

BIOS *REPORTER*

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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

Editor: Professor David Shuker



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SUBSCRIPTIONS

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

Melanie Harrison,



The cover illustration is a self-portrait of William Sweetland (1822–1910), organ-builder, architect and artist of Bath. An exhibition of some of his other paintings, furniture and ephemera will be held from 18–25 September in St Michael's, Broad Street, Bath to commemorate the centenary of his death. The church has a Sweetland organ built in 1849 and rebuilt by him in 1900 on which Thomas Trotter will give a recital on Saturday 18 September at 7.45pm. Further details from: <http://www.bathcelebrities.co.uk/home> (Image used by permission of the present owners)

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EDITORIAL

In a recent editorial I encouraged BIOS members to (literally) dig up ancient organs. In my enthusiasm for this noble pursuit I neglected to mention that other treasures such as long-lost or forgotten music are still to be found and that they can also give us valuable information on organs that may have disappeared a long time ago. I was recently reminded of this possibility by learning of the remarkable discovery of a manuscript collection of seventeenth-century keyboard music. In 2004 Peter Leech, a conductor and musicologist, bought a leather-bound finely-tooled and gilded book of manuscript music in a London second-hand bookshop. On closer inspection the volume was found to be a collection of keyboard music compiled by a Jesuit musician, probably Antoine Selosse (1621–1687). Selosse, otherwise known as Padre Antonio Mason, was active at the English Jesuit College at St Omer in the 1680s. Only one of the pieces has an attributed author - John Bull - and a number of the pieces are the same or very similar to those in another manuscript owned by Christopher Hogwood. Of particular interest to BIOS members is the fact that there are registration markings on a few pieces that suggest they were played on an organ. A recording of all the pieces in the Selosse manuscript by Terence Charlston, using a variety of keyboard instruments, will appear shortly on the Deux-Elles label. The organ pieces make use of the St Botolph Aldgate organ which has been recently restored to its virtually original 1704 state, including a suitably piquant meantone tuning. There is another important aspect to the Selosse manuscript and that is its value as a collection of music used by English Catholics at a time in the late-seventeenth century when pursuing this belief was not without its real dangers. Even during the course of the eighteenth-century, Catholics visiting London could only attend rites in one of the various Embassy Chapels as they were protected from the then-current proscriptive religious laws by their diplomatic status.¹

Indications of registrations in eighteenth-century and earlier organ music are not that common and when they do occur may be a unique source of information about long-lost organs. At a BIOS meeting a couple of years ago I gave an example of a specification of the organ in Leeds Parish Church that was reconstructed entirely from registration indications in the unpublished organ preludes of William Herschel. The preludes can be reliably dated to a period of a few months in the summer of 1766 when he was playing that organ. There does not appear to be any other record of the specification of this important eighteenth-century organ. Such an exercise is, of course, part of a venerable BIOS tradition: Michael Sayer showed almost thirty years ago that organs could be 'detected by archive' using the example of a Gray organ of 1793 in St Julian's Shrewsbury whose origins had been covered up by layers of modifications and rebuilds.²

Perhaps, in relation to organ archaeology, we need to recognise that from time to time 'the pen is mightier than the shovel', so to speak.

And finally, my apologies to readers who found my use of increasingly microscopic fonts a challenge to read in recent issues. My enthusiasm was for packing in as much content as possible but I shall curb it a little and will use at least 10pt font from hereon in for the majority of the main text.

¹ B Matthews 'The Embassy Chapels of 18th Century London' *The Organ*, 49:193 (July 1969), 15-19.

² M Sayer 'Detection by Archive: the organ in St Julian's Shrewsbury' *The Organ*, 60:235 (January 1981), 5-14.

FROM THE SECRETARY

MELVIN HUGHES

HOSA

At the January meeting, BIOS considered proposals for augmenting the archive, increasing the use of the archive and interpretation of the archive. It was decided that the HOSA project should continue to be augmented both through ad-hoc additions such as the Adlington Hall recording made in memory of Noel Mander, and, through the proposed SW project for which Heritage Lottery funding would be sought. Churches with their own websites would be encouraged to provide a link to their HOSA file. In the longer term, opportunities would be taken to publicise this archive, as and when there was a worthwhile story to tell.

VICTORIA & ALBERT (V&A) MUSICAL INSTRUMENTS COLLECTION

Council's attention was drawn to the proposal by the V&A to put its collection of musical instruments into storage in order to allow more room for the Museum's other collections. Subsequently there has been an exchange of correspondence with Sir Mark Jones, the Director of the V&A expressing our concern at the loss of a display of the musical instrument collection in a dedicated space in the Museum devoted to this type of object. We set out our belief that this will have a negative effect on scholarship and on performance practice derived from access to the collection as well as on public perception and understanding of musical instruments.

The responses we received said that their plans were to ensure the safe future of the collection, with some items being loaned to other collections. The instruments at the V&A have always been collected as examples of high design and several will be considered for inclusion in their galleries for Europe 1600–1800, which are at the beginning of a planning process. We registered our disappointment that there will be no national collection of musical instruments readily available in central London.

ARTHUR LORD

Arthur Lord, who died on 2nd February at the age of 89, was a cinema organist turned organbuilder. Always good company, and a firm friend of the Compton firm, he joined them in a sales capacity in 1961. He moved to the electronic world after the closure of Compton's to become a founder of Wyvern Organs in 1968. As a friend of the inventor Leslie Bourn, he probably knew more about the early years of the electronic instrument than anybody. His son, Graham, continues the Wyvern connection.

The Organists and Organs of Welsh Cathedrals in the 20th Century

by Enid Bird

is available by post from the author, price £7.50.

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AN IMPORTANT NEW BIOS PUBLICATION!

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A facsimile edition of the Leffler Manuscript, with an introduction by Professor Peter Williams will be published by BIOS in April 2010.

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PETITION TO SAVE THE LISTED PLACES OF WORSHIP GRANT SCHEME

This major source of funding is due to end on 31st March 2011. The Listed Places of Worship Grant Scheme (LPWS) enables listed places of worship to claim back 100% of VAT incurred on repairs and maintenance to the building, professional fees and repair works to fixtures such as bells and organs.

The Scheme was introduced in April 2001 and to date has paid out over £100 million to places of worship across the United Kingdom.

To support the campaign to extend the Listed Places of Worship Grant Scheme beyond March 2011 sign the petition at the following website:

<http://petitions.number10.gov.uk/VAT-refundscheme/>

HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on Saturday 30 January 2010:

Location	Builder(s) and Date(s)	Comments	Grade
St Guthlac, Stathern Melton Mowbray	Bates c.1848	An outstanding organ by T. Bates	I
Our Lady of Mount Carmel High Park Road, Toxteth Liverpool	Gray & Davison c.1884 (attrib)	Pipework by Gray & Davison	CoR
St Mary Monken Hadley	Forster & Andrews c.1870	A fine organ relocated to this church by H. Groves 1993	II*
St Andrews Hall Norwich	John Gray 1824 Bryceson 1880	Central Case by John Gray. Bryceson Pedal Bombard	CoR
Notting Hill Methodist Church	Ch Anneessens 1886 (altered)	Pipework and Gothic Case	CoR
St Peter's Playfair Road Southsea Hants	Hill, Norman & Beard 1931	Victorian organ from Christ Church Lancaster Gate with eighteenth-century pipework from Winchester Cathedral and actions added by Hill, Norman & Beard in 1931	CoR
West Derby Methodist Church Crosby Green Liverpool	Wilkinson & Sons Kendal c.1885 J.H. Cowin Liverpool 1965	A fine organ built for Moor Lane Methodist Church Lancaster by Wilkinson of Kendal and installed in this church by J. H. Cowin in 1965 without alteration	II*
St Thomas Rhyl North Wales	Hill 1868 & 1896 Hill, Norman & Beard 1926	Pipework by Hill & Son	CoR
St Vincent de Paul Hardy Street Liverpool	Gray & Davison 1857	An outstanding instrument by Gray & Davison in original condition	I
Our Lady Star of the Sea, Seaforth Liverpool	Bishop & Son c.1910 (attrib.)	A good organ installed by Bishop & Son. Original builder unknown	II
Kilkhampton Methodist Church Cornwall	Henry Willis 1867	A fine house organ by Henry Willis formerly belonging to Dr W. H. Monk in London	II*

