 February 1817 'It was Resolved that a Gallery be erected above the Communion Table upon which an organ ^{may} be placed and for the better accommodation of the Singers and that a Subscription be entered unto for that reason.'¹⁰ Although there had clearly been some consideration over the prospect of acquiring an organ, there may have been some uncertainty over the feasibility of such an endeavour.¹¹ However, a group of men were appointed to oversee the erection of the gallery, amongst whom was Daniel Sanderson.¹² Sanderson, who was an amateur organist and organ builder, appears to have been eager to erect an organ in the church as he provided his time for free and did not invoice the church for the cost of his materials.¹³ The first sign that an organ had been installed comes from the *Cumberland Pacquet* for 9 September 1817 when a short account of the organ's opening, which had taken place on the 31 August, was published:

Sunday se'ennight, the Organ, which has been some time in preparation, was opened in Cockermonth Church. The instrument was constructed from the plan, and under the sole direction, of Mr. DANIEL SANDERSON, of that place, and reflects the highest credit on both his musical and mechanical abilities.¹⁴

Perhaps realising that Sanderson's organ was of greater interest to the readers of the *Pacquet*, a more detailed report of the instrument appeared the following week:

DOES PIETY erect the House of Prayer?
Let PUBLIC SPIRIT place an ORGAN there.-
On solemn Sounds the aspiring Soul to raise,
And swell to Rapture every Act of Praise.

In our paper of last week, we merely noticed the opening of an Organ in Cockermonth Church, on Sunday the 31st ult. -only adding the name of its scientific and ingenious Constructor, Mr. DANIEL SANDERSON, of that town; whose rare abilities we had for some time past been at least so well acquainted, as to feel ourselves totally unable to appreciate them properly. -Of the progress however, which Mr. SANDERSON had made in the fine instrument of which we are speaking, (or, indeed of its actual commencement) or of any thing relative to the opening of it, -we had no account but from common report, -rumour! - Our readers will perceive, from what has already been said, -that such an effort, in line with that gentleman's favourite pursuit (for Mr. SANDERSON is not a professional artist) -had "reflected the highest credit, both on his musical and mechanical abilities" -was readily admitted as a fact, without further authority than that of rumour; -but it was -"rumour with her hundred tongues."

⁹ Ibid., 14 April 1777, 18 February 1789.

¹⁰ GB-WHR (Cumbria Record Office at Whitehaven) YPR/26/160.

¹¹ This is most clearly indicated through the addition of the word 'may' to the vestry minute as an afterthought.

¹² Daniel was baptised at Bridekirk on 6 May 1781. His parents were John and Ann. Daniel's younger brother George (baptised 1791) was a churchwarden at All Saints.

¹³ Sanderson was not the only amateur organ builder to work in Cumberland. The blind Carlisle wait, Joseph Strong, is also known to have built two organs and even walked to London to hear the blind organist John Stanley play. *Cumberland Pacquet*, 6 March 1798.

¹⁴ *Cumberland Pacquet*, 9 September 1817.

WE are not certain that what follows will be deemed *better* authority than the *preceding*; -but on Friday last, we had the high gratification of witnessing the effects of what we have already, and must again call **a fine instrument**. -The tone is remarkably sweet, and the Organ sufficiently powerful for the neat and respectable church of which it has become a striking ornament. -It is placed in a newly elected gallery, over the communion place; and has a well-proportioned front; its finely-shaped pipes are handsomely gilt; and the case is mahogany; of excellent workmanship, executed, we are told, by Mr. DEANS, cabinet-maker in Cockermouth.

The composition of the Organ is, we believe, as follows;

The *Great Organ* contains -an Open Diapason, Stopt Diapason, Principal, Twelfth, Fifteenth, and Treble Trumpet.

The *Choir Organ* is formed of two Diapasons and Principal; which, by singular contrivance, is effected without the aid of a pedal.

The *Swell* is a more singular piece of mechanism. It is played, as usual, by a distinct set of keys, but has only one stop, (a flute) appropriate to it; -the trebles of the two Diapasons (and of the Trumpet, we believe) lending their assistance, when required.

