

BIOS ***REPORTER***

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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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



The cover photograph is the organ in the former St George's West Church, Edinburgh. Photograph courtesy of the Editor.

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EDITORIAL - Nicola MacRae

The previous issue of the Reporter has prompted a number of members to write to the Editor with their views, particularly on organ restoration. This is encouraging and I hope that more of you will be inspired to write to me with your views. As with any publication of this sort, it can only be as good as the contributions of the membership and you may notice that a main article is lacking in this issue. If you have never contributed to the Reporter before, please do consider it; there is nothing of which to be scared!

Some interesting questions have been raised in the letters printed and I would like to pick up on one or two points if I may. Recently I had cause to play the Sneztler organ in the premises of The Royal Order of Scotland, Edinburgh which was installed in 1757. This organ is in very original condition and still hand pumped. In June 1912, C & F Hamilton added strings in a separate swell box on tubular pneumatic action. I had time to examine the organ and my first thoughts were that the strings and swell box should be removed; however, as the strings, swell box and pneumatics are themselves over 100 years old, I now wonder if they should remain, as they in themselves are now historic. I would be interested in what you think.

MEMBERSHIP

It is with sadness that the death of BIOS member Robert Shaftoe is reported. An obituary will appear in the July edition.

LETTERS

From: A.C.N. Mackenzie of Ord

Dear Editor,

As a member of BIOS, I was very pleased to see a reference to me on p25 of BIOS Reporter Vol 37 No. 1 referring to an article I wrote for BIOS in 1979. However, since then, my research has continued until in 2007, I published my book "The Temperament of Keyboard Music".

I would be grateful if the publication were brought to the notice of other members, since it explains this neglected subject in considerable detail.

With many thanks,

Yours sincerely,

A.C.N. Mackenzie of Ord

(Note from Editor: For further details of the above mentioned publication please contact Alexander Mackenzie of Ord on [REDACTED].)

From: Alan Buchan

Dear Editor

In their article Four Bs or not Four Bs in the January BIOS Reporter (pages 24-27), Robert and Donald Preece raise some questions about the organ in

St. John's Inverness, of which the dilemma of the title is perhaps least likely to have a clear answer.

Some of the other points can be more easily clarified.

Messrs. Preece ask if the Wadsworth instrument of 1889 at Inverness was a replacement or rebuild of the 1840 Bruce organ. It was certainly the latter, as the archaeological detail of the present organ in St. John's Church in Southside Road, Inverness shows.

The upper part of the case is clearly Bruce's work, as Bruce seldom worked in anything other than spiky Gothic style throughout his long career and Wadsworth generally used simple post-and-rail facades, though often with diapered pipes. The lower part of the case at Inverness, including most of the console, is Wadsworth's work. Most of the current Great pipework has Bruce's pipemarkings (see J BIOS 21, 136-149 for details of these), and only a 4' flute includes basses by Wadsworth. The Clarinet was probably never installed. The present Swell box is Wadsworth's but the Swell chest still carries much Bruce pipework: the Open Diapason, the treble pipes of the Stop Diapason, while the 4' Principal has Bruce pipes with "12th" marked on them, no doubt transposed in 1889. Only the Swell Gamba and Oboe are entirely the work of Wadsworth. The Flageolet is Harrison's work (1991).

Regarding the introduction of equal temperament in Britain, this probably started earlier in Scotland than in England. David Hamilton is reported as converting the 1793 Davis organ in St. George's Chapel, Edinburgh (more recently used as a casino) to equal temperament as early as 18261 [Editor-sic]; on the other hand the organ Hamilton played himself at St. John's Chapel, Edinburgh was still tuned to unequal temperament in 1863 when Frederick Holt came to rebuild it. Everywhere the change was gradual.

As to the much smaller Bruce organ currently in the Concert Hall at Glasgow University, the date of 1840 can only be a guess. A chronological list of Bruce's output can be found in J BIOS 24, 154-155. Bruce did install a new organ at St. Peter's, Dublin later in 1840, bringing back to Edinburgh that church's former organ with its decidedly pre-Gothic-Revival, more cherubic,

case - probably by John Baptiste Cuvillie - which case (now containing an Ingram organ) survives in St. Marks Unitarian, Church, Edinburgh.

Footnote 53 in the article says the firm of James Bruce was founded by Bruce around 1803. In fact Bruce, only seventeen at the time, joined the existing firm of Muir Wood & Co. around that time, most likely as an apprentice. Muir Wood & Co. ran from 1798 to 1818. John Muir was an ironmonger, and Andrew Wood the principal musical instrument maker. Muir died in 1818 and the next partnership was called Wood Small & Co., the partners being Andrew Wood and George Small. Small had joined the firm in 1804 as a music retailer. Wood Small & Co. lasted until 1829 when Andrew Wood died. Only then did James Bruce become a company partner, along with Small. Small Bruce & Co. survived from 1829 to 1840, when George Small went off to become treasurer of the local workhouse. Finally, in 1840, James Bruce & Co. was formed. This firm suffered three bankruptcies before Bruce spent his final years working with John Renton. None of these permutations and financial disasters prevented Bruce achieving a huge output of well constructed and musically refined organs from about 1810 to 1850, at which point he suffered a stroke, enforcing retirement until his death in 1856.2 [Editor – sic]

To conclude by going off at a complete tangent, I agree your editorial question in the January BIOS Reporter about the removal of a bass swell box is certainly worth a bit of thought. The organ to which you refer was an 1872 D & T Hamilton organ in a world-(in)famous location near Edinburgh. The bass Swell box was added in 1902 by C & F Hamilton, with mechanical action, successfully installed in my view, and very much part of the organ's history. It's gone now, and the rebuilt instrument will inevitably provoke different opinions from many visiting players.

Alan Buchan, XXXXXXXXXX

From: Rev. Tony Newnham

Dear Editor,

At Heaton Baptist Church here in Bradford we have a 5 stop c.1820 chamber organ in the current building (NPOR E00285). With a bit of thought it's adequate for probably 85% of the music we use in our "blended" style of worship. Agreed, there's perhaps not the variety of colour that some organists have come to expect as the norm for service accompaniment, but it's by no means inadequate, and with the addition of a reasonable piano and a digital keyboard for the occasional solo melody, and for a handful of more contemporary songs, it serves our needs. A little "thinking outside the box" reveals a variety of registrational possibilities, including playing down an octave with the Principal & Fifteenth, to give a variant 8.4 Principal chorus, and the addition of the Stopped Diapason or Dulciana, still an octave down, for grave moments. The key is, as with any organ, to explore the possibilities, and play to the instrument's strengths rather than constantly wishing for another stop (or more).