Location	Builder(s) and Date(s)	Comments	Grade
Liverpool Road Methodist, Birkdale Southport Lancs	James J. Binns 1913	A good instrument by J. J. Binns	II
Ripon Cathedral Yorkshire	Lewis 1878, Harrison & Harrison, various dates	The instrument contains an unaltered diapason chorus by T.C. Lewis on the Great and two complete ranks of eighteenth-century pipes and other early material	CoR.
St Thomas Werneth Oldham Lancs	Hill & Son 1880 Jardine 1869	An outstanding four-manual organ by Hill & Son in original condition which incorporates some pipework from the previous organ by Jardine of Manchester	I
St Mary's Minster Parish Church of Reading	Henry Willis 1862/1936	A fine four-manual organ by Henry Willis III incorporating pipework by Henry Willis	II.
St Georges Hall Liverpool	Henry Willis 1855/1931/1957	Pipework by Henry Willis	CoR
Blenheim Palace Long Library	Henry Willis 1891	A unique four manual house organ by Henry Willis in original condition	I
St Nicholas Wilden Bedfordshire	Henry Willis 1859, Roger Pulham 2000	A good example of a 'Scudamore' organ by Henry Willis Restored with new pedal-board by Roger Pulham	II
London			
St James Friern Barnet		Architectural case by J. L. Pearson	CoR
St Stephen Bush Hill	Norman & Beard 1908	A good organ by Norman & Beard with minor changes by Coggin c1990	II.
St Andrew Enfield	Richard Bridge 1752	Case	CoR
St Michael Enfield	Speechley 1875	A good organ	II
St John Clay Hill	Alfred Hunter c.1870	A fine organ	II*

Location	Builder(s) and Date(s)	Comments	Grade
St Luke, Enfield	Bishop & Son 1905	A good organ in original condition	II
Christ Church Crouch End	Hill c.1880 & 1905	Pipework. Early neo-baroque Choir organ 1951	CoR
St Andrew Sudbury	Hill & Son 1895	A good organ by built for All Saints Paddington, installed Rest Cartwright 1926. New stop-knobs, Martin 1992	II
Holy Innocents Kingsbury	Brindley & Foster 1884	A good organ	II
St Martin Mortimer Rd Kensal Green	Hill & Son 1901	A fine organ in original condition	II*
St Gabriel Cricklewood	J. W. Walker 1949	Pioneering neo-baroque specification	CoR
St John West Ealing	Rushworth & Dreaper 1926	A fine organ in original condition	II*
St Mellitus Hanwell	Norman & Beard 1912	A fine organ with an unaltered pioneering electric action	II*
St Anselm Belmont	J. W. Walker 1901	A good organ originally made for St Anselm Mayfair and installed in this church 1941 by the original firm	II
St John Stanmore	J. W. Walker 1863	Some pipework by J. W. Walker. Console by Rothwell 1925	CoR
St Lawrence Stanmore	Gerard Smith 1717	Case, set of keys and two ranks of pipework by Gerard Smith	CoR
St John Hillingdon	Lewis 1887	A fine organ	II*
St Andrew Uxbridge	Elliot 1809	Pipework in eight stops from Christ Church Blackfriars. Pedal reed from 1899 organ by Gern in Paddington Chapel	CoR
Durham			
St Brandon Brancepeth	Henry Willis c.1870	An outstanding organ formerly in St Luke's Chapel Winterton Hospital Sedgefield. Original location unknown	I
St Barnabas Burnmoor	Gray & Davison 1874/1888	An outstanding organ with minor changes in a case by Johnson	I

Location	Builder(s) and Date(s)	Comments	Grade
Christ Church Felling	T. C. Lewis 1867	An outstanding organ	I
St James the Less Forest & Frith	Postill 1859	An outstanding organ	I
St Mary Gainford	Charles Brindley 1865	An outstanding organ	I
St George Gateshead	Henry Willis 1901	An outstanding organ	I
St Michael and All Angels, Houghton le Spring	Harrison & Harrison 1932	A fine organ incorporating Forster & Andrews pipework of 1862 from Holy Trinity Coventry	II*
St James Hunstanworth	Gray & Davison 1865	An outstanding 'Scudamore' organ by in a case by J. Seddon	I
St Mary Long Newton	Harrison & Harrison 1873	An outstanding early organ by Harrison & Harrision	I
St John the Evangelist Merrington	Wadsworth 1866	An outstanding organ	I
St Cuthbert Shadforth	James Nicholson c.1860	An outstanding organ in a fine gothic case	I
St Hilda South Shields	TC Lewis 1865	An outstanding organ in a case by Bentley	I
St Paul West Pelton	Harrison & Harrison 1885	An outstanding organ	I
St Peter Bishop Auckland	Harrison & Harrison 1883/5	A fine organ	II*
St Anne Bishop Auckland	Harrison & Harrison 1876	A fine organ with a tubular-pneumatic action added in 1900	II*
St John the Evangelist Birtley	Blackett & Howden 1899	A fine organ	II*
St Mark Bishopwearmouth, Millfield Sunderland	T. C. Lewis 1872	A fine organ	II*

Location	Builder(s) and Date(s)	Comments	Grade
St Andrew Blackhall Hartlepool	Harrison & Harrison 1896	A fine three-manual house organ with seven stops	II*
St John the Evangelist Brandon Durham	Harrison & Harrison 1882	A fine organ	II*
St John the Evangelist Chopwell	Bruce 1820	A fine organ. Originally a barrel & key organ made for Ryton enclosed in an outstanding case	II*
St Mary Cockfield	Harrison & Harrison 1896	A fine 'Scudamore' organ of four stops	II*
Christ Church Consett	Harrison & Harrison 1895	A fine organ	II*

CoR = Certificate of Recognition

MEETING REPORT: BERNARD EDMONDS RECENT RESEARCH CONFERENCE, BIRMINGHAM, SATURDAY 27 FEBRUARY 2010

DAVID SHUKER

Around 40 BIOS members attended the recent research conference and were treated to a wide range of subjects in a packed programme. The day opened with a 'two-handed' presentation of the background to Young's temperament given by **David Shuker** and **Martin Renshaw**. Responding to questions from the protagonist (Renshaw) Thomas Young (1773–1829, 'resurrected' for the day by Shuker) explained how his combined passion for science and music led him to formulate a new way to explain the phenomenon of beats by using a wave theory for the propagation of sound. In a search for a more systematic way to solve the problem of the Pythagorean comma in tuning organs Young proposed both theoretical and practical methods for setting a musically acceptable temperament. Young was well aware of the possibilities of equal temperament but chose to keep as many perfect, or nearly perfect, intervals as were compatible with the widest range of useable keys. Despite being his only contribution to music theory, Young's (practical) temperament has become widely used.

The imperfect and fragmentary nature of the historical record for some organs was graphically illustrated by **Hilary Davidson** in his account of the history of organs in Peterborough Parish church. On one hand, a difficulty with the records is that they were kept in bundles rather than in an account book. On the other, some complete original transactions survive: for example, an 1819 receipt for £320 signed by H C Lincoln is still in the records. Of particular note are records of a local joiner, one Daniel Ruddle, who

appears to have provided regular assistance with the organ in 1819/20. Meanwhile, eighteenth-century records at the cathedral provide some evidence for a pre-Snetzler Dulciana, but only through the work of another South German builder, John Ulrich Killngburgh (died c.1739). During the nineteenth century Allen worked on the organ and once again made use of Daniel Ruddle which suggests that the London-based builders relied on local craftsmen in Peterborough.

Moving further east, **John Norman** clearly showed that longevity in both records and organs was a feature of Norwich cathedral. In 1333 a robe was bought for 'Adam the organist' and by 1381 there are specific references to both 'great and small organs'. Following the upheavals of the Reformation and Civil War and their attendant destruction of Norwich organs, Robert Dallam provided one of his last instruments for the cathedral in 1664. This organ was to substantially survive in one form or another for 225 years. In 1899 what had become a modest III/P organ of only twenty-two stops was replaced by a V/P Norman and Beard instrument of sixty-three stops. This organ was destroyed in a fire in 1938 and a new organ of 115 stops was planned. The War intervened and the bombing of the Hiil, Norman and Beard works in London meant that much of the work, including metal casting, was completed in the cathedral itself in 1942. The case was finally completed in 1950.

The Reverend Sir Frederick Arthur Gore Ouseley (1825–1889) provided **Jim Berrow** with a rich study of 'a true English eccentric' who has nonetheless left an important legacy of organs through his role as an organ adviser. Being of independent means, Ouseley travelled widely and contributed information on European organs to the 1855 edition of Hopkins and Rimbault's *History of the Organ*. Ouseley was well-regarded and his opinion was consulted on many organs. His designs often incorporated distinctive features that were not at all typical of contemporary organ-building (*en chamade* reeds and tapered flue ranks, for example). There could be, however, an unfortunate disregard for the organist with consoles that were ill-placed. Ouseley established the first collegiate chapel in England since the Reformation at St Michael's Tenbury and many of the clergy who passed through the college propagated his views when instruments were commissioned or rebuilt in their parishes.

Chris Kearl, BIOS archivist, provided an update on the British Organ Archive in view of its impending move from Birmingham Central Library to the Cadbury Research Library at the University of Birmingham. The archive represents a legacy of more than thirty years of collecting and organisation. In addition to the many requests for information there remains a vast amount of cataloguing and indexing still to be done, even after the good work of present and former archivists and cataloguers. The archive cannot move to its new home with all its contents and some key decisions have to be made, most notably a new home has to be found for the unique and valuable collection of books and periodicals that cannot be stored in the Cadbury Library. The British Organ Archive - our archive - needs a strategy for its future direction, volunteers for the hands-on work and funding for specific projects.