The compass of the Organ is from Double G to D in Alt.¹⁵

Despite the enthusiastic reception of his organ, and the prospect of a future as an organ builder, this instrument, rather sadly, turned out to be Sanderson's 'swan song' as he died the following October:

Thursday last, at Cockermouth, Mr. Daniel Sanderson, sincerely and deservedly lamented by a numerous circle of acquaintance, to whom he was endeared by a truly benevolent and philanthropic disposition. -So late as the 16th ult. We observed, that a very fine-toned organ had been erected in the Church of Cockermouth, which Mr. Sanderson obligingly undertook to build, and also offered gratuitously to perform upon it. Bur alas! It pleased the great Disposer of all human affairs, that it should be but once! Though that once was sufficient to prove the value of the instrument, and the irreparable loss which is sustained in a scientific and disinterested organist. -To the arduous and unremitting exertion, which he bestowed for the completion of this Monument of Genius, may in some degree be attributed the premature termination of his valuable life. Yet, even dying at the age of thirty-six, he might have exclaimed, -

"Exegi monumentum ære perennius,

Regalique situ pyramidum altius."¹⁶

After Sanderson's death it appears that the organ remained in regular use. One of the organists in the years immediately after Sanderson's death was a John Sloan, who occupied this position in 1820 during a period of interregnum.¹⁷ Over the coming years the organ was repaired several times by Joseph Peile, who also appears to have been the organist in 1823/4.¹⁸ Peile had erected the organ gallery in 1817 and received payment for his work on the instrument in 1822 and 1824.¹⁹ However, despite the *Pacquet's* hope that the organ would be a lasting memorial to Sanderson, its life was rather short for, as part of the church's renovations in 1825, Peile was paid to take the organ down. Soon afterwards, another instrument was erected by Mark Hall.²⁰

¹⁵ *Ibid.*, 16 September 1817.

¹⁶ *Cumberland Pacquet* 14 October 1817. The Latin quote is taken from the third book of Odes by Horace: 'I have finished a monument more lasting than bronze, higher than the pyramids built by kings.' I am grateful to Roger Norris for providing this information.

¹⁷ GB-WHR: YPR/26/74. There was a Henry Sloan, perhaps John's brother, who was a music teacher at Whitehaven and Workington. *Cumberland Pacquet*, 19 October 1819.

¹⁸ A Mr. Peile is recorded as organist at Cockermouth Church in the subscription list to William Howgill's *Four Voluntaries; Part of the Third Chapter of the Wisdom of Solomon...And Six Favourite Psalm Tunes*, published in 1824.

¹⁹ GB-YHR: YPR/26/74.

Although the Cocker mouth organ appears to have been the largest instrument that Sanderson built, it was by no means the only specimen that he left behind on his death. In 1818 George Sanderson advertised for sale an organ that had been built by his brother. This appears to have been a single manual instrument, although a second manual was also available if desired:

ORGAN.

To be SOLD by Private Contract, - A very Powerful, and Remarkably Fine-Toned ORGAN, - comprising Four Stops viz.

Open Diapason	Principal, and
Stopped Organ	Fifteenth [sic]

In a handsome MAHOGANY CASE, and very Compact; -equally well calculated for a small Church, Chapel, or Chamber.

A SWELL may be had, should the Purchaser think proper.

☞The above was built by the late Mr. DANIEL SANDERSON; and further Particulars may be known, by applying to Mr. GEORGE SANDERSON, at Cocker mouth.

2 Dec. 1818.²¹

Although Daniel Sanderson was a relatively minor figure in the history of the pipe organ in Britain, he was one of a number of amateur organ builders whose passion for the organ, and organ music in general, led them to produce instruments of their own construction. Their efforts had a significant impact on their local churches, where it would have improved the singing and enabled the performance of incidental music during services. Also, particularly in the case of Sanderson's organ which was built out of love rather than for profit, it meant that a church could acquire an organ at a fraction of the cost of a professionally made instrument and, as such, its installation would not arouse concern with those parishioners who thought that an organ was an expensive and unnecessary luxury. Sanderson's organ, despite the brevity of its working life, would have dramatically transformed the quality of the music at Cocker mouth Church and must have been a welcome addition to worship in that place.

