

**The British Institute of Organ Studies**



# THE GLOBAL BRITISH ORGAN



**Registered Charity No. 283936**

**Conference Handbook**

**9th - 11th April 2026, Oxford**

## ‘New College’ consort organ

which will be featured in Session II.

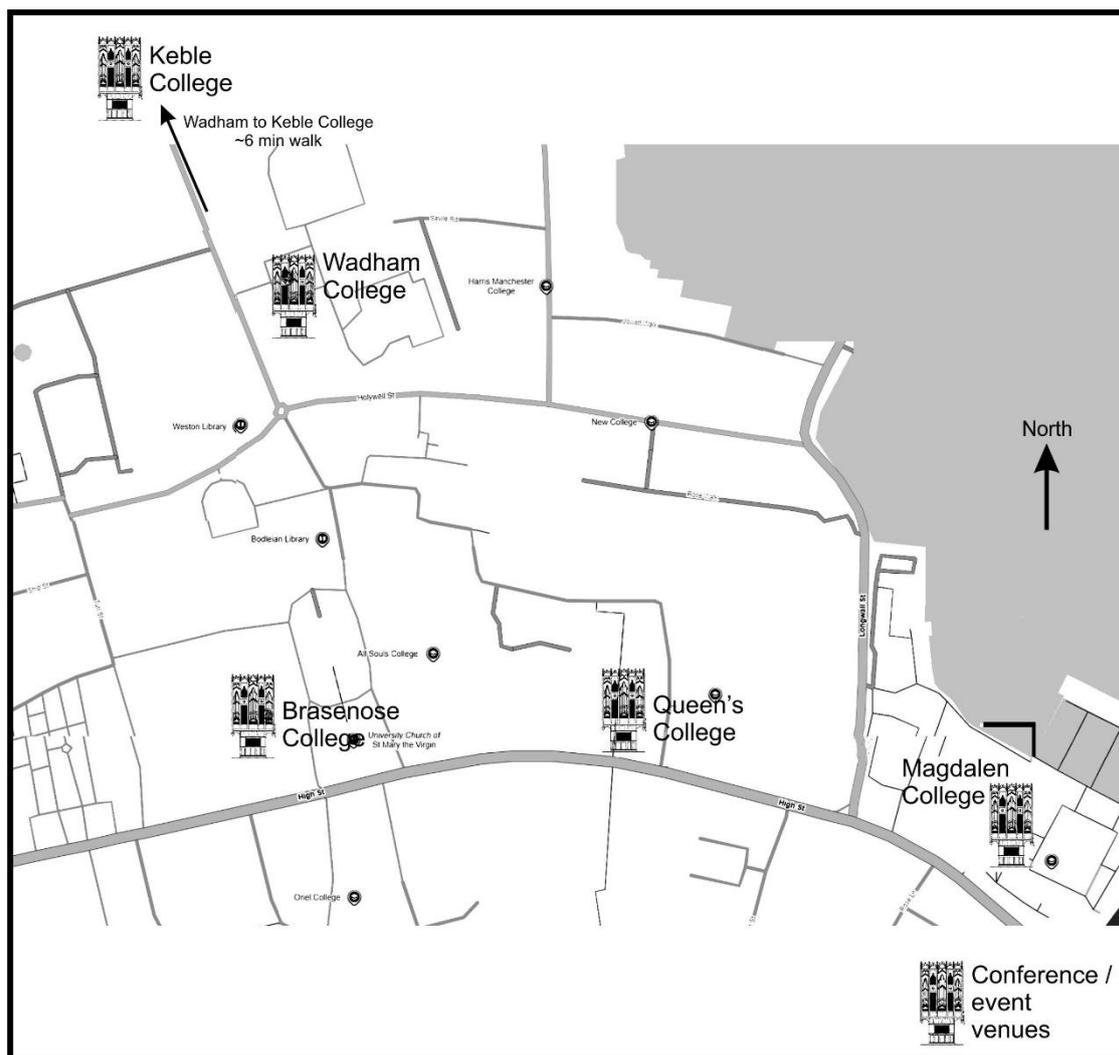


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*Front, inside front, and rear cover photographs are by Dr W. McVicker*

## Venue locations



### Addresses

Wadham College	Parks Road, OX1 3PN
Keble College	Parks Road, OX1 3PG
Brasenose College	Radcliffe Square, OX1 4AJ
The Queen's College	High Street, OX1 4AW
Magdalen College	High Street / Longwall Street, OX1 4AU

### What Three Words locations

Although addresses with postcodes can be sufficient, many today including the emergency services use What Three Words (<https://what3words.com>). It is a location identification and mapping system providing worldwide coverage to the nearest three metre square, including building entrances that the street and postcode may not provide. Each square has a three-word reference.

Wadham College	///loses.hips.stole
Keble College	///slams.saints.sane
Brasenose College	///person.certified.dame
The Queen's College	///preoccupied.demand.influencing
Magdalen College	///tides.pinch.ozone

# Programme

Thursday 9th April

- 12:00**            **Wadham College, Atrium of the Lee Shau Kee building**  
Conference registration opens
- 14:00-15:45**    **Session I: Wadham College, Okinaga Room**  
Welcome by Dr William McVicker (BIOS Chair) and Dr Katie Pardee (Publications Officer and Conference Organiser)
- Dr Nicholas Thistlethwaite: ‘This pretentiously-named organisation’: Celebrating fifty years of BIOS. Also, Michael Koenig: The Global | British | Organ: histories, networks and semantics
  - Alex Shinn: The English organ impeded. The radical influence of the reformed Church of Zürich on organs during the Edwardian and Elizabethan Reformations
  - Randall Engle: Sound Theology
- Coffee/tea break
- 16:00-17.45**    **Session II: Wadham College Chapel**
- Dr David Force, lecture-recital: The ‘New College’ consort organ.
  - Michael Bennett, lecture-recital: Performance practice in the music of John Bull
- 18:15**            **Dinner in Wadham College New Refectory**
- 20:00**            **Keble College Chapel.**  
Organ recital: Katelyn Emerson.

Friday 10th April

- 09:00-10:45**    **Session III: Brasenose College, Amersi Lecture Theatre**
- John Maidment: Made in Britain: the British influence upon organs and organ building in Australia
  - Alan Eben: Towards a scholarly organ culture in India: Lessons from history and the path ahead
  - Jonathan Hughes: Agency: The importation of British organs and their place in South African colonial society (1883-1924)
- Coffee/tea break
- 11:00-12:15**    **Session IV: Brasenose College Chapel**
- Dr William McVicker, Christian Wilson, Alex Flood: An arranged marriage? The 2025 Orgues de Facto organ in Brasenose Chapel
  - Dr Anthony Williams, Lecture-Recital: The British influence in the organ music of Fela Sowande
- 12:15-12:50**    **Sandwich lunch, Brasenose Antechapel**

- 13:00**            **The Queen's College Chapel**  
Dr John Rowntree: The Role of The Queen's College organ in the English organ reform
- 13:10-13:50**    **The Queen's College Chapel**  
Organ Recital: Daniel Moulton (open to the public)
- 14:15-15:45**    **Session V: Wadham College, Okinaga Room**
- John Dixon: A report from America
  - Owen Woods: Harrison organs in colonial and independent Nigeria
  - David Brown: Tropical adaptations: Trinidad's surviving English pipe organs
- Coffee/tea break
- 16:00-17:30**    **Session VI: Wadham College, Okinaga Room**
- Dr Zsombor Tóth-Vajna: Fantasia restored: Traces of the Stylus Phantasticus in English restoration organ music
  - Dr Mie Berg: The Victorian organ in Norway
  - Paul Tindall: John Hanson Sperling, church builder and organ enthusiast. New investigations, and a possible new source
- 18:15**            **Wadham College, Antechapel and Cloisters**  
Drinks reception
- 19:15**            **Wadham College Old Library**  
Conference dinner: Speaker, Alderman Dr Sir Andrew Parmley  
*Dress code: jacket & tie*
- ~21:20**            **Wadham College Chapel**  
After-dinner organ recital: Margaret Phillips

## Saturday 11th April

- 09:00-11:00**    **Session VII: Wadham College, Okinaga Room**
- Jonathan Ambrosino: Colonial Whims: English influence in North American organ building
  - Andrew McCrea: The Organ Music Society and aspects of 'Reform' in 1930s London
  - Dr David Knight: Attitudes to imported organs 1975 to 2025
- Coffee/tea break
- 11:30-13:00**    **Session VIII: Wadham College, Okinaga Room**  
*We welcome members of the Organ Club who will be with us for this session, chaired by William McVicker*
- Bruce Buchanan: Toiling Upwards; The Life of Robert Pennells
  - Panel discussion: The British Organ: the next 50 years  
Dr Alan Thurlow : Dr Nicholas Thistlethwaite : Dr John Rowntree  
John Brennan : Jonathan Ambrosino : John Maidment : Jonathan Rennert  
Katelyn Emerson

## Abstracts and Biographies

Thursday 9<sup>th</sup> April - Session I  
Wadham College, Okinaga Room

### **Dr Nicholas Thistlethwaite: ‘This pretentiously-named organisation’ – celebrating fifty years of BIOS**

#### **Biography:**

Nicholas Thistlethwaite is author of *The making of the Victorian Organ* (1990) and co-editor of *The Cambridge Companion to the Organ* (1999) besides other books, monographs, articles and reviews relating to the organ and church music. He was the founding Secretary and later Chairman of the British Institute of Organ Studies, of which he is now Hon. President. He has served as a Diocesan Organs Adviser, and also as adviser to the Cathedrals Fabric Commission. As an independent consultant, he has advised on a wide range of work including new instruments, major reconstructions, and the restoration of historic organs.

