

BIOS *REPORTER*

Volume 38 No.1

January 2014



THE BRITISH INSTITUTE OF ORGAN STUDIES

BIOS OFFICERS AND COUNCIL

- Chairman:** Dr Alan Thurlow, [REDACTED]
[REDACTED] e-mail: chairman@bios.org.uk
- Secretary:** Melvin Hughes, [REDACTED]
[REDACTED] e-mail: secretary@bios.org.uk
- Treasurer:** Adrian Mumford, [REDACTED]
[REDACTED] e-mail: treasurer@bios.org.uk
- Casework:** Andrew Hayden, [REDACTED]
[REDACTED] e-mail: conservation@bios.org.uk
- Meetings:** Richard Hobson, [REDACTED]
[REDACTED]
- Membership:** Melanie Harrison, contact details on opposite page
- Publications:** Dr Katharine Pardee, [REDACTED]
[REDACTED] e-mail: publications@bios.org.uk
- COUNCIL:** Barrie Clark, Dr David Knight, Nicola MacRae, Colin Menzies,
Dr John Rowntree and Mark Venning.

THE BRITISH ORGAN ARCHIVE (BOA)

Special Collections, Cadbury Research Library, Muirhead Tower, University of Birmingham, Edgbaston, Birmingham B15 2TT

e-mail: special-collections@bham.ac.uk; tel: 0121 414 5839

Open Mon 10.00–17.00; Tue, Wed & Fri 09.00–17.00; Thu 09.00–19.00.
Closed Sat and Sun

BIOS COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

Coordinator: Paul Joslin, [REDACTED]
[REDACTED]

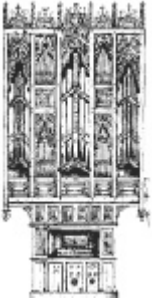
THE NATIONAL PIPE ORGAN REGISTER (NPOR)

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

The NPOR Database Manager: Andrew Macintosh, Royal College of Organists,
PO Box 56357, London SE16 7XL; e-mail: npor@bios.org.uk

HISTORIC ORGAN SOUND ARCHIVE (HOSA)

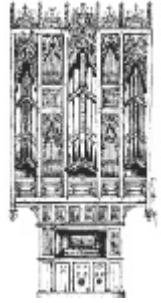
Curator: Anne Page, [REDACTED]
[REDACTED]



THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered Charity No: 283936

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



Honorary President: Professor Peter Williams

Chairman: Dr. Alan Thurlow

Secretary: Melvin Hughes

BIOS REPORTER

Opinions expressed in the BIOS Reporter are those of the respective contributors. The Editor reserves the right to refuse or amend material.

Editor: Nicola MacRae



The January 2014 *Reporter* was printed and distributed by Anchorprint, Syston, Leicestershire; the layout and typesetting are by the Editor.


For inclusion in the April edition of the *Reporter*, the Editor must receive a copy by **Friday 21st March 2014**. Please submit material to the Editor by post or e-mail.

SUBSCRIPTIONS

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

the **Membership Secretary:**

Melanie Harrison


e-mail: membership@bios.org.uk

The cover photograph: *The 1887 Willis organ in the Song School of St Mary's Episcopal Cathedral Edinburgh courtesy of Peter Backhouse*

CONTENTS

Editorial	p2
From the Secretary	p3
Membership Matters	p4
Letters	p8
News from the British Organ Archive	p14
Meeting Report	p15
Review	p17
BIOS Committee for the Listing of Historic Organs	p18
Research Notes	p21
RCO Meeting	p28
BIOS Meetings and Conferences	p30

EDITORIAL

Nicola MacRae

I recently attended two very different organ recitals, and thought of Mark 6:4!

The first was in St Mary's RC Cathedral, Edinburgh and finished with a performance of Rachmaninov's 2nd Piano Concerto, using the organ instead of an orchestra. The organ is based on the 1882 Wilkinson & Son organ from Preston Town Hall. The unusual mix of piano and organ worked superbly well with the orchestral quality of the organ shining through. It was clear that the character of a civic organ had not been lost in the rebuild, finished 2007. The console was on full show in the chancel, with the audience entertained by the visual spectacle of the playing of Simon Nieminski (Cathedral organist). The organ is at the opposite end of the Cathedral.

The second was in Pollokshaws Burgh Hall, Glasgow, given on a 21 rank Wurlitzer. Again the orchestral quality of the organ shone through, with full use made of the many traps and tremulants. Around 200 people were again entertained by the spectacular playing of Phil Kelsall (Blackpool Tower's Ballroom). The console is on the stage at the front and again the organ is at the opposite end of the hall.

Musically these concerts may have been poles apart; however the enjoyment of the audiences was due in part to Robert Hope-Jones, whose pioneering efforts with electric action were so reviled in his day.

FROM THE SECRETARY

MELVIN HUGHES

BIOS ANNUAL GENERAL MEETING

Saturday 5 April 2014 at St George, Hanover Square, London W1

Notice is hereby given that the Annual General Meeting of the British Institute of Organ Studies will take place on Saturday 5 April 2014 at 12.00 hours at St George, Hanover Square, St George Street, London W1S 1FX.

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:

- Chairman
- Publications Officer
- Three 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 p2).

Clause 18.1 requires that changes in the BIOS Constitution should be agreed by a two-thirds majority of those present and voting at an Annual General Meeting of the Society. Notice is hereby given that two changes to the Constitution will be proposed to the Meeting. The proposed changes are:

- Clause 4.4 – “The register of members shall be registered with the Data Protection Registrar.” to be amended to read “If required to do so by law, the register of members shall be registered with the Data Protection Registrar or any new statutory body established to perform an equivalent function.”, and,

- Clause 13.1 - “The Society’s financial year shall run from 1 July to 30 June.” to be amended to read “The Society’s financial year shall run from 1 January to 31 December or as otherwise determined at a General Meeting of the Members.”

MEMBERSHIP MATTERS

MELANIE HARRISON

Last October’s new edition of the List of Members inevitably identified some corrections not previously notified and sadly a few errors down to me. An important one was the inclusion of an out of date version of the list of Honorary Members. Very significantly, it failed to include the addition of Dr Mike Sayers and the apologies already made to him privately are repeated publicly here. The list that should have appeared is as follows:

Honorary Members

Sayers, Dr. Michael D. BSc MA DPhil: [REDACTED]
[REDACTED]

Stancliffe, Rt. Rev. David: [REDACTED]
[REDACTED]

Thistlethwaite, Canon Nicholas J., MA PhD: [REDACTED]
[REDACTED]
[REDACTED]

Trend, Rt. Hon. Michael, CBE MP: [REDACTED]

Wickens, David C., MA ARCO LRAM: [REDACTED]
[REDACTED]
[REDACTED]

Williams, Prof. Peter F., MA MusB PhD LittD HonFRCO HonFRSA: [REDACTED]
[REDACTED]
[REDACTED]

Willis, Henry: [REDACTED]

At the time of going to press with the membership booklet, the membership records had not received notice of the death of our former honorary member Frank Fowler of Hartley Wintney in Hampshire who had been a member since 1996. I am extremely sorry also to have make mention of the deaths of Anthony Cooke of Leeds who died in 2012, having been a member of BIOS since 1985, Roy Gregory of Beverly, a member since 2011 and Donald Whaley of Bristol who joined BIOS in 1978.