The work of the Belgian organ-builder Charles Anneessens and his sons in England was reviewed by **José Hopkins**. The firm was founded by Pieter Hubertus Anneessens (1810–1863) and continued by his eldest son Charles (1835–1903). From 1880 onwards the Anneessens firm installed at least 24 organs of which half were in Roman Catholic churches. Between 1895 and 1903 a number of Anneessens organs were apparently installed

under the Willis label. In 1903 Charles Anneessens died in Cannes in mysterious circumstances having been declared bankrupt. The Anneessens family continued in organ-building until 1976 but by then their contribution to British organs was minimal.

The appointment of parish church organists has received relatively little attention in organ history despite their obvious importance in making the instruments speak. **Nigel Browne** based his description of appointments of organists in the West Country on newspaper and magazine accounts, sources that have proved particularly informative in this area. Organists were appointed at the Easter vestry meeting and their salaries fixed at the same time. There was some considerable variation in salary levels with Tiverton, for example, paying its organist a rather generous £50 per annum in 1800. In Tavistock the vestry tried to reduce the organist's salary and disputes were not uncommon. The situation began to change in 1868 with the abolition of church rates. In 1895 the Local Government Act finally removed the control of the vestry and after 1918 newly-constituted parochial church councils established the form of church governance with which we are now familiar.

Richard Hird provided a fascinating account of organs in Haworth Parish church. Haworth Rectory is internationally famous as the home of the Brontë family and it therefore came as something of a surprise to discover that records of the organ in the Parish church during the first half of the nineteenth century are somewhat scanty. The Rev Patrick Brontë raised funds for an organ which was opened in 1834 with a performance of *Messiah*. Branwell Brontë played the organ for a while. The fate of the organ between 1834 and 1879, when the church was demolished and rebuilt, is uncertain but it appears to have been moved within the church at least once. In 1883 a new organ was built by Binns and the opening recital was given by W T Best. Subsequent work by Laycock and Bannister and other firms has resulted in this organ now being a substantial four-manual instrument.

The final talk of the day was given by **Gordon Curtis** and covered the remarkable life of the Bath organ-builder William Sweetland (1822–1910). Sweetland described himself as an 'organbuilder, architect and artist' on a funeral monument that he designed himself. His considerable skills as an artist are evident in the self-portrait shown on the front cover of this issue. As an organ-builder he built or rebuilt over 300 organs. His innovations resulted in the award of several patents in the 1880s, including one for an improved swell shutter mechanism. Perhaps the best example of Sweetland's individuality is his organ at Grittleton House, where the stops are actuated by brass levers located above the 61-note keyboards. Although the Sweetland company continued building organs after 1902 (when Sweetland retired) the quality established by its founder quickly dissipated and has perhaps led to a rather unfavourable view of him that has obscured his earlier work. Perhaps Sweetland is a nineteenth-century builder ripe for re-evaluation?

The afternoon ended with a question and answer session chaired by **John Norman** that allowed some further discussion of many of the talks. Once again, BIOS meetings officer **Melvin Hughes** deserves our thanks for putting together this excellent programme and for ensuring its smooth running on the day. BIOS is also indebted to **Professor John Whenham** of the Music Department of the University of Birmingham for hosting the meeting.

LETTERS TO THE EDITOR

Sir,

I would like to draw the attention of readers to the the German periodical *Acta Organologica* 30 (2008), ISBN 978-3-87537-317-2, where pp.11–34 contains a useful article by Alex Shinn, under the title 'Twist of Fate', about the double upheaval of the Reformation and the Civil War and the resulting destruction of English organs. There is a substantial summary in English and a comprehensive list of references, many of which, I have to say, were new to me.

Peter Williams

██████████

Sir

In response to Jo Huddleston's comments about 10ft pipes in English organs (*BIOSRep*, 34:1 [July 2010] 22):

It is true that the 1519 contract for a new organ for All Hallows Barking does not mention the compass of the "Bassys called Diapason", but the only other evidence that we have for these basses at this period suggests they are short compass, from the bass. Holy Trinity Coventry 1526 has 14, the Wetheringsett soundboard has 19 (provided as an alteration to the soundboard). There is a temptation to equate the All Hallows organ with the Coventry organ, though it cost considerably more.

It may well be that there were full-compass 10ft stops in early 16th century organs. Whether they were ever called 'principal' we will never know. The 1513-4 organ for Exeter Cathedral (Bicknell *The History of the English Organ* pp37-8) may have had a 10ft front with fourteen 20ft basses grouped round the columns of the crossing. But if that was the case, the organ would still have been used in the same way as a 5ft organ, playing alternatim verses of psalms and

antiphons, perhaps acclamations. It certainly was not used for accompanying voices.

We will probably never be certain about the use of these short-compass 10ft basses, though they can be accommodated to the two part music of the earlier 16th century, in effect moving the two parts an octave further apart. My point about full-compass 10ft stops is that they came to be required when a player had to transpose to accompany voices, down a fourth on the 5ft, but up a fifth on the 10ft if notes were lacking in the bass. The earliest vocal music requiring an accompaniment from a church organ are the earliest verse services. It is reasonable to suppose that the earliest full-compass 10ft stops were required at the same time.

At the moment Goetze and Gwynn are making another Tudor organ for the reconstructed St Teilo's church in the Museum of Welsh Life at St Fagans near Cardiff, as part of a Bangor University research project led by Prof. John Harper. This will have a full-compass stopped wood 10ft, though in conscious re-creation of later 16th and early 17th century organs and their repertoire. It will provide a further opportunity to interpret the musical practice of this period.

Dominic Gwynn

██████████

Sir,

Reading your last paragraph on p.17 of the last *Reporter*, about the day-conference talk given by John Mander on his father's career, I had the impulse to write in and say that I thought your words misleading. I was not present to hear the talk you were reporting on, but when you speak of Noel Mander's "ability to be a bit outside the mainstream" I find myself wanting to say that this wasn't an ability so much as something that was the natural concomitant of his being a

newcomer in the eyes of the established firms, which liked to assume that because they were long-established they were reputable, and that by implication he therefore was not. I worked in the offices of J. W. Walker & Sons Ltd in the seventies, and it was pretty apparent that the organ-builders' club known as the Federation of Master Organ Builders regarded Mr Mander as an upstart who had to be thwarted whenever possible. He was an outsider because the establishment made him one and wanted to keep him so; he, understandably, never wanted to cosy up to his (sometimes mischievous, if not actually malicious) detractor-rivals.

Similarly, I don't think you are right to suggest that Mander's being "outside the mainstream" encouraged him to "develop his interest in the rescue and 'restoration' [these inverted commas seem needed, as true restoration was even more rare than now] of historic organs". Antiquarian interests Noel Mander had already acquired, surely, were what led him to be distinctly less unsympathetic to older work than the old firms' attitudes could allow. I remember an old organ, self-contained in a neat and charming (though architecturally unimportant) case mushrooming one day in Walker's Ruislip workshops. Barely any effort was made to sell it, despite which Dr James Boeringer from Pennsylvania took an interest in it. But before a new life for it could be arranged, it was simply taken away and burned. Commercial pressures and realities were all-too-much felt by J.W.W., which was after all too big, then, for its own self-sustaining and did not survive in that form for very much longer; and the selling of an old organ could be the prevention of the need for a new one. Work that involved a better treatment of old material was the corner of the market Mander did not need to corner because the old firms didn't want it anyway - though this did not stop them from begrudging Mander all the same! Those

antiquarian interests of Noel Mander's were of course the foundation of his friendship with BIOS's founding chairman, Michael Gillingham, and certainly we today can be glad of Noel Mander's activities - not perfect, but by the lights of those times, when Britain lagged well behind Europe and the U.S. in its behaviours toward old material and in its technical competency, not bad either. In new work, too, he came to prominence deservedly. The organ in St James's, Clerkenwell, was one that set a brave new standard that remains admirable.

I tack on a comment about Paul Tindall's "tailpiece", in which he bewails the retention of the eighteenth-century organ-case at St George's, Hanover Square, in its much-widened form to house a new three-manual from Tennessee. I share his liking for old cases that have kept their physical integrity or had it restored to them; but he goes a bit far in calling the enlargement "ludicrous". True, that Edwardian case-expansion at Hanover Square could perhaps be termed inflated or gross, but Blomfield deserves credit for his studied allegiance to the old style, and such work has some claim to our respect now: he is a part of organ history just as the Harrises and the Byfields were farther back. The clashing of historical and aesthetic claims of different periods is here shunted into by modern pragmatism also.