### **Michael Koenig: The Global | British | Organ: histories, networks and semantics**

What does it mean to speak of a ‘Global British Organ’? At first glance, the phrase may appear intriguing and straightforward. However, potential tensions emerge as soon as the words ‘global’ and ‘British’ are placed alongside the word ‘organ’, particularly when the organ is understood as the elite musical instrument that came to epitomise, not least in colonial and missionary contexts, the sound of Western Christianity. Therefore, critical reflections on Britain’s imperial past and the broader history of Anglophone expansionism become almost inevitable.

Against this backdrop, and by drawing on global history as well as postcolonial theory, my paper seeks to map a range of possible meanings for the term ‘Global British Organ’. I specifically explore the term “British” in relation to “English” and discuss whether one can or should speak of a “global British organ” at all. Furthermore, I highlight recent historical models and frameworks that move beyond conventional, neatly circumscribed national historiographies and the once-dominant concept of unilateral centre-periphery dependency. In doing so, I situate the term “global British organ” in the context of a highly dynamic and multidirectional network of builders, performers, and commissioners.

Ultimately, I seek to encourage a continued semantic exploration of the terms ‘global’, ‘British’ and ‘organ’, both individually and in relation to one another. In more practical terms, I hope to stimulate further discussions on responsible, decolonised approaches to heritage conservation in formerly colonised countries where a considerable number of existing pipe organs are currently at risk of irreversible loss.

#### **Biography:**

After pursuing undergraduate and postgraduate degrees in organ performance, church music and music education in his native Austria, Michael Koenig undertook over two dozen extended tours as a visiting organ teacher and concert artist in Nigeria and Kenya. Inspired by his practical experiences, he pursued postgraduate degrees in African Studies and World History and Cultures. He is currently completing his DPhil in Music and Global History at Oxford, supervised by Prof. Laura Tunbridge and Prof. Andrew Thompson. As the Betts Fellow in Organ Studies, Michael also provides educational and welfare support to all (approx. 50) organ scholars of the University.

## **Dr Alex Shinn: The English organ impeded. The radical influence of the reformed Church of Zürich on organs during the Edwardian and Elizabethan reformations**

Across Western Europe in the sixteenth century, Church reform affected the presence and use of the organ. The situation in England was particularly wayward: four monarchs took very different attitudes to Christian belief and worship; theologians were influenced by Continental thinking; and English clergy and laity, especially those exiled in the reign of Mary Tudor, experienced the life and worship of Reformed Churches abroad, often returning radically opposed to Church of England practice. This included opposition to the use of the organ in church.

The most influential models included the reformed Church of Zürich, where from 1524 Huldrych Zwingli and Heinrich Bullinger, successive pastors, suppressed choral music and organs along with images, furnishings and artefacts associated with the Latin Rite from all city churches. By 1528 these buildings were unadorned, white-washed spaces, in which pulpit and holy table were the only essential furniture for the worship of minister and people.

Among the many English evangelicals, drawn to Zürich from 1534 onwards (especially from 1553 to 1558), were those who returned to gain positions of power as Edwardian and Elizabethan bishops, cathedral clergy and college heads of house. The barren interiors of Zürich's churches became models for churches and chapels now under their aegis.

This paper investigates the role of the Church of Zürich in the movement to exclude the organ from worship during the Edwardian and Elizabethan Reformations.

### **Biography:**

Pianist, organist/ harpsichordist and musicologist, Alex Shinn, studied at the Juilliard School, New York (MM/Professional Studies/Teaching Fellow, Piano), and in Switzerland at the Musik-Akademie der Stadt Basel (Piano), the HEM Lausanne/Freiburg (BM/MM, organ/harpsichord) and at the University of Freiburg (PhD, Musicology)

He is currently Honorary Research Associate of Bangor University, North Wales. His publications have appeared in *Choir & Organ*, *BIOS Journal*, *The Organ Yearbook*, *Encyclopaedia of the Organ*, vol. 7 (Figaro Verlag), *The Pelican Record/The Sundial*, *Corpus Christi College, Oxford*. He has lectured at the Faculty of Music, Oxford, BIOS Conferences (2008, 2016), Faculty of Divinity, University of Cambridge, Institute of Historical Research, London University and at the Universities of Geneva and Basel.

## **Randall Engle: Sound Theology**

At the time of the Reformation in England and Scotland, Roman Catholic and Protestant churches alike disallowed the use of the pipe organ in worship. Yet in under 100 years' time, theological dictum notwithstanding, most churches (re)incorporated the pipe organ in order to rescue exasperated *a cappella* singers. This presentation examines the intriguing theology of pipe organ use and non-use during this era, tracing its role as a concert instrument used before and after worship, then as a silent backdrop during worship, and finally to its re-instatement as a liturgical instrument.

Using the Dutch Calvinists as a starting point, I show that protestant concern for "aural iconoclasm" quickly spread to other reformations, including those of England and Scotland. Protestants were eager to destroy extraneous, vainglorious vestiges of Roman Catholic worship that might distract them from worship, be they sonic or visual. Accordingly, some parishes silenced their organ pipes (declaring them "the pope's hurdy-gurdy," and the organist a "devil's bagpiper") even while others proceeded to commission new instruments.

Such varied soundscapes and practice raise intriguing questions: What rendered a specific sound “holy” or “secular”? Would second generation reformers uphold the proscriptions of the first? Why could protestants not achieve unanimity of liturgical practice?

The presentation concludes by jumping to the late seventeenth century to see that the pipe organ was by then less a “signifier” of all things Catholic, but now an accepted, sacred instrument exclusively designed and used to enable singers to better sing their praise.

### **Biography:**

Randall D. Engle is Professor of Religious Studies and Director of the Christianity Studies Program at Oakland University in Auburn Hills, Michigan. Dr. Engle is also chaplain for the Detroit American Guild of Organists, and former president of the national board of the Choristers Guild. He received his B.A. in music from Calvin University, and an M.Div from Calvin Theological Seminary. He holds an earned PhD from the University of Wales (Dr. Nigel Yates, mentor) where his dissertation was on the topic he presents at this conference. Recent books include *Sound Theology and Sound Theology: A Reader* (Wipf & Stock, 2025).

Thursday 9<sup>th</sup> April - Session II  
Wadham College Chapel

### **Dr David Force: The ‘New College’ Consort organ**

The seventeenth-century English consort organ is a *sui generis* instrument that differs in several significant ways from the contemporary liturgical organ, from contemporary continental chamber organs, and from English chamber organs of the following century. Its specification and voicing were designed to provide an instrument that blended tonally as an equal partner in the consort string repertoire that flourished at the Jacobean and early Stuart court and was later disseminated to domestic households, the universities, and many chorister schools.

The talk will illustrate the qualities, uses, and performance practice issues relating to the consort organ with reference to the newly restored ‘New College’ organ that will be in Oxford for the conference. The organ was known to be at New College, Oxford, after the Restoration and was acquired in the mid-nineteenth century by Sir John Sutton, who had it repaired by J.C. Bishop. It is currently in the ownership of John Mander, who has had it restored by Goetze & Gwynne and who is kindly loaning it to the conference.

The presentation will include a performance demonstrating the use of the organ in its consort role with viols (Maurice Rogers – treble, Marion Pilbeam – bass) featuring music from Coperario’s fantasia suites for treble, bass and organ with the organ part drawn from Och. Mus. 1185 from Christ Church library, a manuscript associated with Richard Goodson the younger, who was the organist at New College when the organ was present there. This will be a rare chance to hear viol consort music played with a seventeenth-century consort organ, and very probably with the organ with which the manuscript source was originally used.