Turning now to the report of the meeting at Southall, I would point out that the current stop list of the organ there IS on NPOR, and has been since 12th October 2010! It includes the Trumpet Bass & Treble on the Great which, for some reason, are missing from the stop list in the report of the meeting, but are listed in the sources noted in the NPOR survey, and can be seen in some of the pictures in the various publications referenced.

Finally, regarding the Research Notes and the first section regarding Holt, I would be interested to know where the idea of an organ by Holt being in St Paul's Manningham and moved to the Wesleyan Reform Church in Skelmanthorpe came from. The NPOR survey shows the St Paul's organ as being a rebuild by Driver & Haigh of an organ by Conacher. This is confirmed by the entry in the list of work printed in the Driver & Haigh 50th year booklet, a copy of which is in my collection. Having examined the St Paul's organ, in the company of Richard Hird, we found a significant amount of old pipework, including some diapered front pipes now replanted inside the organ. The

remaining part of the case, especially the area around & above the front pipes also looks old, and church's historian thinks that the organ was originally built by Bishop, and rebuilt by Conacher in 1867 - however, this has not yet been proved (and so is not recorded on NPOR!). Hence it seems unlikely that there was ever an organ by Holt in the church - or if there was, it was incorporated into the current, sadly unplayable, organ.

Every Blessing,

Rev. Tony Newnham

(Note from Editor: Please see Paul Tindall's Research Notes on page 29 for an answer to the question posed in the last paragraph of this letter.)

From: Donald A Preece

Dear Editor,

I frequently encounter organ matters of which I am ignorant but for which I know no apt reference. Mentioning some of them here may elicit useful information from your readers.

1. Are there useful distinguishing names for different types of cipher? One type occurs when the organ is switched on with no stops drawn; another occurs only when the offending stop is selected. Some ciphers sound on several stops or ranks simultaneously. Some can be silenced by playing the note in question or nearby notes; some can be cured by switching off and on.

2. My dictionary implies that the etymology of "cipher" (or "cypher"), when used in its organ sense, is the same as that of the word used in its mathematical and coding senses. Is this right? Affinity to the French "siffleur" seems plausible. (Corruption of "siffleur"?)

3. What is known about how many blowbellows (human blowers) were needed in past times for individual large organs?

4. How rare was a female blowbellows? Might such a person have been recruited from the workhouse, as happened for men?

5. Is there a name for, or published discussion of, the phenomenon heard in some large churches when the echo of a loud final organ chord goes flat? Is the D'oppler effect involved here, with the echo coming from ever more remote spots? As the echoes of non-final chords presumably go flat too, what implications does this phenomenon have for voicing and tuning?

Comment A. My own most recent types of cipher were (a) a Gothick Horror wail that could not be related from the console to any particular note, and (b) the alarm for the Disabled Toilet.

Comment B. In the early 20th century, the organ at St Michael's Cornhill needed three blowbellows [1]. Yet an eminent organ-builder has told me that the great Lewis organ in the original People's Palace in London's East End would have needed no more than two in the years before a gas-engine did the blowing. Also at St Michael's, Bethea Richards was the blowbellows in the early 18th century [2].

DONALD A. PREECE

[1] Rennert, J. "Music, Musicians and organs of St Michael's Cornhill". St Michael's Cornhill, London, 2010, p25.

[2] Ibid p11

MEETING REPORTS

**Bernard Edmonds Research Conference
Barber Institute University of Birmingham
2nd March 2013**

Nicola MacRae

Around 30 BIOS members attended the recent research conference which consisted of a full and varied programme. At this point I must apologise for not being able to give a full report of the day as the ridiculous cost of rail travel resulted in me having to leave before the final two papers were given. We were welcomed by **Professor Andrew Kirkman**, head of the department of music at Birmingham University, before **Martin Renshaw** started the conference with a discussion of the removal of organs from English Parish Churches from 1540 to 1640. The evidence of the organ in Britain during this period is understandably of want due to the political instability that pervaded, however, Martin's thorough examination of surviving primary sources has shown that in some instances the organ managed to hang on until its final abolition in 1644, some even longer. Aside from looking at the organs themselves, it is important to look at the wider context in which the organ was placed. The social, economic and political conditions of the day were bad for the organ; it was an unsettling time and it is interesting to note that the job of a Church Warden was extremely stressful. They were forced to become administrators and keepers of law, carrying out their duties under tough economic conditions and often obliged to act against opposing views.

Donald Preece gave a fascinating and entertaining paper on the Organs of London's East End 1523 – 2013. This is the subject of his recent publication¹ and although a long time period to cover in one paper, Donald highlighted organs that were reflections of their age whilst giving interesting historical insight. The development of the English organ recital can be traced through the Beaumont Institute, the Bow and Bromley Institute and the first People's Palace. The first organist to be appointed to the People's Palace was Alfred

¹ Donald. A. Preece (2012) *The Pipe-Organs of London's East End and its People's Palaces* MWL Print Group, Pontypool.

Hollins in 1888 and in 1903 the organ, in keeping with the age, is recorded as having a gas engine as its means of blowing. During the First World War it was decided that an electric motor be purchased to assist in blowing, however, the engine that was chosen (the cheaper of the two in question) did not have an on/off switch. This resulted in notice having to be given to the electrical engineering department of the council of when the electric motor of the organ was to be used so they could send out an engineer to start it. An on/off switch was not fitted until 3 years after the engine had been installed. It is extraordinary to think of this in our modern day terms but this may have been common practice for some form of engines.

Building acoustic results from air absorption and how they affect the sound of organ was the subject of the paper given by **John Norman**. Pipe scalings and tunings were discussed in relation to this. The sound of the building has been said to be the most important stop on the organ. The air within the building absorbs sound and the high treble is absorbed by the atmosphere but only if the building is very reverberant. An organ scaled and voiced for a reverberant space will sound aggressive in a dry acoustic. Organ builders disagree amongst themselves about the merits of equal and unequal tuning. The size of the building can dictate which tuning is preferred. For example the thirds in equal temperament can be unpleasant in intimate acoustics but add spice in reverberant spaces. A middle solution can be found for a building with more in-between acoustics and milder variations of Valotti are used for this.