Alec Dingwall



Editor: The following letter by Alec Dingwall was not published in an earlier issue of the Reporter due to lack of space and broadens the discussion of organ cases in the context of John Norman's article on the organ in Coventry Cathedral. (BIOSRep, 32:1 [January 2008], 36)

Sir,

An organ is indeed more than front pipes, despite the widespread public ignorance about it. Yet, "a two-dimensional approach

to a three-dimensional object" is pretty much a description of "organ-case" design (the reason for these latter inverted commas becomes clear farther on) once the Victorians' fancy for medievalist interpretations and magnifications of portative organs of the fifteenth century had combined with cost-cutting to produce the non-encasing type of case—the case undeserving of the name—basic examples of which we often term the "pipe-fence". After about 1840, even cases still trimmed with architectural woodwork became little more than frontages behind which the enlarging chassis of an instrument changed by new technology and new fashion pushed itself into as many dark recesses as it could get away with occupying.

Thus I am not sure why John Norman singled out Sir Basil Spence's modernist presentation of the Coventry organ (*BIOSRep*, 32:1 [January 2008], 36) except to pass on the amusing anecdote about "Cuthbert Harrison's seven feet". That Coventry design fitted, and still fits, the architect's visual conception of the new cathedral there and is no more at odds with the inner structure of that organ than is, say, the case in the Albert Hall with what Willis and Harrison piled in behind that. The organ in general had long since already undermined itself, was already physically degenerate, thanks to the dubious blessings of pneumatic and electro-pneumatic actions. The organisational integrity of the organ, for centuries taken for granted because natural and unavoidable, rapidly deteriorated through the equivocal emancipations of modern technologies, in the pursuit of which—as is well known—organists were more than complicit with the organ-builders.

The pure superficiality of late- or post-Romantic organ "cases" is well represented by that in Westminster Abbey, for instance. There, what we see is a fanciful design-scheme elaborately worked out but divorced from the actual disposition of the organ: a

gilded embroidery in pretend-Gothic, a dazzling masquerade. It is not possible to fit a true organ case to such organs as these—and most in this country are more or less like them—and it's pointless to criticise them for lacking one: they are creatures of their age and must be judged accordingly.

The philosophic and technical respectability of a non-enclosing or screen-type case, however detailed and glamorous, is as slender as the fig-leaf or veil its metaphors. Cases of the old, pre-industrial type, which actually do (or originally did) encase, were integrated with the whole organised mass of what the instrument comprised (with the possible exception of the blowing-apparatus), and that is what gave them their admirable integrity. But it makes no sense to wish or impose on every organ a once-upon-a-time, old-style case. Caseless or fig-leaved organs are as much entitled to swim in the stream of organ history as the artistically rich and highly-crafted products of the Dallams, Harrises, Smiths or Snetzler. It may be regrettable that flimsy screen-type "cases" so vastly outnumber the old ones with organic cohesion (and also with an aesthetic quality of style many of us think venerable); but it's important to be fair in our attitude towards them. Some of our organs are no less "historic" and worthy and cherishable for being, tectonically, sows' ears!

"Cases undeserving of the name" I said in my first paragraph, and so resorted to those inverted commas. Mr Norman's recent book on organ cases does dither a bit over what could be a more careful distinction. He gives the word a great deal of elasticity, which is convenient and rather customary, but perhaps to be deprecated.

Alec Dingwall



Editor: John Norman will be responding to points raised in this letter in a future issue of the Reporter.

UPDATE ON THE GERARD SMITH ORGAN CASE AT ELY CATHEDRAL (1689–91)

JOSÉ HOPKINS

The Articles of Agreement for the organ by Gerard Smith¹ which specify a case “to be made after the pattern or moddell of the organ at the Temple sett up by Mr. Smith or after the pattern or moddell of that at Christ Church Hospitall sett up by Mr. Harris” are our authority for the origin of the baroque organ case at Ely (1689–91) on the pulpitum. It is interesting to speculate that as far as can be seen from illustrations of the Ely organ, it did indeed resemble more closely a Harris case, although constructed for Gerard Smith. The reclining angels seem to be characteristic of Harris cases (cf. Ackerman’s 1816 view of the organ at Christ Church, Newgate Street).² Other examples would be St. Andrew, Undershaft and St. Bride’s, Fleet Street. Indeed reclining angels, although a Harris-like feature, appear on H.T. Lilley’s reconstruction of the Smith organ at The Temple Church.³

In 1831 a new organ was erected by Elliot & Hill in the later presbytery position “when the old case was judiciously preserved.” This is as in the watercolour by Turner (1793) now in Aberdeen Art Gallery. Precentor W.E. Dickson⁴ recalled the old case in 1834 which he described as “of Renaissance design, and of excellent workmanship in oak much enriched with carving, and surmounted by reclining figures of angels, blowing gilded trumpets.”



Restored reclining angels now in Ely Cathedral

Photo: José Hopkins

The angels were recently discovered, in pieces, in the loft of a now demolished parish hall (St. Matthew’s) in Cambridge. The most likely explanation for their translation from Ely to Cambridge is likely to have been that R.R. Rowe (architect of St. Matthew’s Church 1866) was also Surveyor to the Fabric of the Cathedral from 1873-1899. Pevsner (1954) noted of St. Matthew’s “Sculpture: Angels said to come from the organ gallery of Ely Cathedral.”

The angels were discovered in pieces but have been reassembled. The trumpets are shortly to be added, having been refashioned and gilded, and together will now reside permanently fastened to the wall of the south transept of the Cathedral. The mitres from the Smith case are now in the Muniment Room of the Cathedral. Of the case itself it is known that in 1934 it was “agreed that the offer of £12 from Mr. M.Talbot, Bifrons, Canterbury for the old organ case be accepted.”⁵



Mitre from Smith case

Photo: José Hopkins

¹ Hopkins, J. ‘Organs in Ely Cathedral before 1851’ *BIOSJ* 21 (1997) 1

² Plumley, N.M., *Organs of the City of London*, Positif Press, 1996

³ Clutton, C. and Niland, A., *The British Organ*, Batsford, 1963

⁴ *Ely Cathedral Handbook* 1904

⁵ EDC 2/2A/10 (CUL)

PARISH CHURCH ORGANISTS OF LATE-GEORGIAN LIVERPOOL: AN EARLY EXAMPLE OF EQUAL OPPORTUNITY?

DAVID SHUKER

In two recent *Research Notes* (July and October, 2009) Paul Tindall summarised the history of organs in late eighteenth- and early nineteenth-century Liverpool. When it comes to finding out information on organists and their employment conditions Liverpool turns out to be rather well supplied with information from two main sources. Firstly, a full transcription of the Liverpool Parish Vestry minutes covering the period 1688 to 1834 was made by Henry Peet and published in two volumes in 1912.¹ Secondly, the publisher John Gore (1738-1803) began publishing a regular *Directory* from 1761 onwards. By 1781 Gore's *Directory* contained lists of clergy and other staff, including home addresses, of the Liverpool Parish and extraparochial churches. Prior to 1699 Liverpool was a chapelry of Walton and only became a separate parish in 1700. The parish church of St Nicholas had been established as a chantry chapel in 1356. A second parish church, St Peter's, was built in 1704 and with the rapid expansion of the port of Liverpool during the eighteenth-century, further chapels and parish churches were built a regular intervals. Of the extraparochial churches consecrated during the eighteenth century St Matthew (1707), St George (1715), St Thomas (1750), St Anne (1772), St Catherine (1775), St James (1775), St Mary (1776), St John (1784), St Stephen (1792), Trinity (1792) and Christchurch (1797) all had organs by 1800.

St Nicholas is recorded as having an organ from the late seventeenth century and William Allen was organist (at £10 per year) from sometime in the 1720s until his death in 1753. Allen was succeeded by Henry Ogle who by 1762 was holding the appointment jointly with Miss Catherine Tyson, and the two organists were paid £5 each. The next year Catherine Tyson was receiving the whole annual salary of £10. In 1764 a new organ was built for St Nicholas' church by Richard Parker of Manchester. Around 1772 Catherine Tyson became Mrs Catherine Rylands and remained in post until her death in January 1797 at the age of 56 having been organist for thirty-three years.² Catherine Tyson appears to be one of the earliest women organists in England being appointed only ten years after Mary Worgan at St Dunstan in the East in London in 1753. However, unlike Mary Worgan, who resigned almost immediately after appointment when she married,³ Catherine Tyson did not feel compelled to resign on becoming Mrs Rylands. Catherine Rylands was succeeded by Mrs Jane Parker⁴ and soon thereafter by Mrs Jane Coventry, who held the post until at least 1810 when the Vestry minutes no longer contain detailed accounts of payments to named individuals.⁵ At the present moment nothing further is known about other musical activities of Catherine Rylands, Jane Parker or Jane Coventry.

The 'new' parish church of St Peter installed a new organ in a west gallery in 1765⁶ and the first organist was Michael Williams. An early provincial performance of *Messiah* took place

¹ *Liverpool Vestry Books 1681-1834* (Vol 1, 1681-1799; Vol 2, 1800-1834), Henry Peet (ed), Liverpool University Press, 1912.

