

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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

BIOS COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

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BIOS REPORTER

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Front cover: *St Mary, Devizes, south-facing front of the 1855 Sweetland organ.*

Back cover: *West-facing front of dummy pipes c.1876.*

The church is no longer in regular use and plans are under consideration to use it as an Arts Centre. The organ was awarded a Historic Organ Certificate in 1998 and is the only organ by Sweetland remaining in his native town.

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BIOS COMMITTEES

With no Council meeting to report this is an ideal opportunity to record the thanks of the Membership to those who give freely of their time and expertise on the various Committees whose members are listed below.

Committee for the Listing of Historic Organs

Dr John Rowntree (Chairman)

Melvin Hughes (Temporary Acting Co-ordinator)

Dr David Frostick

Dominic Gwynn

Matthew Hynes

Graham Jones

Colin Menzies

David Wood

Dr Alan Thurlow (Ex-Officio – Chairman of BIOS)

British Organ Archive (BOA) – Joint Management Committee

Dr Alan Thurlow (Chairman)

Dr David Knight

Dr David Shuker

Andrew McCrea – RCO

Susan Worrall – Cadbury Research Library

Ivana Frlan – Cadbury Research Library

Christopher Kearn - Cadbury Research Library and BIOS

National Pipe Organ Register (NPOR) – Joint Management Committee

Dr Alan Thurlow (Chairman)

Melvin Hughes (Secretary)

John Norman

Dr Mike Sayers

Mark Venning

Andrew McCrea - RCO

Andrew Macintosh - RCO & NPOR Manager

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

JOHN ROWNTREE

Chairman, BIOS Committee for the Listing of Historic Organs

As we move towards 2015 it is a good time to put a few notes into the *Reporter* about the work of the Listing Committee. As Chairman I must express my thanks to Paul Joslin who, as Co-ordinator, has nurtured and master-minded the Historic Organ Certificate Scheme since its inception with immense care and dedication. BIOS members, and many churches and institutions owe him a great debt.

Over the past couple of years the HOCS scheme has undergone some changes. The first is the change of title from Historic Organ Certificate Scheme to BIOS Committee for the Listing of Historic Organs. This means that, rather than reacting to requests from those responsible for organs for the issue of Certificates, any party may propose an organ for listing.

Second, is the change of criteria for Listing. Following the inception of the HOCS Scheme the criteria, in simple terms, were that an organ should be a largely untouched example of a builder's work. This led to the awarding of Certificates to a number of organs which were indeed untouched examples of a builder's work, but which could be considered as of less than national, or even regional importance. The criteria for Grading have recently been amended as follows:

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

This places organs in a similar position to listed buildings and is thus helpful when dealing with church, local or governmental bodies. This also allows for some subjectivity – even serendipity!

In considering listing and grading the criteria may be amplified along the following lines:

Artistic interest. To be of special artistic interest an organ must be of importance in its musical quality, design, craftsmanship, architecture or decoration. Special interest

may apply to nationally important examples of particular organ building styles, technological innovation, virtuosity etc.

Historic interest. To be of special historic interest an organ must illustrate important aspects of the nation's social, economic, cultural, or musical history and/or have close associations with nationally important people. There is also the matter of group value, where an organ is part of an overall musical or architectural entity.

Other considerations are:

Age and rarity. Prior to 1700 all organs that contain a significant proportion of their original fabric are listed. From 1700 to 1800 most organs containing a significant proportion of their original fabric are listed. After 1840, because of the greatly increased number of organs built and the numbers that have survived, progressively greater selection is necessary. Particularly careful selection is required for organs post 1945 and organs less than 30 years old should only be listed if they are of outstanding quality and under threat. It is also possible to list a significant part of an organ, which has historic value - such as an organ case.

Aesthetic merit. This is not always easy to resolve.

Selectivity. Where numerous examples appear of a similar quality, consideration is given as to which should be listed as exemplars.

National interest. To ensure consistency of selection and that selection collectively represents the national historic stock of organs.

'Spot' listing. The Committee may also undertake Immediate, or 'Spot' listing should a significant organ appear threatened.

Doubtless all these areas will be refined over time.

In terms of practicalities the Application Forms for Listing will be available on the BIOS and NPOR websites and in future it will be possible to submit Applications on line. Lastly, but by-no-means unimportantly, the Register of Listed organs will be available on both the BIOS and NPOR websites. The Register is not simply a list but may be searched by Location, Region, Modern County, Historic County, Builder, Denomination and Grade and also gives NPOR sources and links. It is the work of Graham Jones, who must indeed be given thanks for his care and dedication over this valuable information source.

NEWS FROM THE BRITISH ORGAN ARCHIVE

DAVID SHUKER

The management group of the British Organ Archive (BOA) convened for its second half-yearly meeting of 2014 on 27 November at the Cadbury Research Library (CRL), University of Birmingham. A report on various aspects of the BOA over the preceding six months was presented by Ivana Frlan and is summarised below. Ivana is the member of staff at the CRL who deals with the day-to-day running and management of the BOA. Seven visitors came to the BOA for a total of 17 days and 48 separate items/boxes were retrieved from the archive to be consulted. Over the same period 68 boxes were retrieved from the archive for CRL volunteer Chris Kearl for indexing and 44 postal and e-mail enquiries relating to the BOA were handled by CRL staff.

Chris Kearl has continued work on indexing the collection in his role as CRL volunteer, including completion of the indexing of the Willis Order Books and working on indexing the Organ Location folders (a very large sequence comprising compilations of printed and other material relating to individual organs currently arranged alphabetically by location). In addition the collection of Gilbert Benham glass plate negatives is now fully indexed (see below).