The training of blind organists in Georgian and Early Victorian England was explored in detail by **David Shuker**. Around 1774 a career in music was not deemed respectable and people that wished to pursue that career most likely ended up as "itinerant fiddlers". Being an organist, however, was viewed differently and blind orphans who showed musical promise were encouraged to aim for positions that were salaried and stable. The first dedicated institute for the blind was established in Liverpool in 1791, and by 1880, a number of alumni were successful in obtaining posts as organists. Other blind schools were to follow, many of which included the specific training of organists. These training schemes were the earliest examples of such and professional

training on other instruments did not occur until the establishment of the Royal Academy in 1822.

One of the aims of BIOS is to preserve important historic organs in Britain and BIOS Casework and Conservation Officer, **Andrew Hayden** gave a presentation on recent BIOS casework issues whilst enlightening us on some outstanding concerns. Casework has become a very important service that is offered to the public and professionals when requested. The Historic Organs Certificate Scheme, Historic Organs Sound Archive Project, the National Pipe Organ Register and the British Organ Archive all play a valuable role in the quality of information and advice which BIOS can provide. Andrew deals with a number of cases, many of which result in a favourable outcome which is a credit to the diligent work he and his colleagues put in of which BIOS should be proud.

The after lunch slot at a conference can be a difficult one to fill but **Jim Berrow** caught everyone's attention with his paper entitled "Loud Organs, His Glory Forth Tell in Deep Tone..." An Organ for All Saints', Monkland, Herefordshire. In 1851 Henry Williams Baker became Vicar of the Parish of Monkland and cared deeply for the welfare and education of his flock which was apparent from accounts after his death. He became the chair of the committee that published Hymns Ancient and Modern and commissioned an organ from J. W. Walker which was installed in stages between 1866 and 1872. Herefordshire had an active musical life and a network of progressive musician-clergy which included The Revd Sir Frederick Ouseley and The Revd Dr John Baron of scudamore organ fame. This brings to mind Henry Willis and it seems that he was robbed by a woman in suspicious circumstances in the area at this time. Whatever he was up to we can only surmise.

As previously mentioned I was unable to stay for the final two papers but here follows a brief summary of what they covered. The early 1870s were a turning point in the story of Durham's organs and **Richard Hird** explored how using convenient local sources, more can be learnt about the rebuilding of the Cathedral organ, 180 years after it was first built. Thomas Henry Collinson's "The Diary of an Organist's Apprentice at Durham Cathedral: 1871 to 1875"

provides an interesting and useful introduction to the years under scrutiny and the organs to be found in Durham at this time.

Moving to the 20th Century, Herbert Howells was a key figure in organ composition at this time and his works enjoy widespread popularity today. **Jonathan Clinch** considered in his paper considered Howell's organ works and what sort of instrument would be ideal for his music and whether criticism of his writing for the organ can be overcome by reconsidering aspects of English performance practice.

As is usual at these conferences, a variety of aspects pertaining to the organ were explored leading us on to new lines of thought. Our thanks go to all the participants for their contribution and to **Melvin Hughes** for putting together this excellent programme and for ensuring the 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.

RESEARCH NOTES

PAUL TINDALL

MANCHESTER MATTERS - Research Notes. Paul Tindall

In memory of Michael Sayer (1934-2010), one of the founders of BIOS and its first archivist, I propose to dedicate this instalment mainly to organ-building in Manchester.

Thomas Gwyn and Richard Parker

Thomas Gwyn, who died in the winter of 1753-1754, was according to his will 'organ-builder of Shrewsbury.'² Gwyn or Gwynn was a very common name in eighteenth-century Shrewsbury, and Thomas must surely have been a native: Richard Gwynn, milliner of the town (died 12 March 1752) leaves part of his estate to his brother Thomas and cousin Thomas Kilvert of Condover.³ Since Richard's four children and Kilvert are also mentioned in Thomas Gwyn's will,⁴ the organ builder was Richard's brother.

A Thomas Gwynn, son of Peter Gwynn of Shrewsbury, was apprenticed to Andrew Thomas 'Joyner,' also of Shrewsbury on the 5th of May 1711.⁵ If he was apprenticed at the usual age of 14, he would have been born c. 1697.

The famous architect, John Gwynn RA (1713-1786), son of another John Gwynn may have been a relation. He was born in Shrewsbury, and according to Farington's diary was originally a carpenter. His career was mainly spent in London, at first as a writer on architectural and town-planning issues, who published a famous sectional drawing of St Paul's Cathedral. Later he was a builder of bridges, notably Magdalen Bridge in Oxford and Shrewsbury Bridge.⁶ He was a friend of Dr. Johnson, and a founder of the Royal

² Paul Tindall, 'Gwynne [*sic*] & Parker,' *BIOS Reporter* Volume 33 No. 3 (July 2009), 24-25. Thomas Gwyn signs with one 'n' in his will (even though the scrivener uses two), and also in his proposals for Southwell in 1741. The will is at National Archives (NA), PCC/PROB 11/806, written 4 December 1753, proved 28 January 1754/5. Transcription by Dominic Gwynn, to whom I am grateful.

³ Copy of Richard Gwynn's will in Shropshire Archives NA 3460/4/9 (Palin papers)

⁴ Richard, John, Eleanor and Martha, nieces and nephews. Thomas Gwyn also names another brother, Francis,.

⁵ NA, IR1/41 f. 67: Registers of stamp duty on apprenticeships,

⁶ Howard Colvin, *A Biographical Dictionary of British Architects 1600-1840*, (third edition, London and

Academy. The Reverend Hugh Owen (1761-1827), historian of Shrewsbury and organ enthusiast, was said to 'well remember John Gwynn as a boy'.⁷

Gwyns are recorded in all the Shrewsbury parishes, including St. Chad's, where Thomas Swarbrick built an organ in 1716,⁸ so it seems quite likely that this was the occasion at which Gwyn and Swarbrick met. He would have been out of his apprenticeship in 1718, if he served the full term, and if he was born c. 1697.