² Vol 1

³ Dawe, D. *Organists of the City of London: 1666-1850*, Donovan Dawe, 1983, 158.

⁴ Vol 1, p. 368; Gore, 1800

⁵ Vol 2, p. 8

⁶ Vol 1, p. 203

in St Peter's on 30 April, 1 and 2 May 1766 that included many performers who had taken part in other northern versions including the well-known Halifax performance of August 1766.⁷ In March 1775 the Manchester organist and composer Dr Robert Wainwright (1748–1782) was appointed and was succeeded upon his death by his brother Richard Wainwright (1757–1825) who remained there for most of the next forty years.

In 1766 John Casson (1746–1814) was appointed organist at St George's following a competition that included William Herschel.⁸ Casson, who was blind from the age of five, had been a pupil of William Howgill, Charles Avison and John Stanley and was by all accounts a fine organist, remaining in the same post until his death. His life and that of his large family of musical daughters will be the subject of a more complete account.⁹

By 1781 the organist of St Thomas' was Miss Brereton who, according to *Gore's Directory* of 1781,¹⁰ was residing at the same address as Revd Robert Brereton (d. 1784 at 68 yrs), one of the Rectors of Liverpool, and was therefore most likely his daughter (or possibly a niece). However, by 1790 the organist was a Mrs Nightingall,¹¹ which almost certainly was the married name of Catherine Brereton who was married to John Nightingall by the late 1780s.¹² St Catherine's had also acquired an organ by 1781 and the organist was Alexander Reed¹³ and a Mr Hadfield between 1796 and 1800.¹⁴

The organist at St Anne's in 1790, which was the first time such an appointment was mentioned, was 'Miss Casson',¹⁵ residing at the same address as John Casson noted above, and in all probability was Eleanor Casson (1773–1838), his eldest daughter, who went on to become organist at St Thomas' for more than thirty-four years,¹⁶ having also been organist at St Stephen between 1796 and 1800.

By 1796 organists were also listed in *Gore's Directory* for the first time, and probably soon after organs were installed, at St James' (Miss Rowe), Trinity (Miss Hudson), St Mary's (Miss Jane Beckwith) and St Matthew's (William Wrenshall) and all were still in post in 1800.

Thus in 1800, the names of organists of ten of the twelve parish churches in Liverpool with organs are known and five of them are women. Furthermore, of these women three were married and two had been appointed some time before their marriage. This seems in stark contrast to other large northern towns, both inland and coastal, such as Leeds, York and Newcastle, where a search of available directories for the late eighteenth century does not reveal any example of a woman organist, single or otherwise. Was there something particular about late-Georgian Liverpool that provided such a favourable environment for women organists to thrive? Perhaps some inferences can be made. The spectacular growth

⁷ Pritchard, B. and Beechey, G.E., 'Some festival programmes of the eighteenth and nineteenth centuries. 3. Liverpool and Manchester' *RMA Research Chronicle*, 7 (1969), 1

⁸ *Liverpool Mercury*, 31 January 1834

⁹ Shuker, D E G, 'The ingenious Mr Casson and his musical daughters' *Organist's Review*, forthcoming

¹⁰ Gore 1781, p. 101, 103

¹¹ Gore 1790, p. 187

¹² Brereton Nightingall was christened in St Thomas' on 24 December 1788 and his parents were given as John Nightingall and Catherine Brereton (IGI Family Search). He died in 1849 having been surgeon at the Liverpool Workhouse and Fever Hospital for many years (Vol 2, p. 231 et seq.)

¹³ Gore 1781, p. 104

¹⁴ Gore 1800, p.171

¹⁵ Gore 1790, p. 187

¹⁶ *Liverpool Mercury*, 16 March 1838

of Liverpool during the eighteenth century must have led to a social climate that contrasted markedly with the old established city boroughs. Moreover, as suggested by Deborah Rohr¹⁷, a musical career at this period was not highly regarded and the social status of musicians, except for cathedral organists, was usually nearer to that of domestic servants than any professional position. In addition, keyboard playing was considered an essentially feminine pursuit. Therefore, given that English school of organ technique was almost entirely based on the keyboard, in contrast to the Continental keyboard and pedal technique, the great demand for parish church organists in Liverpool would appear to have favoured men and women equally. In this regard it is interesting to see that in the decades after 1800 the proportion of women organists appointed in Liverpool gradually declined as the nineteenth-century boom in church building got underway. Thus, by 1853 only two out of forty-two churches within the parliamentary boundary of Liverpool had women organists.¹⁸ Why did this happen? The styles of organ-building and liturgical practice during this period underwent great changes that probably mitigated against women organists. Firstly, the playing of the new German-style organs was not at all seen as a feminine activity, in fact, rather the opposite.¹⁹ Secondly, the move of organs from west galleries to chambers next to newly-raised chancels almost certainly did not favour the appointment of women. Until such moves, organs in west galleries usually had a curtain in front of the console that meant the organist was hidden from view and it is entirely possible that members of the congregation did not necessarily know who was playing.

In conclusion, the period 1750 to 1800 saw almost as many women as men appointed as parish church organists in Liverpool; a remarkable early example of equal opportunity that probably has no parallel in another contemporary sphere of activity and which may merit more detailed study.

¹⁷ Rohr, D. *Careers of British Musicians 1750-1850: A Profession of Artisans*, Cambridge UP, 2001

¹⁸ Gore, 1853

¹⁹ Barger, J. *Elizabeth Stirling and the Musical Life of Female Organists in Nineteenth-Century England*, Ashgate, 2007

BOOK REVIEW

DAVID SHUKER

The Ingenious Mr Avison: Making Music and Money in Eighteenth-Century Newcastle

Roz Southey, Margaret Maddison and David Hughes

Avison Ensemble and Tyne Bridge Publishing, 2009 (148pp + CD, ISBN 978 1857951295, £10)

It is sometime said that Britain does little to celebrate its heroes of the arts and sciences compared to the numerous equestrian statues of triumphant generals and civic worthies and especially in comparison to the examples of *Beethovenstrasse* and *Rue Pasteur* in the towns of mainland Europe. It was therefore heartening to note the official opening by the Queen of the new Newcastle-upon-Tyne City Library Charles Avison Building on 6 November 2009. The music of Avison has never been entirely forgotten but has recently

enjoyed a welcome resurgence largely due to the efforts of Gordon Dixon and his colleagues of the Avison Ensemble. In addition to raising funds for the purchase of the extremely interesting workbooks of Avison that first came up for auction in 2000 and again in 2002, the Avison Ensemble has been giving concerts in the North-East and London based on programmes of Avison's music and his contemporaries and recording much of his music. Alongside this has been much research on music-making in the North-East that has provided material for the first full biography of Avison and his work.

Charles Avison (1709–1770) was organist at St Nicholas church (now Newcastle Cathedral) for most of his adult life and was probably the foremost native-born concerto composer of the eighteenth century. Although some aspects of Avison's early life remain unclear, he came under the influence of the Italian school of Geminiani. His early orchestral compositions were arrangements of keyboard sonatas of Domenico Scarlatti in the form of *concerto grossi*. The *concerto grosso* is based a *concertante* of solo strings from the main sections of the orchestra with the remainder forming the *ripieno* ensemble. In Avison's role as a concert promoter this orchestral form had a distinct advantage as the professional players or 'professors' could take the demanding solo parts and the more numerous gentlemen 'amateurs' would play the *ripieno* parts. Avison ran a successful series of subscription concerts starting in 1735 and unlike such undertakings in some other towns later in the century, the Newcastle series was well-supported and profitable. Although Avison was a effective concert manager, profit was not the only motive, as he was equally interested in providing good quality music for his patrons. Thus, in 1761, when the new Ranelagh (later Spring) Gardens opened in Newcastle, Avison heartily disapproved of the musical fare on offer, referring to the programmes as a series of 'shallow and unconnected Compositions'. However, his leader of the orchestra at the time, a young Hanoverian called William Herschel, spotted an opportunity for himself and was appointed director of music in the pleasure gardens. Thus, the pleasure-seekers were also treated to symphonies and concertos by Avison and Herschel, in addition to the slight pieces performed by attractive young actresses. Avison's desire to educate his audiences had resulted in the appearance of an *Essay in Musical Expression* in 1752 that attracted the ire of William Hayes, Professor of Music at Oxford, for its lukewarm support of Handel. Avison gave as good as he got and printed a robust reply to Hayes in the second edition of the *Essay* in 1753. Like many eighteenth-century organists Avison published little for the organ itself although the Op 9 string concertos, published in 1766, which Avison arranged for organ alone, which are currently available (Barenreiter Nos. BA 6535 and BA 6548), display an individual compositional style that offers a refreshing alternative to the traditional English voluntary.