²⁰ This instrument was destroyed in the fire of 1850 that also ruined the church.

²¹ *Cumberland Pacquet*, 8 December 1818.

LETTER TO THE EDITOR

Sir.

In Dominic Gwynn's excellent outline of Court instruments (BIOS J 33) he makes the not unreasonable assumption that 10ft pipes didn't feature in organs until Byrd's time. Byrd flourished from the 1560s on, as we all know, while in 1519 Duddyngton (All Hallows, Barking) had specified "... pryncipalle ...v foote ... Diapason ... x foote ...". While the Duddyngton MS is poorly written - possibly since every prestigious Parish Church knew exactly what

was on offer - this evidence is unchallengeable. Writing like this reminds one of watermills being unmentioned in England until Domesday Book counts hundreds. Similarly, we simply don't write down that roads are almost always covered in tarmacadam.

Jo Huddleston

Editor's note: Dominic Gwynn will be commenting on the points raised in this letter and related matters in a future issue of the *Reporter*

TIMOTHY LAWFORD – A PERSONAL TRIBUTE

Paul Joslin

Timothy Lawford died on 22 November 2009 at the College of St Barnabas, Lingfield, Surrey, his home for the past eighteen months. His funeral service was held in the college chapel on 4 December. My memories of Timothy were initially a chance meeting more than twenty years ago, at a wedding in Holy Trinity Brompton where I was Director of Music at the time. He appeared around the corner of the console after the service and quizzically asked, with that infectious smile of his, if he could see the organ. He modestly said that he played. It was only later I found that he was not only a Cambridge graduate but FRCO (CHM) as well! With this introduction, began a good friendship and mutual interest in a wide number of musical topics associated with the organ. A few years later we found ourselves as 'mature' students on the M Mus degree in Organ Historiography at Reading University in 1993.

Journeys to and from the University for the twenty-five miles along the M4 via a pickup point at Paddington Station were always a source of lively debate and conversation over a wide breadth of topics.

After the Reading degree, concerts and organ recitals in London were regular occasions. The pace and number of attendances of these often left me, twenty-one years his junior, exhausted. These were invariably preceded by a fine meal in an Italian restaurant in W1, again enlivened by conversation about up-to-date events in the world of music, or his experiences a generation earlier in Cambridge or the RSCM at Addington Palace.

One of the last concerts with Timothy, which I will always remember, was actually at a non-organ event, a performance of the monumental *Turangalila-Symphonie* in the Barbican. The whole experience had us enthralled. Timothy was puzzled by the *ondes Martenot*. Whilst the Hall was emptying and we were gently being ushered to the exit signs he was determined to find out more about the instrument. As the keyboard and equipment were right at the front of the stage, it was Timothy who was to be found engaging in affable conversation with the soloist about the landmark twentieth-century instrument: he just had to know how it worked!

His work as Council member of BIOS and Publicity Officer was no less diligent although it would be fair to say that he didn't always see eye to eye with the restriction of what was possible in committee. It is to be regretted that his academic research into Sir Walter Parratt was never completed.

The appreciation and support of his late wife Jenifer was paramount to him. Timothy was always proud of her renowned reputation as a piano teacher, especially after coaching a pupil for the highest Grade VIII mark in UK a few years ago. Likewise pupils and colleagues spoke of his ability as a teacher, advisor and confidante notably in Birkenhead, Chester and Colchester.

A gentleman through and through, Timothy Lawford will be fondly remembered by all who knew him. May he rest in peace.



Timothy Lawford at the console of the organ in St Peter & St Paul's Church, Steinhausen. Taken during the Oxford Organists Study Tour to Southern Germany, April 2009.

Photograph by John Brennan.

RESEARCH NOTES

Paul Tindall

An Organ-builders' Strike

The best known organ-builders' strike of the nineteenth century took place in 1872, when the London builders demanded a weekly reduction from sixty to fifty four hours.¹ This was prompted by certain northern factories having moved already to a shorter working week. Firms like Forster & Andrews and Brindley had become major players in a short time, and no doubt had more advanced mechanisation. Despite critical letters and editorial in the press, the nine hour day was conceded in July, and by co-incidence Thomas Hill took a new factory in York Road, Camden Town at midsummer.² This must have added to a disruptive time so soon after the death of William Hill, but in some ways might have made the process easier: parallels might be drawn with the move of News International to Wapping in the 1980s.