Thomas Gwyn was working for Thomas Swarbrick, (d.1752), at Coventry in June 1732, when he was sent to Southwell Minster to do some work there on Swarbrick's behalf.⁹ In 1741 Gwyn was paid ten pounds for tuning and repairing the same organ. His proposal,¹⁰ dated 6th of July, is headed 'Thos Gwyn Organ Maker near the Bull Inn in Coventry,' so it seems he was working on his own account as early as this.

Thomas Gwyn's will states that he built the organ at Manchester Collegiate Church, and implies that Richard Parker was his partner:¹¹ he bequeathed him his tools, and had lent him money.

New Haven, Yale University Press for the Paul Mellon Centre for Studies in British Art, 1995), 440-441

⁷ Wyatt Papworth, 'John Gwynn RA, Architect. A Biographical Sketch,' *The Builder* Volume XXI No. 1064, (June 27 1863), 454-457. Owen was Vicar of St. Julian's from 1791, and the 'HO' who provides the first list of Green's organs. (*Gentlemans Magazine*, June 1814, 543f.). He was also the promoter of Gray's work in Shrewsbury (St. Julian 1792, St. Chad 1794, Holy Cross Abbey 1806, St Alkmund 1823). 'Grey [sic] was the person who furnished three parochial organs for this town and one for Bampton church under my direction, and he gave us no reason to complain.' Letter to the Dean of Lincoln, 1 November 1822: see Robert Pacey, 'Alexander Buckingham and the renaissance organ at Lincoln Cathedral,' *The Organ Yearbook* Volume XXIII (1992/93), 180

⁸ Hugh Owen and John Brickdale Blakeway, *A History of Shrewsbury* (London, Harding, Lepard and Co., 1825), volume 2, 191

⁹ Martin Renshaw, 'Southwell Minster –a history of the pulpitum organ in letters,' *The Organ Yearbook*, volume XXVII (1997), 85. Swarbrick, at work on two large organs at Coventry, sent a proposal to Southwell for the completion of the chair organ there, left unfinished at Mark Anthony Dallam's death.. It came to Southwell by the hand of Gwyn: *I beg you to pay to the Bearer hereof Thos. Gwyn the Sum of 5 pounds if he Should want any money to carry on the work & his receipt Shall be your Discharge for that Sum.*

¹⁰ Nottinghamshire Archives, SC/6/4/74 and 75

¹¹ Sperling (before 1854) and Rimbault (1855) name 'Parker & Gwynne' and 'Glyn & Parker'

'it is my will that my Executor herein after named do receive the Principal Money due to me on Bond from Richard Parker organ maker at twenty Pounds a time until the Principal shall be paid up within forty Pounds and then it is my Will that the remaining forty Pounds together with the said Richard Parker's Bond for securing the same be by my Executor given and delivered up to the Reverend Mr John Clayton of Manchester In Trust that he his Executors or Administrators apply the same to replace the like Sum of forty Pounds which I received as a Satisfaction in order that at some further time after my Building the Organ at Manchester I should put the same in good Tune and order which for want of time and conveniency I as yet have not had the Opportunity of doing and until the Principal Money due on said Richard Parker's Bond shall be paid up to the said forty Pounds 'tis my will that the Interest due together with the growing Interest for the same be paid to my Cousin Tho^s Kilvert as and for some small satisfaction for the Trouble he will have in performing this my Will. Also I give and bequeath to the said Richard Parker all my working Tools of all sorts and kinds as the same are now by me left in Charge and Custody'

A faculty 'to remove the old organ and erect a new one' in the Collegiate Church is dated 3 August 1745.¹² On January 7th 1746¹³ John Byrom 'went down to see Mr. Gwine [i.e. Gwyn] cast pipes for the organs,'¹⁴ and Dr. Richard Kay recorded in his diary on the 25 November 1747,¹⁵ that he 'went to hear the new Organ at Manchester Collegiate Church play'd upon for the first Time,'

The *Manchester Guide* of 1804,¹⁶ has a description:

In the wardenship of Dr. Stratford the old organ having fallen into

¹² Henry Hudson, 'The Organs and Organists of the Cathedral and Parish Church of Manchester,' *Transactions of the Lancashire and Cheshire Antiquarian Society* 34 (1916), 121

¹³ New Style

¹⁴ Richard Parkinson (ed.), *The Private Journal and Literary Remains of John Byrom, Volume II, Part II*, (Chetham Society, Old Series Volume 44, 1857), 407

¹⁵ *The Diary of Richard Kay, a Lancashire Doctor: 1716-51. Extracts edited by W. Brockbank and F. Kenworthy*, (Manchester, Manchester University Press for the Chetham Society, 1968), 5

¹⁶ *The Manchester guide, a brief historical description of the towns of Manchester and Salford*, (Manchester, printed by Joseph Aston, 1804), 70, 89-90

decay, the present Choir organ was made by Mr. Smith, generally called Father Smith. It was erected in the year 1684 the small, or choir organ was built in 1684, the large, or parish organ was built in 1742 [sic-probably a bit early]. They are two distinct organs, though both, as well as the swell are supplied by the same bellows, and may be plaid from the same point, upon three rows of keys. For the information of the musical amateur, the stops which these much-admired organs contain, are here enumerated, viz. In the GREAT ORGAN are, open diapason east, open diapason west, stop diapason, double stop diapason, trumpet, principal, twelfth, tierce, fifteenth, sesquialtera of four ranks. The foregoing are all 'through' Bass of the clarion, mounted cornet of five ranks.

Swell open diapason, stop diapason, principal, cornet of three ranks, trumpet, and hautboy, these are all down to violin G.

CHOIR ORGAN stop diapason, principal, fifteenth, small flute, These are all 'through.' German flute, halfway, open diapason on the small scale, halfway in the treble. Bassoon, completed by a vox humana.

Hudson¹⁷ says that the organ was built by 'Glyn & Parker' and cost £1,390.