The Ingenious Mr Avison is a well-produced and reasonably-priced book that includes a full bibliography to the many cited primary sources relating to Charles Avison, as well as a select bibliography of secondary sources, a complete list of his published works and a complete discography. The book is well illustrated, including twelve full-colour plates and a real bonus for those who may not have encountered Avison's music is a CD of three movements from his Op 7 sonatas played by the Avison Ensemble. For a book with three authors the text flows well and this biography will no doubt stimulate further interest in this major eighteenth-century British organist and composer.

RESEARCH NOTES

PAUL TINDALL

Still Jordan¹

Abraham Jordan senior, son of a vintner, was named as 'distiller' in Southwark at least by May 1695, and had turned to organ-building already by 12 December 1702, when the new organ at his parish church, St George, Southwark was 'already set up.'² According to Hawkins,³ he 'about the year 1700...betook himself to the making of organs,' and both activities can be traced in the newspapers.

Flying Post or The Post Master, Saturday November 30 1700

'A parcel of Brandy, containing above a thousand Gallons, distilled from French Wine and Sugar, as Spanish Brandy, which makes Punch and Cordial Waters much better; is to be sold full Proof for five Shillings the Gallon; and Spirit of Wine for Apothecaries, Perfumers, Varnish and Lacker-makers, and is so high drawn as will fire Gun-Powder, or burn all away At four Shillings six Pence the Gallon; and Mallois⁴ Spirit-Price at three Shillings four Pence the Gallon All for present Money. By Abraham Jordan, at his Distilling-House, at the Sign of the Engine-Still in the Borough, near St. George's-Church, Southwark.'

A distiller's interest in sugar may well have resulted in contacts that allowed Jordan junior to export at least four organs to Barbados.⁵

Post Man and The Historical Account, Thursday September 12 1700

'Besides the fine Dyal that Sir Charles Duncomb Alderman of the Bridge Ward, has bestowed upon St Magnus church, he has given a very fine Organ to the same, which will be finished in a short time.'

This is more than eleven years before the advert indicating that 'Messrs. Abraham Jordan, senior and junior, have, with their own hands, joynery excepted, made and erected a very large organ in St Magnus' Church'⁶ and the appointment of John Robinson as organist. In the meantime Jordan built organs for St Saviour, Southwark (1705) and for Bath Abbey (1708). Sir Charles Duncomb was an extremely wealthy goldsmith, who became M.P. for Downton⁷ and Lord Mayor of London⁸ in 1708. He died in 1711.⁹ The present organ was already said to be the gift of Duncombe before 1839.¹⁰

¹ see *BIOSRep*, 33:2 (April 2009), 20–30

² Jeffery, J. 'Organ-builder history from fire insurance policies,' *JBIOS* 26 (2002), 78, 80

³ Hawkins, J. *A General History of the Science and Practice of Music*, London 1776, volume 4, 356n

⁴ Molasses?

⁵ *BIOSRep*, op. cit, 24

⁶ *The Spectator*, 8 February 1712

⁷ *Daily Courant*, Monday 10 May 1708

⁸ *British Apollo*, Wednesday 29 September 1708

⁹ *British Mercury*, Friday 13 April, which records the appointment of an Alderman for the London Bridge Within ward 'in the room of Sir Charles Duncomb deceas'd.' He was killed off prematurely by the *Flying Post* which heard that 'Sir Charles Duncomb is dead in Wiltshire' on Tuesday 18 August 1702.

¹⁰ Godwin, G. and Britton, J. *The Churches of London*, volume 2, London 1839, unpaginated: the descriptions of individual churches were originally issued separately

Another Battle of the Organs

Post Boy, Thursday July 22 1714

'Whereas M. Abraham Jordan, sen. And jun. hath erected and finish'd an organ in the Parish Church of St. Bennet Finck, behind the Exchange, London, which organ was set up in Competition with an Organ made by the late famous Mr. Barnit [sic] Smith (with some Additions to it since by Mr Shryder [sic]) and if the abovesaid Jordans organ was not as good, he was to take it down at his own proper Cost and Charge. The Organ has been adjudged (as by Articles) and proved to be the best Organ: And the said Jordans give Notice to all Masters, Performers and others, that they will attend on Monday July 26th instant, from 3 in the Afternoon to Seven every Day, Saturday exclusive.'

N.B. This Organ has a Sett of Keys that swells both Bass and Trebles so very exact, that they are not to be discover'd when play'd with the real Instruments they represent, and in Tune, in all its Parts.

Post Boy. Tuesday July 27 1714

'Whereas Mr. Abraham Jordan, Sen. and Jun. inserted an Advertisement in the Post-Man and Post Boy of Saturday the 24th instant,¹¹ concerning the Trial of an Organ, set up by them in the Parish Church of St. Bennet Finck, against an other Organ standing in Whitehall, begun by the late famous Mr. Bernard Smith and finish'd by Mr Christ. Shrider Organ-Builder to Her Majesty and whereas there were four Persons appointed by Articles to judge of the said Organs, viz. Dr. Wm. Cross [sic], Organist to Her Majesty; Mr Daniel Purcell, Organist of St Dunstons in the East; Mr Richard Brind, Organist at St. Pauls; and the Rev. Mr Wm. Washbourn, which Persons being equally divided in their opinions, could not determine the Contest; Dr Wm. Turner being call'd in, to give his Opinion, gave it in Favour of Mr. Jordan, contrary to the Method agreed on in the Articles aforesaid, by which Decision, Mr Jordan would be thought to excel the Work of Mr. Smith and Mr. Shrider. This is to inform all Persons, That Dr Cross [sic], Mr. Purcell, and other eminent Masters, who have heard both Organs, do assert, that Mr Shriders Instrument, for what stops it consists of, doth much exceed that of Mr Jordans; which Judgement they will steadfastly abide by, and maintain, in Vindication of Mr. Shrider, and in Opposition to the sly insinuation, contain'd in the late Advertisement publish'd by Mr. Jordan.'

Evidently Mr. Brind and the Revd. Mr. Washbourn voted for the Jordans. Despite this fractious competition, the younger Jordan was to build an organ in 1728 for Westminster Abbey, and at least one other, in collaboration with Shrider.¹²

Daily Courant, Tuesday January 3 1721

'A Gentleman leaving off House-keeping is willing to dispose of a large Chamber organ, which is now to be seen at the Work-house of Mr Jordan, Organ-Builder, against St George's Church in Southwark.'

Daily Advertiser, Saturday May 22 1731

'The Parish of St Michael's Crooked-lane; having lately purchased an Organ of the famous Mr Abraham Jordan, the same is to be open'd in that Parish-Church to Morrow; in the Morning by the celebrated Mr John Robinson, and in the Afternoon by the ingenious Mr Philip Hart.'

Daily Journal, Friday August 6 1731

'They write from Newtown in North Wales, that the great Organ, made by Mr Jordan, was opened on Sunday, with great Solemnity and Applause.'

¹¹ not found in this issue

¹² See *BIOSRep*, op. cit, 25–6

Newtown, in Montgomeryshire, is in the Archdeaconry of St Asaph, but the Cathedral organ, also by Jordan, was not built until some years later.¹³ Nothing else is known about this organ: St Mary's church in Newtown has been disused since 1847 and is now in ruins.¹⁴

Daily Post, Monday June 28 1732

'To be LETT, by Lease or otherwise The Three-Crane Brew house, the lower end of Queen-street by Thames-street. Enquire...of Mr Abraham Jordan, organ-Builder, in Budge-row.'

The last vestiges of the Jordans' alcohol business?

John Harris and John Byfield: Where's Byfield?

Daily Post, Thursday Monday May 30 1723

'On Sunday next the Organ in the new Chappel near Red Lyon Fields will be open'd: it is made by Mr John Harris (son of the famous Mr Renatus Harris), and contains a great Variety of new invented Stops, which have never been used in any other Organ.'

Daily Post, Monday January 26 1730

'MESSIEURS HARRIS and BYFIELD (of Red Lyon-street, Holbourn), Organ Builders, invite the Organists, Masters in Musick, and Judges of the Organ, to come to hear and perform upon an Instrument in their Work-House, which having only one Set or Row of Keys, may (by their Contrivance) be made to appear as a double Instrument, at the Performer's Pleasure, and be as loud or soft either in the Treble or the Bass Part, or both together, without the Hand being taken from the Keys to draw or put in any Stops. They will attend every Day this Week, from Three o'clock till Six, to wait on those Gentlemen who are Encouragers of Art, and who are so curious as to see so great an Improvement and Advantage made to the Organ.

N.B. As some Masters have not thought fit to hear this instrument, tho' they have been invited to do it, it is presumed they may entertain a mean Opinion of its being done by an old Method (which has been used in some Chamber organs) of putting down a particular Pedal to each Stop of Pipes which are intended to make the Organ stronger or louder, which Stops are of no Use without such Application; but here each single Stop, or the whole Organ may be play'd, without making Use of the Invention, and by it the Forte's or Piano's [sic] may be as quickly executed as the Masters would do them from one Set of Keys to another.'

