

# **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:** Nicola MacRae

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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

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*The cover photograph is the Jordan organ St George's Southall courtesy of John Mander*

## CONTENTS

Editorial	p2
From the Secretary	p3
Membership Matters	p4
Meeting Reports	p5
A Windy Matter, by J Norman	p12
Research Notes, by P Tindall	p15
“Four Bs or not four Bs?”, by RG Preece & DA Preece	p24
Conference and Meeting Notices	p28

## EDITORIAL

This is my second edition of the BIOS Reporter. I thank those of you who have taken time to submit comments on my first edition and hope that the subtle changes meet with your approval.

I am well aware of the importance of our academic writings and I am very happy to be associated with them. It has recently come to my attention that an organ near Edinburgh has recently been rebuilt to a “historic” specification, with a shortened swell and a lot of additions being removed. An organist friend of mine, who is an ARCO and a retired minister, recently acted as deputy there, said that this makes it very difficult to lead Sunday worship with variation of tone. Historically, such instruments were installed to lead worship, so how does reverting to an historic form that hinders this primary function justify the work? I wonder what you think. I hope that this point can spark a lively debate.

On a more practical point, I have recently given up the role as a deputy organist, with a sensible fee, for a role in a church with not the most agreeable of organs for a substantially lower fee, almost purely because I enjoy the worship. Do you have any thoughts on this matter?

I hope that you can contribute to the next BOIS Reporter as a “lively debate” can make for a “lively read”.

Nicola MacRae.

## **FROM THE SECRETARY**

MELVIN HUGHES

### **BIOS ANNUAL GENERAL MEETING**

**Saturday 20 April 2013 at the Grosvenor Chapel, 24 South Audley Street,  
London W1K 2PA**

Notice is hereby given that the AGM of the British Institute of Organ Studies will take place on Saturday 20 April 2013 at Grosvenor Chapel, 24 South Audley Street, London W1K 2PA at 14.00 hours.

All members whose subscriptions have been paid are entitled to attend (free of charge) and vote at the meeting.

The following election of officers and ordinary members of Council will be held:

- Treasurer
- Secretary
- Meetings Officer
- Membership Secretary
- Casework Officer
- 3 Ordinary Members of Council

Clause 7.4 of the Constitution states:

‘Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council’.

Clause 7.5 states:

‘the name of each member nominated under clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate’s consent to serve, if elected’.

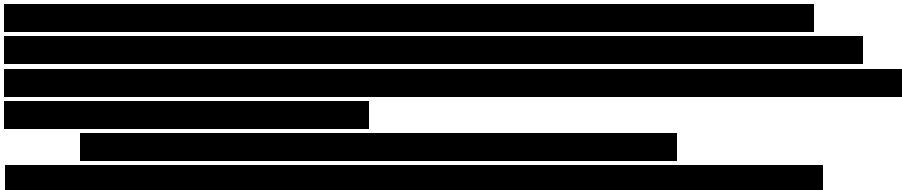
Nomination forms for officers and ordinary members of Council are obtainable from the Secretary (address on inside front cover).

## **MEMBERSHIP MATTERS**

MELANIE HARRISON

The 2012 Journal was distributed at the end of last year and if a copy did not reach you, please check that your subscription for 2012 got paid then get in touch with the membership secretary giving details of that payment. 2012 was a year with several administrative difficulties, not least the need to change the way credit and debit card payments were processed. The need to reform this meant BIOS moving into on-line commerce for the first time and payments can now be processed in ways satisfying all the security demands of the banking system.

We have now fully embraced not only on-line membership renewals and new membership applications, but also booking conference places and purchasing HOSA CDs and Leffler facsimiles entirely from a computer keyboard or a suitably equipped pocket device. Of course we remain happy to deal with standing orders, cheques and postal orders and to communicate by letter and telephone, but useful hyperlinks are shown below.



In the future these links will all migrate and be fully integrated onto the main site at [www.BIOS.org.uk](http://www.BIOS.org.uk) domain, though those above will remain in operation for a suitable changeover period.

Unless you have a standing order in place which has already made payment, 2013 subscriptions are now all due. Please remember that the old system which made automatic annual charges to your card no longer operates. If that is how you paid previously, to pay by card, you need to use the hyperlink above or pay through one of the alternative methods. Reminder notes will be sent by e-mail to those for whom we have an e-mail address or by post where we have not. Letting us contact you by e-mail obviously saves us money so please keep us up to date with the address you currently use. The reminder note will include a reference number and including that with any payments you make whether by on-line bank transfer, website card payment or standing order helps our administration very significantly.

It is with regret that I report the deaths in 2011 of Malcolm Barron of Wimbledon who had been a member since 1986 and also that of Richard J. Morton of Hereford who died in December 2012 having been a member since 1995.

It is a pleasure to welcome:

Dr. Charles Cornford MSc MA,



Melanie Harrison  
December 2012

## **MEETING REPORTS**

### **Southall Conference 17th November 2012 'Restoration of the Abraham Jordan Organ'**

The changing population of parishes is no new phenomenon and the Union of Benefices Act 1860 enabled the rationalisation of resources that could be better deployed. St George's Botolph Lane in the City of London was a church that became redundant in the mid nineteenth century and became amalgamated with St Mary-at-Hill, a one-time organist post for Thomas Tallis. After a brief demonstration of the organ by William McVicker, Colin Menzies opened the day's talks with some background to the founding of St George's Church Southall. He explained how the policy operated by the then bishop of London transferred resources from redundant city churches and founded new parishes in the growing suburbs. He illustrated how this operated with reference to several church relocations. By the late 1800s, the city church of St George had fallen into disrepair and had become unsafe. The assets transferred to newly founded churches could include not only money but in many cases property including furnishings. The new Edwardian church of St George's in Southall therefore gained the Jordan organ. In the first years of the 20th century it was installed by Speechly on a west end "shelf" where it gained a new action, pedal board and had the swell compass extended down to give 56 notes, matching the great. The west wall location also brought

about the discarding of the lower section of the case but left on its shelf, it degenerated to a barely useable state. Colin described how long before any plans for a restoration came about, it had seemed desirable to leave the organ mothballed to await the day it could be restored properly. It was resuscitated in 2005 to a sufficient degree for it to be heard as part of a BIOS conference.