Owner of the organ, John Mander writes;

‘My first memory, I was about nine years old, of our connection with the so-called New College organ was at an Organ Club meeting, which finished up in a medium-sized meeting room, where my father presented a few pipes from his recently acquired “Father Smith” organ from the estate of the late Captain Lane. He also acquired a chauffeur, as Captain Lane asked my father to “Look after Munson” when he was on his death bed. Henry Willis and a small entourage got up to leave before the end of the meeting as they had a train to catch. Whilst walking out of the room, HW3 declared in a loud voice that these were not Fr. Smith pipes. He

could have been right, the markings on the pipes do not bear any significant resemblance to those known to be Father Smith pipes. Who else it could have been remains a mystery. Stephen Bicknell postulated that Bernard Smith had (or might have had) two workshops, one of his own and one as organ builder to the monarch and that the latter was where these organs were made, quite independently from his own workshops.

It had been my intention to restore the instrument myself, under the guiding eye of Dominic Gwynn, but after the new administration of the Mander firm oversaw its bankruptcy, it had to be removed from Bethnal Green. I therefore asked Dominic to undertake the work himself. Sadly, as we know, he died before it could be completed, but he left us with enough information and insight for its restoration to be completed by the Goetze and Gwynn workshops. I am indebted to them for the completion of the work.'

### Organ specification:

Single manual C	—	c <sup>3</sup>
Mixture	II	metal 22.26, breaking each octave
Fifteenth	2	metal
Principal	4	wood
Stop Diapason	8	stopped wood
Pitch	a <sup>1</sup>	= 437Hz @ 18°C
Temperament	1/6 <sup>th</sup>	comma Silbermann

### Biography:

David Force read music as an organ scholar at the University of Durham and subsequently gained an MA with distinction in historiographical musicology and a PhD for his research into seventeenth-century keyboard music. He worked as a Head of Academic Music and Director of Music in independent schools in Cumbria, East Sussex, and Kent, and is now a Visiting Fellow in Musicology at the Open University, researching the contexts and performance practices of seventeenth-century English keyboard, domestic and liturgical repertoires. David has been a BIOS member since the late 1980s and is currently the editor of the *Journal*. His book *The Consort Organ and its Role in Seventeenth-Century English Music* (Ashgate Historical Keyboard Series) is due for publication in 2026.

### Michael Bennett, Lecture recital: Performance practise in the music of John Bull

This presentation is a culmination of my masters research on this subject at the Conservatorium van Amsterdam.

1. **Registration and Technical Considerations on the Organ.** Bull's contact with continental instruments of the Van Covelens School, and the more modern "narrow scale" instruments such as the David Beck organ. Contextual comparison with historical registrations from Peter Brisinger, Wilhelm van Lare, Herman Rodenstein. "Orchestral" Consort registrations on the David Beck organ (where Bull was organist in residence 1601) as a transmission of "English Grand Consort" practise on the organ. Sound concept of the different organ types and their influence on Bull's creative process for understanding performance practice.

2. **Ornamentation, Fingering, intabulation, and fingering derived from the Paris Conservatory manuscript (Res. 1185).** The Edward Bevin Source, *Graces in Play* (Brigitte Library Add. Ms. 314303, f.5), is used as the reference to the usage of the single and double stroke. Description of Bull's style, in particular in the ornamentation, as different from his colleagues and students, for instance the contrast with Benjamin Cosyn's different ornamentation of Bull's music.

**3. Contextual evidence for inspiration in specific performance practice aesthetics.** Thomas Dallam's (Bull's organ builder) research and encounter with eastern musical traditions of 1599 during his voyage to the Sultan of Constantinople, specifically the rhythmic and musical modes of the Greek traditional folk music. The Samuel Bidermann organ (1624), currently residing in NYC at the metropolitan museum of art contains its original barrel, with precise performance practise indications programmed into the barrel. The instrument was built by the pupil of Hans Leo Hassler, who was possibly connected to Bull. Francesco Severi's Salmi Passagiati, describing the historical phrasing techniques of the Sistine Chapel in Rome in 1615, also provides an outside reference point for Bull's performance practice.

**Biography:**

Michael Bennett studied his Masters and Bachelors in Organ at the Conservatorium van Amsterdam with Pieter Van Dijk, alongside Menno Van Delft for Historical Keyboards, Kris Verhelst for Basso Continuo, and Miklos Spanyi for Improvisation. He specializes and is passionate in the repertoire of the 17th Century and Improvisation/Composition. He performs on diverse 17<sup>th</sup> century instruments and in Early Music festivals, and has made recording projects on the independent label "Editions Grandier." The first project was of early period music of John Bull (1562-1628) at the organ of Oosthuizen (1521), then a project on the music of Heinrich Scheidemann (1595-1663) on the Scherer Organ in Tangermünde (1624), then a project of the Brussels/Antwerp music of Bull on the Schumacher Renaissance organ in St. Jacques Liège, and most recently a collection of emblematic pieces from Samuel Scheidt's Tabulatura Nova. He was previously "organ mentor" at the 1792 Strumphler Organ in the Remonstrantse Kerk in Alkmaar as well as on the 1877 Ypma Organ in the De Terp in Alkmaar-Oudorp. He is currently organist at the Remonstrantse Kerk in Haarlem.

Thursday 9<sup>th</sup> April – Organ recital by Katelyn Emerson  
Keble College Chapel

For details of the recital programme and organ, see pages 22 and 23.

Friday 10<sup>th</sup> April - Session III  
Brasenose College, Amersi Lecture Theatre

**John Maidment: Made in Britain - the British influence upon organs and organ building in Australia**

The culture of organs and organ building in Australia has been almost exclusively influenced from Britain from the mid-1820s to the present. This paper will examine the export of pipe organs from builders famous and obscure, examining key instruments, the emigrant organ builders who contributed to the building of local organs and the provision of parts and pipework from Britain. It will also discuss the use of British patents and descriptive material from books and journals together with the utilisation of technical and tonal material from imported instruments. The paper will be richly illustrated with pictures of instruments and key people.

**Biography:**

John Maidment, OAM, was co-founder of the Organ Historical Trust of Australia in 1977, an almost exact contemporary of BIOS, and acted as its chairman from 1977 to 2016 as well as editing its journal

OHTA News for much of this period. While at university, he began visiting and recording details of pipe organs in the state of Victoria, culminating in the *Gazetteer of Victorian Pipe Organs* in the late 1960s, following subsequently by all of the remaining states up to 1981. In his role at OHTA, he oversaw a major organ documentation project, the establishment of links with government and private conservation bodies and the provision of grants for appropriate restoration of significant organs. He has carried out considerable research into organs in Australia, acted as an advisor on many important restoration projects, and published in local and overseas journals and books. In 1999 he was awarded the medal of the Order of Australia (OAM) for his conservation work and has subsequently been honoured by the Heritage Council of Victoria and the National Trust of Australia (Victoria).

### **Alan Eben: Towards a scholarly organ culture in India: Lessons from history and the path ahead**

The surviving pipe organs of India, like the churches they are installed in have developed a hybrid identity due to the renovation and retrofitting of these instruments over generations of efforts at conservation, usually at varying levels of professionalism. These instruments provide two principal insights into the British organ in India.

First is India's changing approach to organ maintenance today; including the doubts, concerns, and obstacles faced by church committees charged with being stewards of these instruments, especially in churches that have suffered failed restoration attempts in the past and even more so for those that are receiving a pipe organ for the first time. Second is how the modern hybrid identity of these aging instruments has affected organ performance in India, often negatively. This paper thus contextualises India's organ woes through a look at a few examples of organ maintenance efforts in post-colonial India, the latest developments, and the need for involvement of scholars in this field.

#### **Biography:**

Alan Eben is a 24-year-old pipe organ scholar who uses his Masters in English Language and Literature to research the organs of India, most notably as part of an exchange programme with Wheaton College, where he received guidance towards reviving organ culture in India. Currently he is working on comprehensive documentation towards an online Indian organ database, writing research that creates awareness, and gathering funds for training and certification as an organ-builder, so that he can bring the Orgelbewegung to India. His long-term goals also focus on indigenizing the organ, and creating stops that evoke Indian musical instruments.