Various 'finding aids' are available to assist enquirers both at the CRL and online. The BOA Fonds¹ level catalogue and the accompanying BOA Handlist have been updated. The catalogue gives an overview of everything we hold, a brief description of the history of the collection, a link to the BOA Handlist, etc. It is available online at <http://calmview.bham.ac.uk/> - enter finding number 'BOA' under 'Advanced Search'. As indexing and cataloguing proceed further the various finding aids will be updated accordingly. The latest version of the Handlist is dated October 2014 and can be found as a downloadable .pdf file on the BOA page. Digitised copies of the glass plate negatives made by Gilbert Benham are now available on CDs in the CRL Reading Room. The digitisation was carried out by Greg Chandler through the good

offices of Andrew Hayden. Gilbert Benham (fl. 1920s-1940s) was an organ scholar, author of 'The Organ at Shepherds Bush Pavilion' (1924) and of articles such as 'Organs and their successful photography'. A good example of Benham's work is the image of the Willis organ at St Alban Holborn that was completely destroyed during an air-raid in 1941 (see illustration opposite). A number of items from the BOA were displayed in the new Bramall Music Building of the University of Birmingham for the RCO/BIOS/IAO Organfest on 26 September 2014. Records from the archive were prepared for display by Sue Worrall (Director of the CRL) and Marie Sviergula (CRL conservator).

As noted above, indexing of the BOA is carried out by Chris Kearl (formerly Honorary Archivist) who now works as a CRL volunteer and BIOS is enormously grateful for his continuing dedication to this task. Perhaps less apparent, but also very important to the BIOS membership, is the maintenance of the BOA electronic database by David Wickens. This database enables references to disparate pieces of information on organs to be connected using unique BOA numbers allocated to each instrument.

¹ Fonds is a term in archiving which means the high-level description of all items from the same archival source, in this case the BOA, irrespective of their type (documents, diaries, photographs, etc). The Handlist provides more detailed information on each item.

² *The Organ*, (October 1924), 4, No.14.



St Mary, Devizes (see cover photos). An early example of a Sweetland nameplate



The Willis organ at St Alban the Martyr, Holborn (Gilbert Benham Collection)

THE NPOR – AN ESSENTIAL NEW FUND

FROM THE CHAIRMAN

During the course of this year Mike Sayers will be retiring from his responsibility for the day to day running of the NPOR site. Mike can fairly be described as the 'father' of the NPOR and the technical guru who has masterminded its physical existence since it was founded in the early 1990s. BIOS owes him an enormous debt of gratitude for his dedication to this work and for the countless hours he has devoted over the years to writing the initial programmes as well as to refining, updating and developing them as time went on, and to the constant monitoring and care of the site to ensure its reliability. The NPOR now contains over 35,000 organ specifications and receives an average of over 40,000 file searches per month. No other country in the world can boast of a similar public facility.

In Volume 36 of the *BIOS Journal* (p.143) there is an article contributed by Mike and giving a very full account of how the NPOR came to be established and of its subsequent development. In the article (pp.145, 148 and 159) he says of the financial side:

'British Academy grants in 1992 and 1994 enabled us to get the NPOR started and we were fortunate that in 1998 the Pilgrim Trust took over the funding and continued to support us until 2005. ... Paul Houghton retired as Manager in September 2005, having held the post with great enthusiasm and dedication since 1992. ... Since 2005 the BIOS Council has paid for the Manager's time.'

It was inevitable that the day-to-day costs of the NPOR would eventually have to be borne by BIOS itself. Grant giving bodies will support worthwhile schemes and new initiatives to get them up and running, but once they are established they have to be able to support themselves. Further grants may sometimes be obtained for development costs or large capital expenditure such as the necessary replacement of computers and software but the scheme itself is expected to be self-sufficient.

By 2014 the management costs of the NPOR had risen to the point where they

accounted for approximately one third of BIOS's annual income. Thanks to the good offices of Mike the hosting of the BIOS site has always been provided for us free of charge but clearly this is not something that we can count on for ever. Looking ahead, it is important that any new arrangement provides stability for the future, even if it comes at a cost. When Mike retires next summer the hosting has to be moved away from Emmanuel College, Cambridge, and Council has approved the move of the site to the web providers used by the Royal College of Organists. This ties in usefully with the arrangement by which BIOS now contracts the RCO to provide the services of the NPOR Manager (currently in the person of Andrew Macintosh).

Our Treasurer, Adrian Mumford, has advised Council that once we are paying for the hosting of the site as well as the management, the cost to BIOS is likely to be in the order of £8,500 p.a. It is his considered view that BIOS cannot sustain this level of expenditure beyond the next two years or so. The need for additional funding is therefore clear.

There was discussion about whether we should start charging for the use of the site in order to recoup some of that cost, but on balance it was felt that it would not only be right but would also be in our best interests to continue offering the NPOR as a free service to the public. The introduction of a charge could well result in a considerable drop in usage: against that the high usage figure that the site currently achieves works in our own interest in demonstrating (as a charity) that we are offering a useful service and contributing to 'the education of the public'. It also strengthens our position when applying to grant-giving bodies for future development grants.

Council has therefore agreed to the establishment of a new, designated, NPOR account. This means that we can appeal for donations towards the running costs of the NPOR, receiving them in such a way that they are transparently accounted for and we can demonstrate that the money donated has been used for the purpose for which it was given. The new account is now up and running and letters will shortly be going to organ builders and consultants, academic bodies which have an interest in or involvement with organs, local and regional organists' societies plus various

other bodies and individuals, inviting them to take out a standing order to support the NPOR. The Fund will also be able to receive legacies and larger donations and these will be invested and retained as capital, the annual interest supplementing the sum raised by the general donations of that year. In addition, a new facility will be added on the NPOR, encouraging and enabling users to make an online contribution to the Fund.