This is an addition to the lively exchange between Harris & Byfield and Jordan in 1730,¹⁵ concerning detached consoles, shifting movements, and here, it seems, some sort of coupler or doubling by communication. John Harris acquired a harpsichord patent for an octave and/or sub-octave coupler arrangement in October 1730¹⁶ which also claims to make instant forte/piano contrasts available, so no doubt the techniques were linked.

This seems to be the last year in which Harris and Byfield advertise, and later evidence tends to name either one or the other. Harris & Byfield were elected organ keepers at St Bartholomew-by-the-Exchange on June 21 1732,¹⁷ but well-attested evidence after this is

¹³ Contract announced in London *Daily Post and General Advertiser* Tuesday 31 August 1736

¹⁴ Lewis, S. A *Topographical Dictionary of Wales*, 4th edition, London 1849, 265–6. Incidentally, Lewis records an organ by Willis in the new St David's church which was opened in September 1847. It must be one of his earliest: 'An organ has been provided by the congregation, at an expense of about 500 Guineas. It was built by Willis, of Gray's Inn Lane, London, and is admired for the excellence and Capacity of its tones, combining all the latest improvements.'

¹⁵ BIOSRep, op. cit, 26–7

¹⁶ See the author's article 'New Sources for the Eighteenth Century: Organ-Builders in English Newspapers', in *The Organ Yearbook*, forthcoming

¹⁷ Dawe, D. *Organists of the City of London 1666–1850*, [London] 1983, 32

hard to come by until John Harris signs articles at Doncaster in 1739,¹⁸ and Byfield signs the receipt on 2nd October 1740 'by order and for ye use of Mr John Harris.'¹⁹ Byfield's elusiveness in the early 1730s²⁰ can perhaps be explained if he was in Dublin. John Baptist Cuvillie, who was working for Renatus Harris in Norwich in 1693, seems to have inherited the 'Harris Connection' in Ireland, and he died in 1728. In August that year Byfield added two stops to the Cuvillie organ at St Michan's, Dublin, and he was appointed organ-keeper at both Christ Church²¹ and St Patrick's, though Robert Hollister took over at Christ Church in 1733.²² It seems likely that Byfield spent some time in Ireland rather than continually crossing the Irish sea to attend to quarterly tunings. In any event, the effort was not wasted, since he was able to sign articles in 1750 (when he was 'of London') for a new organ at Christ Church.

Harris meanwhile (1732-3) built the two organs at Great Yarmouth (one of which was very large), in collaboration with Jordan, according to the *Norwich Gazette*.

Joachim Beyfield

At St Mary's, Dublin is record of a payment to a 'Joachim Beyfield' in November 1731, when he was appointed organ-keeper.²³ It has been assumed that this is a mistake, but there is evidence for an organ-builder of this name: City Company records²⁴ record William Byfeild [sic], son of Jn. Joachim Byfeild sic of Holborn, Organ Maker, apprenticed to Thomas Salisbury on the 7th July 1719. Another son, Barnet Maris Byfeild [sic], son of Joachim Byfeild [sic], joiner of St Ann Blackfriars is apprenticed to Edward Bedell on 18th January 1715. 'Bernard Marris Bifeild,' son of Joachim and Elizabeth was christened 31 October 1698 at St Martin-in-the-Fields.

'Joachim Bielfield' sic of St Martin in the Fields was an organ-builder 'aged 36 yeares or upwards' 18 January 1698/9 when he was a deponent in *Smith v. Aedes Christi*.²⁵ He was born therefore c.1662. In his evidence he says that he has 'for 5 yeares last past or upward...known the defendant Bernard Smith,' and makes it clear that he has been in his employ for at least three years. He signs his deposition 'Joachim Bielfield,' so there is a possibility that he was German.

So are the various Byfields related, and if so, how? The St Michan's, Dublin accounts have payments to 'Mr Byfield Senior' on 28 September 1732 and 'Mr Byfield Junior' on 28 July 1733, 'John Byfield Organ Builder' having agreed to make two stops for the organ in 1729.²⁶

¹⁸ Doncaster Archives, MS P1/3/E2/3

¹⁹ Sheardown, W. *The Organ in St. George's Church, Doncaster*, [1843]. British Library, 1881.c.7.(113). A collection of clippings from the *Doncaster Chronicle* of 1843; the information evidently taken from church records.

²⁰ There seem to be no sightings in the City of London, for instance, where there were many Harris organs to maintain

²¹ 'Mr John Bijfield' ordered to put the organ in good order on 23rd May 1728. Boydell, B. (ed.): *Music at Christ Church before 1800: Documents and selected Anthems* (A History of Christ Church, Dublin, 5), Dublin 1999, 111

²² Neary, D. 'Organ-building in seventeenth and eighteenth -century Dublin, and its English connection,' *JBIOS* 21 (1997), 23-24

²³ *Ibid*, 24

²⁴ Webb, C.R., *London Apprentices, Volume. 23, Coachmakers and Coach-Harness Makers Company 1677-1800*, London 1998, 10

²⁵ i.e. Christ Church, Dublin. National Archives, C24/1207/101. Transcription kindly supplied by Dominic Gwynn

²⁶ Boydell, B. 'St. Michan's Church, Dublin: the installation of the organ in 1725 and the duties of the organist,' *JBIOS* 19 (1995), 88

The known John Byfield II (died 1799) is now thought to have been born c. 1742.²⁷ Could John Byfield I (c. 1694-1756) have been another son of John Joachim Byfield or Bielfeld? The later would be nearly seventy if he was in Dublin in 1731.

Some Notes on Lancashire Organ Builders

In 1854 the *Musical World*²⁸ featured an editorial discussion of the so-called 'Direct Action' or 'simplification' system of organ building, with chromatic soundboards and without roller-boards, which the editor attributes, via Töpfer, to 'Schulze, a Prussian organ-builder.' The Abbe Vogler did something similar as early as 1806, of course. Kirtland and Jardine, with whom the system is now associated,²⁹ wrote³⁰ saying that they did not claim it as their own invention. A further letter from Samuel Groves in the same issue claims that his organ, a two manual, in the Town Hall of St Helens was the first such in England. This would be before 1851, when Kirtland & Jardine built an organ at Emmanuel Church, Barlow Moor. According to Groves's advertisement,³¹ he was ten years with John Gray, and six on his own account. His partner until 1850 at least³² was John Gray's son-in-law: 'Married on the 8th instant, at Hanwell Church, John, only son of Mr Mitchell, of Tredegar-square, to Emily, second daughter of Mr Gray, organ builder.'³³

Two fine-toned chamber organs for sale, 1832, from Tarr & Robinson, organ-builders, 18 Southern Street, Liverpool Road, Manchester.³⁴ Is this John Robinson, listed in Sheffield in 1834,³⁵ or Thomas Robinson, in Leeds 1830-47, but in 1852³⁶ 'Musical Instrument Maker and Organ-builder at Water Street, Rochdale.'? Probably more likely to be Richard Robinson, bankrupt 1839 'formerly 7 Watson Street Manchester Instrument Maker and organ-builder, then of the Shakespeare York Street, Hulme near Manchester, carrying on business with Moses Mills, Portrait Painter, at the Shakespeare aforesaid, as publicans, in the name of Richard Robinson, part of the time Retail Dealers in Ale, the whole time Instrument Makers and organ Builders.'³⁷

Three organs can be added to the small known worklist³⁸ of Richard Nicholson of Rochdale:

A new organ built at St Matthew, Manchester containing twenty-nine stops, visited and approved of by Sir George Smart in 1829.³⁹ Presumably St Matthew, Campfield, though this is supposed to have had an organ by Renn & Boston of 1826.⁴⁰

²⁷ See *BIOSRep*, 33:1 (January 2009), 33 and Jeffery, op. cit., 114

²⁸ *Musical World*, 11 November 1854

²⁹ Thistlethwaite, N. *The Making of the Victorian Organ*, Cambridge 1990, 301-4 and *BIOSRep*, 31:2 (April 2007), 28, 34 note 31

³⁰ *Musical World* 9 December 1854

³¹ 18 November 1854

³² 28 December 1850: 'St Julian, Shrewsbury...a NEW ORGAN, erected by Messrs. Groves & Mitchell, of London...on Sunday 15th Instant....the plan of the stops & etc, was drawn out by Mr John Hiles, Organist of the church.'