The specification agrees entirely with Leffler's,¹⁸ except for the extra short-compass German flute on the Choir in Aston's version. Leffler says '*Organ originally built by Schmidt and repaired and alter'd since by Parker of Salford=Schultz, Ohrmann & Nutt. Has three setts of Keys = long Octaves with GG# to D' and 'Choir entirely by Father Schmidt.'*

The index says '*Collegiate Church Manchester - Parker.'*

1745 was perhaps not the luckiest time to build a large organ in Manchester. The army of the Jacobite Rebellion reached the town in November, and John Clayton (1709-1773), mentioned in the will, was a leading Jacobite and non-juror, rumoured to have knelt in the street before the Young Pretender. Clayton had been a member of the so-called 'holy club' at Oxford in 1729-30, along with John and Charles Wesley.¹⁹ At this time the labels of 'High

¹⁷ *op. cit.*

¹⁸ c. 1800. *The Leffler Manuscript, Facsimile Edition*, (Reigate, BIOS, 2010), 111. It is a pity that the facsimile edition has no index.

¹⁹ *Oxford Dictionary of National Biography*, 'John Clayton,' accessed March 2013

Church' and 'Evangelical' were not mutually exclusive,²⁰ though later Clayton and the Wesleys are said to have grown apart. He became Perpetual Curate of Sacred Trinity, Salford in 1733, and then Chaplain (1740) and Fellow (1760) of the Collegiate church. The difficulties alluded to in the will over Gwynn's inability to tune the organ may have had something to do with the aftermath of the rebellion. Clayton is said to have been acquitted of treason at Lancaster Assizes.²¹ In this he was luckier than his friend, the physician and fellow Manchester non-juror Thomas Deacon (1697-1753), who saw one son executed, another die in prison, and a third exiled to Jamaica.²² Deacon was evidently more extreme than Clayton, since he wanted a Non-Juror's church, entirely separate from the Church of England. The exiled son was named Robert Renatus Deacon.

The Old Organ of the Manchester Collegiate Church

The *Manchester Guide* (1804) says that '*the old organ having fallen into decay...the present Choir organ was made by Mr. Smith.*' So there was an older organ at the Collegiate Church, before Smith. There was an unbroken line of organists from 1662.²³ Sperling²⁴ says:

'Rochdale: Schmidt or Dallams c. 1660, formerly in the Collegiate Church Manchester, removed to this place c. 1710. 2 rows of keys formerly GG short octaves to D in alt, made long 8ves c.1820. Choir Bass GG to middle C. Swell mid C to D in alt...Organ much dilapidated, disused in 1853.'

Sperling's specification has 14 stops and one octave of 'German Pedals.' His dates are often very inaccurate, so this may have been the old organ removed from the Collegiate Church c. 1745.

The Amazing Fecundity of Richard Parker

²⁰ G.M. Ditchfield, 'Methodism and the Evangelical Revival,' in H.T. Dickinson (ed.), *A Companion to Eighteenth-Century Britain*, (Oxford, Blackwell, 2002), 255

²¹ *ODNB*, *op. cit.*

²² *ODNB*, 'Thomas Deacon', accessed March 2013

²³ John E. West, *Cathedral Organists Past and Present*, 2nd edition (London, Novello & Co, 1921), 76

²⁴ Volume 2, 170

It was known to Michael Sayer that Parker had a lot of children.²⁵ The first was 'Paul, son of Richard Parker Organ-Maker and Sarah his wife,' baptised at Sacred Trinity, Salford on 6 April 1746.²⁶ Further children were Ann and Mary (both 29 June 1748), Cornelius (7 October 1750), John (4 October 1754), and Thomas (5 October 1755). Sarah must have died, and 'Charles, son of Richard Parker Organ-Builder and Mary' was baptised 22 July 1759. James (21 December 1760), Catherine (17 January 1762), Gwin²⁷ (30 January 1763) and Bee (22 December 1765) followed, all of Richard and Mary. In 1794 and 1797 Parker is listed in *Scholes's Directory* as 'Gentleman,' that is, retired, and a Richard Parker was buried 22 October 1798 at St Mary's church, Manchester²⁸ which stood from 1754 in the street called Parsonage, just the other side of the River Irwell from Sacred Trinity and Chapel Street in Salford, where Parker had his workshop.

Perhaps Parker's enormous family contributed to his financial problems, because he seems to have entered into some kind of creditors' agreement in 1763.

Harrop's Manchester Mercury, Tuesday 23 August 1763

'Whereas Richard Parker of Salford, in the County of Lancaster Organ Builder, having some Time since duly executed an Assignment of both his Real and Personal estates to Messrs. Richard Bury and John Bury, both of Salford aforesaid (two of his Creditors) in Trust to sell, and the Monies arising by Sale to divide amongst themselves, and the rest of the Creditors, who should execute such Assignment,....Notice is hereby given, that such Assignment is now in the Hands of Dautesey Smith, Attorney in Manchester.'

James Parker was apprenticed to his father on the 17 June 1777,²⁹ but in 1800 he was 'Gentleman' of Gore Street,³⁰ where his father lived after his retirement. There is no reliable trace of him later. The James Parker who was organ-builder of Bath was born in Somerset c. 1771, according to the

²⁵ Michael Sayer, *Samuel Renn, English Organ Builder* (Chichester & London, Phillimore, 1974), 61

²⁶ Manchester Libraries and Archives (MLA), L131/1/1/6

²⁷ Gwin and Bee (? – the register is unclear) were daughters. Was Gwin perhaps named after Parker's former partner Thomas Gwynn?

²⁸ MLA M403/2/1, burials at St. Mary's 1754-1843

²⁹ NA, IR1/29, f. 188

³⁰ *Scholes's Directory of Manchester and Salford*, 1800

1841 Census.³¹

The Gwynn and Parker Worklist

There are difficulties with this, and not only because they worked in Salford, and because few of the organs appear in the antiquarian notebooks. The earliest list is in Rimbault,³² whose sources are uncertain, and who is as fallible as ever: he includes an organ by the unrelated Thomas Parker of London in his list, and one that was built by Jordan. However, his list is the only source for six of the remaining eight instruments.

St. Peter, Leeds, repairs 1743³³

22 May 1743 'Mr. Thomas Gwynn Organ Maker...employed to put...the Organ into repair.'

St. Nicholas, Liverpool, repairs 1743-44³⁴

1743 Mr Gwynn for mending the organ at Old Church 2s 6d

1744 Mr Gwynn for repairing the Organ at Old Church £21

Manchester Collegiate Church, 1747?

Gwyn & Parker: see above

Holy Trinity, Coventry.