The BIOS annual accounts will in future identify the costs of the NPOR during the year, set against which will be the contribution raised by the NPOR Fund. The deficit will then be carried over into the BIOS general account as a charge to the Institute.

Raising additional funding is now essential for the future of the NPOR. If any members feel that, in addition to their annual subscription to BIOS, they can afford to donate to the NPOR Fund, the Treasurer will be pleased to provide a Banker's Order form (which includes a Gift Aid declaration form for use where applicable). If you are able to help us in that way please contact Adrian Mumford on

[REDACTED]

MEMBERSHIP MATTERS

MELANIE PLUMLEY

It is good to welcome to membership of BIOS:

D L Allen: [REDACTED]
[REDACTED]

Shelley Lorah: [REDACTED]
[REDACTED]

William Nicholson: [REDACTED]
[REDACTED]

Charlotte Willis: [REDACTED]
[REDACTED]

It is with particular personal sadness that I report the death of John (Jack) Hart of Newton Aycliffe. John had been a member since 1986 and after introducing me to my first IAO Congress in 1968, many years later he also welcomed me to my first BIOS meeting. I am sorry also to note the death of John Witham of Lee-on-the-Solent who joined BIOS in 1995.

The membership renewal process for 2015 has got off to a brisk start. In particular, urgent action is still needed by a large number of members who make payment by standing order. The amount such an order pays changes only when the member instructs their bank to change it. Sadly a significant number have allowed their banks to make payments only at the 2007-2014 rates. If you think you may have underpaid, please send a top-up cheque, make an on-line credit to our bank or get in touch so we can make arrangements for an online card payment of the required amount to clear the shortfall. Most banks do NOT forward the name of the payer so without a reference of SUB and the three digit number shown on your renewal reminder, payments may not get correctly credited to your member record.

As a reminder, the new rates for 2015 are:

Ordinary members - £37 UK, £47 non-UK

Concessionary - £32 UK, £42 non-UK

UK student £12

On-line payment methods include electronic transfer (BACS) to the BIOS NatWest bank account, sort code: 52-30-44, account number: 05097169, IBAN: GB64NWBK52304405097169 BIC: NWBKGB2L. Alternatively subscriptions can be charged to a Visa or MasterCard credit or debit card via the BIOS website at www.bios.org.uk/store/renewSubs.php or click on the link on the front page, right hand side, of the BIOS website. Naturally, traditional UK sterling cheques and postal orders remain entirely acceptable.

The BIOS Facebook page has now had many hundred 'Likes' and the Twitter feed has a growing number of followers. Do use these channels to keep abreast of things in the organ world.

I will be relinquishing my BIOS officer roles at the coming AGM. At this moment, we are still seeking a volunteer for the role of Publicity Officer looking after advertising and publicity materials. It is good that a candidate has come forward for the role of Membership Secretary and, subject in due course to formal nomination and to ratification by the AGM, can be expected to take on the role from April 2015.

In the run up to that, he will be assisting me so you may find yourself receiving messages co-signed by the new potential officer as he begins a shadowing process prior to the election. It has been a privilege to get to know so many members, both the celebrity names and the relatively unknown parish musicians such as myself. Since taking on this role in 2002 and first writing one of these columns, then signing myself with a different name, a theme possibly repeated to the point of boredom for many, is that of recruitment. Despite welcoming four new members since the previous *Reporter*, during the same period twice that number have left BIOS either because their subscription payments lapsed or through death. BIOS now has 80 fewer members than it did nine years ago. Even though this rate of attrition seems favourable compared with some organisations, no society can be complacent or the close of members' cycles of life will eventually bring the same fate to the organisation. Thank you for your help during the past twelve and half years and I look forward to seeing members more frequently when I return to live in England during 2015.

40TH ANNIVERSARY CONFERENCE MUSINGS

KATIE PARDEE

It may seem hard to believe, but 2016 brings the fortieth anniversary of the founding of BIOS. In 1976 a group of about two dozen enthusiasts met in Cambridge to discuss the pressing need for awareness of the rich heritage of the British pipe organ, and for organised action for the preservation of important instruments. The years since that remarkable first gathering have seen many success stories, as well as some failures.

From 8-10 September 2016, BIOS will again meet in Cambridge, this time for a conference celebrating and considering its 40th anniversary. In preparation for this event, a small group of Council members (Melvin Hughes, Richard Hobson, and Katie Pardee) have been meeting to begin considering how we should celebrate the past 40 years, examine BIOS's successes and failures critically, and look toward the future. Will the NPOR ever be complete? How will it be funded in the future? How can we move toward a more comprehensive HOSA? How can the message of the integrity of fine British organ building be spread? Can the next generation be

convinced of the importance of preserving the British heritage of organ music and organ building?

One particular area to lay in front of you now is the matter of engaging young people. In considering this issue, an idea from the Organ Historical Society in the US has surfaced: the OHS has a special fund which pays for a student to attend its annual convention. The OHS seems to have had a good success with this initiative, which is called the Biggs Fellowship (named after the transplanted English organist E. Power Biggs) and quite a number of young musicians have become devoted members of both the OHS and the active organ-playing community. Is this something BIOS should try? As with all organisations run by volunteers, your ideas are sought, as well as your active support. How do you think the next generation can be engaged, and what can you do to help that effort?

Over the coming months we welcome the input of members to the discussion about the future of BIOS. What should that future look like, and how can we ensure BIOS's important work in years to come?