It is good to welcome:

Mr. Alexander More BA: [REDACTED]
[REDACTED]

Mr. Andrew Scott, [REDACTED]
[REDACTED]

The membership year matches the calendar one so the renewal process is now underway. All members except those with standing orders in place, should have received either a conventionally posted or an emailed renewal reminder. Payment by cards requires a visit to the website link mentioned on the BIOS website front page. Direct credit transfers to the BIOS bank account is an equally helpful way of making payments but of course cheques and postal orders can still be posted. They need to go to the [REDACTED] address and require the same postage as for a local UK address. There is a time delay in them reaching me and being banked. Please send your subscriptions as soon as possible as repeated requests for payments greatly adds to our administration time and costs.

I hope you all have a good 2014 and do all you can to promote BIOS to potential members and help secure the ongoing work of promoting the pipe organ. The BIOS Publicity activity is being developed in a number of ways with website enhancements and we now also have a Facebook page found at www.facebook.com/BritishInstituteofOrganStudies. Obviously covering BIOS business, this space also has posts on other events that support the aims of BIOS. Facebook also facilitates rapid updates and interaction on the content placed there.

Obituary Robert Shaftoe, Organ builder and Gentleman, 1943 – 2013 John Plunkett

As many will know, Robert died just short of the three score years and ten on the nineteenth day of March last year. His illness remained undiagnosed for a considerable time, the end coming unexpectedly through a rare strain of Creutzfeldt Jacob's Disease.

Yes, Robert was directly descended from his namesake, the 18th century M.P. of ballad fame. Born in Bedford, he sang with his father in the choir of St. Andrew's Kimbolton Rd. There the seed of his abiding love of church music and architecture took root. In his teens he cycled all over Bedfordshire exploring

churches and country houses. Church architecture fascinated him and he considered becoming an architect.

However at the age of nine he chanced to examine the innards of the organ at St. Andrews and never looked back. He took organ lessons there with John Railton. When the career decision came he concluded that his practical aptitude and interests would be better fulfilled by becoming an organbuilder.

So at the age of 16 he became apprenticed to "Old Man" Davies (A. E.) at Northampton who if he saw you doing something amiss at the bench would correct you by showing how it should be done. During Robert's apprenticeship, A.E. had been 'volunteered' at an I.S.O.B meeting by Henry Willis III to produce a "console critical dimensions" drawing for discussion at the next meeting with a view to producing a common standard. A few days before the meeting A.E. had done nothing about it, and so sent Robert to cycle round Northamptonshire measuring up organ consoles. Robert then produced a detailed drawing which was copied for circulation and discussion. However, A.E. found this all a bit much, so asked Robert to accompany him to the meeting. In discussion A.E. tried to bluster his way through, but was silenced by III who then invited young Shaftoe to speak. Robert quietly impressed, to the extent that III bought him a whisky at the bar. The drawing became the I.S.O.B standard dated 1967.

Towards the end of his apprenticeship Robert married Joy Holt and soon afterwards they moved to London, when he joined N. P. Mander's at Bethnal Green. His selection for the job was very straightforward. Noel Mander insisted he bring his toolbox to the interview, which he did. After a few pleasantries, he was told to open the box and lay out his chisels and planes. These were scrutinised in some detail, Noel was evidently satisfied, Robert got the job. Robert's meticulous work attracted Noel Mander's attention, particularly after some evening work he did on a Baker Harris spinet, and in due course he became principally responsible for the production of Mander's consoles, made upstairs in the workshop at Teesdale street, with Alan and Tom Hooper downstairs, restoring furniture, and no doubt, showing Robert a few secrets.

In 1969 Robert took the decision to go it alone. His brother John, a builder, gave him the work which enabled him to establish his business. In jest, the locals called him the "Master Man", although he had no employees, nor a prospect of any. In the lean years he turned his hand to making and restoring spinets,

clavichords and harpsichords, many for Michael Thomas of Chiltern St., London. Some work was done with John Bowen and others. Despite his finely detailed reports in his immaculate script on the restoration of organs for miles around, little work came his way. However, he undertook furniture restoration, cabinet making, and joinery, even restoring and refitting the interior of Mohamed Al-Fayed's private jet.

In 1979, he bought The Primitive Methodist Chapel in Stevington, by then a potato store, making it safe by supporting the walls against subsidence, and creating within a haven of calm in which to resurrect many instruments beyond the hope of others. It served the village as a kind of confessional, where the troubled might unburden themselves, or seek uncritical advice. Children often visited to find refuge from unreasonable parental discipline, and learn something of the real world, and the magic workings of hand and eye and ear. (Here my heart was turned from the tuba to the stopt diapason.)

Work blossomed, jobs came in from the Diocese, his work was sought by advisors, well informed P.C.C.s and official bodies. On one occasion his report and quote for a job was typed up by a friend. Come the time to open the envelopes, protestations were made by the committee as to the whereabouts of Shaftoe's quote, as all entries were obviously typed. After this, his communications were always hand written, and no doubt opened with enthusiasm. Three visits were made to Reykjavik to make repairs to an important organ, the taxi driver doubling as Iceland's Minister of the Arts. An invitation was given to assist in the replacement of windows at No. 10 Downing Street. Robert was the assistant of choice when expertise was required by the likes of G&G and William Drake.

I first met Robert at the "Branston Conference" held in 1988, and we became friends. A visit to work on one of Robert's jobs was a delight. Often, when the work was over I would be taken to another of the gems he had saved, and encouraged to explore and give an opinion. This education, so gentle, gave me something unavailable elsewhere. A request for some guidance on a minor technicality by phone would elicit some finely written notes, clear sketches, and photo's taken the old way, sent by post, with a selection of reader's letters cut from "The Times" that appealed to us both.

“Master Man” indeed. As David Frostick wrote, “Robert was one of the gentlest men I have ever known...He was full of quiet humour, generosity and goodwill and devoid of any unkindness or malice. If he had any failing it was his excessive modesty. His skill as a craftsman was universally admired and it is through this that his name will be preserved in the instruments that he built and restored.”



Robert at Thaxted with G&G

LETTERS

From: Geoffrey M Donald

Dear Editor,

As a small postscript to Jo Huddleston's article on the Durham organ I can flesh-out the fate of a later George Dallam instrument after Fr. Smith had replaced it.