A lesser-known industrial dispute is touched upon in a court report of 1850.³

Benjamin Struttiford, 'lately in the employ of Mr Walker, organ-builder,' was charged with intimidating Thomas Allardyce, with a view of forcing him to leave Walker's employment. The men had struck the previous Tuesday over Walker's demand that working hours be changed from 6.30-6.30 to 8-7.30, apart from Allardyce, who had been with Walker twelve years. Walker said in evidence that the men worked on their own account in the evenings to undercut him, but the defendant countered that they needed their evenings to attend to 'intellectual activities, at the Mechanics' Institute.'

He was acquitted.

Walker had only just recovered from a fire in August 1847:⁴ 'The Fire that occurred yesterday upon the premises belonging to Mr Joseph Walker organ-builder of Francis-street, Tottenham-court-road...has proved to be of a far more disastrous character than was at first expected.' Fifty or more organs are said to have been destroyed, and £10-12 000 of stock in trade. Unlike George England in 1771, Walker was insured, and the loss (£20 000) was to be born by the County and Atlas Fire Offices.

This is not the only public mention of employees 'moonlighting.' John Avery dismissed Joseph Robson in 1797⁵ when he suspected him of 'hawking pipes around the trade,' and in 1831 John Arthur Bostock, who had been eight or nine years a pipemaker for Renn & Boston, was committed to trial for robbery. Samuel Renn caught him 'with the Scale of An Open Diapason under his coat' as he left the factory, and other pipework was found at his lodgings.⁶ Bostock was evidently transported, for 'Convict J A Bostock, organ-builder and gardener,' was assigned to James Milsome of North Shore, Sydney in the first three months of 1832.⁷

Why should the Devil have all the Good Tunes?

The Reverend Rowland Hill founded the Surrey Chapel, Blackfriars in 1783. Benjamin Jacob (1777-1829), the Bach pioneer, was appointed organist at the age of sixteen, and the combination of his playing and Hill's inspired preaching drew huge congregations. Elliott's organ at the Surrey chapel was well known, but it is hard to date. A likely suggestion⁸ is 1793, especially since there is no trace of Elliott as an organ-builder before 1791.

⁴ *The Times*, 24 August 1847

⁵ *BIOSRep.*, 30:2 (2006) 22-5

⁶ *Manchester Guardian*, 12 March 1831

⁷ *Sydney Gazette and New South Wales Advertiser*, Thursday 14 June 1832

⁸ James Higgs, 'Samuel Wesley: his Life, Times, and Influence on Music,' *Proceedings of the Musical Association* 20 (1893-4), 145-6. The date is a contribution to the discussion which followed Higgs's paper, by F.G. Edwards, who was organist of Christ Church Congregational, Westminster Bridge Road, which succeeded the Surrey Chapel in 1876.

¹ *Musical Standard* 405, 4 May 1872, 413, 29 June, 416, 20 June

² 413

³ *The Times*, 16 January 1850, Bow Street Court

March 1794.⁹ It is with pleasure that we learn that Mr Elliott the builder of that capital Organ, at the Rev ROWLAND HILL's Chapel Blackfriars Road, has obtained permission for the different stops to be displayed next Saturday, at one o'clock by that celebrated extempore performer, Mr BURBIDGE, Organist at St George-the-Martyr Southwark, who will particularly shew the grand effect of the double diapason, and other additions which have lately been made, and we find that no other opportunity will be given to show that Instrument, there being no voluntary permitted at that place of worship.

Another early description is of c. 1808¹⁰

Surrey Chapel...The organ, by Elliott, is particularly noticed for its sweetness of tone, as well as for its extensive powers which are so great, that in one of the hymns descriptive of thunder many of the audience have fainted.