NEWS FROM MEMBERS

José Hopkins would like to remind BIOS members that although 136 copies of the limited edition of 200 copies of the **Leffler Manuscript** facsimile edition published in 2010 have been sold, this does mean that 64 copies are still available (unit price £48). Since BIOS has no storage facilities of its own, these are therefore stored courtesy of this particular BIOS member! The edition of a collection of stop lists c1800, attributed to Henry Leffler, has been well received and is frequently cited. Details are available on the BIOS website www.bios.org.uk for online payment, or contact may be directly with José (██████████).

José also has copies available of her monograph on **Edmund Thomas Chipp**, published in 2013 (£10). Chipp was Organist of Ely Cathedral from 1866-1886 but had a reputation acquired before that period as a virtuoso performer and composer. His 24 Sketches in particular deserve wider recognition. Among his achievements was to give what was in all probability the first performance of the Mendelssohn Organ Sonatas in this country, and he oversaw the installation of the Mulholland Grand Organ in the Ulster Hall, Belfast.

On Saturday 13th December eighteen members met in the Garden Room at the Grosvenor Chapel, Mayfair, for an excellent three course lunch. There were a number of such 'end-of-year' gatherings in the 1980s arranged by Alfred Champniss, and the revival of the event was well welcomed by all those present not only for the excellent food and wine, but also as a chance to talk and meet and enjoy each other's company. Organs were on the menu, of course, but only as part of informal conversation and debate, and there was unanimous support for the tradition to be revived and continued in 2015. Possible dates would be December 6th or 13th. Please pencil it into your new diary now.

OTHER NEWS

Charles Alan Bryars Postgraduate Scholarship, 2015-16 (MA, MMus, PhD; £17,000 per annum)

The Department of Music at the University of Sheffield invites applications for the Charles Alan Bryars Postgraduate Scholarship to study full time for an MA, MMus, or PhD in 2015-16. The award is worth £17,000 per year; candidates for a PhD will be eligible to renew their awards for 2016-17 and 2017-18 pending appropriate progress. Both Home/EU and overseas applicants are eligible. Fees for 2015-16 are not yet confirmed, but are likely to be as follows: for the MA, £5,750 [Home/EU] and £16,500 [overseas]; for the MMus/PhD, £3,995 [Home/EU] and £16,500 [overseas].

In order to qualify for the award, research undertaken must relate to the organ, or to organ music. A successful candidate studying for an MA must focus the majority of their written and/or practical work on the organ. Candidates with appropriate research topics in all areas of the curriculum (musicology, performance, ethnomusicology, music psychology, composition etc.) will be considered, assuming the topics can be supervised by members of academic staff at the Department of Music. (See www.shef.ac.uk/music). To be eligible, candidates must have applied for entry to the University of Sheffield as an MA, MMus or PhD research student by 13 February 2015 and are strongly advised to contact potential

supervisors/programme directors in advance of applying. Candidates must also notify Dr George Nicholson ([REDACTED]) of their intention to be considered for the award by 13 February 2015.

For further enquiries, please contact the Department of Music Director of Graduate Studies, Dr George Nicholson ([REDACTED])

This University endowment was established through the generosity of Charles Alan Bryars (1915-1994) who was a graduate of the Department of Music (BMus 1939) and who was for many years the organist at Chesterfield Parish Church.

MA in Organ Studies

A great many of our members will recall the very successful MA course in Organ Historiography at Reading, run by Christopher Kent, which came to an end about ten years ago when the University closed its Department of Music. Among those who studied on this course and graduated from Reading are several of our own distinguished members: Andrew Hayden (our Casework Officer and a member of the Association of Independent Organ Advisers), Dr David Knight (Senior Church Buildings Officer of the Church Buildings Council) and Andrew McCrea (Director of Academic Studies for the Royal College of Organists). The demise of the course has meant that, for anyone wishing to pursue academic studies on the organ and its history, individual research for a Ph.D is probably the only option. The closure of academic music studies at Reading University has certainly left a gap in the market.

Following an informal conversation with Andrew Kirkman (Professor of Music at Birmingham University) at last year's Bernard Edmonds Research Day, the BIOS Chairman wrote to ask whether there might be a possibility of a similar course being established at Birmingham University. With both the British Organ Archive and the Library of the Royal College of Organists now housed in Birmingham, together with the significant organs at both the Town Hall and Symphony Hall and the high profile given to organ studies at Birmingham Conservatoire, Birmingham would seem a very logical contender to host such a course.

An initial exploratory discussion took place in May last year on the back of the six-monthly meeting of the Steering Committee for the BOA. The Chairman represented BIOS, Andrew McCrea (who sits as a member of the Steering Committee) represented the RCO, and Henry Fairs represented the Conservatoire. We were grateful to Professor Kirkman for the enthusiasm he showed at the meeting and for agreeing to take the discussions further. In November, on the day of the autumn meeting of the BOA committee, a larger group convened for a more detailed discussion. On this occasion, in addition to the Chairman, BIOS was represented by Dr David Knight and David Shuker, and Paul Rodmell (incoming Head of Music at Birmingham) also took part. As a tangible outcome of the meeting, Andrew McCrea has kindly agreed to work on a draft syllabus for discussion purposes, based on the Birmingham University Pathways for the Music MA, and an intention was agreed to continue the discussions with the hope of designing a course which would start in the autumn of 2016.

An exciting prospect. BIOS expresses its appreciation to Professor Kirkman for the encouragement he is giving to work towards this possibility and the goal of 2016.

Gray & Davison archives

Last year a collection of over 150 photographic images and ephemera of Gray & Davison Co. Ltd organs was purchased at auction by the Crystal Palace Foundation. The collection was contained in a small leather wallet.