Hird and Lancelot (*Durham Cathedral Organs, 1991*) re-tell the sorry story of the Scottish depredations during the early years of the seventeenth century. In 1621 Thomas Dallam (?) built a new organ on the screen. In 1641 the Scots vandalised this instrument though many (?) pipes were saved by being spirited away at night. However, all remaining woodwork and organs were burned as firewood by Scottish prisoners after the battle of Dunbar in 1650. In 1661 George Dallam (son of Thomas) built another new organ. Were some of the rescued pipes used? In 1686 this too was replaced by Father Smith. Conrad Eden (*Organs in Durham Cathedral, 1970*) quotes a letter dated 1686 from Smith to the Durham Chapter Clerk "*The littell cher organ went to York.*" "*The gret organ I will sell at anny rate, for to make it a good organ will cost monnies.*" That the relatively

new instrument had lasted only some twenty-three years, whereas Dallam organs in Brittany are still going strong, does seem to bear out that it was a 10ft/5ft transposing instrument, a throwback to the Tudor organ.

The choir organ did indeed come to York, to the well known church of St Michael-le-Belfry next the Minster. Father Smith complains that by the time he had added further pipework to it and rebuilt it on the west gallery he only made £20 for his work. (*ibid.*) To date no specification of this York instrument has come to light though presumably it would be of two manuals. It survived nearly two hundred years of use, decline and repairs. In 1774 it is described as dilapidated but still with good pipework. In 1785 it was renovated for a musical event by Mr Camidge the Minster organist. (*J W Knowles manuscript, York City Archives*).

In 1885 it was replaced by a large and comprehensive three manual instrument by local builders father William and son John Denman. The remains of the earlier organ were sold to a Mr Joseph Bell another local builder. However, and most intriguingly, the same source states that a stopped diapason rank from the Dallam/Smith was incorporated in the Denman. An inspection of pipe markings is eagerly awaited!

Sadly, this instrument is now unused and unplayable. We have plans to remove some 1970s baroquerie intervention, return it to its original specification and install it in a local large Victorian church where it will fit both architecturally and musically.

From: Dominic Gwynn

Dear Editor,

Have you noticed that organs are once again included in the LPWScheme, which allows listed churches to reclaim the VAT from restoration projects?
<http://www.lpwscheme.org.uk/>

Best wishes

Dominic

From: Canon C. M. Davidson

Dear Editor,

Two notes from your latest edited number of BIOS Reporter, to hand this morning.

- 1) Knowledge of my neck of the woods can be found in Choirs, Bands and Organs in Northamptonshire and Rutland, Positif Press, 2003. Naturally there are some gaps, which I'm filling as opportunity offers: but it had a good review in JBIOS 28 by Christopher Kent, so must be worth something!
- 2) It is correct that Vincent Novello published his first volume of organ pieces in 1831 (p. 9 of the Reporter mentioned above). I included a list of the early collections I've found, in C. B. & O. above on p. 247. They came out by the acreage after 1850 or so, of course, as the Oxford/Cambridge Movement gathered momentum: but there are some very worth-while pieces in them still.

With best wishes, sincerely yours,

Canon C. M. Davidson.

P.S. Have you seen Linconshire Church Organs by Robert Pacey, 2002? – available from the author.

Editor: Yes! I have a copy!

From Martin Renshaw

I'm afraid that a few errors crept into my article in the recent Journal, and I'd like to correct two of them to save any confusion, please:

page 17, first para : the footnote numbered 12 should be numbered 20

page 18, first whole para : the reference to footnote 18 should be to footnote 20

In his article on the organ at Ombersley, Jim Berrow says (pages 90-1), "We have no archaeological or documentary evidence of the pre-1859 instrument and any reconstruction to the 1829 state would be pure conjecture."

If that was indeed the case, then any work along the lines suggested by Anne Page (page 107) to restore “where possible historic instruments ... to their ‘original condition’” would be inappropriate at Ombersley.

However, there is archaeological evidence within the organ to demonstrate from the original Great soundboard that the labels on the right-hand stop jamb are the original ones and correctly reflect the pipework that was on this soundboard, a (divided) Trumpet having been replaced by a Flute, probably as a result of a rise of pitch making the reed stop unuseable. The Swell keyboard is an extension of the original keyboard whose original numbers are still on it from tenor G upwards (numbered ‘3’), and the Great keyboard retains its lower notes down to G’. The Open Diapason basses, G’, A’ to G (12 pipes) are the original ones, and one shows its original tuned length, as do the front pipes whose original tuning windows ended higher up the pipes than the present tuning slots - that is, the pipes were originally at an ascertainable lower pitch.

We know the size of Swells installed by Gray in organs of comparable date and cost, and a Swell Hautboy with beaked shallots – which may therefore be original - is the reed rank at the front of the swell-box (nearest the church ; the Cornopean being at the back, in the ringing chamber). The other Swell ranks are all by Nicholson. The overall sizes of the original Swell soundboard and its box seem to be clearly indicated by marks on the main building frame, behind the Great soundboard. The original ‘piano pedal’ or shifting movement operates a linking-slider between two grids, and does not use doubled sliders. So much is reasonably clear from two written-up ‘archaeological’ visits I made to the organ in recent years, and no doubt any remaining questions would be resolved during a careful dismantling of the organ.

It may even be possible to recover an original temperament as well as pitch from the 19 speaking front pipes at Ombersley. These are from G’ upwards on the Principal and bass G sharp up on the Open Diapason. Dr Thomas Young, in his very wide-ranging letter on ‘Experiments and inquiries respecting Sound and Light’ to the Royal Society dated 8 July 1799, wrote that the slightly more complex of the two temperaments he set out in circles of fifths was the one ‘whose chief claim to preference [was] the similarity of its theory to the actual practice of the best instrument-makers’ (p144). He recommended the simpler one ‘for common use’ (p150; the one used widely now). It would be interesting to see if either tuning was adopted by John Gray. Or indeed by James Bishop, unless told otherwise? If this temperament was indeed ‘common’ in London fifty years after Young set it out, then Hopkins’ histrionic condemnation of ‘unequal temperament’ in favour of supposedly-Bachian-equal temperament becomes even more ludicrous – or it would be if the consequences of his polemics had not been so dire. Both Osborne and Nicholson were subscribers to the first edition of Hopkins’

(in)famous book, and no doubt felt like him that the Gray organ, along with nearly all other English classical organs, was 'incomplete' without reduction of the Great compass and partial extension of the Swell one.

Finally, I was interested to see the comment by Hilary Davidson (p97) that the Jesus College organ case was the 'first organ since the Restoration in 1660 to have doors'. Apart from the Dallam/Harrison organs of the 1670s and 1680s, which may or may not have had these, it could be that the organ case made for West Tofts, mentioned by Hilary on the previous page, was in fact the first, although it is true that the timing of work in which the Sutton family and Pugin were concerned has not been easy to ascertain. I would say that the West Tofts case – whether designed by Pugin or the Baron Jean de Béthune, following a sketch by John Sutton – is even finer than the one at Jesus, and it should be far better known.