Margaret Wellington and Paul Southey gave a local parish perspective on the restoration project. Margaret described how the close involvement of local primary schools using the organ as a learning resource for a wide range of educational strands, not just music, helped achieve a strong community support for the restoration project. This no doubt helped the adjudicators of the application to the Heritage Lottery Fund reach a positive decision. The restoration by Mander Organs made John Mander an ideal speaker to explain something of the choices made in restoring this particular organ that had been much transformed from how it first sounded. In 2009 the organ was restored as a pedal-less two manual instrument with short compass swell. The great soundboard was restored and had an action provided similar to that first used, the destroyed lower section of the case was recreated and the new swell soundboard placed within a swell box having a nag's head type mechanism. The organ was made complete for placement on the north side of the chancel floor and given not only electric blowing but two wedge bellows. Later in the day, these bellow were used to give an idea of the difference hand-blowing could make. The believed original pitch of A = 455 was chosen and although there was no firm evidence of the original temperament one of 1/6th comma meantone was adopted. The 2009 specification is not yet reflected in the NPOR so is shown below:

#### Great

Open Diapason	8	(Jordan)
Stopped Diapason	8	(Jordan)
Principal	4	(Jordan)
Twelfth	2 <sup>2</sup> / <sub>3</sub>	(mostly 2009)
Fifteenth	2	(Jordan)
Sesquialtera Bass III	1 <sup>3</sup> / <sub>5</sub>	(Jordan)
Cornet Treble IV	4	(mostly 2009)

#### Swell

Open Diapason	8	(2009)
Stopped Diapason	8	(Jordan)
Principal	4	(2009)
Trumpet	8	(2009)



John Norman provided a background perspective on the more general issues of resolving the dilemma of organs that have been much modified. He pointed out that whilst it can be desirable to revert to original conditions, as far as they can be determined, there are also instances where the work of later builders has intrinsic merit so should not necessarily be discarded.

The morning concluded with a panel discussion chaired by Alan Thurlow involving all the morning's speakers. Points raised included the appropriateness of the organ to today's worship and the church's mission. The Parish representatives described the broad spectrum of music in use at St. George's with the organ not always being used, sometimes because of their lack of a player. The Southall location in a heavily Asian rooted population meant curry was not hard to find and the lavish catering provided by church members made full use of this tradition and proved the Church of England can easily match the type of offerings more often found in Hindu hospitality.

After lunch, William McVicker and John Collins provided a lecture on aspects of 18th century organ performance practice. John's extensive study of ornamentation and the notation used to document it was thoroughly illustrated by reference to symbol charts and projected reproductions of a large number of period publications. He followed this with a recital demonstrating the practical application of his studies. For part of this, the electric blower was switched off and John Mander applied himself to the task of operating the pair of wedge bellows. During this a significant proportion of the audience left their seats to observe the blower through the glass windowed screen behind the organ.

The closing discussion amongst the 25 attendees uncovered divergent views on the effects the changed wind stability had on the sound though there seemed a consensus that St George's, Southall now has a most remarkable organ which parish representatives are keen to have played on every possible occasion.

Melanie Harrison  
December 2012

## **THE RESTORATION OF THE ABRAHAM JORDAN ORGAN, ST GEORGE, SOUTHALL**

DAVID SHUKER

In 1723 Southall was a small chapelry in the rural parish of Norwood when Abraham Jordan provided a new organ for St George's Botolph Lane in the heart of the City of London. The church in Botolph Lane had been rebuilt in the late 17<sup>th</sup> century following the destruction of the medieval church in the Great Fire of London in 1666. The story of how a rejuvenated Abraham Jordan organ came to be in an even newer St George's church in 21<sup>st</sup> – century Southall formed the backbone of a fascinating day's programme on Saturday, 17<sup>th</sup> November 2012.

Upon entry into the spacious Edwardian red-brick church of St George, just off the Southall High Street, BIOS delegates beheld the striking sight of an early 18<sup>th</sup> century organ case on the north side of the chancel (see front cover). The visual splendour of the case was quickly complemented by the stunning sound of the organ demonstrated by William McVicker in three short pieces by Blow, Pepusch and Preluere. Such was the boldness of the sound that when asked to identify the nationality of the (unannounced) composer of the first piece, almost all the audience thought Spain or Portugal.

The answer to the question – why an Abraham Jordan organ in Southall? – came in a lucid exposition by Colin Menzies. The great decline in the resident population of the City of London in the centuries following the Great Fire was not matched by a reduction in the number of parishes. Thus, in 1701 a population of 200,000 was served with 73 parish churches whereas by 1960 39 parishes still remained for a population of 3,000. By the middle of the nineteenth century many City churches were attended by only a handful of people, although in some cases the parishes had accumulated great wealth. In 1858 a Bill to allow the Bishop of London to release funds from wealthy parishes failed although a later (1860) Bill did allow bishops to amalgamate funds through the union of benefices. During the ensuing 120 years twenty City churches were closed and their assets transferred elsewhere. The ability to transfer material assets and the dedication as well as funds explains why the 1723 Abraham Jordan organ was moved from Botolph Lane to Southall. By the 1880s the congregation of St George Botolph Lane had dwindled to a handful, although the musical activity was still noteworthy.<sup>1</sup> By 1900 the

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<sup>1</sup> Charles Box (*Church Music in the Metropolis*, William Reeves, London 1884) observed the following at a morning service in April 1882: "St George, Botolph Lane. ... With the

church was no longer being used and had become structurally unsafe, being demolished in 1904. Fortunately in 1901, the Union of Benefices Act of 1860 was invoked to allow the transfer of the organ and carved work to be transferred to the new parish church of St George in Southall.

John Mander provided an engaging and candid insight into some of the decisions that were made when his company was awarded the contract for the restoration of the 1723 organ. Not least was a heartening example of the collegiality that can occur between organ builders when it comes to sharing information. Dominic Gwynn had seen the Jordan organ in 2004 and realised the extent to which much of the original material had survived. Although Goetze and Gwynn had been unsuccessful in winning the contract they shared information about other Jordan organs (including a surviving console from St Benet Fink, another City church) with Manders. The survival of so much of the Jordan pipework with little apparent revoicing meant that the minimum amount of conjectural work was required and that there was enough evidence to be sure that the original pitch was A=455 and that the flue pipes could be restored to cone tuning. The original Great soundboard was found to be largely intact although pipework had been moved around. Above the impost rail the casework, with its elaborately carved serpentine front, required minimal restoration. However, the lower part of the case, including the console, had to be reconstructed although both the removable panel behind the music desk and the doors were found to be original. The St Benet Jordan console provided many clues. A new nag's head swellbox was made to accommodate a new tenor G Swell (with a soundboard modelled on the Great and new pipework in addition to the surviving Stopt Diapason). It was decided not to add a pedal board. All in all, the Abraham Jordan organ has been reconstructed to more-or-less the same specification as it had when first

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exception of the minister, his clerk, organist and pew opener, the choir consisted of poor boys and girls, apparently belonging to the conjoint parishes of St George and St Botolph. The congregation, so called, consisted of one old lady, and the writer hereof. Strange and sorrowful sight indeed, for, according to recent returns, the population of these two parishes is recorded at 316. Now it did not transpire that any of these children – upwards of forty in number – were orphans. Where then were their parents on this bright spring morning? Both boys and girls sang heartily, many of them from music books, and so well in tune, as to show that great care and perseverance had been expended on their training.”

built in 1723.<sup>2</sup> This makes the St George's organ rather unusual when compared to many other organs that have been restored in recent years. John Norman gave a number of examples where organs have been restored without changes from their original specification. This applies particularly to organs built since 1900. However, organs built before then often had major subsequent work carried out, in many cases by organ builders of note, leading to decisions to retain the later work. A notable example is the 1795 William and Robert Gray organ at St Swithun Worcester, to which a Tenor C swell and pedals were added in 1844 by Nicholson – the recently completed restoration by Goetze and Gwynn retained the later additions (this organ is the subject of a forthcoming BIOS meeting).