In 1851 the company exhibited at the Great Exhibition in Class 10a (Instruments and Processes depending upon their use; Musical, Horological and Surgical Instruments) and were awarded a Council Medal 'For their invention in Organ Building, of a new method of connecting the Great Organ with the Swell Organ, by means of a Pedal, and of a new Stop, called the Keraulophon'. They also had a full-size organ in the building located above the United States of America Court.

The background to the auctioned collection is not known but there are several indications that it may have been used by the company as examples of organs made

by them to generate more work. The images, many of which (both extant and extinct) have been identified, seem to date from the late 19th to the early 20th century. These include those at Workington; Shrewsbury; Walworth; East Sheen; Tottenham; Wood Green; Clapham; Hartlepool; Hanwell Park; St Brides, Fleet Street; St Lawrence Jewry; Warrington; Neston; Holborn Town Hall; Leeds; Edmonton; Camberwell; Manor Park; Oxford; Herne Bay; Musselburgh; Swansea; Lille and others as yet unidentified. Also included in the archive are some collected examples of advertisements, organ recital programmes and ephemera relating to the company's participation in the Great Exhibition.

BIOS members will be interested to know that the Crystal Palace Foundation has produced an interesting disc of scanned digital photographic images of the collection. This is now on sale online from their website www.crystalpalacefoundation.org.uk price £10 plus postage & packing. If you wish to go straight to the relevant page to order a copy, the full link is: <http://www.crystalpalacefoundation.org.uk/shop/music-religion/gray-davison-archive>

LETTER TO THE EDITOR

Dear Editor,

Thank you to the writer of the article about my husband Julian Paul and his organ building career. However, in the interests of accuracy I do need to make a correction. Around 1979 Cousans (Lincoln) carried out some major bellows refurbishment on the Lincoln Cathedral organ, and subsequently the care of the organ was placed in their hands with the proviso that Julian Paul should attend to the tuning. In 1983 when Julian started his own business the care of the organ remained with him. This remained so until the organ received restoration work in 1997/98, which coincided with Julian reaching retirement age and deciding, as the article says, to reduce his work commitments.

Heather Paul

(Organist of Stow Minster, Lincs., and Julian Paul's Secretary for many years)

PEDAL PIPES AND ROYAL FUNERALS

JOSÉ HOPKINS

Samuel Green had provided a new organ in 1789 for King George III at a cost of £1000 guineas, and he was followed as organ builder to the King by Robert Gray of what was then known as John Gray & Son, later Gray & Davison. Between the funeral of King George IV in 1830 and the funeral of King William IV in St. George's Chapel, Windsor in 1837, pedal pipes were added to the Samuel Green organ on the screen at the west end of the Chapel. This obviously rudimentary arrangement is described as 'stood at one side of loft, with own clavier and bellows, required second player'.¹ The contemporary account of 1835 confirms that a set of Double Diapason pedal pipes had already been added at the side of the organ.²

Sir George Smart (1776-1867) was Organist of the Chapel Royal in 1837 and was to play at the Royal funeral. On applying for tickets for seats in the organ loft for the occasion he was given to understand that at the funeral of King George III some of the organist's friends had pushed the company in the organ loft out of their places. King William IV had therefore vetoed organists' tickets at the funeral of King George IV. Smart was therefore given tickets for four 'assistants' at William IV's funeral in 1837. These he allocated to three clergymen and 'Mr. Spring Rice', (Joint Secretary of the Treasury and MP for Cambridge).³

It would seem therefore from the contemporary account and Sir George Smart's recollections that the introduction of the pedal pipes must have taken place between King George IV's funeral in 1830 and 1835.

The space in the organ loft was now reduced from sixteen people in 1830 to eleven in 1837, however, because of the pedal pipes. Robert Gray had therefore been summoned to Windsor to remove some of the pipes and board over others at the expense of the Dean & Chapter. Of the eleven

places made available seven were for the Dean and Chapter and four for the organist's 'assistants'.⁴

Smart goes on to recount that he had to judge the moment for him to play the Dead March from 'Saul' by the movement in the Chapel as he could not hear the spoken words. The coffin had entered the Chapel at 10.05 and Smart finished playing the Dead March at 11.25. The Director of Music Sir George Elvey informed him that he and the assembled choirs were not quite synchronised during some of the singing. The whole account gives an illuminating insight into the musical and social context of such an august event including the journeys to and from Windsor. Robert Gray the organ builder had to occupy a seat behind one of the coaches alongside someone's servant. The Chapel Royal Choir surplices were in a box behind one of the coaches, and after the service gloves, hatbands and scarves were retrieved from the little Chapel at St. George's. On the journey to Windsor luncheon had been taken at the Black Dog at Bedfont, and on the return journey to London the coaches reached there at 1.45 am. They were given coffee, eggs and soda water and left Bedfont at three o'clock, arriving at Sackville Street at 5 o'clock in the morning. In the Morning Post of 1st August it was announced that 'Her Majesty was graciously pleased to appoint Sir George Smart conductor of HM's Private Concerts.'

Notes

¹ Thistlethwaite, N., *The making of the Victorian Organ*, Cambridge, CUP, (1990).

² *Christian Remembrancer* (1835), xvii, 109.

³ Cox, H.B. and Cox, C.L.E. (eds), *Leaves from the journals of Sir George Smart*, London, Longmans Green, (1907).

⁴ *Ibid.*

JOURNAL WATCH

An occasional listing of articles of interest in the wider musical press. Comments on its usefulness will be welcomed by the editor.

Crummenerl, J. 'Carl Nielsen and his organ preludes', *Carl Nielsen Studies* (2012), V, 11-25.