### **Jonathan Hughes: Agency; The importation of British Organs and their place in South African colonial society (1883-1924)**

While all known eighteenth-century church pipe organs were built in South Africa by skilled artisans, the nineteenth century saw the mass importation of organs for South African churches from Europe, especially Britain. Many of these imported instruments were installed by local intermediaries, like G.W. Price & Son, the focus of this paper. Some of these organ builders came to South Africa as agents for a particular firm; others, like Price, appear first to have established themselves as local artisans before representing multiple builders and installing organs across what would later become the Union of South Africa. Within the context of South African settler colonialism, the fact that these organs came from Europe was important; erecting a pipe organ in a settler church was seen as a specific triumph of colonial impetus and development. These organs functioned not only as musical instruments but were also seen as nuclei around which settler musical life and conceptions of Western art music took shape, particularly in rural contexts. Interrogating the layered meanings of 'agent' and

‘agency’ enables a nuanced analysis of the procurement, maintenance, and legacy of these instruments in South Africa—encompassing Price as both agent and proprietor of an organ-building agency; the settler as an imperial agent exercising colonial agency; and the organ as both a musical and historical agent shaping settler cultural life. Through this lens, the paper argues that organ building in colonial South Africa represented a process that can help in revealing the complex infrastructures of imperial cultural exchange and settler identity making.

**Biography:**

Jonathan Hughes is a postgraduate student at the Africa Open Institute for Music, Research and Innovation at Stellenbosch University. His work is focused on the history of the pipe organ in South Africa, considering the ways in which organs and organ building reflect and reinforce settler identity. Jonathan’s recently completed master’s thesis (2025) discusses the work of the colonial organ-building firm G.W. Price & Son (1883-1953), which acted as an intermediary for British organ builders in South Africa, and explores settler conceptions of and interactions with the organs erected and rebuilt by the firm.

Friday 10<sup>th</sup> April - Session IV  
Brasenose College Chapel

**Dr William McVicker, Christian Wilson, and Dr Alex Flood: An arranged marriage? The 2025 Orgues de Facto organ in Brasenose College Chapel**

**Biographies:**

William McVicker is Chair of the British Institute of Organ Studies and of the Association of Independent Organ Advisers (AIOA). He is a professional organ consultant, Organ Curator at London’s Royal Festival Hall and former professor of organology at the Royal Academy of Music. William is an organs adviser to the Diocese of Southwark and formerly to the Cathedrals Fabric Commission for England (CFCE). A patron of the Society of Women Organists (SWO), he is an Honorary Fellow of the Institute of Musical Instrument Technology and an Honorary Associate of the Royal Academy of Music. His lavishly illustrated study entitled *The Tonal Architecture and Music of the English Organ* is to be launched at this Golden Jubilee conference.

Christian Wilson is Director of Music at Keble College where he directs the celebrated chapel choir and oversees college music. His career as an organist, pianist and conductor, has taken him to concert halls and cathedrals across five continents, with regular broadcasts and teaching engagements. His academic interests include late-medieval English church music, keyboard music up to 1750, and late-romantic/modernist Austro-German repertoires. At Keble College Christian teaches History I, Techniques of Composition, Performance practice, and Keyboard skills.

Alexander Flood is a composer, conductor and organ tutor at several Oxford colleges, and Director of Music at Brasenose College for the current academic year. He teaches at Wycombe Abbey School, plays at St Peter’s Church, St Albans, and conducts choirs in Buckinghamshire and Hertfordshire.

**Dr Anthony Williams: The British influence of the organ music of Fela Sowande**

The organ music of the Nigerian born composer, Fela Sowande shows the influence of three continents, Africa, Europe and North America. Born in Abeokuta in Nigeria, his father, Emmanuel Sowande was a priest and has been considered pioneer of Nigerian church music. As a child he sang in

the Choir of the Cathedral Church of Christ and studied at the C.M.S. Grammar School and at King's College in Lagos. It was here that he had his early exposure to European church music, including the music of Johann Sebastian Bach. Sowande earned a Bachelor of Music degree from the University of London and was a Fellow of Trinity College of Music. His teachers included George Oldroyd, Edmund Rubbra and G. D. Cunningham. From 1945 to 1952, Sowande served as Organist and Choirmaster of the West Lond Mission of the Methodist Church. During his time in England, he worked as a dance band leader, pianist, and Hammond organist. In his later years, he taught in the Department of Pan-African Studies at Kent State University in Kent, Ohio.

The organ music of Fela Sowande, including music based on Nigerian themes, shows an influence of Anglican music as well as music from the United States. In addition to writing pieces based on Nigerian themes, he also wrote pieces based on American themes as well, such as the Negro Spiritual. This presentation of the organ music of Fela Sowande, which consists of pieces based on Nigerian themes as well as American Negro Spirituals, will demonstrate the British and American influence of his music and present this music on an organ of the country in which he received his training.

### **Recital of music by Fela Sowande (1905-1987)**

Obangiji  
Pastourelle  
Go Down Moses  
Yoruba Lament  
Joshua Fit de Battle ob Jericho

Details of the Brasenose College Chapel organ are on page 29 and the rear cover has a photograph.

#### **Biography:**

Anthony Williams is currently Director of Music and Organist at First (Scots) Presbyterian Church in Charleston, South Carolina. Prior to assuming this position in 2024, He spent over thirty years in the academic world having taught at Fisk University in Nashville, Tennessee and Dillard University in New Orleans, Louisiana. His teaching career began at Fisk University in the late 1980s where he served as Director of the Fisk Jubilee Singers® and was the youngest person to hold that position. He holds degrees from the University of Cincinnati, the University of Michigan, and the American Conservatory of Music.

## **Friday 10<sup>th</sup> April – The Queen's College Chapel**

### **Dr John Rowntree: An introduction to the Frobenius organ in The Queen's College**

#### **Biography:**

John Rowntree has been a professional organ adviser since 1970, currently holding the posts of Director of the Choir and Organist at Douai Abbey and Director of Music of St Mary's, Douai Abbey Parish Church in Berkshire. He worked professionally as a structural and civil engineer, turning later to music.

He has higher degrees from the Universities of Newcastle and Southampton and is an Associate of the Royal College of Music. His doctoral thesis was on organ design and performance in the 20th century. He has written extensively in the areas of music and liturgy, the history of the organ and organ advising and design.

He has advised in respect of many projects, from modest instruments in tiny chapels to those in cathedrals and abbeys. Advice ranges from an initial report to total oversight of projects, including the selection of an appropriate organ builder. He has particular interest and experience in the relationships between the organ and its surrounding architectural and liturgical environment. Matters of acoustic are given special consideration.

### **Recital on The Queen's College Organ by Daniel Moulton**

For details of the recital programme and organ, see pages 25 and 26.

Friday 10<sup>th</sup> April - Session V  
Wadham College, Okinaga Room

### **John Dixon: A report from America**

John Dixon has roots in the organ cultures of both the UK and the USA. In his dual roles as Treasurer of the American Guild of Organists and as a recitalist, traveling the length and breadth of the United States to share many of the hundreds of organ pieces he has composed, he is perhaps uniquely qualified to make a presentation to the BIOS conference on the current role of the organ in American sacred and secular music, including what influence the British organ has had in the evolution of that role. His presentation will draw on his personal experience playing recitals in nearly every state - from the largest pipe organ in the world, housed in the Boardwalk Convention Hall in Atlantic City, to a small organ in a private home in West Virginia featuring two of the four ranks of glass organ pipes extant in the United States. Instruments imported from the UK do occasionally feature in his narrative, and he has gained significant insight into how this market ebbs and flows. A composer himself, he has noticed which British composers are appreciated by American organists and audiences, and will explain what he has learned in this area. Finally, as co-founder of the C.S. Lang Appreciation Society, with American concert artist and pedagogue Todd Wilson, he will update the conference on progress in enlightening the Americans on this neglected British composer. The presentation will be highly interactive, with questions and comments encouraged throughout the session.

#### **Biography:**

John Dixon attended Southend High School for Boys in Essex, before receiving his BA from Oxford University as a student at The Queen's College. He met his American wife, Karen, while attending Harvard Business School. They moved to Virginia in 1988. A church organist since 1998, he has served in leadership roles for the American Guild of Organists for 20 years. He has written over one thousand pieces and has shared these in organ recitals in 45 states to date.

### **Owen Woods: Harrison organs in colonial and independent Nigeria**

In the early twentieth century, Harrison and Harrison were commissioned to build a series of four organs for the city of Lagos in what was then the Protectorate of Southern Nigeria. These may have been the first pipe organs installed in that part of the world. The source was one Nathaniel Temple Hamlyn, Archdeacon of Lagos, and a friend of the Harrison family, although he only ordered one personally. Two more instruments were ordered in the 1960s, after independence, and one more in the 1980s. Only two of these seven instruments survive in playable condition in their original location; of

the remainder, one has been moved, one inexpertly restored, the pipework of another was incorporated into a different instrument, one vanished without trace, and one never made it to Lagos.

The story of these organs informs us about how instruments were designed, built, and installed for and in the harsh climes of West Africa. It also gives insights into how business was conducted in the colonies, following on from my previous work on organs for Trinidad. More broadly, however, it is possible to explore whether their design was influenced by local traditions of religious music making, or whether a tonal aesthetic was imposed on the Nigerian church from afar.