I enclose photographs of it, with its shutters open and closed. The paintings on the shutters are very fine, but not in same style as those at Jesus College. The case stands about 18' high, rising from a base only 37" wide by 15" deep to an impost of 6'9" by 2'2" deep (plus the Great key action behind it), and is clearly designed and made with great taste and care. Its gallery is still, in a deteriorating condition, at West Tofts, as can be seen on various web-sites; there is a good reconstruction of what it looked like there in 'Clutton & Niland'. It seems unclear who made the organ itself, but the stop-knobs' engraving is resolutely English copper-plate, without pitch-lengths on them (as one might expect if made outside England), and what one can see of the (slightly tortuous) key-action seems to use components one might find in English organs of that period too. The key-fronts are not very different from those at Jesus College, and really its only unusual technical aspect is that the front pipes do not have ears. Perhaps Edmund Holmes, who looks after it, could add more? I have the impression that the organ was rather squeezed into the case: the rather tortuous Great action goes 8" beyond the back of the case. The pedal pipes are now each side of the casework, not to its visual advantage. (Where were they placed at West Tofts? They seem to be original and are presumably brought into play by the stop-knob engraved 'Pedal Organ'.) The upper manual, whose pipes are just above the music desk, runs from 'tenor' F upwards to f" and the Great is from C to f, 54 notes; these compasses and the existence of pedal pipes perhaps show that John Sutton's preferences were not followed for some reason. The organ, when first moved from West Tofts, stood on the floor. It is now on a simple gallery, with the bellows in the tower behind. Who moved it the first and second times? Did Cecil Clutton pay for the gallery?



News from the British Organ Archive

Ivana Frlan

It has been good to see continued interest in the archive in the last 6 months with 7 visitors coming to look through records in person and 29 enquiries received by email or post.

Behind the scenes, work has been continuing to release digital copies of glass plate negatives of photographs of organs taken by Rev Andrew Freeman between 1895 and 1946, and subsequently photographed by Greg Chandler and saved to compact discs in 2009. One thousand images are now available through the Cadbury Research Library online archive catalogue¹ and selected images from the collection are also featuring in an online exhibition accessible through the Cadbury Research Library website² including this 1911 image of St John the Baptist, Croydon, Surrey.



The biggest change in the last 6 months has been Chris Kearn stepping down from his role as the BIOS honorary archivist effective from the end of August 2013. It has been a pleasure having chance to work alongside him since the transfer of the archive to Cadbury Research Library in 2010 and we hope that he is now enjoying a very much deserved rest from the role to which he committed such care and time.

One of the results of Chris' work on the Archive means that we now have a list of what is in each of the 670 boxes that make up the collection. In addition, before leaving his role, Chris carried on with re-boxing and processing key sequences of records, working with David Wickens to enhance the BOA Main Database (a tremendous work in progress which helps us to identify records in the archive containing information about particular organs), and providing data for Cadbury Research Library staff to update the Handlist which enables readers to identify different sequences of records within the collection, such as the papers of Hill,

¹ <http://calmview.bham.ac.uk/> (select 'Advanced Search', enter 'Freeman' in the Finding number box, return and then click the title lines to open up the records)

² <http://calmview.bham.ac.uk/imagegallery.aspx>

Norman and Beard. He also gave a handover training session for Cadbury staff and continued to work with us to answer enquiries about the Archive.

Cadbury Research Library is open 10am-5pm on Mondays, 9am-5pm Tuesday, Wednesday and Friday and 9am-7pm on Thursdays. We are open to everyone who registers for a reader ticket³ and readers have access to all of the 200,000 volumes which make up our rare book collections and some 4 million archives and manuscripts including items as diverse as medieval books of hours to the papers of Neville Chamberlain.

An overview of the British Organ Archive and the more detailed Handlist to the collection are available through the online archive catalogue⁴; alternatively, paper copies are available in Cadbury Research Library.

Enquiries about the Archive should be addressed to special-collections@bham.ac.uk or the postal address below. We receive around 2000 enquiries a year so please allow a little time for us to reply; we aim to answer enquiries within 20 working days (usually doing so within 3 days) and, with the exception of large or complex orders, complete requests for copies within 15 working days.

Cadbury Research Library: Special Collections, Academic Services, University of Birmingham, Edgbaston B15 2TT

BIOS in Croydon September 21st 2013

The Victorian Organ Case; its design and context.

Richard Hobson

'Come friendly bombs and drop on'....Croydon? Many might rejoice, but only, I hope, if J.L.Pearson's magnificent church of St Michael and All Angels, completed in 1881, were spared. It was the venue for a day of illustrated talks, discussion

³ <http://www.birmingham.ac.uk/facilities/cadbury/membership/index.aspx>

⁴ <http://calmview.bham.ac.uk/> (select 'Advanced Search', enter 'BOA' in the Finding number box, return and then click the title lines to open up the records)

(and music) on organ cases of the second half of the nineteenth century, and the first half of the twentieth.

After gathering in the spacious church rooms neatly tucked in behind the building we moved into the red brick church itself and were greeted by a breathtaking view of columns and arches on a fine scale, the proportions cleverly adapted to a smallish site, yet giving the impression of a spacious and soaring space filled with fine furnishings.

Christopher Moore, whose brainchild the day was, began with a beautifully illustrated talk on *The organ cases of G. F. Bodley – an overview*. Christopher had clearly spent much time visiting and photographing churches and organ cases and spoke authoritatively on architectural, musical and organic detail. Michael Hill, whose book on Bodley is due in 2014, spoke after a break (Mass was meanwhile said in the church), on *G. F. Bodley and the Aesthetic of the Late 19th Century Church Interior*. Focussing on George Frederick Bodley's background and training, character, style of working and achievements this was also profusely illustrated. Michael Hill also commented on Bodley's various partners and the extent to which they collaborated and provided designs often thought to be by their chief.

After an excellent sandwich lunch, Christopher Moore once again took the floor to widen the discussion and move into the first half of the twentieth century. The work of Carpenter, Jackson, Scott and sons, Pearson (father and son), Comper, Dykes Bower and Ninian Comper was the focus here, and it was good to have input, if only from a distance, from Fr Anthony Symondson SJ, whose recent books on Comper and Dykes Bower have provided so much information on these masters of church architecture. If nothing else, it was good to consider again the latter's magnificent case at Norwich Cathedral – what an achievement!

Andrew Scott, better known to many as Harrison & Harrison's London representative, and now Head Voices, is also Director of Music at St Michael's, and he gave an short recital on the church's III/36 Father Willis organ, originally built in 1872 for a temporary church, and moved into the Pearson church on its completion. The organ was conservatively rebuilt and enlarged by Noel Mander in 1955 and sounded well and characteristic in a programme of appropriate music, including pieces by Dr George Oldroyd, organist of St Michael's from 1921 – 1951. The instrument also looks magnificent clothed in two sumptuous cases

by Bodley, installed in 1909, and facing into the chancel and north transept at triforium level. Tea, and a discussion led by John Norman on topics raised during the day completed the afternoon.

Thanks must go in particular to Christopher Moore for his excellent arrangements and talks, and to Andrew Scott and the staff of St Michael's for allowing us to visit and making us welcome.