How does a church engage with its historic organ? In the case of St George Southall the answer is – with great verve and commitment! Paul Southey and Margaret Wellington are both members of the church who have been involved with the restoration/reconstruction project since the beginning. It was notable that in the period following the restoration many opportunities for outreach, particularly to local schools, were based on the organ.<sup>3</sup> However, the use of the organ in worship in the church is hampered by the lack of a regular organist and this perhaps highlights a lacuna in current financial support for organ restoration in that little consideration is given to post-restoration regular use, perhaps through the provision of organ scholarships to encourage players to make imaginative use of historic instruments.

The day concluded with a lecture-demonstration and recital by William McVicker and John Collins. From the 17<sup>th</sup> century onwards English organs began to acquire imitative stops (trumpet, vox humana and the like) and special effects (shaking stops and drum pedals) that provided a repertoire of interesting sounds available to the organist of the late 18<sup>th</sup> century. The performance practices associated with the 18<sup>th</sup> century English organs have largely disappeared from view but interest in them has been reactivated by the availability of new editions of 18<sup>th</sup> century compositions alongside detailed

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<sup>2</sup> A very detailed report on the work carried out at St George Southall was prepared by John Mander and colleagues and can be found on the church website (<http://www.stgeorgesouthall.org/abrahamjordanorgan.htm>)

<sup>3</sup> An illustrated booklet *'Make a Joyful Noise' The story of our church organ built by Abraham Jordan in 1723* is available from the church or can be downloaded from the church website (<http://www.stgeorgesouthall.org/abrahamjordanorgan.htm>) and contains many examples of the outreach work.

commentaries on their interpretation.<sup>4</sup> John Collins' recital featured voluntaries that highlighted the characteristic sounds on the Jordan organ that this repertoire required.<sup>5</sup> It is interesting to note that the oft-criticised 'thin texture' of 18<sup>th</sup> century English voluntaries (usually one note per hand) recedes when a richly-timbred left hand is used to accompany a full-throated Great chorus running from Open Diapason to 22<sup>nd</sup> with plenty of harmonic interest along the way.

Along with an excellent lunch that reflected the Asian influence in 21<sup>st</sup> century Southall this BIOS study day was a real treat and Melvin Hughes once again deserves our thanks for organising the meeting.

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<sup>4</sup> See, for example, Calvert Johnson (Ed.) *Historical Organ Techniques and Repertoire. Vol 5. England 1730-1830* Wayne Leupold Editions, WL500005, 2000, Colfax, NC, USA; Calvert Johnson 'British organ registration for Eighteenth-Century voluntaries', *JBIO*, 2012, **36**, 88-129. Many eighteenth-century voluntaries have been published by FitzJohn Music in recent years (see <http://www.impulse-music.co.uk/fitzjohnmusic.htm>)

<sup>5</sup> For those who have not yet heard the Jordan organ a recent CD by William Whitehead has a good selection of 17<sup>th</sup> and 18<sup>th</sup> music (*Verses and Voluntaries*, Regent, REGCD366, 2011)

## **A WINDY MATTER**

JOHN NORMAN

At the November meeting, held to celebrate the restoration of the 1723 Abraham Jordan organ in St George's Church, Southall, Middlesex, John Mander commented that the wind supply to the soundboards was surprisingly steady. This is despite the fact that with the bellows on the floor, and the great soundboard at the level of the front pipe feet, the soundboard wind trunks are at least 3 m (10 ft) long - normally a recipe for trouble, especially as there are no concussion bellows (not invented until 100 years later). The Swell organ being elevated, the wind supply is even more distant.

The Southall organ is normally supplied by a single electric fan blower, feeding two control valves, one to each of the diagonal bellows. However, the blower can be shut off and the organ supplied by directly lifting the tops of the diagonal bellows by hand levers. Wind is admitted by non-return valves under the bellows and a second set of non-return valves stops the wind running back from the second bellows whilst the first is being lifted.

John Mander expressed the opinion that it was the number of diagonal bellows that was stabilising the wind - the more the better, but was not sure why. However there would seem to be a simple scientific explanation. The inertia of the wind in the trunk (analogous to an electrical inductance) reacts with the storage of wind in the reservoir (analogous to an electrical capacitance) to create a potentially resonant system, leading to a tremulant effect. This is damped by the losses involved when wind goes round the bends in the trunk (analogous to an electrical resistance). The two big diagonal bellows at Southall offer quite a large capacity, reducing the speed of any wind disturbance. In addition, their quite complex wind trunk connections add damping resistance, together giving a satisfactory but not inflexible supply.

The proof of this hypothesis was demonstrated when one piece was played with the electric blower shut off and the organ blown by hand (personally, by John Mander). When John was re-filling a bellows by lifting it (the non-return valve thus automatically shutting that bellows off from the organ), the instrument was then only being supplied by the other bellows and the wind supply was markedly less steady than previously.

So Abraham Jordan did know what he was doing (although he probably didn't know the science of it).



A photograph showing part of the Jordan Organ taken by John Norman on the Southall day.



A photograph showing part of the Jordan Organ taken by John Mander on the Southall day.



## RESEARCH NOTES

PAUL TINDALL

### **Holt – a Correction**

On page 104 of the last Reporter, the specification given is that of Holt's organ of 1838 in the Horton Lane Independent Chapel, Bradford, rather than Hill's in the Eastbrook Wesleyan Chapel, as captioned.

The HOCS scheme has brought to light a further little-altered organ by John and William Holt, dated 1851, at present in the Wesley Reform Church at Skelmanthorpe, which closed in July 2012.<sup>6</sup> This is a substantial two manual in a fine case, which came here in 1923: perhaps the organ from St Paul, Manningham, Bradford, which received a new one by Driver & Haigh the following year. The present specification is identical, except that the Great Quint has been replaced with a Salicional, (and the Swell carried down from Tenor F to C?) William Holt presided at the opening on the 14th February 1851, and the organ was highly praised in the press:<sup>7</sup> *'the stopped diapasons have a beautiful liquid quality of tone, the trebles being made on the good old fashioned plan adopted by Green, Snetzler &c, viz. closed metal with tubes inserted.'*

It is important that this organ should be found a sympathetic new home.

### **George Gay and an Organ with Quarter Tones in Corsham**

The construction of organs by mechanically inclined autodidacts is a recurring theme of the eighteenth century press. In 1736 Edward Orpin (c. 1692-1781), cooper and parish clerk of Bradford-on-Avon, made the organ there, and was organist until his death.<sup>8</sup> A 'journeyman miller' of Dursley had made an organ for the church there 'lately' in 1798.<sup>9</sup> Then there was Joseph Strong of Carlisle (c.1732-1798), a diaper weaver, 'the Celebrated Blind Man,' who, after feeling his way over the Cathedral organ, made one of his own which

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<sup>6</sup> NPOR G 01668, *Reporter* Vol. 36 No. 4 (October 2012), 90

<sup>7</sup> *Leeds Intelligencer*, Saturday 22 February 1851

<sup>8</sup> *Daily Gazette*, Thursday 17 June 1736. He is the subject of Nathaniel Hone's picture 'The Parish Clerk' (Tate Britain) which was famous when it was thought to be by Gainsborough. Thomas Orpin (c.1722-1798), the well-known Bath organist, was his son: *Bath Chronicle*, Thursday 7 June 1781

<sup>9</sup> *Weekly Register*, Wednesday 7 November 1798

was sold to a businessman in Douglas, and by 1798 was in Dublin.<sup>10</sup> We have all met organs which appear to have been made by a blind man with no training.