Repairs by Gwyn, 1747³⁵

³¹ Gordon D.W. Curtis, *A Provincial Organ Builder in Victorian England. William Sweetland of Bath*, (Farnham, Ashgate Publishing, 2011), 36

³² Edward J. Hopkins and Edward F. Rimbault, *The Organ, its History and Construction:..., preceded by an entirely New History of the Organ*, (London, Robert Cocks and Co, 1855), part 1, 102

³³ Terry Friedman, *The Eighteenth-Century Church in Britain*, (New Haven and London, Yale University Press for the Paul Mellon Centre for Studies in British Art, 2011), document 114, p. 253, quoting Vestry Book 36, f. 53

³⁴ Henry Peet (ed.), *Liverpool Vestry Books 1681-1834*, (Liverpool, The University Press and London, Constable & Co, 2 volumes, 1912, 1915)

St. Alkmund, Whitchurch, Shropshire, 1755

Richard Parker was paid £350 for an organ here with 15 stops and 985 pipes.³⁶ The case, which survives today, was probably re-used from the old organ, built by Thomas Hollister and opened in 1717.³⁷

Little Bolton Chapel, 1756

Later known as All Saints church. Leffler³⁸ gives '*Organ built in 1756 by Mr. Parker of Salford. Repair'd by Mr. H. Russell in 1796,*' One manual, eight stops.

Organ by Parker for sale at Bolton? 1760

Public Ledger, 29 January 1760

[from the *Manchester Mercury*, 22 January 1760]: for sale, 'an entire new Organ at Bolton in the Moors.'

[from the *Manchester Mercury*, 29 January 1760]: For sale, 'A new organ made by Richard Parker'

The same organ? It's difficult to say, not least since the original *Manchester Mercury* issues are not available. It's odd that Parker, if it's him, should have a new organ for sale in Bolton so soon after the instrument in the Little Bolton chapel. Someone's chamber organ, or sophisticated advertising?

St John's Chapel, Heys, near Oldham, 1761

*'On the first of May 1761, the new organ at St John's Chapel at Hey in Lees, in the Parish of Ashton under Line, in the County of Lancaster, built by Mr Parker of Salford, will be opened by Mr Bury.'*³⁹

Richard Bury (d. 1769), was organist of St Ann's, Manchester, and evidently one of the creditors of 1763.

³⁵ Letter from Bernard Edmonds, *Musical Times* 1530 (August 1970), 802

³⁶ Michael Sayer, 'Samuel Renn and his Organs', *The Organ* 164 (April 1962), 171

³⁷ An article, '*The Unfortunate Career of Thomas Hollister*' is in preparation

³⁸ *The Leffler Manuscript. Facsimile Edition* (Reigate, BIOS 2010), 76

³⁹ Charles Higson, 'Lees Chapel otherwise Hey Chapel, in Lees,' *Transactions of the Lancashire and Cheshire Antiquarian Society*, 34 (1916), 190, 198

Harrop's Manchester Mercury, Tuesday 24 December 1765

'To be SOLD At Mear [sic] Hall, in Cheshire. An Organ, with two Sets of Keys, consisting of the following Stops, on the upper Set of Keys, open Diapason, Treble Metal, Stop'd Diapason Wood, Principal, Metal, Twelfth, ditto, Fifteenth, ditto, Nason Bass, ditto, Flute Treble Wood, Cornet of three ranks, Metal, Sesquialtra Bass three ranks, Treble Metal; on the lower Keys, Stop'd Diapason, Principal, Metal, Flute, wood, Nason, Metal. For Particulars apply to Mr. Richard Parker Organ Builder in Salford, and at the Hall, where the Organ may be seen, or Robert Green, of Mere Town.'

This appears to be a substantial organ. The Nason was a characteristic stop of Smith's, and not used, it seems, by other builders of the time. Mere Hall (now Mere Old Hall), near Knutsford, was the seat of the Brooke family from the seventeenth century. Peter Brooke, born 1695, High Sheriff of Cheshire in 1728, died in 1764. His son, Peter Brooke (1722-83) married Ann Legh of Lyme Park, of the same family as the Leghs of Adlington Hall.⁴⁰

St Nicholas, Liverpool, 1765?

The Vestry⁴¹ ordered 'a new organ at the Parish's expense' in 1763, and agreed a price with Richard Parker 'per contract' the following year. In 1765 the old organ was ordered to be removed to the Charity School. The Corporation of Liverpool also had some responsibility regarding organs and organists, and in 1766 they paid £115 to 'Geo. Parker [sic]⁴² in full for St. Nicholas Organ'⁴³

St. Peter, Liverpool, 1766

Harrop's Manchester Mercury, Tuesday 29 April 1766

'On Wednesday last the new Organ at St. Peter's Church, in Liverpool, built by Mr. Richard Parker, of Manchester, consisting of 1300 Pipes and upwards was opened by Mr. Arne junior of London,

⁴⁰ 'A Scrapbook of Cheshire,' genealogical website at www.thornber.net, accessed February 2013

⁴¹ Peet, *op.cit.*

⁴² Presumably this is a mistake

⁴³ Sir J.A. Picton, *Selections from the Municipal archives and records [of the] City of Liverpool, Volume 2* (Liverpool, G.G. Walmsley, 1886), 278

and Mr. Michael Williams, who is appointed the Organist. The great Organ consists of open Diapason, stopt Diapason, Principal, 12th, 15th, Sesquialtra through, Cornet 5 ranks, Trumpet and Clarion Stops. The Choir Organ contains stopt Diapason, Principal, Flute, open Diapason, Bassoon and 15th Stops, and in the Swell are Open Diapason, Principal, Cornet, Trumpet, stopt Diapason, and Hautboy Stops. The touch was deemed remarkable, fine and easy, and the Tones just, equal and Musical. The Sacred Oratorio of the Messiah was performed to a crowded and polite Audience.'

Harrop's Manchester Mercury, Tuesday 20 September 1768

'Richard Parker, Organ-builder, Begs leave to acquaint his Friends THAT he carries on the Organ Building Business, in Salford, Manchester as usual, and hopes for the continuance of his Friends Favours.'

This last advert is no doubt to reassure potential customers over the financial difficulties alluded to in the same paper on 23 August 1763. It was also noticed in a London paper, *Lloyd's Evening Post*, on the 2 May.