REVIEW

DAVID KNIGHT

Hopkins, J., *Edmund Thomas Chipp: 'a life that lead melodious days'*, (Cambridge, 2013), ISBN 9780957635807, vi+48, pbk, £XX. Foreword by the Bishop of Ely. Cost is £10, + p & p £1.50, cheque payable to José Hopkins, ■■■■■

Edmund Thomas Chipp (1823-1886) served in three of the four countries of the United Kingdom, although he is best remembered for his work as Organist and *Magister Choristartum* at Ely, commenced in 1867 and where he ended his days.

Jose Hopkins serves her subject well. Her succinct and clear text gives a good account of Chipp's life which is more than a list of dates and achievements, despite what appears to be a paucity of personal comment about her subject on which to draw. Of his character the reader is left with the impression that he was earnest. His skill as a performer on the organ was praised in reviews of his concerts and his work as a composer, in various instrumental and vocal genres, achieved publication during his lifetime. The musical example given, an extract from Chipp's arrangement of Mendelssohn's *Choral and Fuga*, Op. 96 shows idiomatic use of the organ with notably advanced pedal writing from a date when some leading organists were still eschewing this development.

Chipp was an all-round musician and Hopkins correctly emphasises how he was able to work as a musicians in many spheres, organist, conductor, composer and impresario. Chipp was a violinist. In this capacity he played in Her Majesty's Private Band, eventually being dismissed in a dispute over conditions.

Friendships made in the band and elsewhere in London gave him access to a pool of musicians that he could call on later in life to support his wide ranging musical endeavours.

The book is well illustrated with photographs, reproduced well on good quality white paper. The text is supported with well-used contemporary quotations.

BIOS COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

Nominations for consideration for listing at the committee meeting on 7th May 2014 are to be sent to the co-ordinator by **31st March 2014**.

Grade I organs are of exceptional interest

Grade II* organs are particularly important organs of more than special interest

Grade II organs are of special interest, warranting every effort to preserve them

Certificates awarded in September 2013

Location	Builder(s) and Date	Comments	Grade
St. Andrew's Episcopal Church, Uddingston	Blackett & Howden 1895	Unaltered, no obvious changes at all except for an electric motor	II*
St. Andrew's Episcopal Church, Fort William	Bryceson Bros & Ellis 1880	Substantially in original condition	I
Cromer Norfolk, St Martin's Church	Norman & Beard 1915	Originally made for Sheringham Methodist Church	II
Huddersfield South Crossland, Holy Trinity Church Lane	Kirkland & Jardine 1864:1895	Incorporating substantial earlier work of 1864	II
Sandford Wareham Dorset, St Martin	Maley Young & Oldknow 1875	In original condition	I
Bishop's Caundle Sherborne Dorset, St Peter & St Paul	Gray & Davison 1882	Job No 10442	II

Broadwoodkelly Devon, All Hallows	Telford & Telford 1850	In original condition. Probably made for Lord Thynne, Sub Dean Westminster Abbey and installed Haynes Manor Beds. Moved to Ashburnham House adjacent to cloisters of Westminster Abbey. Advertised for sale in 1871 with James Turle acting for Thynne. Installed at Broadwoodkelly 1873.	I
Baltonsborough Somerset, St Dunstan	Sweetland 1870		II
Kensington Square London W8, Convent of the Assumption	J.W. Walker 1878		II*
Kingston Isle of Purbeck Dorset, St James	Maley Young & Oldknow 1880	In original condition	I
Killingworth, Northumberland St. John	Robert Postill of York (d.?)		II*
Durham: Etherley Methodist Church	Harrison & Harrison 1873/76/1906		II
Titchmarch Northamptonshire, St Mary the Virgin	Lewis 1870		II*
Ayr Town Hall, Ayrshire	Lewis & Co. 1904 3/27	Unaltered	I
Eastwood Parish Church, Glasgow	Lewis & Co. 1910 2/23	Opus 828	II*
Huntly Christ Church Episcopal, Aberdeenshire	c1860 Mirrlees of Glasgow	Made for house in Edinburgh. Moved to Kinneff Parish church Kincardine 1910. Installed Christ Church, Huntly 2013.	II
Eskadale, St. Mary's RC Church, nr. Beauly, Ross-shire	James Conacher 1884	unaltered	II*
Avoch Congregational Church, Black Isle	Forster & Andrews 1906	unaltered	II

University of Glasgow, Concert Hall (1)	Snetzler 1747, Donaldson 1788, Bevington 1856, Mackenzie 1974	One manual organ by Snetzler 1747 made for St. Andrew's Qualified Chapel, Carrubber's Close, Edinburgh, removed 1775-77 to St. Andrew's-by-the-Green Episcopal Chapel, Glasgow. Swell of five stops added there by Donaldson 1788, organ removed to Glasgow Unitarian Church, Union Street by R. Mirrlees in 1813, removed to new Unitarian Church in St. Vincent Street, Glasgow and rebuilt by Bevington there 1853-56 2/14. Moved and altered 1887 by A. Mirrlees, Glasgow. Overhauled by James Mackenzie 1959, renovated by him in 1974 removed to present location 1985.	II*
University of Glasgow, Concert Hall (2)	c1830s James Bruce of Edinburgh	House organ by James Bruce of Edinburgh c1830, belonging to the Rev. David Curle, Glasgow who donated it to his own church St. Margaret & St. Mungo's Episcopal Church, Gorbals where it was erected by the firm of Andrew Watt of Glasgow c1950 minus the barrel mechanism. Church closed in 1973, moved to storage in the University and re-erected here by James Mackenzie in 1974.	II
Paisley Methodist Central Hall	Peter Conacher 1873	Organ by Peter Conacher 1873. Originally in Queens Park Parish Church, Glasgow, later known as Crosshill Queens Park (closed 2000). Organ moved to Paisley in 1926 by David Hume. Currently disused.	II*

RESEARCH NOTES

PAUL TINDALL

Charles McKorkell in Northampton

The famous Schulze organ built for the Great Exhibition of 1851 was bought for the Corn Exchange in Northampton by Charles McKorkell,⁵ and installed before the 13 December.

McKorkell was raising money for improvements as early as 1860:

Northampton Mercury, Saturday 6 October 1860

'Bazaar to purchase the Organ for the Public...and to make it a more complete and extensive Instrument for Festivals, Concerts, Lectures, and other Public Occasions, with the addition of a handsome New Case.'