One slightly later figure is particularly interesting.

Corsham is a small town in Wiltshire which is strictly speaking a village. Its main occupation until the late eighteenth century was clothworking, and after that the quarrying of high quality stone. In 1819<sup>11</sup> a self-taught organist and organ-builder of Corsham is said to have made an organ at the Dissenting Chapel, 'finished three years' that is, about 1816, 'entirely the work and invention of the organist, who is a native of Corsham...the only thing he can recall reading on the subject was, 30 years ago, some remarks of Simson's,<sup>12</sup> on the quarter notes':

'Enharmonic Organ' In the Dissenting Chapel, at Corsham, Wilts, is an organ wherein the chord, called the wolf, is destroyed, all the chords being made completely perfect by the means of quarter notes, which are changed with the greatest of ease, it being necessary to move a register only fourteen times in playing through the Messiah, there are pedals, &c, for the stops at the bottom, which are moved with the foot: so that the sound may easily be diminished (without taking the fingers from the keys) from a full organ of seven stops to the soft sound of a dulcimer, and increased with the same ease: to which are added a fine swell upon the whole organ: also a mechanical invention, to take eleven common chords at once, merely by slipping one finger forward to touch a spring: this is an admirable improvement.

A little investigation indicates that this probably refers to George Gay (1771-1833). Until 1822 Corsham's most prominent non-conformist place of worship was the Monks Lane Chapel or Monks Chapel, in Gastard, an outlying area of the town. It was built by Quakers in 1662, and became Independent in 1720. A new gallery was opened in 1824 by the Reverend Rowland Hill of Surrey

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<sup>10</sup> *Whitehall Evening Post*, Thursday 15 March 1798

<sup>11</sup> *Hampshire Chronicle*, Monday 17 May 1819. Also in the *Royal Cornwall Gazette*, 22 May, and the *Northampton Mercury*, 5 June

<sup>12</sup> Presumably Robert Simson (1687-1768), the Glasgow mathematician

Chapel, Blackfriars, famous both for its preaching and its music.<sup>13</sup> In 1833, Thomas Hawkes, a Wesleyan land surveyor of Williton in Somerset published a tune book:

‘A Collection of Tunes: comprising the most approved standard, with a great variety of original compositions adapted to the hymns in use by the Wesleyan Methodist Societies, by Thomas Hawkes of Williton, Somerset. The whole revised and arranged by Mr. George Gay, organist of Corsham Chapel, Wiltshire.’ (Watchet, Thomas Whitehorn for the Compiler, 1833)

Gay contributed forty-two of his own tunes to Hawkes’s book, two of which, ‘Williton’ and ‘Vision,’ can be heard on the West Gallery Music Association website.<sup>14</sup> Williton, especially, is a remarkably ambitious example.

An earlier publication by Gay, this time with a well-known London firm, was

‘Sacred Music. Consisting of Fifty Psalms and Hymn Tunes, seven Set Pieces, and a canon, from three to eight (but chiefly in four) parts. (London, C. Gerock, 1827)’

It was reprinted the following year. This book has a long and informative Preface, which reveals Gay to have been a thoughtful and apparently self-educated man. ‘*Being born in an obscure place, and of parents who were not able to give me an extensive education I had to climb the hill of improvement, with considerable disadvantage.*’ He speaks about Psalmody and church music in general, and recommends his new forms of G-clef, to replace the C-clefs which he felt were too difficult for the provincial choirs of the time. His first attempt at composition is declared to be the tune ‘Alpha,’ written in about 1787. The list of subscribers indicates that Sacred Music had a wide local readership. Besides chapels such as Zion and Rook Lane in Frome, the Independents in Glastonbury and the Baptists in Warminster, there were a

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<sup>13</sup> *Bath Chronicle*, Sunday 24 October 1824: ‘The Organ at Corsham Chapel has been removed from the floor into a new Orchestra, and has undergone considerable improvements.’ [presumably made by George Gay]. The Reverend Rowland Hill preached on the occasion, from 1Cor. vi, 19, 20,’ to a numerous congregation.’

<sup>14</sup> www.wgma.org.uk. One of the others is named ‘Chapelnap,’ after another area of Gastard, where the present writer lived until around his third birthday. Many of the tunes in Hawkes’s book are named after villages, but others display some non-conformist fervour: e.g. ‘Benignity,’ ‘Wail,’ ‘Final Doom,’ and, rather unexpectedly, ‘Incense’

number of Anglican organists: W.L. Viner of St. Michael's, Bath,<sup>15</sup> Mr. Mudy of Devizes, N. Clark of Trowbridge and P. Phelps of Melksham, Mr. J. Fidel of Faringdon, and others. Matthew Chivers, organ builder of Calne, and Paul Methuen Esq, of Corsham Court also bought copies. Not everyone in non-conformist circles was so charitable. According to the preface a certain Mr. Wood, of Painswick, to whom Gay offered a copy of his Harvest Anthem, declared himself to be the author of a 'pamphlet on the unlawfulness of instrumental music in the church,' and told him '*were I to have it, I should put it underneath the pot to make the cabbage boil.*'

The Harvest Anthem was performed 'by desire of the Minister' the Rev. S. Raban of Malmesbury, when he preached 'two excellent sermons' at the Chapel in 1832.<sup>16</sup> A tune by 'Jackson' was also used, probably William Jackson of Exeter, evidently a favourite of Gay's: his well known anthem 'Awake, put on thy Strength' is mentioned in the preface to Sacred Music, and was performed at the Chapel in July 1826.<sup>17</sup> Gay opened a new organ at the Independent Chapel in Endless Street, Salisbury in 1827.<sup>18</sup>

George Gay was buried at Monks Chapel on the 31 August 1833, aged 62.<sup>19</sup> His antecedents are obscure, but there were plenty of other Gays in the area. He had been baptised at the same chapel, and was a stonemason by profession. The rather splendid bridge in Corsham is his work.<sup>20</sup>

All things considered, these activities are impressive for the self-taught organist of an obscure country chapel.