Marconi, E. and Echard, J-P. 'The organ with paper pipes of the Correr museum in Venice: a review and new insights', *Journal of the American Musical Instrument Society* (2013), 39, 89-142.

Young, S. 'Handel Redux: Late romantic organ composers and the Handelian legacy', *Musicorum* (2013), 14, 183-191.

Hurwitz, D. 'Vibrato, the orchestral organ and the 'Prevailing Aesthetic' in nineteenth-century symphonic music', *Nineteenth-Century Music Review* (2014), 11, 93-112.

Urrows, D. F. 'The bamboo organs of nineteenth-century Shanghai', *Nineteenth-Century Music Review* (2014), 11, 113-134.

Whitehead, L. and Nex, J. 'The insurance of musical London and the Sun Fire Office', *The Galpin Society Journal* (2014), LXVII, 181-216.

Zanovello, G. 'In the Church and in the Chapel: Music and devotional spaces in the Florentine church of Santissima Annunziata', *Journal of the American Musicological Society* (2014), 67, (2), 379-428.

RESEARCH NOTES

PAUL TINDALL

Alan Buchan has kindly pointed out that the ‘L. Drechsler, Musiker,’ who arrived in Hull from Hamburg in 1843¹ is very likely to be the famous cellist Louis Drechsler (1823-1860), who while maintaining an international career, settled in Edinburgh in the 1840s.² Whether he was related to the organ-building Drechslers is uncertain.

New material has appeared about *John Donaldson*, organ-builder of Newcastle and York, and suspected to have been connected with Snetzler.³ He certainly worked on several Snetzler organs, and was employing his former reed-maker in 1782 – see below.

Caledonian Mercury, Monday 10 August 1778

‘MR. DONALDSON Organ-builder, begs leave to inform the Nobility and Gentry, That he is now in Edinburgh, setting up a new Organ, and would be glad [to] take any orders in that way on the most reasonable of terms ... An Apprentice is wanted, a sober lad, from thirteen to any age under twenty, of honest however poor parents, will be taken without a premium ...’

Newcastle Courant, Saturday 26 August 1780

‘JOHN DONALDSON, ORGAN-BUILDER, NORTHUMBERLAND-STREET, Newcastle MOST respectfully begs Leave to inform the Nobility, Gentry, &c., that he makes and repairs all sorts of Church, Chamber and Barrel Organs ... The business of Watchmaking is carried on at his Shop in the Bigg-Market, facing Mr. Brodie’s ... Having been some years with Mr. Dale, of Coldbath-Fields, principal Finisher to the celebrated Messrs. Mudge, and Dutton, Watchmakers, in Fleet-street, will he hopes be no inconsiderable recommendation to him in that line ...’⁴

Leeds Intelligencer, Tuesday 7 July 1789

‘THE NEW ORGAN IN BIRSTAL CHURCH, built by Mr. Donaldson of Newcastle, is to be opened with the Sacred Oratorio of the MESSIAH ...’

Newcastle Courant, Monday 27 September 1790

‘November 1, Dublin. The Right Honourable the Earl of Belvedere⁵ has fitted up a most magnificent and spacious suite of music-rooms at his house in Great-George-Street,⁶ which is more evidence of the liberal spirit and refined taste of the noble

owner. The principal of these rooms is 40 feet long by 30 broad, and 18 feet high ... a superb new organ, built by Mr. Donaldson of York (late of Newcastle) which was landed a few weeks ago, from a vessel from Whitehaven, has been since put up by that artist, and was opened on Monday last. The tone and effect of this capital instrument having been warmly applauded, by numbers of the cognoscenti, who have heard it, we subjoin a short description of it — the organ is sixteen feet high, the case of the finest mahogany. It has a noble, well-proportioned speaking-front, divided into three columns, the central column crowned with ornaments, reaching the ceiling [sic], and the whole carved, gilt and embellished in the richest style of elegance. The chorus is comprised of the following stops; open diapason, stopt diapason, principal, flute, twelfth, fifteenth, cornet, sesquialtra [sic], bassoon, dulciano [sic], and violencello [sic]. The loud stops are taken off by a pedal, which leaves the diapasons, dulciano [sic] and violoncello, for a choir organ: and the swell contains an open diapason, stopt diapason, hautboy, and vox-humana. At the foot of the organ is placed a semicircular orchestra, moveable at pleasure: the whole forming a coup d’oeil the most splendid; and superior, in taste and excellence, to any thing of the kind in this Kingdom.’

This organ remained in its original home (later Belvedere College) until 1970 when it was acquired by Lord Dunleath. In 1985 it was restored by Mander and moved to the Holywell Music Room in Oxford.⁷

Leeds Intelligencer, Tuesday 11 October 1791

‘At the OPENING of SLAIGHWAITE NEW ORGAN Built by Mr. Donaldson of York. On Wednesday the 19th Day of October, 1791 will be performed in SLAIGHWAITE CHAPEL

A Selection of Sacred Music ... the Organ by Mr. STOPFORD, Organist of Halifax.’

Thomas Stopford (c. 1742-1819), was organist of Hey Chapel, Oldham until 1766, and then of St John Baptist Halifax until his death.⁸

Robert Boston appears to have worked for Donaldson both in Newcastle and York: he appears in the records of All Saints, Newcastle on 25 November 1787 at St. Mary Bishophill Junior in York on 22 November 1789.⁹

Leeds Intelligencer, Monday 18 March 1793

‘PONTEFRACHT. At the opening of the NEW ORGAN (Built by DONALDSON), On WEDNESDAY the 3rd of April 1791, will be performed the SACRED ORATORIO of JUDAS MACCABEUS.’