**Biography:**

Owen Woods is a PhD student at Northumbria University under Dr Rachael Durkin, researching the tonal history of Harrison & Harrison organs. He was the recipient of the Terence Pamplin Award for Organology by the Worshipful Company of Musicians in 2024. Owen graduated with a Masters in Engineering from the University of Cambridge in 2012 and joined Harrison & Harrison Ltd in 2015. He is now responsible for all their organ building projects. Owen is a BIOS Council member, sits on the BIOS Committee for the Listing of Historic Organs, and is a trustee of the Galpin Society.

**Dave Brown: Tropical Adaptations: Trinidad's Surviving English Pipe Organs**

In September 2025 I was invited by a parish in San Fernando, Trinidad, to inspect and submit a report on their Hill & Son instrument. While I was on the island, my host arranged for me to visit four other churches to inspect their organs by Bevington & Sons, J.W. Walker, Hele & Co., and another by Hill. My extensive notes on the Hill organ that was the subject of my report and the rudimentary inspections of the other organs together helped piece together aspects of the stories of these organs, the methods used to construct and fortify them for the tropics, and their current state and use.

Despite their colonial roots, these instruments have been adopted by Trinidadians, who appreciate them as part of their heritage and incorporate them into modern musical practices, including the local specialty of steel drums. This presentation offers initial notes toward a broad understanding of the history and ongoing musical lives of these English organs exported to Trinidad.

**Biography:**

David Brown grew up in his father's organ-building workshops in Australia and formally began his career as a pipe organ builder with the Melbourne firm of Australian Pipe Organs, Pty Ltd. Following his apprenticeship, Dave spent six weeks studying organs in England and Scotland, and soon afterwards was hired as a foreman with Buzard Pipe Organ Builders of Champaign, Illinois, USA. His training gave him a particular affinity for historic English organs, and he is especially drawn to finding homes for redundant instruments, including the large 1958 Walker from City Temple, now being restored for St James Cathedral, Chicago.

Friday 10<sup>th</sup> April - Session VI  
Wadham College, Okinaga Room

**Dr Zsombor Tóth-Vajna: Fantasia restored; Traces of the stylus phantasticus in English restoration organ music**

This paper re-examines late seventeenth-century English organ music through the lens of the Stylus Phantasticus, proposing that the Restoration voluntary should be understood as part of a wider

European network of improvisatory and rhetorically charged keyboard traditions. While English organ repertoire of the period is often treated as an insular continuation of native fantasia and consort-based idioms, this study demonstrates that its stylistic foundations were profoundly shaped by Continental models—most notably the Italian toccata tradition of Frescobaldi and Froberger, the German fantasia and prelude, and the refined elegance of French ceremonial style. Through these international influences, English composers developed a distinct ‘English dialect’ of the Stylus Phantasticus that fused improvisatory freedom with Anglican liturgical decorum. Drawing on manuscript sources, treatises, and performance-practice evidence, the paper argues that Restoration organists cultivated a creative synthesis of contrapuntal invention, virtuosic figuration, expressive dissonance (*durezza* e *ligatura*), flexible tempo, and ornamental exuberance. These features - central to Continental fantastic style - were reinterpreted in England through local rhetorical concepts of musical oratory, aligning organ performance with the persuasive aims of preaching. The voluntary thus became a vehicle for both spiritual reflection and imaginative display, its dramatic contrasts and improvisatory gestures tailored to the resonant acoustics of English cathedrals. By situating Restoration organ music explicitly on the European stylistic map, the paper reveals its cosmopolitan foundations and its active participation in the transnational evolution of the Stylus Phantasticus. This reframing not only enriches our understanding of English keyboard culture after 1660 but also invites a freer, improvisation-informed performance approach capable of restoring the repertoire’s original expressive vitality.

### **Biography:**

Zsombor Tóth-Vajna is a Research Fellow and Royal College of Music Studentship holder. As a researcher his field of interest is the performance practice of Restoration period keyboard music with a special focus on the works of John Blow and Henry Purcell, and early Hungarian keyboard music. He studied harpsichord and organ at the Conservatorium van Amsterdam and was taught by Menno van Delft and Richard Egarr (harpsichord, fortepiano), and on the organ by Jacques van Oortmerssen. Zsombor is the founder and artistic director of Hungarian baroque orchestra Harmonia Caelestis. He was awarded Semmelweis University’s most prestigious Kerpel Prize in 2013 and was elected among the 50 most talented young Hungarians by the magazine *La Femme* in 2015. He also received the prestigious Hungarian Bach Prize, in 2024 the Honorary Medal of Buda Castle, the Hungarian Gold Cross of the Order of Merit, and in 2025 he was awarded Hungary’s highest decoration for music, the Liszt Ferenc Award.

### **Dr Mie Berg: The Victorian organ in Norway**

The majority of new organs in Norwegian churches are by German builders. When British organs appear, it is most often in the form of a Victorian instrument, imported to Norway from a British church. One factor in this is likely the growing number of “homeless” organs in the UK, as more and more British churches are being decommissioned, and the availability of 19th-century organs due to the popularity of the instrument during the period. However, the reasons for the presence of these British organs go beyond practicality and extend to “borrowing” a piece of distinctly British music culture and history to Norway, and to give an old instrument a new chance at life.

Outside this phenomenon is a growing discussion around sustainability in organ building, and the importance of reusing organs rather than commissioning new instruments. This has been central themes at the annual meetings of the Norwegian Organ Society (Orgelselskapet) and the Norwegian Society of Organ Consultants (Norsk Orgelkonsulentforening) in both 2025 and 2026. Many organ consultants are now looking to “second-hand” organs as an option on par with new-built instruments, with its own particular value.

In this paper, I will discuss several 19th-century British organs relocated to Norway, including Tukthuskirken (the Oslo workhouse chapel) and Saltstraumen church. These examples are spread across the country and were moved to Norway at various points in the 20th and 21st centuries. I will examine the history of each organ, and the motivations behind their relocation.

**Biography:**

Mie Othelie Berg is from Bodø, Norway, and is an active performing musician and freelance writer and researcher. She is currently the Kultursjef in Røst municipality, Norway; musical director at Snarøya Kirke in Bærum; and trainee organ consultant. In 2022, she completed her PhD in music at the University of Birmingham, where her thesis, “ ‘A Moral Weapon’: The civic organ tradition in the Midlands, 1834-1901” focused on the history and social implications of the town hall organ phenomenon in the 19th century.

**Paul Tindall: John Hanson Sperling, church builder and organ enthusiast. New investigations, and a possible new source**

J. H. Sperling was the owner of much the largest surviving collection of organ details of the nineteenth century, together with enigmatic illustrations. The relation between his researches and those of others is imperfectly understood, as is the nature and source of the illustrations.

I have investigated in detail his background and life, and am able to suggest new connections with other important figures, which will add to the importance of his collection, and improve our knowledge of its context. In addition, I have discovered an important sketchbook from his later life, which I shall present as part of the paper.

**Biography:**

Paul Tindall joined BIOS in 1978, despite a lifelong feeling that he would rather listen to almost any other instrument, apart from the bagpipes. He was trained in musicology and worked professionally as a singer for many years. With Nicholas Thistlethwaite, he is editing a new biographical dictionary of British organ builders which is to be published to celebrate the fiftieth anniversary of the foundation of BIOS. An incurable optimist, he continues to hope for the construction of smaller, less loud and more beautiful new organs in Britain, and the proper restoration of old ones.

**Friday 10<sup>th</sup> April – Conference dinner  
Wadham College Hall**

The speaker will be Alderman Dr Sir Andrew Parmley.

**Biography:**

Andrew Parmley was born in Lancashire, grew up in Blackpool and educated at the Royal Academy of Music, Manchester and London Universities and Jesus College, Cambridge. He has had a career in education and music. In 2016-17 he was the 689th Lord Mayor of London and was knighted in the 2018 New Year's Honours List for services to music, education and civic engagement.

He is the Director of the Royal College of Organists, past Chairman and Visiting Professor of the Guildhall School of Music and Drama, International Ambassador and Honorary Member of the London Symphony Orchestra, Honorary Fellow of the Royal Academy of Music and, in addition to a doctorate in 17th-century French opera, holds honorary doctorates from City and Strathclyde Universities. He is also Principal of the Harrodian School, Chairman of the Blackpool National

Advisory Board, Fellow of the Royal College of Organists, Fellow of Trinity College of Music, Fellow of Goodenough College, Hon. Fellow of Royal Holloway College and an Hon. Bencher of Middle Temple.