Although there was correspondence with Henry Wedlake 1863-65, and Parkinson of Northampton provided an estimate, the move to the new Guildhall was executed by William Richardson of Camberwell:

Northampton Mercury, Saturday 28 March 1868

'W.E. RICHARDSON ORGAN BUILDER TO HER MAJESTY...IS NOW ERECTING THE ORGAN AT THE TOWN HALL...Communications to be addressed to the Town Hall, Northampton'

An opening concert was given on 21st June 1868 when 'the want of the swell was very manifest'⁶ At a Council meeting a month later⁷ it was agreed that a Swell could be added at a cost of £250, and a new case for about £80. McKorkell had contracted for moving the organ to the new Guildhall for £130, and in a further Council report early in 1869 it is evident that he had also contracted to supply the swell.⁸ The new stops 'imported from Paris for the German Organ in the Town

⁵ McKorkell (1810-1879) was organist of All Saints, Northampton from 1836 until his death, and had been deputy to his predecessor from c. 1824 Hilary Davidson, *Choirs, Bands and Organs*, (Oxford, Positif Press, 2003), 51-52 and 57-60

⁶ *NM* Saturday 27 June 1868. Not on 22 June 1869, as given in Davidson, 59

⁷ *NM* Saturday 11 July 1868

⁸ *NM* Saturday 9 January 1869

Hall,' were exhibited in Northampton Museum in January.⁹ They were said to be Flute Ordinaire 8, Bourdon 16 & 8, Flute Harmonique 8, Salcional 8 [*sic*], Prestant 4, Flute Harmonique 4 & 2, Cor Anglais 16, Trompette 8, Hautbois et Basson 8, Clairon 4 with Tremblant – a slightly different list from that given by Davidson. Two recitals were advertised for April, to 'ILLUSTRATE the NEW STOPS &c. now being introduced in the Grand Swell.'¹⁰

McKorkell had an interest in continental organ-building many years earlier. Although he appears to have spent his entire life in Northampton,¹¹ a letter to the *Musical World* in 1860,¹² (giving judicious praise to the organ of Leeds Town Hall and the German System in general), indicates that he had travelled widely:

'I am acquainted with the finest organs in this country as well as those in Paris and Germany, including those at Frankfort, Ulm, Weingarten, Haarlem &c.'

The organ at All Saints was rebuilt by Hill in 1844 when McKorkell made a large contribution to the cost, and was a lavish example of the new German System.¹³

He advertises as a dealer in pianos and harps in 1850, and as follows:

Northampton Mercury, Saturday 7 December 1850

'C. M'KORKELL. ORGANS FOR CHURCH AND BOUDOIR begs to offer his services to the Clergy and parties desirous of expert advice in the CONSTRUCTION of ORGANS of every description. Within the merits of the English system he is enabled to combine the perfection of the foreign Builders who have attained the highest artistic excellence...Mr. C.M'K is thoroughly acquainted with the systems of Cavallé in Paris, of Batz at Utrecht, and of Walkier [*sic*] at Frankfort; also the builders of Mayence, Berlin &c, from whom he can supply Organs in cases carved in the genuine style of ancient architecture at moderate expence.'

The maker of the French swell pipework of 1869 in the Guildhall organ has always been uncertain. As we see, McKorkell contracted directly with the Council

⁹ *NM* Saturday 27 February 1869

¹⁰ *NM* Saturday 6 March 1869

¹¹ He is listed as Professor of Music in *Pigot's Directory* as early as 1830

¹² *The Musical World*, Volume XXXVIII, March 17 1860, 168

¹³ Davidson, 52-54

to supply it. He was certainly a client of Cavaillé-Coll,¹⁴ but also of Stoltz for pipework at All Saints in 1866,¹⁵ when that organ was rebuilt by Henry Wedlake and William Richardson. The standard work on the Stoltz firm has no information about McKorkell or Northampton.¹⁶

It is sad that the Northampton organ was finally destroyed, and it is tempting to regard indifference to civic organs as a modern phenomenon, but in the pages of the *Northampton Mercury*, McKorkell appears at council meetings for many years, pleading his case against ignorant and philistine officials. We should remember the efforts of Charles McKorkell, and his tireless promotion of music in Northampton.

Shrider's organ at the Oxford Chapel

The Marybone, later Oxford Chapel was a Proprietary Chapel of Edward Harley, Earl of Oxford, opened in 1722. It is now called St Peter's, Vere Street.

By good fortune, a book of leases and indentures concerning the Harley and Cavendish estates survives in the British Library, and contains a copy of Christopher Shrider's contract for the organ.¹⁷

f.37

Stucco work by Bagutti, Marybone Chapel 1722, 70L, 'to the satisfaction of James Gibbs' [architect of the chapel]

f.39-40

'Memorandum It is agreed between the Right Honoble Edwd Lord Harley and Christopher Shrider of the pish of St. Margaret Westminster Organ Maker And the said C.S. For himself his Extors and Admons Doth Covenant and Agree to & with the s^d E.L^d H his Heirs Executors and Assignees That for the Consideration herein After mentioned He the s^d C.S his executors and Assignees Shall and will on or before the 24th day of June next ensuing the Date hereof in Workmanlike manner with good & Sufficient Materialls of all kinds Make Erect & set up or Cause to be Made

¹⁴ 59

¹⁵ 54

¹⁶ Anne-Marie Reby, *L'Orgue Stoltz: historique et esthétique*, (Paris, Aux amateurs de livres, 1987), 2vv.

¹⁷ BL, *MS Add.* 18238

Erected and set up at the West End of the Chapell lately Built by s^d L^d Harley in the parish of Marybone in the County of MIDDLESEX One good & Compleat **Organ** Containing the Stops, & Number of pipes herein aftermentioned and Expressed (That is to say) the **Great Organ** to Contain the open Diapason of Metal in the Front from C in alt-down to Gamut & the Rest to Answer by Communication with the Stop Diapason or Without And the Base & the Treble to be agreeable to the Ear. The s^d Stop to Contain 49 Pipes The Stop Diapason of Wood to Contain 49 pipes, The Principal of Metal & to Contain 49 pipes The Cornet of 3 Ranks of Metal 72 pipes. A **Trumpet** Stop throughout with Metal 49 Pipes, The **Fifteenth** of Metal 49 Pipes, A Flute stop of Wood 49 pipes, A Cremona Stop of Metal & to Contain 49 pipes, The **Case** of the sd **Organ** to be of good Right Wainscott & to be Wrought & Carved according to a Design signed by the sd parties hereunto with two sets of **Keys** from C in Alt down to CC faut & Double And Short Octave, The End Towers to be Circular & the whole Body of the **Organ** to be 13 Foot in height besides the Escutcheon & Urns. And the Front to be 7 Foot and 4 inches in Breadth the Lower part to be 6 Foot Wide & 5 Foot & 3 inches high, And One set of **Keys** to Draw in Order to make use of both **Organs** at once – in a full Chorus With proper Movements, Sounding Boards, Rowling Boards & all other parts & Members belonging to such an Instrument, The Case to be Varnished, & the Front pipes & so much of the Ornaments as shall be Directed by James Gibbs Esq^r to be Guilt, & the Carving Guilt & Workmanship to be performed to his Satisfaction, And the Musical part to be approved by Dr. W^m Crofts & M^r. John Weldon, & they to chuse an Umpire in case they cannot Agree. And the s^d Mr. Gibbs & Dr. Crofts & Mr. Weldon to Determine all Disputes that may arise between the sd parties touching the Workmanship or Musical part of the s^d Organ Respectively. **In Consideration** wherof the s^d E L^d H Doth hereby for himself his Extors & Admons promise & Agree to & with the s^d C.S. To pay unto him the s^d C.S. his Executors Admonissions or Assignees the Sum of 300L of Lawfull money of Great Brittain Within the space of one Month after the s^d Organ shall be set up & finished as aforesaid.