Leeds Intelligencer, Monday 21 July 1794

‘On Friday sen’night, the new Organ in St. James’s Church Sheffield, was opened with a Grand Selection of Sacred Music.’

According to Buckingham¹⁰ it was built by John Donaldson. This organ case was removed to St Hilda’s, Shire Green, an ambitious 1930s church by Leslie Moore, embellished later by George Pace.¹¹ Scandalously, the organ case has been destroyed since 2006, and the church itself demolished in 2013, despite much local opposition.

York Courant, 10 April 1797

‘J. DONALDSON, Organ-Builder, York ... has moved to those premises lately occupied by Mr. MARSHALL, in Petergate, where he carries on, as formerly, his manufactory of Church, Chamber, Barrel and Bird Organs ... J. DONALDSON has also added to his Organ business, that of Piano Forte MAKING and REPAIRING, as well as DEALING in Piano Fortes by BROADWOOD, CULLIFORD, and the other best makers in London ... To be LETT, The House, Warehouse, Garden, and Hot-house, all in good conditions, where J. Donaldson lately lived, without Micklegate Bar ...’

He doesn’t seem to have sold pianos until after the death of Thomas Haxby in 1795.

Hull Packet, Tuesday 25 February 1800

‘At the Guildhall, York, on Friday, Mr John Donaldson, organ-builder, was elected Common-Councilman for Bootham Ward.’

Donaldson died on 1 June 1807 aged 60.¹² The same year his stock-in-trade was auctioned, including ‘CHURCH, CHAMBER and BARREL ORGANS, chiefly in an unfinished state, soundboards and bellows of various sizes, and a great variety of

Wood and Metal Pipes' at his workshop in Petergate, of which two years of a 13 year lease remained.¹³

Some organs can be added to Bicknell's worklist:

Cowgate Chapel, Edinburgh. A Snetzler organ repaired in 1783, moved to St. Paul, York Place in 1818¹⁴

St. Nicholas, Whitehaven rebuilt 1783¹⁵ and 1805¹⁶

Stockton-on-Tees, repairs 1784¹⁷

Freemasons Hall, Sunderland 1785 (survives in part)¹⁸

St. Hilda, South Shields 1786¹⁹

East Retford 1797,²⁰

Choir organ added at Kendal 1805, eight stops, 360 guineas.²¹

Morpeth 1807²²

Spalding, Lincs. according to Sperling, who dates it 1800²³

Simon Fleming quotes an interesting passage from the Whitehaven records²⁴ which makes it clear that the date for Donaldson's organ at St Andrew, Newcastle should be 1782, rather than 1785, and that in that year 'the person who made all the metalwork' of the Snetzler organ of 1755 at Whitehaven 'is now at Newcastle with Mr. Donaldson' and was making new reeds for the instrument. Snetzler had retired two years earlier.

Donaldson's son, Professor John Donaldson (1788/9-1865), was the second Reid Professor of Music at Edinburgh University, and established the foundations of its present fine musical reputation. He was probably also the first person to establish a museum of musical instruments.²⁵

MAGDALEN COLLEGE, OXFORD

The interior of Magdalen College Chapel is today Victorian gothic, mostly the work of Lewis Cottingham, 1829-1834. I wonder what happened to the old fittings, including the Swarbrick organ case?²⁶ In 1837 there was a sale:

Jackson's Oxford Journal, 25 November 1837

'T. MALLAM respectfully informs the public that he has received instructions to SELL by AUCTION, in the Stable yard of Magdalen college Oxford, on Thursday

the fourteenth of December 1837, all the valuable OAK CARVED FITTINGS &c. &c (much of which is the more modern work by the celebrated Grinling Gibbons), removed from the College Chapel on account of the late improvements ... the ancient carved frontispiece, panel work, screen, tracery, capitals, columns etc to the Organ ... the white and black marble floor.'

John Byfield III (born 1766) was organist at St Bartholomew-the Less in London until 1806, where he had supplied an annuity organ in 1794 with his father **John Byfield II** (c.1731/2-1799).²⁷ Byfield III's last work seems to have been at Magdalen. He was paid £84 in 1802 and £20 the following year. On 21 April 1803 it was ordered 'that the Organ be further repaired by Mr. Byfield'. In 1805 he was paid £15 for the 'relief of Mr. Byfield' but continues to appear in the accounts until 1809. The Blyths are paid for tuning from 1810-1840. They receive £12 12s in 1812 and £20 1s 3d in 1813, so the organ was giving trouble. In 1831 Blyth & Son made 'repairs and improvements' and the 1833-34 accounts pay them £400, including 'alteration in the exterior,' so this was pretty much a new organ and a new case. The foundation for Cottingham's new (and existing) organ screen was laid on the 1 August 1831.²⁸

The implication is that John Byfield III became indigent around 1805 and died c.1809, unless relief means that he simply hadn't been paid.

¹ Personal communication, and see Reporter (November 2014), 38, (4), 21.

² *JBIOS* (1991), 15, 11-12.

³ Bicknell, S., 'The Donaldson Organ in the Holywell Music Room, Oxford', *JBIOS* (1987), 11, 32-49.

⁴ Thomas Mudge (retired 1770) and his partners Matthew and William Dutton were the most famous watchmakers of the time. Roger Dale, 'watchmaker' was a member of the Glovers Company in 1779 (Guildhall Library Livery Records, MS 2918, Orphans Duty Book 1694-1794).

⁵ George Rochfort, second Earl (1738-1814). George III was his godfather.

⁶ Now Great Denmark Street.

⁷ Pacey, R. and Popkin, M., *The organs of Oxford*. Oxford, Positive Press (1997), 41-42.