Andrew is a keen liveryman and is a member or honorary member of some twenty Livery Companies. He is Past Master of the Parish Clerks, the Musicians, the Glass Sellers and the Vintners Companies. He recently celebrated forty-five years as honorary organist at St James Garlickhythe in his own Ward of Vintry.

## Friday 10<sup>th</sup> April – Organ recital by Margaret Phillips Wadham College Chapel

For details of the recital programme and organ, see pages 27 and 28.

## Saturday 11<sup>th</sup> April - Session VII Wadham College, Okinaga Room

### **Jonathan Ambrosino: Colonial whims: English influence in north American organ building**

Over the 20th and 21st centuries, US builders have employed the term ‘English’ as a catch-all for broad notions of disposition and tone that, in the end, bear only superficial resemblance to anything actually English. Moreover, those Britishers who made their way abroad - Stanley Williams, James Nuttall, Richard Whitelegg, Donald Harrison, Richard Piper, Bruce Buchanan - had at least this in common: they quickly appreciated that Americans will say one thing when they mean another, and, now understanding both customer and culture, ended up working within a resolutely American system. In the end, most had individual ideas that, now on a fertile soil unburdened by tradition, could find expression an ocean from home.

#### **Biography:**

Jonathan Ambrosino wears many hats in US organ culture. In his native Boston, he is curator of prominent instruments, including Trinity Church and Church of the Advent. Wider afield, he has conducted tonal restoration on notable instruments of the inter-war period, including those of Aeolian, Skinner, Aeolian-Skinner, and Kimball, being also engaged in the finishing of new instruments. As writer and lecturer, he has enjoyed a significant presence in the major US and UK journals, and has addressed gatherings of the American Guild of Organists, American Institute of Organbuilders (of whose *Journal* he was twice editor), and the Organ Historical Society, which he served as President 2001-2003.

### **Dr David Knight: Attitudes to imported organs 1975 to 2025**

During the lifetime of BIOS attitudes to imported organs in the UK have evolved and matured. Some instruments have attracted particular attention. For some of these attitudes to the instrument are recorded in the archives of the Church Buildings Council and its Organs Committee. Several landmark imported instruments were the subject of discussion and advice by this Committee and these discussions reveal changing attitudes over the half century. Trinity College, Cambridge, St John Smith Square and Bath Abbey are three examples where the fact that the organ was imported was given attention. In more recent years proposals for imported organs have been treated similarly to instruments proposed from British organ builders. Were concerns about the ability of a continental

organ builder to build an English organ appropriate? Is the shift to considering if the instrument will be a suitable instrument on its own terms a more enlightened response or a shift in line with a greater degree of inclusion in broader cultural activity?

**Biography:**

David Knight is Deputy Director for Church Buildings of the Cathedral and Church Buildings Department, Church Commissioners. He is Deputy Secretary of the Church Buildings Council and Secretary of its Organs Committee. David has a PhD from Kings College, London, for his dissertation on the Organs of Westminster Abbey, 1240-1908.

**Andrew McCrea: The Organ Music Society and aspects of ‘reform’ in 1930s London**

A distinctly aspirational approach to the organ recital in Britain emerged between the wars thanks to the indefatigable efforts of the Organ Music Society (OMS), a London-based society founded in 1931 ‘to be a mechanism for promoting organ recitals of the finest kind’. The brainchild of Archibald Farmer (its President), and supported by fellow organists C. H. Trevor, Harvey Grace, and Nicholas Choveaux (Secretary), the OMS organised concerts in various London churches in order to raise the status of ‘the organ recital’, establish what it deemed proper standards in programming and performance (as was thought to be the case with other instruments), and remove the organ recital from, as the founding prospectus puts it, the ‘chilly atmosphere of mediocrity and poverty’.

Established in the wake of a festival of Sigfrid Karg-Elert’s organ music at St Lawrence Jewry in 1930, the OMS made a formative contribution to British organ culture and in many respects prepared the ground for the RFH organ and its players and audiences. There was coverage of OMS activities in both the national and music press, and as the 1930s progressed there were frequent appearances of organists from overseas. France was strongly represented, but German and Austrian recitalists appeared too. The presentation of earlier repertoires is noteworthy as are the discussions about organ timbre and performance practice which survive in reviews. As a forum with international connections, the OMS played a role in the incipient classical revival in Britain and this paper seeks to shed light on aspects of this revival from the Society’s surviving records.

**Biography:**

Andrew McCrea is Deputy Chief Executive of the Royal College of Organists and Director of Studies, in which capacity he is responsible for the College’s accreditation and educational programmes, its scholarly publications (he is the editor of the annual journal), and its library and archive. In 2023, he was awarded the Medal of the Royal College of Organists for distinguished service to the RCO. He also holds an academic teaching post (undergraduate and postgraduate programmes) at the Royal College of Music. For services to music and to the RCM, he was awarded Fellowship (FRCM) in 2025.

**Saturday 11<sup>th</sup> April - Session VIII**  
**Wadham College, Okinaga Room**

**Bruce Buchanan: Toiling upwards; the life of Robert Pennells**

In the latter part of last year, I was asked if I would speak here, under the conference theme banner, “The Global British Organ”, about the exports of J W Walker & Sons, Ltd to the United States, and elsewhere, in the ‘80s and ‘90s of the last century. At first, I demurred, citing age and decay. My demur was countered with ruthless flattery to which, of course, I fell immediately.

As soon as I started to think about what I would say I realised that, for this learned body, it would require a more than a mere recitation of Walker's back catalogue and a few anecdotes. I must explain to you not only how Walker's surge in exports came about, but also why. And in doing this, I must explain the paradox of Robert John Pennells, the proprietor of J W Walker & Sons Ltd from 1975 until his death in 2021, and the tragedy of his son, Andrew Pennells, who died in 1999, aged only 37.

I will give you first the raw facts of Walker's output during Bob Pennells' tenure. Then I will discuss Bob Pennells' life and work, and the constitution of Walker's under his leadership. I will follow this by a summary of Andrew Pennells' work and make mention of some particular examples of Walker's output from the period under discussion. Finally, if you are still here, I will venture some meditation on the 'Britishness' of the work.

### **Biography:**

1957 Pupil Apprentice, Henry Willis & Sons, Ltd  
1962 Organ Builder, Henry Willis & Sons, Ltd  
1980 Director and Archivist, J W Walker & Sons, Ltd  
1998 Vice President & Tonal Director, Austin Organs, Inc  
2003 Organ Builder, David Wells Organ Builders, Ltd  
2005 retired

### **Member of:**

Incorporated Society of Organ Builders (Hon)  
Institute of British Organ Building (Hon) - Founding Board Member  
Guild of Church Musicians (Hon)

### **Contributor to:**

*Journal of the British Institute of Organ Studies*  
*Organ Building*, Journal of the Institute of British Organ Builders  
*Daily Telegraph* obituaries

## **Panel discussion: The British Organ: the next 50 years**

### **Panel:**

Dr Alan Thurlow	Dr Nicholas Thistlethwaite	Dr John Rowntree
John Brennan	Jonathan Ambrosino	John Maidment
Jonathan Rennert	Katelyn Emerson	

We will welcome members of The Organ Club to this final session of the conference.

## **Saturday 11<sup>th</sup> April - Afternoon**

### **Magdalen College Chapel**

Although not part of the Global British Organ Conference, attendees are invited to join with members of The Organ Club for their afternoon visit to Magdalen College from 2.30 to 4.30. The 2023, four manual, 45 stop Eule organ will be described and played by Alexander Pott, former assistant organist. His recent CD on the organ has been highly praised and will be on sale. There will be an opportunity to play the organ, and members will be asked to contribute to a retiring collection.

Thursday 9th April – Organ recital by Katelyn Emerson  
Keble College Chapel

**Programme**

Gothic Toccata (1983)	Graeme Koehne (b. 1956)
Variations on <i>Von der Fortuna werd' ich getrieben</i> ( <i>Engelse Fortuijn</i> ), SwWV 320	Jan Pieterszoon Sweelinck (1562–1621)
Prelude and Fugue in G major, Op. 37	Felix Mendelssohn (1809–1847)
Plymouth Suite (1937) I Allegro Risoluto II Lantana III Chanty IV Salix V Toccata	Percy Whitlock (1903–1946)
Prelude and Fugue in G Major ('Big Ben'), Op. 87 (2021)	Rachel Laurin (1961–2023)
Organ Suite (1951) Fantasy for Flute Stops	Leo Sowerby (1895–1968)
Carillon de Westminster (Pièces de fantaisie, Troisième Suite, Op. 54)	Louis Vierne (1870–1937)

**Biography:**



Prize-winner of competitions in Japan, the United States, Russia, and France, Katelyn Emerson concertizes and lectures throughout North America, Europe, and Asia on topics ranging from organ interpretation and healthy practice to performance studies and empirical musical analysis. She additionally volunteers with such charitable organizations as Scotland's Sowne of Organe to help increase public awareness of the cultural and technological significance of historic and newly built instruments. Katelyn holds degrees from Stuttgart Musikhochschule (MA Orgel, DAAD) and Oberlin College (BMus Organ/BA French), and studied en perfectionnement at the Conservatoire de Toulouse, supported by a Fulbright Grant. For more information, please visit: [www.katelynemerson.com](http://www.katelynemerson.com).