Great Organ	Swell Organ
2 Open Diapasons	Open Diapason
stopt Diapason	stopt diapason
principal	principal
flute	trumpet, and Cornet
twelfth	
fifteenth	
Sesquialtera	
Mixture	
Trumpet	
Clarion, and Cornet	

With an octave of pedal pipes

Leffler's version¹¹ is this:

Rowland Hills Chapel

Organ built by Elliot - Two setts of Keys from GG to F
19 Pedals up to D. Bellows blown by a wheel
Two Shifting Movements one leaves on Five Stops the other the three Diapasons Swell to F.

Great Organ		Swell	
Open Diap (large)	58	Open Diap	37
Open Diap	58	Stop Diap	37
Stop Diap	58	Principal	37
Principal	58	Trumpet	37
Flute	58	Cornet 3 ranks	111
Fifteenth	58		---
Twelfth	58		259
Sexqa Bass 3 rank	84		810
Mixture 2 rank	116		----
Trumpet			1069
draws in halves	58		
another Trumpet	58		
Cornet Treble	90		
	810		

Organist Mr Jacob

Thomas Elliott sent an organ to Old South Church in Boston in 1822, probably at the behest of Samuel Priestley Taylor (1779-1875), organist of the Handel & Haydn Society of Boston, who sang in the Surrey Chapel choir as a boy.¹² Elliott's employee Henry Corrie erected the organ and remained in America, working at first on his own and later for Thomas Appleton.¹³

Corrie appears in a court case in 1819:¹⁴

Taylor v. Hunt and another. Taylor,¹⁵ organ-builder in Kensington alleged that he had hired an organ to Hunt, at thirty pounds a year, for Hunt's new Chapel-of-Ease in Hammersmith, opened in 1814. In 1815 Taylor alleged that he had, at Hunt's request, built a new organ for the chapel

¹¹ Birmingham, British Organ Archive, 135v.
¹² Barbara Owen, 'An Elliott Organ in Boston, Massachusetts,' *Fanfare for an Organ-Builder*, Oxford 1996, 119
¹³ *Ibid.*, 122, 125
¹⁴ *The Observer*, 12 July 1819
¹⁵ i.e. William Taylor of High Street, Kensington, listed in Pigot's 1822 London directory

⁹ *The Times*, 27 March 1794, p 3 column d
¹⁰ David Hughson, *London and its Neighbourhood*, London 1805-9, vol. 4, 512

at a cost of 600 L. The late Hunt's executors alleged that no new organ had been ordered.

John Vincent, organ-builder appeared to testify that he built the organ 'under the direction of Mr Taylor' from November 1814 until 1815

Henry John Corri [sic] 'foreman to Mr Elliott of Tottenham Court' testified that he saw the organ in St Mary's Chapel, and tuned it.

Verdict for Mr Taylor.

Vincent later worked on his own account in Cambridge; he died in 1830.

'Died Mr John Vincent of Cambridge organ builder & cabinet-maker'¹⁶

A case of 1824 survives at St Mary, Saffron Walden.

The Mirrey Claviorgan

Claviorgans have attracted interest recently.¹⁷

The 'Mirrey' example has a complex history. It was advertised for sale in 1848, as follows:¹⁸

'CHAMBER ORGAN. A Sweet toned Chamber-Organ, and Harpsichord combined with two rows of keys: the organ and harpsichord may be used together or separately. The whole is enclosed in a richly carved mahogany case in the shape of a Grand Pianoforte. By an inscription, in the front of the instrument'¹⁹ it appears to have been a present from BEESTON LONG Esq to his sister MRS DRAKE: and was made in 1745 by CRANG, the first Organ builder of his day. Thus, six stops; three on each side consisting of Stopped and Open Diapasons, Principal and Twelfth. It is a highly finished instrument and was purchased at the great sale of effects of the late FRANKLIN Esq, Muntham, near Findon, Sussex, and was stated in the Catalogue to have originally cost 600 Guineas. For further particulars and price apply to Mr HENRY SALTER Surveyor, Auctioneer &c, Arundel, Sussex.'

¹⁶ *Jackson's Oxford Journal*, 3 April 1830

¹⁷ Goetze & Gwynn and Malcolm Rose have made a copy of the V & A's Theeuwes instrument (see *Organ Building*, 9 (2009) 79-82) and the harpsichord maker William Mitchell has made one after Dom Bedos with the organ part by Robert Shaftoe.