A few years later a certain J.P. Taylor of Corsham built an organ for the 'Independent Chapel, Corsham'<sup>21</sup> and another for Hardenhuish church.<sup>22</sup> The chapel might have been Monks, but this was (and is) very small. It is perhaps more likely to refer to the grander new Ebenezer Chapel in Priory Street, erected in 1823, to which a gallery was added in 1838. James Phipps Taylor

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<sup>15</sup> A pupil of Charles Wesley

<sup>16</sup> *Salisbury and Winchester Journal*, Monday 20 August 1832

<sup>17</sup> *Bath Chronicle*, Thursday 27 July 1826

<sup>18</sup> *Salisbury and Winchester Journal*, Monday 28 May 1827

<sup>19</sup> Wiltshire Online Parish Clerks Project, accessed November 2012. Corsham Burials 1778-1836

<sup>20</sup> Information from Christopher Kent, who is also working on George Gay

<sup>21</sup> *Devizes and Wiltshire Gazette*, Thursday 30 March 1843

<sup>22</sup> *Salisbury and Winchester Journal*, Saturday 3 February 1844. Four stops.

(1802-1882) is listed as 'Confectioner' in the 1841 census and later, but 'retired Broker and Outfitter' in 1881. His son Thomas (born. c.1829) was an organist in 1851, and the elder Taylor left the impressive sum of £2,515 at his death.<sup>23</sup>

### **Early Organs by Willis**

A new organ was opened at St. Nicholas, Hereford in 1847. It had 'remarkable sweetness of tone,' and was opened by Mr. Willis himself 'organist of Christ Church, Hoxton,' on 18<sup>th</sup> July.<sup>24</sup>

The new organ at Newtown, Montgomeryshire, was opened on the 4<sup>th</sup> October 1848 by J.F. Cooper of St Paul's, Islington, in the new church, consecrated on the 13<sup>th</sup> September 1847.<sup>25</sup> The Organ Committee treated Mr. Willis, his brother Edwin, and Mr. Cooper, to a dinner.

### **The Influence of Dr. Wesley**

A new organ was opened at St. Martin, Hereford on 30<sup>th</sup> September 1845 by George Townshend Smith, organist of the Cathedral. It was built by 'Messrs. Greenwood of Leeds, and superintended by Dr. Wesley.'<sup>26</sup> S.S. Wesley was organist of Hereford Cathedral 1832-35 and of Leeds Parish Church 1842-49, where a mainly new organ was made by the Greenwoods in 1841 for the new church. Wesley opened it on the 18<sup>th</sup> October 1841, while he was still organist at Exeter.<sup>27</sup>

### **Unfortunate Organists**

The unhappy Mr. George Black, organist of Chester Cathedral 1823-24 was the subject of a coroner's inquest in 1826.<sup>28</sup> He had 'left the City in a somewhat precipitate manner' in 1824, and had then become Chorus Master at the Drury Lane Theatre in London. On the 27<sup>th</sup> of June 1826 he had an altercation with the constables in Vauxhall, and cut his throat. He was taken

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<sup>23</sup> National Probate Register, 31 March 1883.

<sup>24</sup> *Hereford Journal*, Wednesdays, 14<sup>th</sup> and 21<sup>st</sup> of July 1847

<sup>25</sup> *Chester Chronicle*, Friday 27 October 1848. The church is here called St. Mary's. The new church was consecrated without a dedication, but was later called St. David's.

<sup>26</sup> *Hereford Journal*, Wednesday 8 October 1845

<sup>27</sup> *Leeds Intelligencer*, Saturday 16 October 1841

<sup>28</sup> *Chester Chronicle*, Friday 1 September 1826

to a hospital,<sup>29</sup> and later confined in a strait-jacket. He threw himself down a staircase in the hospital about a month later, and died.

In October 1825, a Mr. Richards, late organist of the old church, Camberwell,<sup>30</sup> ‘shot himself through the heart on Monday evening, at the Grove House Tavern.’ Verdict: Insanity.<sup>31</sup>

## A Very Rude Letter

The Choir of Winchester Cathedral was re-opened in 1825 with new furnishings by Edward Blore. ‘*One who loves his Church and reverences its Ministers,*<sup>32</sup> had some severe things to say about the result:

“...above all, the preposterous organ case.”

“As to his [Blore’s] taste in the art of design, where were his eyes?, and as to his knowledge of acoustics, where were his ears?”

Where were they, indeed. As far as the organ case is concerned, perhaps we might agree. It’s the image of a gigantic village barrel organ. Thomas Thamer’s beautiful case of 1666 had outlasted three organs by the time of its destruction.

## Sarah Green, and more organs by Blyth

Some new material has come to light recently.<sup>33</sup> The Winchester Cathedral rebuild of 1825 was the work of Benjamin Blyth & Sons, successors of Samuel Green. The year after, Blyth made an organ for **St. Michael’s church, Winchester**.<sup>34</sup>

‘An organ has been recently erected in the church of St. Michael, in this city, by Messrs. Blyth & Sons, of Isleworth, Middx, the

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<sup>29</sup> Bedlam, in St. George’s Fields? It was nearby.

<sup>30</sup> St. Giles’s.

<sup>31</sup> *Hampshire Chronicle*, Monday 31<sup>st</sup> October 1825

<sup>32</sup> *Hampshire Chronicle*, Monday 11 July 1825

<sup>33</sup> See the worklist in Paul Tindall, ‘After Green,’ *Reporter* Vol. XXXII No. 4 (October 2008), 27-33

<sup>34</sup> *Hampshire Chronicle*, Monday 29 May 1826. The church was used as the junior school chapel of Winchester College in the 1970s and 1980s, and known as *Mica*

builders of the celebrated organ in York Minster, which was opened on Sunday morning last by Dr. Chard, organist of the Cathedral and College, in his very superior manner.'

### **Sheldonian Theatre, Oxford**

Blyth added a long movement to this organ in 1823, for a performance of Crotch's 'Palestine,'<sup>35</sup> and again for the festival of 1831.<sup>36</sup>

### **St. Mary, Greenwich**

Consecrated on 25<sup>th</sup> June 1825, and the organ by 'Messrs. Blyth' was opened by Benjamin Blyth [junior], Mus. Bac, Oxon. When organist of Isleworth church Blyth junior directed oratorios in 1818 and 1820,<sup>37</sup> the latter patronised by the Duke of Northumberland, of Syon House nearby.

### **St Edmund, Salisbury**

This appears to have been a new organ, opened on Sunday 19<sup>th</sup> February 1826.<sup>38</sup>

### **St. Mary, Fordingbridge**

Blyth & Son, opened 16<sup>th</sup> March 1826.<sup>39</sup> However, in a report of 1871<sup>40</sup> it emerges that the organ was not new:

'Fordingbridge: A NEW ORGAN for our PARISH CHURCH. For many years past the organ in our church has been in such a dilapidated condition as to be almost unfit for use. We are informed that it is over 150 years old, and that when it found its way here, it was an old one turned out of St. Edmund's Church, at Salisbury, to make way for a new one...'

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<sup>35</sup> *Morning Post*, Wednesday 11 June 1823

<sup>36</sup> *London Standard*, Monday 27 June 1831

<sup>37</sup> *Morning Post*, 11 May 1818 and 5 June 1820

<sup>38</sup> *Salisbury and Winchester Journal*, Monday 13 February 1826

<sup>39</sup> *Salisbury & Winchester Journal* Monday 6 March 1826

<sup>40</sup> *Salisbury and Winchester Journal*, Saturday 30 December 1871

The organ installed at Fordingbridge was built for Salisbury by Charles Green in 1777. It is therefore clear that the organ from St Edmund's, now at Amesbury, contains no pipework earlier than Blyth's of 1826.