## Keble College Chapel Organ

The organ was built in 2011 by Kenneth Tickell and completely revoiced in 2016 by Fratelli Ruffatti of Padua, Italy.

### Pedal

Key action Tr	Stop action electric	Compass-low C	Compass-high f <sup>1</sup>	Keys 30
Open Wood	16			
Bourdon	16			
Violone	16			
Quint	10 <sup>2</sup> / <sub>3</sub>			
Octave	8			
Bass Flute	8			
Fifteenth	4			
Mixture	III	17.19.22		
Trombone	16			

### Solo-Choir (enclosed)

Key action Tr	Stop action electric	Compass-low C	Compass-high a <sup>3</sup>	Keys 58
Open Flute	8			
Viola	8			
Flauto Traverso	4			
Fugara	4			
Nazard	2 <sup>2</sup> / <sub>3</sub>			
Flageolet	2	(open wood)		
Tierce	1 <sup>3</sup> / <sub>5</sub>			
Cor Anglais	16			
Clarinet	8			
Vox Humana	8			
Tremulant				

### Great

Key action Tr	Stop action electric	Compass-low C	Compass-high a <sup>3</sup>	Keys 58
Double Diapason	16	(stopped)		
Open Diapason	8			
Stopped Diapason	8	(wood)		
Gamba	8	(tapered)		
Principal	4			
Wald Flute	4			
Fifteenth	2			
Sesquialtera	II	12.17		
Mixture	IV	19.22.26.29		
Trumpet	8			

**Swell (enclosed)**

Key action Tr	Stop action electric	Compass-low C	Compass-high a <sup>3</sup>	Keys 58
Open Diapason	8			
Gedackt	8			
Salicional	8			
Vox Angelica	8			
Principal	4			
Rohrflute	4			
Fifteenth	2			
Mixture	III-IV	15.19.22.26		
Contra Fagotto	16			
Cornocean	8			
Oboe	8			
Clarion	4			
Tremulant				

**Bombarde**

Key action Tr	Stop action electric	Compass-low C	Compass-high a <sup>3</sup>	Keys 58
Posaune	8			
Cornet	V	1.8.12.15.17		

**Console**

Console type attached/projecting    Stop type drawstops    Pedalboard Radiating concave  
 Angled jambs;

**Couplers**

- Swell to Pedal
- Swell to Great
- Great to Pedal
- Solo to Pedal
- Bombarde to Pedal
- Swell to Solo
- Bombarde to Great
- Solo to Great

The NPOR survey has the reference H00775.

Friday 10th April – Organ recital by Daniel Moulton  
The Queen’s College Chapel

**Programme**

Ballo del Granduca	attrib. J.P. Sweelinck (1562-1621)
Ciacona e-moll (BuxWV 160)	Dieterich Buxtehude (1637-1707)
Toccata C-dur (BWV 564)	J. S. Bach (1685-1750)
Chorale (from Suite, 1948)	Elisabeth Lutyens (1906-1983)
Little canonic variations on Lumetto (1975)	Kenneth Leighton (1929-1988)
Prelude, Toccata and Chaconne (1959)	Brian Brockless (1926-1995)

*There will be a retiring collection for admission for non-conference delegates attending this recital.*

**Biography:**



Daniel Moulton is an internationally-renowned concert organist, recording artist, and educator. He performs in major venues and festivals around the world, and has made many award-winning films and recordings.

Since 2017, Daniel has directed the highly-acclaimed organ department at Royal Birmingham Conservatoire (UK), where he has commissioned five new organs. He is also highly in demand throughout Europe and Asia as a performer and teacher. He writes regularly for various journals, and has published organ anthologies for Bärenreiter and RSCM.

Born in Manchester, Daniel studied at Oxford University and Amsterdam Conservatorium. For upcoming engagements and further details, please visit [www.danielmoulton.com](http://www.danielmoulton.com).

## The Queen's College Chapel Organ

The 1965 organ by the Theodor Frobenius company of Copenhagen, Denmark. It has a Grade I Historic Organ Listing.

### Pedal

Key action Tr Stop action Me Compass C - f<sup>1</sup> Keys 30

Subbass	16
Principal	8
Gedeckt	8
Octave	4
Mixture	III
Fagot	16
Schalmei	4

### Great

Key action Tr Stop action Me Compass C - g<sup>3</sup> Keys 56

Gedeckt	16
Principal	8
Rohrflute	8
Octave	4
Octave	2
Sesquialtera	II 12.17
Mixture	IV
Trumpet	8

### Brustpositiv

Key action Tr Stop action Me Compass C - g<sup>3</sup> Keys 56 Enclosed

Gedeckt	8
Principal	4
Rohrflute	4
Gemshorn	2
Quint	1 $\frac{1}{3}$
Scharf	III
Chromorne	8
Tremulant	

### Console

Stop type: Drawstops Pedalboard: Concave radiating

Couplers:

- Great to Pedal
- Brustpositiv to Pedal
- Brustpositiv to Great

The NPOR survey has the reference N08080.



## Friday 10th April – Organ recital by Margaret Phillips Wadham College Chapel

### Programme

Sonata no. 1 in C minor Allegro non troppo Air with variations	Revd Sir F.A.G. Ouseley (1825-1889)
Pastorale	Théodore Salomé (1834-1896)
Marcietta	Théodore Dubois (1837-1924)
Sonata no. 5 in D minor Op. 118 Allegro risoluto Andante Allegro risoluto – Fuga	Gustav Merkel (1827-1885)

### Biography:



One of the United Kingdom's outstanding concert organists and teachers, Margaret Phillips studied with Ralph Downes and Marie-Claire Alain. After her début at the Royal Festival Hall, she soon gained an international reputation as a soloist, playing at concert halls and cathedrals throughout Europe and in the U.S.A., Canada, Australia and Mexico. She was a member of Council of the Royal College of Organists for 20 years, and President of the Incorporated Association of Organists from 1997-99. From 1996-2021 she was Professor of Organ at the Royal College of Music in London, and in 2022 she was awarded the Medal of the Royal College of Organists, the highest honour given by the College.

In 1994, Margaret Phillips and her late husband founded the English Organ School and Museum in former chapel premises in Milborne Port, Somerset, where there is a collection of organs by English builders from the eighteenth century to the present day. EOS aims to provide facilities for

learning and playing the organ, to promote its understanding and appreciation as a musical instrument, and to preserve a modest part of Britain's organ heritage.

Highlights of recent years include an evening recital at the Royal Festival Hall in the international series Pull Out All the Stops, also broadcast on BBC Radio 3, and two marathon series, each of 18 concerts, of the complete works of Bach, in Milborne Port and in London at St George's, Hanover Square.

Margaret's numerous CDs, which include the complete organ works of Bach, Mendelssohn, Saint-Saëns and Stanley, have been highly praised, the first two volumes of the Bach series being hailed as 'some of the finest performances of Bach chorale preludes on disc'. More recent releases are Capriccio (contemporary music for organ), and Multum in Parvo, featuring 12 of the instruments at the English Organ School. Further information at [www.margaretphillips.org.uk](http://www.margaretphillips.org.uk).

## Wadham College Chapel Organ

The organ was built by Henry Willis in 1878 then enlarged and placed in the gallery in 1886. It has a BIOS Historic Organ Listing from 1997.

### Pedal

Key action TP	Stop action Me	Compass C to f <sup>1</sup>	Keys 30
Open Bass Ped	16	(wood)	
Sub Bass Ped	16	(stopped wood)	
Flute Bass Ped	8		

### Great

Key action Tr	Stop action Me	Compass C to g <sup>3</sup>	Keys 56
Open Diapason	8	(metal, partly slotted)	
Rohrflöte	8	(stopped metal)	
Claribel Flute	8	(grooved to Rohrflöte)	
Salicional	8	(tapered except for the front case pipes)	
Octave	4	(metal)	
Flute Harmonique	4	(slotted and harmonic)	
Spitz Flöte	2	(metal, tapered, harmonic from C, top notes diapasons)	
Trumpet	8	(hooded)	

### Swell

Key action Tr	Stop action Me	Compass C to g <sup>3</sup>	Keys 56	Enclosed
Bourdon	16	(stopped metal)		
Violin Diapason	8	(slotted, transposed one note at some point)		
Lieblich Gedact	8	(stopped metal)		
Gemshorn	4	(metal, slightly conical)		
Fifteenth	2	(metal)		
Mixture	III	15.19.22, 12.15.19 from f# <sup>1</sup> (marked 'Sesq' in bass and 'Cor' from f# <sup>1</sup> )		
Oboe	8	(some pipes marked 'Hautboy')		
Cornocean	8			

### Console

Pedalboard Radiating Concave  
Console at side of case

### Couplers

Swell to Pedal  
Swell to Great unison  
Swell octave to Great  
Swell suboctave to Great  
Great to Pedal

The NPOR survey has the reference N11045.