In Witness thereof the partys to these presents have herunto interchangeably set their hands & Seals this 20th Day of February 1722

Sealed and Delivered the Paper being first duly Stampt in the presence of

Endorst

Mem[moran]d[um] The withinnamed CS doth further promise and agree that he will at his own proper Cost & Charges maintain & keep in good order and repair the withinmentioned Organ for the space of one whole year from the time that the same shall be finished as withinmentioned

Witness my hand, &c.

Since this was the fair copy for Lord Harley, there are no signatures. The Julian calendar was in use at the time (the New Year beginning on Lady Day, the 25th of March), so the contract and the promised date of completion were both in 1723, in modern reckoning. However, four months seems a very short time to supply a substantial organ, so perhaps completion in 1724 was intended. It is interesting to note that there was a shove-coupler for the manuals, as with a harpsichord.

Parts of this were published in 1976,¹⁸ and the instrument is described in the Sperling Notebooks, dated 1724,¹⁹ where, uniquely for Sperling, a picture of the case is drawn directly in the notebook, rather than pasted in.

London Records: St Martin-in-the-Fields and the Long Acre Chapel

The denominations of chapels of the seventeenth, eighteenth and nineteenth centuries are not always easy to describe. Congregations split and changed allegiance, and clergy did likewise: there is also a blurring of boundaries between the Church of England and dissenting congregations, especially in the eighteenth century.

The origins of the Long Acre Chapel are obscure. It is not mentioned by William Stow in 1722,²⁰ who appears to have a very complete listing of obscure chapels, but it is found on Roque's map of the 1740s, behind houses on the north side of Long Acre, towards the west end of the street. Despite its Evangelical and

¹⁸ Colin Goulden, *The Organs of All Souls Church, Langham Place, London, and St. Peter's Church, Vere Street, London*, (London, All Souls Church 1976), 12

¹⁹ Volume 1, 92

²⁰ William Stow, *Remarks on London...*(London, T. Norris and H. Tracy, 1722)

sometimes dissenting nature it should not be confused with the Hanover Street Chapel, Long Acre, further east and north, which is described on Roque's map as 'P.M.': that is, Presbyterian Meeting, and which is unlikely ever to have had an organ.

The Long Acre Chapel began to attract the attention of the parish of St Martin-in-the-Fields, in which it stood, in 1757.²¹

23 December 1757 Taking into consideration the present state of the Long Acre Chapel, it having of late been made use of as a Place of Worship by the People called Methodists...that it could lead to the Advantage of Religion...to prevent the like for the future, by taking a Lease of the said Chaple

13 March 1758...to make a proposal to Sir George Vandeput Bart. Of four hundred pounds for his term and interest in Long Acre Chapel and the Building in the Chapel Yard, and for the Pulpit, Altar Piece, Galleries, Clock, Organ and all other Things in about and belonging to the said Chapel

The leader of these 'People called Methodists' was George Whitefield (1714 - 1770), who had been a close associate of the Wesleys, but had broken with them to become the leader of Calvinistic Methodism. He was a chaplain to the Countess of Huntingdon's Connexion from 1752, and by 1758 had left Long Acre, setting up a new chapel ('Whitefield's Tabernacle') in Tottenham Court Road two years earlier.

Meanwhile, two entries in the Minutes refer to the organ in St Martin's itself.

29 June 1758 Mr Gerrard Smith Acquainted the Committee that the Expenses of new placing the Bellows and taking down and cleaning the Pipes of the Organ, Correcting the [illegible] and mending the Pipes with Voicing and Tuning this would amount to the Sum of twenty two pounds and ten shillings

28 July 1758 Pipes of the Organ and the inscription underneath it to be new Gilt

11 July 1759 Long Acre Chapel organ to be repaired

²¹ Westminster Archives, MS F2007, St Martin-in-the-Fields Vestry Minute Book, 1739-1778

8 April 1760 Mr Churchwarden Planck reporting...that he had agreed with Mr Bailey the Organ Builder for keeping the Organ in Long Acre Chapel in Tune and Repair for the sum of five pounds a year from Lady Day last.

St Martin's had evidently succeeded in turfing out the Methodists, and the chapel was now Episcopal, and under the control of the Parish. There was also a second chapel, Trinity, in Conduit Street.

11 April 1762 Agreed and ordered that the repair of the Organ in Long Acre Chapel or having a New Organ there be taken into consideration

14 June 1762 Agreed and ordered that the churchwardens do Contract with the Dean and Chapter of Westminster for the purchase of the Organ made use of in Westminster Abbey at the late Coronation of their Majestyes [sic] for such Price as shall be fixed upon by Mr Hardy Organist

What was this organ? Presumably it was one of the last works of Christopher Shrider junior, as King's Organ Maker: he died in 1763 and was succeeded by the youthful John Byfield II.²² The parish of St Michael, Charleston, South Carolina also seems to have been interested: *we find the vestry thanking Chas. Brockett [Crockatt?] Esq, 'for enquiring about the Coronation Organ,' but declining it as too costly.*²³ This would have been before 1767 when Snetzler built an organ for the church. St Martin's also decided against it:

4 August 1763 It is the Opinion of this Vestry that it will be very necessary to Erect an Organ in the Chapel in Long Acre

5 October 1763 Agreed and ordered that the Churchwardens do Contract with Mr England the Organ Builder for an organ for the use of Long Acre Chapel upon the footing of his Proposal on the best terms they can

14 November 1763 Mr Churchwarden Russell reporting to this Vestry, That he had had Contracted with Mr England to Build an Organ for the use of the Chapel in Long Acre according to his Proposal delivered in, for the sum of One Hundred and Eighty Pounds. The Vestry doth approve of the same.

²² *Lloyds Evening Post*, Monday 14 November 1763 'Yesterday was appointed Mr John Byfield Organ-Builder in ordinary to his Majesty, in the room of Mr Charles [sic] Shrider, deceased.'

²³ Holmes, George S, *A Historic Sketch of the Parish Church of St Michael, in the Province of South Carolina*, (Charleston, Walker, Evans and Cogswell 1887), 15

14 May 1765 Mr Churchwarden Woodfall reporting to this Vestry the death of Mr Gerrard Smith late Keeper of the Organ belonging to the Church of this Parish. Agreed and ordered that a Keeper of the Organ...be chosen.

14 June 1765 Upon hearing the Petition of John Byfield praying to be appointed Keeper of the Organ...Mr John Byfield was appointed

25 November 1776 Mr Hardy the organist of Long Acre Chapel was lately dead...Agreed and Ordered that another be appointed

12 December 1776 Mr Harris, Mr Alexander Scouler, Mr Bearden and Mr Clarke Offering themselves, the said Mr Alexander Scouler was Chosen Organist...with the like Salary of £15 a year

According to Sperling²⁴ England's organ was replaced with the Shrider organ from the Chapel Royal, St James's in 1836, equipped with a new case, but if this is true the date must have been 1819, when Elliott made a new organ for the Chapel Royal. The story is corroborated by the *Musical Standard* in 1868,²⁵ by which time the organ had moved on again, rebuilt by Robson for the Mercer's Chapel, Cheapside.