St. Michael, Kirkham-le-Fylde, 1770

Richard Parker's proposal dated 1 January 1770 was for an organ of two manuals and fourteen stops, including two choir stops on the Great manual, for £250.⁴⁴

St. Edward the Confessor, Leek, 1772

Derby Mercury, Friday 10 April 1772

'The ORGAN now erecting in the Parish Church of Leek in the County of Stafford, by Mr. Richard Parker, of Manchester, will be finished on Wednesday the sixth Day of May next, on which Day the Candidates for the Organist's Place are desired to attend, and to play the three following Days before proper Judges in Music. The Salary will be twenty five pounds per Annum.'

⁴⁴ Susi Jeans, 'Three Lancashire Organs,' *The Organ* 234 (October 1980), 92-93, quoting Lancs. Record Office, Preston, PR 2071.

New organ for sale, 1774

Harrop's Manchester Mercury, Tuesday 12 April 1774

'To be SOLD, A new ORGAN, MADE BY RICHARD PARKER Organ-builder. To be seen at his House in *Salford, Manchester*.'

St. Nicholas, Liverpool, 1774-75

Part of the church was taken down and rebuilt in 1774. Parker was paid £5 5s for dismantling the organ in 1774, and £23 for putting it back up in 1775.⁴⁵

Unsuccessful bid for a new organ at St. Mary, Leigh, 1776

Parker is mentioned in contemporary correspondence.⁴⁶ The successful builder was Samuel Green.

St. Thomas a Becket, Chapel-en-le-Frith, 1778

An agreement was made with Parker in 1777 for a two manual organ for £150 (though £263 7s 9d had been raised by subscription). The organ was opened on the 13th and 14th July 1778 with performances of *Messiah* and *Judas Maccabeus*, Mr. *Buckley*⁴⁷ being the organist. The builder offered a seven year warranty, '*fire, water, violence and vermin excepted*.'⁴⁸ Sperling gives a specification of ten stops.⁴⁹

St Mary, Bury. Listed by Rimbault. The first organ at Bury was erected in 1752, but the church was entirely rebuilt in 1775.⁵⁰ Sperling⁵¹ says '*Green*

⁴⁵ Picton, *op. cit.*

⁴⁶ James Ward, *Leigh Parish Church. Notes on the Old Organ*, (Leigh, printed by Collins & Darwell, 1911), 5

⁴⁷ A Robert Buckley was organist of St Anne's Manchester: John Harland (ed.), *Collectanea relative to Manchester and its neighbourhood at various times* (Chetham Society Old Series 72, 1867), 86

⁴⁸ William Braylesford Bunting, *The Parish Church of St. Thomas a Becket, Chapel-en-le-Frith, 1225-1925*, (Manchester, Sherratt and Hughes, 1925), 137-145, with extensive extracts from the vestry minutes

⁴⁹ Dated 1770. Volume 2, 76

⁵⁰ Benjamin T. Barton, *History of the Borough of Bury*, (Bury, Wardleworth, 1874), 298

⁵¹ Volume 2, 162

1790,' but Wickens observes⁵² that it doesn't look like a Green stoplist.

St. John, Manchester Listed by Rimbault. According to Edmonds,⁵³ the date was 1787

St. Ann, Manchester Listed by Rimbault. The date is unknown, but probably after 1754, when a succession of very low-church clergy came to an end. John Byrom the poet (1692-1763) was a regular attender at St Ann's, and talks about the music in some detail in his diary, but fails to mention an organ.⁵⁴

Poynton 1748? Listed and dated by Rimbault, but there is no other evidence. Poynton was a chapel in the parish of Prestbury, made parochial in 1745,⁵⁵ and rebuilt in 1789.⁵⁶ It seems unlikely that it had an organ in the eighteenth-century. Rimbault also lists **Prestbury**, Gloucestershire (undated), but the one in Cheshire is probably meant. This church certainly had an organ. Sperling⁵⁷ reproduces extracts from the parish records to the effect that an organ was built by 'Dallans' from London in 1663 and enlarged by Anthony Parsons of Sheffield in 1735. He also gives a two-manual specification with the same information, and mention of later alterations by 'Jones of Sheffield,'⁵⁸ but there is no mention of Gwyn or Parker. An indenture of 2 January 1679⁵⁹ promises money, to commence from the death of Thomas Legh, for the maintenance

'of an able fitt and discreet man to be an Organist in the parish church of Prestbury, Co. Chester,' and 'six fitt persons (men or boys) to be Queresters in the said parish church to sing divine service and psalms.'

⁵² David C. Wickens, *The Instruments of Samuel Green*, (Basingstoke and London, Macmillan Press, 1987), 163

⁵³ *op. cit*

⁵⁴ Charles W. Bardsley, *Memorials of St. Ann's Church, Manchester, in the last century...* (Manchester, T. Roworth and London, Simpkin, Marshall & Co, 1877), 26, 40-43

⁵⁵ Cheshire Parish Register Project: Poynton Notes, cgi.csc.liv.ac.uk/~cprdb, accessed March 2013

⁵⁶ By Sir George Warren, died 1801. F.R. Raines (ed.), *Noticia Cestriencis...Remains Historical and Literary connected with the Palatine Counties of Lancaster and Chester*, (Chetham Society, Old Series Volume 8, 1845), 296

⁵⁷ Volume 2, 43 and volume 3, 170

⁵⁸ i.e. Francis Jones, who set up in Sheffield in 1838

⁵⁹ Cheshire and Chester Archives, DDS/361

The sum was to be £50 a year to the organist, £26 to the 'Queresters,' and a further £26 to the organist to teach the singers. The promoters were Thomas Legh of Adlington (1644-91), Richard Legh of Lyme, Nathaniel Booth of Mottram, Edward Warren of Poynton and Edward Downes of Shrigley. Their arms were still in 1876 on the front of the organ gallery, which had been built in 1711-12, and 're-fronted' in 1769.⁶⁰

Thomas Legh was the father of John Legh, whose marriage to Isabella Robartes on 17 July 1693 is suspected to be connected with the building of the famous organ at Adlington Hall, which bears a cartouche of their initials, of the same date. There is an unsupported tradition that 'Glyn & Parker' worked on the Adlington organ. John and Isabella Legh's daughter Elizabeth (1695-1734) was an enthusiastic collector of Handel's works, both published and in MS copies, but she seems to have lived mainly in London. Family tradition alleges that Handel stayed with the Leghs on the way to Ireland in 1741-2, and he dated his autograph setting of Charles Legh's 'Hunting Song' 1751' in a MS preserved at the Hall.