### **St. Maurice, Winchester**

Said to have been by Smith, and given to the church in 1756 by the Marquis of Carnarvon.<sup>41</sup> According to Sperling altered and provided with a new case by Avery. The church was rebuilt in 1842-3, and the organ rebuilt by Blyth:

‘The organ, built by the most celebrated organ builder of the day, was presented, in 1756, by the Marquis of Carnarvon, then High Steward of this city. It has been restored, with the addition of an entirely new case, pedal pipes, German pedal keys, compound pedals, connecting movements, and modern improvements, by Blyth & Son, organ builders to her Majesty, and her Royal Highness the Duchess of Kent.’

‘The most celebrated builder of the day’ may refer to Byfield, who added a Swell, according to Sperling. The Marquess of Carnarvon was James Brydges (1731-89), 3<sup>rd</sup> Duke of Chandos from 1771, and grandson of Handel's patron. His principal house was Avington Park, near Winchester. He is also said to have given an organ to St. George's Chapel, Portsea, in 1773.<sup>42</sup>

### **[Winforton]**

NPOR gives ‘Tommy Blyth c. 1794’ for this chamber organ, which is clearly from a garbled description.

My surmise that Sarah Green, née Norton, died around 1805-6<sup>43</sup> has proved to be wrong. The stock-in-trade (including Green's second organ for the Handel Commemorations) and workshop were sold up in April 1807,<sup>44</sup> and this may indicate her retirement. The organ did not sell, for in 1814 appeared the following advert:<sup>45</sup>

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<sup>41</sup> Sperling, volume 2, 119. Leffler agrees

<sup>42</sup> *Reporter* Volume XXXII No. 2 (April 2008), 32

<sup>43</sup> ‘After Green,’ 30

<sup>44</sup> *Jackson's Oxford Journal*, Saturday 28 March 1807

<sup>45</sup> *Morning Post*, Wednesday 11 May 1814



‘To be DISPOSED of, the ORGAN built by the late Mr. Green, and used to celebrate the commemoration of Handel – For particulars apply to Mrs. Green, Isleworth.’

Sarah Green was buried, like her husband, at St Andrew, Holborn, ‘from Isleworth’, aged 71, on the 8<sup>th</sup> September 1816.<sup>46</sup>

When Benjamin Blyth married Sarah Birder at St. Giles Cripplegate in 1789<sup>47</sup> he was of the parish of Islington, which places him with Green at this time. He claimed later<sup>48</sup> to have been working for Green at Winchester College and at Canterbury, i.e. as early as 1780 and 1784.

### **Tailpiece**

‘A splendid new organ by Mr. Renn has been erected in the parish church of Clitheroe, which was opened with a grand selection of sacred music on Wednesday the 29<sup>th</sup> ult....and of such importance was the event considered, that the principal shopkeepers in the town closed their shops and made a general holiday.’

It is hard to imagine the Tesco Metro in Cheapside closing as a mark of respect the day that Kenneth Tickell’s new organ was opened at St Mary-le-Bow.

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<sup>46</sup> London Metropolitan Archive, P69/AND2/A/01/Ms 6673/16, Register of Burials 1816-19

<sup>47</sup> LMA, MS 10091/161, Diocese of London Marriage Bonds and Allegations, 21 September 1789

<sup>48</sup> ‘After Green,’ 30

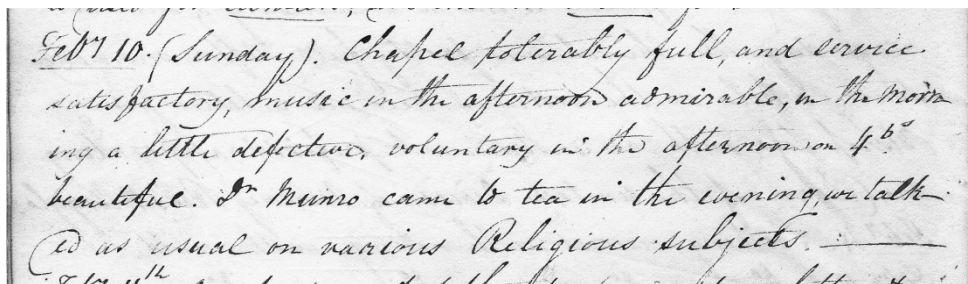
## “FOUR Bs OR NOT FOUR Bs?”

ROBERT G. PREECE and DONALD A. PREECE

The question arises from the nineteenth century diaries of the musically knowledgeable Rev. Charles Fyvie, of St John’s Episcopal Chapel, Inverness, who became dean of the Diocese of Moray in 1839. These diaries cover the years 1829 and 1839 - 1841 and are being transcribed and edited by the first author of this note<sup>49</sup>. A previous partial transcription appeared<sup>50</sup> in 1922.

The original chapel, the further chapel that replaced it in 1839, the church that replaced the second chapel in 1903, and their successive organs, are not currently listed in the NPOR, and the nature of the organ with which we are here initially concerned is not known. The chapels were in Church Street, in the centre of the town.

In his diary for Sunday 10<sup>th</sup> February 1839, the Dean described an organ ‘voluntary on 4<sup>bs</sup>’ as ‘beautiful’. As the precise notation in the Dean’s handwriting is important in trying to understand what the Dean may have meant, we include a photograph of it here:



The word ‘on’ suggests a piece that started with four successive notes B, which may or may not have all been at the same pitch, or a Prelude on a ‘theme’ consisting of four Bs. But either of these possibilities seems odd. Did the Dean perhaps mean four flats, and thus a piece in A<sup>b</sup> major or F minor?

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<sup>49</sup> For a discussion, see: Robert [G.] Preece. ‘Dean Fyvie and the Episcopal Chapel in Inverness’. *The Messenger: the Magazine of St Andrew’s Cathedral, Inverness*, September–November 2012, pp. 10–13. [www.invernesscathedral.com](http://www.invernesscathedral.com).

<sup>50</sup> Published by Robert Carruthers & Sons, Inverness, 1922.

Temperament must be considered here. According to *Organa Britannica*<sup>51</sup>, only one of the 14 organs at the 1851 Exhibition was tuned to equal temperament, and Mackenzie of Ord<sup>52</sup> gives 1854 as the date of the first English organ to be built with equal temperament. We have no reason to believe that equal temperament came earlier to Scotland, so we do not know the temperament of the St John's organ and cannot know how a piece in four flats might have sounded on it. The Dean's true meaning may never be known.

Through Dean Fyvie's efforts, the original St John's Chapel at the north end of Church Street was replaced by a much bigger and finer Chapel in the centre of the street. The new fan-vaulted Chapel, designed by William Robertson (1786–1841), was opened on Sunday, 29<sup>th</sup> September 1839 (Michaelmas Day), the old Chapel's organ having been moved along the street to the new Chapel on the previous Monday. On the Tuesday, the diary records 'organ nearly put up', and on the Wednesday, 'organ in a state to be played', with no mention of tuning. This all suggests a very simple instrument.