¹⁸ *Musical World*, 20 May 1848

¹⁹ which still survives

Beeston Long (1710-1785) was a Jamaica planter, tenant of Carshalton Park from 1754.²⁰ His sister Jane (b. 1709) was married to Roger Drake of Shirley, Surrey. They were in partnership as Long as Long, Drake and Long of Leadenhall Street from 1730,²¹ and Drake was later (1752-6) Governor of Bengal for the East India Company.

Sir William Franklin (1720-1805) was the son of another Governor of Bengal, and settled at Muntham Court in 1765 after years of travel through India and Arabia.

1872: the claviorgan was offered for sale again, from W. Pillow of Chichester, as 'formerly in the Masonic Hall at Arundel.'²²

1885: shown at the Inventions Exhibition in London by Kelly & Co.²³

Later owned by Archibald Nettlefold²⁴ of Wrotham (d. 1944), industrialist and film producer. His collection was dispersed by Puttick & Simpson on 25 April 1945.

1953: In the possession of John Osborn, a London piano tuner, who discarded the organ part.

1958: sold Sotheby's 9 May. Buyer Greville, £380

By 1962 with Michael Thomas, Hurley Manor, who then attached the present organ. This was a small church organ by Snetzler, 1748, found dismantled in the catholic church of Durrow, Co. Leix and bought by John Holmes of

²⁰ David Hawkins, and Andrew Skelton, 'Samuel Long's House, a lost Carshalton Mansion,' *London Archaeology* (Spring 2004), 206

²¹ John Burke, *A Genealogical and Heraldic History of the Commoners of Great Britain and Ireland*, vol. 2, London 1835, 166

²² *Musical Standard*, 404, 27 April 1872. Another local Masonic Hall instrument (at Lewes, founded 1747) was described in an inventory of 1852 as 'Organ fixed in wall said to have been Queen Elizabeth's.' Neville Barker-Cryer, *Masonic Halls of the South*, Shepperton 1989, 84

²³ Donald Boalch, *Makers of the Harpsichord and Clavi-chord, 1440-1840*, 2nd edition Oxford 1974, 29

²⁴ *Ibid.*

Monasterevin in 1954. It is possible that the organ came from the Protestant church at Durrow, which received the old organ from Trinity College Dublin in 1842. The new Catholic church was begun in 1836, but not completed for some years. The case is lost. The whole claviorgan was sold by Thomas to Rodger Mirrey in 1965.²⁵

Dr Rodger Mirrey (1919-2007) lived at Leachim Heights, Redhill from 1963, and at a large flat in Gloucester Terrace, Paddington from 1978. He generously presented his collection of keyboard instruments to Edinburgh University in 2006.²⁶

Who was Fruin?²⁷

'On the 13th Instant, at Rotterdam, at his mother's house, where he went for the recovery of his health, Mr Thomas Fruin, an eminent organ-builder, late of York-row, Newington, Surrey: 26 years residence with the family of his late wife particularly attached them to him; whose loss they mourn with sisterly affection: he patiently waited the termination of his long and severe suffering with exemplary Christian fortitude, and died universally respected and regretted. He was born in Warwickshire, at or near Aston.'²⁸

It seems surprising that such a minor builder supplied an organ to Old Brick Church in Boston, MA in 1816 (and possibly one to Old West Church),²⁹ but perhaps his connections in the port of Rotterdam are significant. The organ at Old Brick succeeded one by the mysterious Jonas Ley (1785): again a British builder. Fruin produced at least one instrument which was talked about in the press,³⁰ but what was so special about it is difficult to understand:

The curiosity of the musical world which has been strongly excited for some days past to hear Mr Fruin's Organ was amply gratified on Monday evening by the opening of that admirable instrument under the masterly hand of Mr Charles Wesley....Music without noise, or an Organ combining the most melting harmonies with powers more forcibly sublime, has long been a desideratum with scientific men. Mr Fruin has most happily succeeded.