Other organs which might be by Parker include **St. Mary, Stockport**, which had an organ before 1756 when John Alcock senior mentions having heard good psalm singing at its opening.⁶¹ In 1765 a benefit concert for the organist Miss Wainwright was directed by John Wainwright.⁶² Five guineas were paid for organ repairs in 1772,⁶³ and Miss Wainwright received ten guineas salary in 1781.⁶⁴

Tailpiece: Holt

Richard Hird has kindly pointed out that the existing much-altered organ at St Paul, Manningham, Bradford is clearly nineteenth-century, and it has a spiky gothic organ case consistent with a date of c.1840-1860. It is therefore unlikely that the organ at Skelmanthorpe Wesley Reform Chapel came from

⁶⁰ Frank Renaud (ed), *Contributions Towards a History of the Ancient Parish of Prestbury in Cheshire*, Chetham Society, Old Series Volume 97, 38

⁶¹ John Alcock, *The pious soul's heavenly exercise*, (Lichfield, 1756), preface, ii

⁶² Giles Shaw, *Annals of Oldham and District*, volume 2 (Oldham, The Standard, 1904), 142

⁶³ Ronald Heys, 'The Organs of Stockport Parish Church,' *Musical Opinion* 1236 (July 1981), 365, quoting vestry records

⁶⁴ Chester and Cheshire Archives, ALSS 3435/8/4, volume 2 p. 4, churchwardens accounts. She was probably Elizabeth, baptised of John and Ann Wainwright at the Collegiate church 12 February 1748

St. Paul's, although the original date and specification are similar. The existing Skelmanthorpe case is classical in style, which would be unlikely for a new organ in the gothic surroundings of St. Paul's.

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 in which Robert and William Gray built a new organ for St Patrick's, Soho Square, and were commissioned to build a new organ for St Paul's, Covent Garden. Very few church organs from the 18th century remain in existence and in such a significantly unaltered state as the St Swithun's organ. 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

- 10.00 *Registration & coffee*
- 10.30 Welcome and introduction (Andrew McCrea)
- 10.35 The Georgian churches of Worcester, with special reference to St Swithun's (David Whitehead)
- 11.05 Keyboards and cholera: the life and near death of St Swithun's and its organ (Jim Berrow)
- 12.10 Robert and William Gray: their origins, workshops, and instruments (Nicholas Thistlethwaite)
- 13.10 *Lunch*

- 14.10 The restoration of the St Swithun's organ (Martin Goetze and Dominic Gwynn)
- 15.00 Playing the English organ of the 1830s and 40s, with particular reference to the collections of Vincent Novello (Andrew McCrea)
- 15.45 *Tea*
- 16.00 Recital by Andrew McCrea
- 16.30 *Conclusion*

Announcements

A DVD is available at the church about the restoration of the organ (price £7.50).

Jim Berrow's monograph on the St Swithun's organ is due to be published by Positif Press in May.

David Whitehead's book on the history of St Swithun's (published by the Churches Conservation Trust) is available at the church (price £3.00).

Goetze & Gwynn's 2002 reconstruction of a Tudor organ (The Wetheringsett Organ) is currently on loan to St Swithun's from the Royal College of Organists.

All details of the church and its location may be found at:
www.stswithunchurch.org.uk

(Worcester Cathedral's evensong is at 17.30. An organ recital follows evensong that evening, and is played by Christopher Allsop, Assistant Director of Music, 18.45 -20.00)

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. This study day will examine the changes in styles and repertoire of village parish church music using the surviving material from Trottiscliffe church.

Draft Programme

- 10.30 Welcome and coffee
- 11.00 *Georgian Psalmody in early 19C Kent* (**Sally Drage**) with recreated examples from the MS and printed collections of the Trottiscliffe Choir Orchestra
- 12.00 *West Gallery bands in Victorian Literature* (**Melvin Hughes**) with readings from fiction and other accounts.
- 13.00 Lunch
- 14.00 *The Trottiscliffe Barrel Organ* (**David Shuker**) with demonstrations using the restored 1855 T C Bates barrel organ
- 15.00 *Forster & Andrews; Their small organ design* (**Andrew Hayden**) a lecture/demonstration using the current Trottiscliffe organ
- 16.00 Concluding remarks
- 16.15 Tea and depart

BOOKING FORM

DAY CONFERENCE: SS PETER & PAUL, TROTTISCLIFFE, KENT

SATURDAY 13 July 2013

Please fill out a separate form for each person.

Please reserve a place for the BIOS Day Conference at Trottiscliffe, Kent for £20.00 (Lunch and light refreshments included). 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:

Richard Hobson

BIOS Meetings

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BRITISH INSTITUTE OF ORGAN STUDIES

DAY CONFERENCE AT ST MICHAEL AND ALL ANGELS, WEST CROYDON SATURDAY 21st SEPTEMBER 2013

THE VICTORIAN ORGAN CASE: ITS DESIGN AND CONTEXT

St Michael and All Angels, West Croydon is one of the finest works of the great Victorian architect John Loughborough Pearson and contains not only one of the best organ cases by George Frederick Bodley but also other furnishings by him and Cecil Hare, Ninian Comper and his son, Frank L. Pearson. The organ case clothes a fine organ by 'Father' Willis sensitively extended by Mander in 1955 and which has been described as 'one of the best all-round church and recital instruments in the country'. The church is renowned for its high standard of liturgy and music.

Programme

Sessions are expected to cover:

The aesthetic of the Victorian church interior
The organ cases of George Frederick Bodley
Photographing the organ case - perspectives and challenges
Willis versus Hill - two contrasting instruments described
The organ case beyond Bodley - Comper *et al*

A short recital on the organ of St Michael's will be included.

The church is very easily reached by train, bus and tram. Full details will be available in the next issue of the *Reporter*.

BIOS MEETINGS AND CONFERENCES 2013/2014

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 pages 31-33 .

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. See pages 34 & 35.

Saturday 21 September 2013

Day Conference at St Michael, West Croydon – Victorian Organ Cases. See page 36.

Saturday 22 February 2014

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

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 Secre-



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.