Whatever the nature of this organ, it was replaced in early 1840 by an organ made by James Bruce of Edinburgh<sup>53</sup> and brought to Inverness by sea, presumably from Leith (the port for Edinburgh). On Wednesday April 1<sup>st</sup>, the diary records that 'Mr Bruce arrived to put up the new organ'. Then, on April 2<sup>nd</sup>, 'Occupied most of the day in taking down the old organ'. On April 4<sup>th</sup>, 'Sold old organ and had it removed<sup>54</sup>.' There were no organ accompaniments to worship on Sunday, April 5<sup>th</sup>, but on April 11<sup>th</sup>: 'New organ publicly opened. Noble instrument.' The special Opening Service included 'Hear my prayer' by [James] Kent (1700–1776). This organ seems to have been an almost exact contemporary of the James Bruce chamber organ now in the Concert Hall, University of Glasgow<sup>55</sup>.

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<sup>51</sup> James Boeringer, editor. *Organa Britannica: Organs in Great Britain 1660–1860*, Vol. 3, 216–227. Associated University Presses, London and Toronto, 1986.

<sup>52</sup> Alexander C. N. Mackenzie of Ord. 'The well-tuned organ: an introduction to keyboard temperaments in 18th and 19th century England'. *JBios* 3 (1979), 56–72.

<sup>53</sup> Firm founded by James Bruce in around 1803. See NPOR.

<sup>54</sup> Purchaser unknown.

<sup>55</sup> [www.gla.ac.uk/~gxla12/organs/ConcertHall.html](http://www.gla.ac.uk/~gxla12/organs/ConcertHall.html)

Fyvie's diary for December 1839 records him as teaching someone called Sarah to play the organ, and she took over as organist of the new St John's Chapel on Sunday 31<sup>st</sup> January 1841. Her predecessor was a Mr Jackson, a pupil of Dr Matthew Camidge of York Minster<sup>56</sup>. Fyvie also taught the organ to his son Jamie<sup>57</sup>. On at least one occasion<sup>58</sup>, the Bruce organ was tuned by the Dean himself.

In 1903, St John's Chapel moved from the centre of Inverness to combine with a mission church in Southside Road, to produce St John's Scottish Episcopal Church. Various features of the original chapel were taken to the new building, including the organ, which by then was one built by 'Wadsworth Brothers'<sup>59</sup>, the title used by the Manchester and Aberdeen firm of Edward and Ernest Wadsworth from 1903 to 1911. Whether the Wadsworth instrument was a replacement for, or a rebuild of, the Bruce instrument we have failed to discover. The organ case, as it was just before the move, can be seen to the right of the altar in the photograph<sup>60</sup> on the web.

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<sup>56</sup> Inverness Courier, 11<sup>th</sup> April 1840.

<sup>57</sup> E.g. diary entry for 1st April 1840.

<sup>58</sup> Diary entry for 7th October 1841.

<sup>59</sup> See NPOR.

<sup>60</sup> [www.ambaile.org.uk/en/item/item\\_photograph.jsp?item\\_id=4283](http://www.ambaile.org.uk/en/item/item_photograph.jsp?item_id=4283).

Specification of James Bruce c.1840 in chamber organ now in the Concert Hall, University of Glasgow, from NPOR:

Manual (6 stops)		Compass
Open Diapason (from F)	m 8	GGG (short octave) to g (57 notes)
Stopped Diapason Bass	w 8	
Stopped Diapason Treble	w 8	
Principal	m 4	
Flute	w 4	
Fifteenth	m 2	

Accessories:

Manual and pedal blowing levers

Electric fan blowing unit

Notes:

The instrument was originally built with both 57-note finger and 42-note barrel playing mechanisms, but the latter was removed at some time in the past. The organ stood for a number of years in St Margaret and St Mungo's Episcopal Church, Old Rutherglen Road, Glasgow, and was gifted to the University in 1973, after the closure of the church. On at least three occasions in the past, various additions had been made to the instrument, but in 1975, when the organ was re-erected in the Concert Hall, these additions were dispensed with, in an attempt to restore the original character of the instrument. The organ and its electric fan blowing unit are mounted on a movable platform.

**BRITISH INSTITUTE OF ORGAN STUDIES  
DAY CONFERENCE & ANNUAL GENERAL MEETING**

**SATURDAY 20th April 2013 10.30am**

**Grosvenor Chapel, South Audley Street, Mayfair, London W1Y 2KP**

The Grosvenor Chapel (or Audley Chapel as it was known at first) was built in 1730 on land leased from Sir Richard Grosvenor. The proprietors – for it was a Proprietary Chapel, not part of the established church - hired a minister, clerk, organist, organ blower, beadle and six pew openers. Sir Richard gave the organ which was built, we think, by Abraham Jordan. The chapel became a chapel-of-ease to St George's, Hanover Square in about 1822. The organ was modestly enlarged by Bishop in the 19th century, more drastically altered by Ingram in 1908, and modernised by J.W.Walker & Sons in 1930.

On May 18<sup>th</sup> 1991 the late Gustav Leonhardt gave the opening recital on the new organ by William Drake. At a time when new organs almost invariably took their inspiration from abroad it seemed adventurous, and not a little controversial, to make an organ in the 18<sup>th</sup> c. English style. William Drake was keen to develop his interest in this type of instrument and, encouraged by the surviving 18<sup>th</sup> c. organ case and a few pipes, he based the scaling and voicing of the pipes, and the details of soundboards, action and console on evidence found in surviving 18<sup>th</sup> and early 19<sup>th</sup> c. instruments. The result was an instrument which, in Stephen Bicknell's words, was 'received with the warmth and enthusiasm that escaped the less subtle neo-classical organ of the post-war period' (*The History of the English Organ 1996*).

### **Outline Programme**

Full details will appear on the Website shortly. We will examine what made this organ different when it was built in 1991 in terms of voicing and scaling, and look at the models and methods which were used. Has the organ had any discernible influence on English organ building since it was completed? How well does it accompany the liturgy and meet the requirements of the organ repertoire? How does it compare with similar organs built since? Can the 18<sup>th</sup> c English organ provide a satisfactory basis for new instruments?

We also hope to include a report on the restoration of the 1735 Richard Bridge organ at Christ Church, Spitalfields, currently under way in the Drake workshop.

The afternoon will end with a recital by **Margaret Phillips**.

Participants are likely to include:

- William Drake
- Dominic Gwynn
- Richard Hobson
- The Grosvenor Chapel Choir

The Day will include the Annual General Meeting.

A buffet lunch and light refreshments are included.

**BOOKING FORM**

**BRITISH INSTITUTE OF ORGAN STUDIES  
DAY CONFERENCE & ANNUAL GENERAL MEETING**

**SATURDAY 20th April 2013 10.30am**

**Grosvenor Chapel, South Audley Street, Mayfair, London W1Y 2KP**

Please reserve a place for the BIOS Day Conference and AGM at Grosvenor Chapel, Mayfair, for £25.00. Cheques should be 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 .....