TAILPIECE

St George's, Hanover Square has commissioned a new organ. It would be hard to quibble with the choice, since Richards, Fowkes & Co. is one of the outstanding builders of today, and unrepresented outside the USA.

However, *'The Proposal is to build the new organ in the configuration of 1894,*³¹ that is, presumably, within the eighteenth-century case as ludicrously enlarged for Hope-Jones's organ in that year. Surely a better solution must be found for the historic organ case, or it will be demonstrated that nothing has been learnt from the unhappy results at Christ Church, Oxford (1979), St John, Smith Square (1993), St Lawrence Jewry (2001), or indeed, Jesus College, Cambridge (2007)

²⁵ Alan Barnes and Martin Renshaw, *The Life and Work of John Snetzler*, Aldershot 1994, 74-7

²⁶ Obituary, *British Clavichord Society Newsletter* 38 (2007), 30-1

²⁷ *BIOSRep.*, 30:4 (2006), 23

²⁸ Barbara Owen, 'COLONIAL ORGANS: Being an account of some Early English Instruments exported to the Eastern United States,' *JBIOS* 3 (1979), 107

²⁹ *The Times*, 21 September 1819

³⁰ *The Times*, 25 November 1807, p3 column d

³¹ *St George's Newsletter* Summer 2009, 3

**THE BRITISH INSTITUTE OF ORGAN STUDIES
THE BERNARD EDMONDS RECENT RESEARCH CONFERENCE**

THE BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM

SATURDAY 27 FEBRUARY 2010

Draft Programme (Subject to Confirmation)

- 10.15 Registration & Coffee
10.45 Young's Temperament: 'The Actual Practice of the Best Instrument Makers' - Where did it come from? - *David Shuker & Martin Renshaw*
11.15 Peterborough Fragments - *Hilary Davidson*
11.45 Norwich Cathedral Organ: A Short History - *John Norman*
12.15 Great Scott! - *Jim Berrow*
12.45 British Organ Archive (BOA): An Update - *Chris Kearl*
13.00 Lunch
14.00 Anneessens in England - *José Hopkins*
14.30 The Changing Relationship between Organists and their Employers during the Nineteenth Century - *Nigel Browne*
15.00 Haworth Organs at the time of the Brontës and subsequently - *Richard Hird*
15.20 William Sweetland - A Hundred Years on - *Gordon Curtis*
15.50 Q & A (Chair: *John Norman*)
16.00 Tea & Close

.....
BOOKING FORM

Please reserve a place at the BIOS Day Conference at the Barber Institute, University of Birmingham, on Saturday 27 February 2010 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]

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

OXFORD ORGAN CONFERENCE 2010

'THE BRITISH ORGAN IN THE TWENTIETH CENTURY AND BEYOND'

MERTON COLLEGE, OXFORD

THURSDAY 15 APRIL TO SUNDAY 18 APRIL 2010

This will be the final of a four-year sequence of conferences on 'The Organ in England: Its Music, Construction, and Role in the Second Millennium'. The conference will take place from 15 to 18 April 2010 at Merton College, Oxford, and will cover the organ and its music in the present era and into the future. The title for the conference is *'The British Organ in the Twentieth Century and Beyond.'*

This year, the Royal College of Organists will be holding its spring meeting in Oxford at the same time and several joint events will be included in the Programme.

Papers are expected on subjects relating to English organs (including in foreign territories), foreign organs in England, organ literature, construction, related technology and performance practice from the beginning of the twentieth century. Broadly, the Conference is expected to cover the organ in musical and artistic culture; organ building and builders; composers, performers and teachers; and twentieth-century icons.

Evening concerts/recitals will be included, and there will be a Conference dinner.

The detailed Programme is still being planned but participants will include Jonathan Ambrosino speaking on the Willis dynasty, recitalists David Sanger (on the Rieger organ in Christ Church Cathedral) and Anne Page (on the Grant, Degens & Bradbeer in New College Chapel).

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

The rate for the entire Conference, including all meals and concerts, as well as B&B accommodation is likely to be about £399 (en-suite) and £365 (shared facilities). Day rates (accommodation not included) will also be available.