³³ *The Times*, Monday 14 August 1848

³⁴ *Manchester Guardian*, 3 March 1832

³⁵ *DBOB*

³⁶ *Whellan's Manchester and Salford Directory* 1852

³⁷ *London Gazette*, 1 March 1839, p. 485

³⁸ Berrow, J. *John Nicholson, Organ builder of Worcester*, unpublished. PhD thesis, University of Reading 1996, Vol. 2, 98-103

³⁹ *Manchester Guardian*, 16 May 1829

⁴⁰ Sayer, M. *Samuel Renn, English Organ Builder*, Chichester & London 1974, 73

In 1834 Nicholson was summoned for Jury service, but excused on the grounds that he had to finish an organ at Shaw Chapel.⁴¹

Wesleyan Methodist Chapel, Bondgate, Darlington. 'The organ, which cost £300, was built by Nicholson of Rochdale in 1840.'⁴²

Renn & Boston advertise an organ for sale from the 'Manchester Choral Society Room, George Street' in 1834.⁴³ Presumably not the predecessor of the Renn organ for 'Manchester, Gentlemen's Concert Hall' dated 1832 by Sayer,⁴⁴ since this was in Peter Street. In 1854 the organ of the 'Manchester Concert Hall' (II/13) was described as bad, despite recent alterations.⁴⁵

To be sold by Renn in 1835: a fine-toned chamber organ by Ohrmann and Nutt of London, 15ft x 10ft x 5 ft, handsome mahogany case, nine stops [S].⁴⁶

Married 1826: Mr Robert Bradbury organ-builder to Miss Zilla Worsley, both of Manchester, at the Collegiate Church.⁴⁷

Chamber organ for sale 1835 from R. Bradbury organ-builder, Lever Street, Manchester.⁴⁸

The Executor of the late Robert Bradbury of 29 Lever Street offers for sale three finger organs built by him and other instruments, 1837.⁴⁹

The partnership of Jackson & Parvin of Bolton, organ-builders is dissolved, 1837.⁵⁰

1851 Census, Bradshawgate, Bolton:

Isabella Parvin, organ-builder, 48, born Whitworth, Great Bolton

Sons Thomas, 13, born Wakefield

William 10, born Bolton

An elaborate William Parvin nameplate said to be from Lostock Hall was for sale on eBay in 2006.

Tailpiece

Daily Advertiser, 23 September 1760

The report of a Singular and Melancholy Occurrence has reached us. Whereas Mr George England, Organ builder, late partner to Mr Bridge hath completed an organ for Fort St George he sent it with his Man, John Ball to erect the Same. Mr Ball completed his work admirably and the Organ is finished to general acclaim, but before embarking again for England, Mr Ball, in the Vicinity of Madras was Attacked and Entirely Consumed by a Large Tyger. Only his Boots were recovered.

⁴¹ 6 September 1834

⁴² Fordyce, W. *The History and Antiquities of the County Palatine of Durham*, Volume I, Newcastle 1857, 471

⁴³ 31 May 1834. II/14 [S]

⁴⁴ op. cit, 82

⁴⁵ *Musical World*, 11 January 1854

⁴⁶ *Manchester Guardian*, 10 October 1835 and again 26 November 1836

⁴⁷ *ibid*, 9 September 1826

⁴⁸ *Manchester Guardian*, 10 October 1835

⁴⁹ 6 April 1837

⁵⁰ *London Gazette*, Tuesday 30 May 1837

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 Berron, 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.....

BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE IN NORTH WILTSHIRE

SATURDAY 3 JULY 2010
(own or shared cars essential)

Programme

- 11.00: Registration and Coffee at Bowood House (access from the A4 via Derry Hill village)
- 11.30: Introduction and demonstration of the Collins/Trost (2002) organ in the Chapel by Christopher Kent and Michael Whytock.
- 12.30: Drive to Bremhill (3 miles) bring your own packed lunch and use the facilities in the Village Hall or eat at The Dumb Post Inn.
- 2.00: Visit St. Martin's Church, Bremhill, introduction to, and demonstration of, the large organ by William Allen ca. 1810 (ex-Addlestone, Surrey) newly overhauled and restored by Peter Bumstead.
- 3.30: Arrive at Chippenham Parish Church to see the Brice Seede case (1752) provided that it is visible following its present shrouding after damage to the instrument by snow melt water.
Alternatively, if repairs have not progressed a visit to a significant organ by Hunter (ca. 1900) at St. James's Church, Draycot Cerne, for which Sir Walter Alcock was the consultant.

Please return the form (or a photocopy), with a cheque for £15 payable to 'BIOS', 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.

✂.....
BOOKING FORM

Please fill out a separate form for each person.

I would like to attend the one day conference in North Wiltshire on 3rd July 2010 and enclose a cheque for £15 payable to 'BIOS'

Name.....

Address.....

..... Postcode.....

E-mail

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

Telephone.....(evening)



BRITISH INSTITUTE OF ORGAN STUDIES

DAY CONFERENCE

SATURDAY 30 OCTOBER 2010

De Montfort Hall and St Peter's, Highfields, Leicester

**THE LEGACY OF PROVINCIAL ORGAN-BUILDING
IN THE EAST MIDLANDS**

This day conference will focus on the work of Stephen Taylor and Sons, a Leicester-based firm that flourished for over a century after its foundation in the 1860s. Almost all the Taylor instruments were installed within a thirty-mile radius of the city and, despite this apparent provinciality, were renowned for their quality and technical innovations. Many Taylor instruments, including some large organs, have survived and two fine examples will be seen and heard during the meeting. Leicestershire and the surrounding area also has a rich legacy of older restored organs (including instruments by Snetzler, Russell and Holdich) and this aspect will also be covered.

The organ in De Montfort Hall, Leicester, was built in 1913 by Taylor's and was restored by Richard Young of Rugby in 1996/7. The three-manual organ is regularly used for recitals and concerts.

The four-manual Taylor organ in St Peter's, Highfields, was built in 1910 and incorporates pipework from an earlier instrument by another Leicester builder, Joshua Porritt.

There will be an opportunity to see and hear the De Montfort Hall organ at the end of the morning and the main afternoon session will be held in St Peter's Church.

Speakers will include:

Richard Young, Christopher Gray, Martin Renshaw and David Shuker.

A Programme and a Booking form will be printed in the July issue of the *Reporter*.

De Montfort Hall and St Peter's Highfields are within a few hundred yards of Leicester railway station and parking will be available at St Peter's for those wishing to travel by car.

BIOS MEETINGS AND CONFERENCES 2010–2011

Saturday 22 May 2010

Day Conference at St Mary, Stafford. A Programme and Booking Form are included on p 27 of this issue.

Saturday 3 July 2010

North Wiltshire Day at Bowood House Chapel, Bremhill and St Andrew, Chippenham. A Programme and Booking Form are included on p 28 of this issue.

Saturday 30 October 2010

De Montfort Hall and St Peter's Highfields, Leicester. Further information on p 29 of this issue.

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.

Saturday 26 February 2011

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

Future Conferences 2011

Day Conferences are being planned at:

St Swithun, Worcester (Spring/Summer 2011)

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

St George, Southall (Spring/Summer 2011)

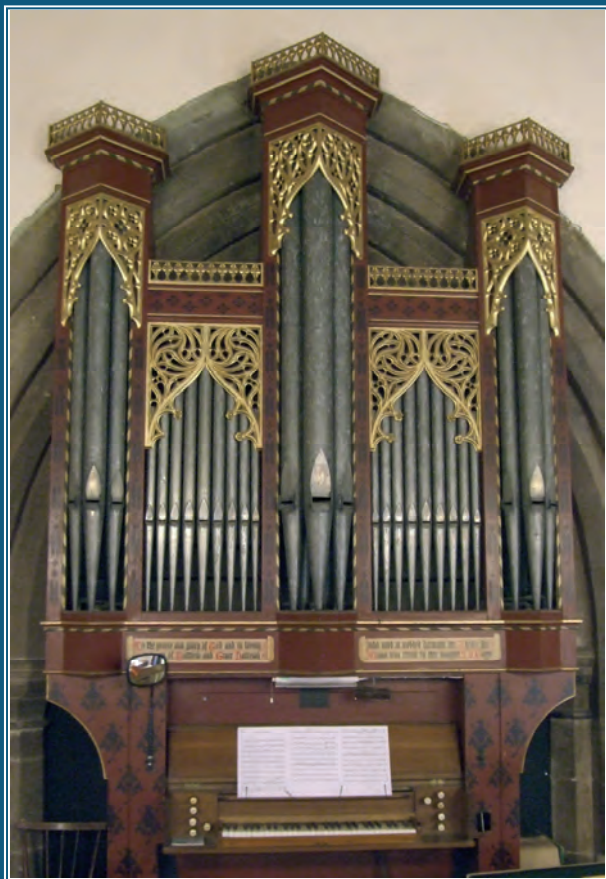
For further information please contact:

The Meetings Officer, Melvin Hughes



Rear cover: The parish church of St Catharine in Houghton-on-the-Hill in Leicestershire possesses a particularly fine example of a village organ case by A. G. Hill (c.1897). The organ by J. W. Walker dates from somewhat earlier and is now in need of restoration although it is still playable and used every Sunday. The organ is at the west end of the church, a position not necessarily so well appreciated by the bell-ringers as the rear of the swell-box forms one wall of the ringing chamber!

(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.