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

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

Richard Hobson,

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]



**BRITISH INSTITUTE OF ORGAN STUDIES  
BERNARD EDMONDS RECENT RESEARCH CONFERENCE  
BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM  
SATURDAY 2 MARCH 2013**

The programme for the day is as follows.

- 10.45 Welcome - John Whenham
- 10.50 The abandonment of organs in churches in the 100 years after 1540 - Martin Renshaw
- 11.20 Organs of London's East End 1525-2013 - Donald Preece
- 11.50 Training of blind organists in Georgian and early Victorian England - David Shuker
- 12.20 A hidden ghost at the acoustic feast - John Norman
- 12.50 Q & A
- 13.00 Lunch
- 14.00 Recent BIOS casework issues - Andrew Hayden
- 14.25 'Loud organs, His glory forth tell in deep tone' - an organ for All Saints', Monkland, Herefordshire - Jim Berrow
- 15.00 Durham organs c 1870 - Richard Hird
- 15.30 Howells and the organ - Jonathan Clinch
- 15.55 Q & A & Close

The Barber Institute is a 5 minute walk from Birmingham University Station. Travel information may be found at <http://www.barber.org.uk/visitors.html>. A map and leaflet with details of Birmingham hotels may be found at [www.beinbirmingham.com](http://www.beinbirmingham.com). The cost of the meeting is £25, including a buffet lunch and refreshments.

## BOOKING FORM

Please reserve a place at the BIOS Day Conference at the Barber Institute, University of Birmingham, on Saturday 2 March 2013 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: .....

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.

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

Melvin Hughes,  
BIOS Meetings,

[Redacted]

[Redacted]

[Redacted]

[Redacted]

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**BRITISH INSTITUTE OF ORGAN STUDIES  
DAY CONFERENCE: ST SWITHUN, WORCESTER**

**SATURDAY 11 MAY 2013**

**St Swithun's Church, Church Street, Worcester, WR1 2RH**

**'THE RESTORATION OF THE GRAY/NICHOLSON ORGAN  
AND RELATED TOPICS'**

The organ on the west end gallery of St Swithun's is notable for being the most complete remaining example from the Gray brothers' workshop in London. The organ dates from 1795, the same period that Robert and William Gray built a new organ for St Patrick's, Soho Square. Very few church organs from the 18<sup>th</sup> century remain in existence and significantly unaltered, making the St Swithun's example an extremely important find. After many years of relative disuse, the organ was in need of a full restoration, which was carried out by Martin Goetze and Dominic Gwynn between July 2009 and April 2010.

The organ has a Grade 1 HOCS Certificate which states: "The organ in St Swithun's Church, Worcester has been awarded a certificate in recognition of it being an important instrument by Robert and William Gray 1795, with additions by the newly founded firm of John Nicholson 1844 ...."

**Programme**

Papers will cover:

- St Swithun's in the context of Worcester's Georgian churches (David Whitehead)
- Archival research on the instrument (Jim Berrow)
- Restoration of the instrument (Dominic Gwynn and Martin Goetze)
- The early history of the Grays (Nicholas Thistlethwaite)
- Related musical topics (Andrew McCrea)

The Day will conclude with a recital by Andrew McCrea.

A buffet lunch and light refreshments are included.

Further details will be posted on the BIOS Website as soon as available

**BOOKING FORM**

**DAY CONFERENCE: ST SWITHUN, WORCESTER**

**SATURDAY 11 MAY 2013**

Please fill out a separate form for each person.

Please reserve a place for the BIOS Day Conference at St Swithun, Worcester for £25.00. Cheques should be payable to 'BIOS'.

Name (including title) .....

Address .....

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

Telephone (daytime) ..... (evening) .....

e-mail .....

Please note any dietary requirements .....

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

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

Melvin Hughes  
BIOS Meetings

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**BRITISH INSTITUTE OF ORGAN STUDIES  
DAY CONFERENCE: SS PETER & PAUL, TROTTISCLIFFE, KENT**

**SATURDAY 13 JULY 2013**

**'MUSIC OF THE VILLAGE PARISH CHURCH  
OVER THE LAST TWO CENTURIES'**

St Peter and St Paul Trottiscliffe is unusual in having substantial survivals from three different types of parish church music. Kent Archives has several manuscript and printed books used by the "Trottiscliffe Choir Orchestra" dating from the 1820s. The large barrel organ that was used from 1865 to 1937 has been stored (dismantled) at the Guildhall Museum in Rochester since 1959. The current ex-Leybourne Forster and Andrews organ of 1888 is a good example of its kind.

**Programme**

Sessions are expected to cover:

- Georgian Psalmody – Bands and choirs
- From barrel organs to CDs – the promise and pitfalls of machine music
- West Gallery Bands in Victorian Fiction and other Accounts
- Related topics.

It is proposed to have demonstrations of the various styles of music on original instruments (including the Trottiscliffe barrel organ).

It is hoped to arrange a concert at the end of the Day where a programme of music covered in the Study day will be given for a wider audience

Further details will appear in BIOS Reporter (April 2013) and will be posted on the BIOS Website as soon as available

## ERRATA FROM VOLUME 36 NO4

### p89

- The Finghall organ is of an unknown builder, so should be “**Anon c1829**”

### p90

- The Portsmouth organ is in the “**John Pound's Memorial Church**”

### p91

- The Carnoustie organ is in the “**Church of the Holy Rood**”.
- Replace “Hopkins has noted ... Gilbert Scott” with “**Hopkins has noted that the Rattee and Kett register of their ecclesiastical works contains an entry for an organ case of 1853 at Littlebury Church, Essex. Clutton and Niland have attributed its design to Gilbert Scott**”
- End Note 7 should refer to “**the Rev John Gibson**”, not to his sister Hannah Gibson.

## **BIOS MEETINGS AND CONFERENCES 2013/2014**

### **Saturday 2 March 2013**

Bernard Edmonds Research Conference at the Barber Institute, University of Birmingham. See page 31.

### **Saturday 20 April 2013**

Day Conference & AGM at Grosvenor Chapel, SW1 - 21st Anniversary of the William Drake organ. See page 28.

### **Saturday 11 May 2013**

Day Conference at St Swithun, Worcester – The Restoration of the Organ (William & Robert Gray in 1795; enlarged in 1844 by John Nicholson) and related topics. See page 33.

### **Saturday 13 July 2013**

Day Conference at St Peter and St Paul Trottscliffe, nr West Malling, Kent - Music of the village parish church over the last two centuries. Further information and a booking form will appear in BIOS Reporter (April 2013).

### **Saturday 21 September 2013**

Day Conference at St Michael, West Croydon – Victorian Organ Cases.

### **27 September 2014**

Joint BIOS/RCO/IAO Day Conference at Birmingham Town Hall

**Day Conferences** are being planned at:

- St Margaret of Antioch, Crick, Northampton

**Residential Conferences** are being planned at

- Cambridge in 2016 to celebrate the BIOS 40th Anniversary.

For further information please see the BIOS Website or contact the Secretary, whose contact details are on inside front cover.



## 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.