The College of Organists examined: the foundation and early history of the RCO (RCO Spring Festival in Oxford, part 2)

Saturday 12th April 2014 (10:00 – 18:00) Oxford

To mark the RCO's 150th anniversary, this one-day conference in Oxford (at Somerville and Keble Colleges) on 12 April will examine the environment which led to the foundation of the College of Organists in 1864, and investigate the preoccupations of the College's founding fathers and early members as they established a professional body for British organists, which eventually earned a Royal Charter in 1893. It will feature a recital by Graham Barber at Keble College. The Royal College of Organists is working in partnership with The Open University.

The speakers are:

²⁴ Volume 1, 96

²⁵ *Musical Standard* 189, 14 March 1868, and 190, 21 March

- Prof. Graham Barber (Leeds University): Organ playing and organ composition in late-19th-century Britain
- Dr Martin Clarke (The Open University): 'Loud organs, his glory forth tell in deep tone': the interaction of music, liturgy and theology in mid-19th-century Britain
- Timothy Day (Hereford): Where did the English treble come from?
- Dr Rosemary Golding (The Open University): Being an organist in mid-nineteenth-century Britain
- Peter Horton (Royal College of Music): The road to Olympus: the early careers of four contrasting early-Victorian organists
- Andrew McCrea (Royal College of Organists): The foundation of the College of Organists and its early initiatives
- The Revd Dr Nicholas Thistlethwaite (Guildford Cathedral): Organ design in the 1860s and instruments associated with the founders
- David Wright (Tunbridge Wells): 'Middle-classing' the music profession in Victorian Britain

Registration from 9.45 at Somerville College (Margaret Thatcher Centre)

Recital by Graham Barber at Keble College Chapel at 13.45

Lectures conclude at 17.45

BOOKING INFORMATION:

Fees (including morning coffee, light lunch, recital attendance and afternoon tea):

- RCO Easter Course Member: £40
- RCO Member: £50
- Non-Member: £55
- RCO Student Member: £30
- Other full time students: £40

Overnight Bed & Breakfast (B&B) accommodation at Merton College, Friday 11 April: £67 (standard room); £86 (en-suite room)

Book online at: <http://www.rco.org.uk/events.php?eventid=328>

If you have a problem with the on-line booking system please call RCO Bookings on [REDACTED].

BRITISH INSTITUTE OF ORGAN STUDIES

DAY CONFERENCE & ANNUAL GENERAL MEETING

SATURDAY 5th April 2014 10.30am

St George's Church, Hanover Square, Mayfair, London W1.

Having visited the Grosvenor Chapel with its landmark William Drake organ last year for the AGM, BIOS moves a little further east to the Mayfair Parish Church of St George's, Hanover Square. Not only was it G.F.Handel's place of worship, but it now houses another important import – a substantial new organ by Richards, Fowkes & Co. of Ooltewah, Tennessee, USA built within the extended Gerard Smith case of 1724. The church also provides a home for the Handel House chamber organ by Goetze and Gwynn.

The BIOS AGM will be surrounded with talks and music prompted by this new Richards, Fowkes organ, completed in October 2012. *'Historical Eclecticism'* might describe the thinking behind the style of the organ, and the day will end with a comprehensive recital by Robin Walker, Assistant Director of Music at St George's. Dr John Rowntree will look at the question of recent 'imports' both here and in other London churches, Simon Williams and Richard Hobson will explore the sounds of the organ, Dr Christopher Kent will speak on Thomas Roseingrave and John Keeble, former organists of the church, and the original Gerard Smith contract, preserved in the church archives, will be on display

We also hope for an opportunity to discuss some of the issues raised by this fascinating instrument.

The Day will include the Annual General Meeting.

A buffet lunch and light refreshments are included.

BRITISH INSTITUTE OF ORGAN STUDIES

DAY CONFERENCE

BERNARD EDMONDS RESEARCH CONFERENCE 2014

Barber Institute, University of Birmingham

Saturday 22nd February 2014

Papers will include:

John Norman

Organ Case design in the 20th century.

How Electricity has gradually replaced pneumatics in Key and Stop actions.

Martin Renshaw

The next instalment of '*Quires and places where they sang*'.

Having visited more than 200 churches with documentary or other evidence of considerable musical activity, we propose to put flesh on the dry bones of documentary research by showing where the daily round of music took place, in churches and colleges of all sizes before and after the English Reformation.

Dr William Reynolds

Observations concerning organs in Wales and the borderlands during the Reformation.

Derrick Carrington

'Madeira Revisited': the apparent history of the Robson organ in the English church, now in the Cathedral, alongside some biographical details of an important figure who seems to have influenced various 'organological' happenings at the end of the 19th beginning of the 20th Century.

Richard Hird

The curious so-styled Father Smith organ at Chollerton, Northumberland [[NPOR N04132](#) - includes a photo]. A case for an HOC?

David Shuker

Will the real John Wheildon stand up?

Piecing together the story of a Manchester organ builder

A buffet lunch and light refreshments are included.

BOOKING FORM
BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE
BERNARD EDMONDS RESEARCH CONFERENCE 2014
Barber Institute, University of Birmingham
Saturday 22nd February 2014

Please reserve a place for the BIOS Day Conference in Birmingham 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 use e-mail, 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 AND CONFERENCES 2014

14 June: Day Conference at the English Organ School and Museum in Milborne Port, nr. Sherborne, Dorset

Preservation, Conservation and Education – Who needs a Museum?

It is 14 years since BIOS last visited EOS, the only collection of historic mechanical action English organs in the United Kingdom. We hope to take a look at the Historic Organs Certificate Scheme, and tell the story of the Susi Jeans/RCO Samuel Green chamber organ and its restoration. There will be a discussion on the future of keyboard instrument collections, their importance and purpose, and Margaret Phillips will demonstrate the instruments in the collection, which range from Snetzler to Peter Conacher and Peter Collins, including some recent additions.

2 August: International Seminar at the Royal Festival Hall

BIOS has been invited by the South Bank Centre to help design a programme for this international event, part of the celebrations to mark the completion of the organ's restoration and re-installation. It is hoped that speakers will include Dame Gillian Weir, Lionel Rogg, Dr William McVicker, Jonathan Ambrosino and Mark Venning, *and that the* day will end with a recital by Margaret Phillips.

27 September: Conference in Birmingham with the RCO and IAO at St Chad's Cathedral and the Town Hall.

2014 Celebrates 150 years of the RCO and is an anniversary year for the BOA and the IAO. The day will include a recital by Thomas Trotter in the Town Hall, and contributions from keynote speakers of each organization.

October: Thaxted Parish Church, Essex.

We hope to hold a day conference to mark the completion of the restoration of the important c.1821 Lincoln organ. Organ builders Goetze & Gwynn, adviser Dr Nicholas Thistlethwaite.



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.