More information will soon be available at: www.music.ox.ac.uk/organconference

Contact details:

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

Melvin Hughes
BIOS Meetings Officer
[REDACTED]

A Programme and Booking form will be available from the end of January 2010 from:

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

Booking forms should be returned to:

Melvin Hughes, BIOS Oxford Organ Conference 2010,
[REDACTED]
[REDACTED]

PNEUMATICS OR NEW-MATICS: RESTORE OR REPLACE? THE VEXED QUESTION OF HISTORIC PNEUMATIC ACTIONS.

BIOS Day Conference, St Mary, Stafford, Saturday, 22 May 2010

The Collegiate Church of St Mary, Stafford, possesses two organs - at the west end, a Hill Norman & Beard (III/26, 1974), contained in a John Geib case. In the chancel a largely untouched, Harrison & Harrison, four-manual (IV/50/20) of 1909, the recipient of a grade I Historic Organ Certificate and still with its original pneumatic action, though this is now in a parlous state. Restoring such an instrument can be controversial, balancing conservation issues against electrification and the advantages this may, or may not, offer.

Do the parish retain the pneumatic action (almost doubling an already large estimate) or should they electrify - might this prejudice grant-aid; can they "improve" or enlarge the specification (for instance, making some manual stops available on the Pedal division, or move the Swell to improve nave support); could they have a mobile console (at present the player is located in a poor position to hear the instrument in balance); what is the current heritage-funding situation if they electrify; do they retain a consultant, can they add architect-designed cases to replace the zinc, pipe-rack fronts; etc, etc.? To clarify these issues, the parish is sponsoring a conference to discuss the restoration of this historically important organ and to discuss its unusual provenance.

This event is open to all with an interest in organ performance, technology, cases, history, music and liturgy. It will bring together some experts in these matters, those with previous experience of similar cases and those charged with delivering the funding. Participants include: Jim Berrow, Paul Hale, David Knight, John Norman and Mark Venning. The sessions will follow coffee (10:15 for 10:45), to include lunch) and, as part of the Stafford Festival, there will be a short recital on the Geib / HN & B organ. It promises to be lively day, debating a controversial topic.

St Mary's church is a modest walk from Stafford rail station, on the west-coast main line. (The 9:07 from Euston arrives at 10:22)

Please return this form (or a photocopy), with a cheque for £25, to: Melvin Hughes, [REDACTED]

Note:

acknowledgements will be sent by e-mail. If you do not have an e-mail address and require an acknowledgement, please send a stamped, addressed envelope with your booking form.

BIOS day conference, St Mary, Stafford, Saturday, 22 May 2010

Please reserve one place for the BIOS Day Conference. I enclose a cheque for £25, made payable to 'BIOS'. Please fill out a separate form for each person.

Name (including title).....

Address.....

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

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

Telephone..... (evening) e-mail.....

Please note any dietary requirements.....

BIOS MEETINGS AND CONFERENCES 2010-2011

Saturday 27 February 2010

Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham. A Programme and Booking Form is included on p 28 of this issue.

Thursday 15 to Sunday 18 April 2010

Oxford Organ Conference 2010 (Residential), Merton College, 'The British Organ in the 20th century and beyond'. Please see further details on p 29 of this issue.

Saturday 22 May 2010

Day Conference at St Mary, Stafford. A Programme and Booking Form is included on p 30 of this issue.

Saturday 3 July 2010

North Wiltshire Day at Bowood House Chapel, Bremhill and St Andrew, Chippenham. Further information will appear in the *April Reporter*.

Saturday 26 November 2010

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

Future Conferences 2010/2011

Day Conferences are being planned at:

De Montfort Hall, Leicester (October 2010)

St Swithun, Worcester (Spring/Summer 2011)

St Margaret of Antioch, Crick, Northampton (Spring/Summer 2011)

Ideas for future Conferences are always welcome.

For further information please contact:

The Meetings Officer, Melvin Hughes



Rear cover: The newly-restored organ in St Dunstan-in-the-West, Fleet Street, London, provided the backdrop for a recent BIOS day conference that preceded the AGM. David Wells describes the specific challenges that this organ presented in an article in *Organ Building* (9 [2009] 39-41).

(Photo: David Shuker)



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.