⁸ Cowgill, R., 'Disputing Choruses in 1760s Halifax: Joah Bates, William Herschel

- and the Messiah Club,' In: *Music in the British Provinces, 1690-1914*, Cowgill and Holman (eds), Ashgate, Aldershot (2007), 110.
- ⁹ Southey, R. 'Commercial Music-Making in Eighteenth-century North-East England: A Pale Reflection of London?', Unpub. PhD thesis, University of Newcastle, 2001. Volume 2, Biographical Index, 6.
- ¹⁰ *The Organ*, No. 210, 19.
- ¹¹ Findlay, D, Council for the Care of Churches Report, (1990, revised 2006).
- ¹² *Leeds Mercury*, Saturday 6 June 1807.
- ¹³ *York Herald*, Saturday 21 November 1807.
- ¹⁴ NPOR, from sources which are not necessarily reliable.
- ¹⁵ *Newcastle Courant*, 5 April.
- ¹⁶ Fleming, S.D.I., 'New Research into the Snetzler Organ of St. Nicholas' Church, Whitehaven...', *BIOS Reporter*, 34 (October 2010), 19-22.
- ¹⁷ Southey op. cit, Volume 1, 196.
- ¹⁸ Op. cit.
- ¹⁹ Op. cit.
- ²⁰ Piercy, J.S. *The History of Retford, in the County of Nottingham*, (Retford, Printed for the author, by F. Hodson, 1828), 85, 105.
- ²¹ J. Breay, 'Kendal Parish Church: An History of its Organs and organists,' *Transactions of the Cumberland & Westmorland Antiquarian & Archaeological Society*, XLV (1946), 109.
- ²² Opening noted in *Newcastle Courant*, 14 March, for the following day.
- ²³ Volume 2, 183. Sperling's dates are particularly unreliable when ending -00.
- ²⁴ Op. cit, 21.
- ²⁵ Field, C.D.S. 'A musical apparatus of somewhat complex and intricate mechanism,' *JBIOS* 24 (2000), 6-50.
- ²⁶ Print reproduced on the covers of the *BIOS Reporter*, (1980), 4.
- ²⁷ Plumley, N.M. *The Organs of the City of London*, Oxford, Positif Press, (1996), 52.
- ²⁸ Bloxam, J.R., *A Register of the Presidents, Fellows, Demies, Instructors in Grammar and in Music, Chaplains, clerks, Choristers and other Members of Saint Mary Magdalen College in the University of Oxford. Volume II, The Chaplains, Clerks and Organists*, Oxford, J.H. Parker and H. Hammans, (1857), clxxii-clxxiii.

BOOKING FORM

BRITISH INSTITUTE OF ORGAN STUDIES DAY CONFERENCE

BERNARD EDMONDS RESEARCH CONFERENCE 2015

Barber Institute, University of Birmingham

Saturday 21st February 2015 at 10.30 for 11.00 am

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)

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Telephone (daytime and/or mobile)

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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:

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BOOKING FORM

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

**Saturday 18th April 2015 10.30 am
St John's, Lansdowne Crescent, Notting Hill, London, W11 2NN**

Please reserve a place for the BIOS Day Conference and AGM at St John's for £25.00.

Cheques should be payable to 'BIOS'. Please fill out a separate form for each person.

Name (including title)

Address

..... Post Code

Telephone (daytime and/or mobile)

Telephone (evening)

e-mail

Please note any dietary requirements

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

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Richard Hobson,

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FORTHCOMING MEETINGS

Saturday 21 February 2015

The Bernard Edmonds Research Conference at the Barber Institute of Fine Arts, University of Birmingham. The programme will be published on the website in early January.

Saturday 18 April 2015

Annual General Meeting and Day Conference at St John's Church, Notting Hill, London. The organ was built in 1794 by Robert & William Gray for Holy Trinity Church, Clapham. Installed by J.C.Bishop on the west gallery of St John's Church in 1845, it was moved to the south east chapel in 1873. The organ was rebuilt and enlarged in 1885 by Hele, retaining Gray soundboards and flue pipework and providing Barker lever action to the Great and early tubular action to the Pedal. The balanced Swell pedal and modern pedalboard came from Rushworth in the 1950s. The organ has now been restored by T.W. Fearn and moved to the north transept with a new case by Simon Ablett and eagle by Alison Henham.

We also hope to visit the fine three manual grade I divided Walker (3 man & pedals, tubular pneumatic action) at St Peter's, Notting Hill nearby.

Saturday 27 June 2015

Happy Birthday Mr Nicholson at All Saints, Shrewsbury (Nicholson 1876, designed by Ouseley) to mark the 200th anniversary of John Nicholson's birth. Jim Berrow will lead a day looking at the work of John Nicholson, and we will hear a recital on this remarkable, if frail, three manual organ. We also hope to offer visits to historic instruments in the vicinity on Friday afternoon with an evening dinner for those who arrive the day before. Information about accommodation will be provided, and a programme published in April.

Autumn 2015

Plans are afoot for a day devoted to Henry Willis and the current state of research on his instruments.

ADVANCE NOTICE - 2016

Thursday 8 – Saturday 10 September 2016

BIOS at 40. A residential conference at Magdalen College, Cambridge to mark the 40th anniversary of the founding of BIOS in 1976. Our founders, our successes, our failures and our future. We hope to hear a recital on the organ of Trinity College and the conference dinner on Friday 9 September in the candlelit Hall of Magdalen will enable us to celebrate in style.

Programmes and details for all conferences will be posted on the BIOS website as they become available. The Meetings Officer, Richard Hobson, is always interested to hear from members who would like to arrange, or who have ideas for a day conference.



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.