## Brasenose College Chapel Organ

The Hill organ of 1892 had a case by Oxford architect Sir Thomas Graham Jackson. Other instruments subsequently occupied the case and the present instrument is from 2024 and by the Belgian firm Orgues de Facto.

### Pedal

Key action Me    Stop action Me    Keys 30

Bourdon	16
Octave	8 (from Great)
Violon Cello	8 (from Great)
Basse Flute	8 (from Great)
Octave Flute	4 (from Great)
Bassoon	16
Trumpet	8 (from Great)

### Great

Key action Me    Stop action Me    Compass-low C    Compass-high a<sup>3</sup>    Keys 58

Open Diapason	8
Gamba	8
Hohlflute	8
Principal	4
Harmonic Flute	4
Trumpet	8

### Swell

Key action Me    Stop action Me    Compass-low C    Compass-high a<sup>3</sup>    Keys 58

Enclosed

Geigen Diapason	8
Lieblich Gedeckt	8
Salicional	8
Celeste	8
Gemshorn	4
Twelfth	2 <sup>2</sup> / <sub>3</sub>
Fifteenth	2
Walhorn	8
Tremolo	



### Console

Console type – Attached    Stop type - Drawstop    Pedalboard - Straight flat

Couplers:

Great to Pedal	Swell octave	Swell octave to Great
Swell to Pedal	Swell suboctave	Swell suboctave to Great
Swell to Great		

The NPOR survey has the reference S00299.

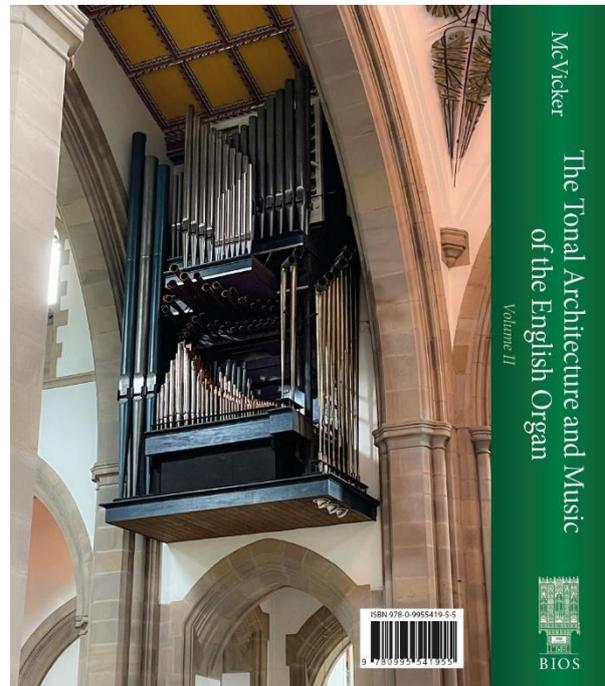
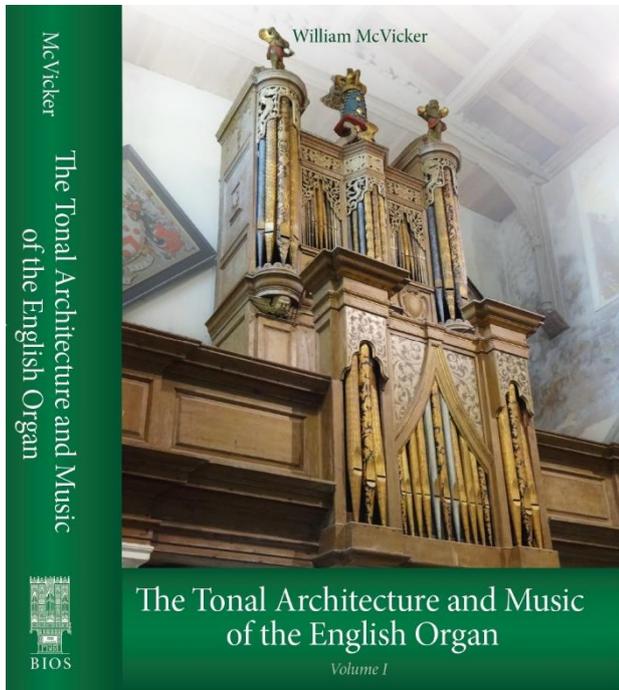
An organ case photograph is on the conference handbook rear cover.

## List of attendees

Bryan Almond	Goring on Thames	John Maidment	Camberwell Vic. Australia
Jonathan Ambrosino	Boston MA USA	Andrew McCrea	Worcester
Michael Bennett	Amsterdam Netherlands	Sally McVicker	Winchester
Andrew Benson-Wilson	Basingstoke	Dr William McVicker	Winchester
Dr Mie Othelie Berg	Røst Norway	Colin Menzies	London
Dr James Berrow	Worcester	Christopher Moore	Sudbury
Dr David Billett	Pickering	Daniel Moulton	London
Michael Blighton	London	Adrian Mumford	Twickenham
John Brennan	Oxford	Peter Noble	Weybridge
Richard Brice	Belper	Dr Katie Pardee	Oxford
David Brown	Champaign IL USA	Sir Andrew Parmley	London
Bruce Buchanan	Petersfield	Margaret Phillips	Milborn Port
Dr Peter Burman	Edinburgh	Melanie Plumley	Ramsbottom
Robert Carver-Escritt	London	Dr John Rowntree	Thatcham
Dr Relf Clark	Didcot	John Sayer	Ripon
Dr Rolf Claus	Hamburg Germany	Eric Shepherd	London
David Cooper	Market Drayton	Rosemary Shepherd	London
Etienne De Munck	Sint-Niklaas, Belgium	Dr Alex Shinn	Fribourg Switzerland
John Dixon	Norfolk VA USA	Dr David Shuker	West Somerton
Alan Eben	Kerala India	Clare Stevens	Presteigne
Katelyn Emerson	Cambridge	David Stewart	Edinburgh
Randall Engle	Troy MI USA	Iain Stinson	Heswall
Dr David Force	Herstmonceux	Harry Sullivan	Newcastle upon Tyne
Richard Godfrey	Lyme Regis	Stewart Taylor	Gosport
Jonathan Goodchild	St Albans	Dr Nicholas Thistlethwaite	Ely
David Gridley	Cornwall	Graham Thorp	Guildford
Adrian Gunning	London	Jane Thorp	Guildford
Paul Hale	Bingham	Dr Alan Thurlow	Chichester
Richard Hobson	Rickmansworth	Tina Thurlow	Chichester
Melvin Hughes	Reigate	Paul Tindall	Wanstead
Jonathan Hughes	Stellenbosch South Africa	Dr Zsombor Tóth-Vajna	London/Budapest
Mark Jameson	Reading	Dr Timothy Vellacott	St Albans
Robert Jones	Windsor	Mark Venning	Haytesbury
Dr Maggie Kilbey	St Albans	Robin Walker	Canterbury
Dr David Knight	London	Prof Nigel Webb	Wareham
Michael Koenig	Oxford	Dr Anthony Williams	North Charleston SC USA
James Little	Epsom	Owen Woods	Crook
Julian Littlewood	Oxford	Nick Wraight	Twickenham
Peter Lutton	Epsom		

## The Tonal Architecture and Music of the English Organ

The drinks reception prior to the conference dinner will be the occasion for the launch of the latest book from the BIOS Publications Department. It is a two-volume set with 800 illustrations, written by Dr William McVicker 'The Tonal Architecture and Music of the English Organ'.



### Synopsis:

Which came first: pipe organs or their repertoire? Sometimes the instrument influences the music; sometimes the reverse is true. This book brings together, for the first time, technical aspects of organ manufacture in England and organ repertoire through an analysis of tonal architecture and musical style.

The concept of 'tonal massing' describes the dynamic balance between stops and reflects an architectural approach to chorus design. The emergence of French and Brabant influence after the Restoration is reappraised, alongside 'lost registrations' and changing keyboard compasses, with important implications for performance practice.

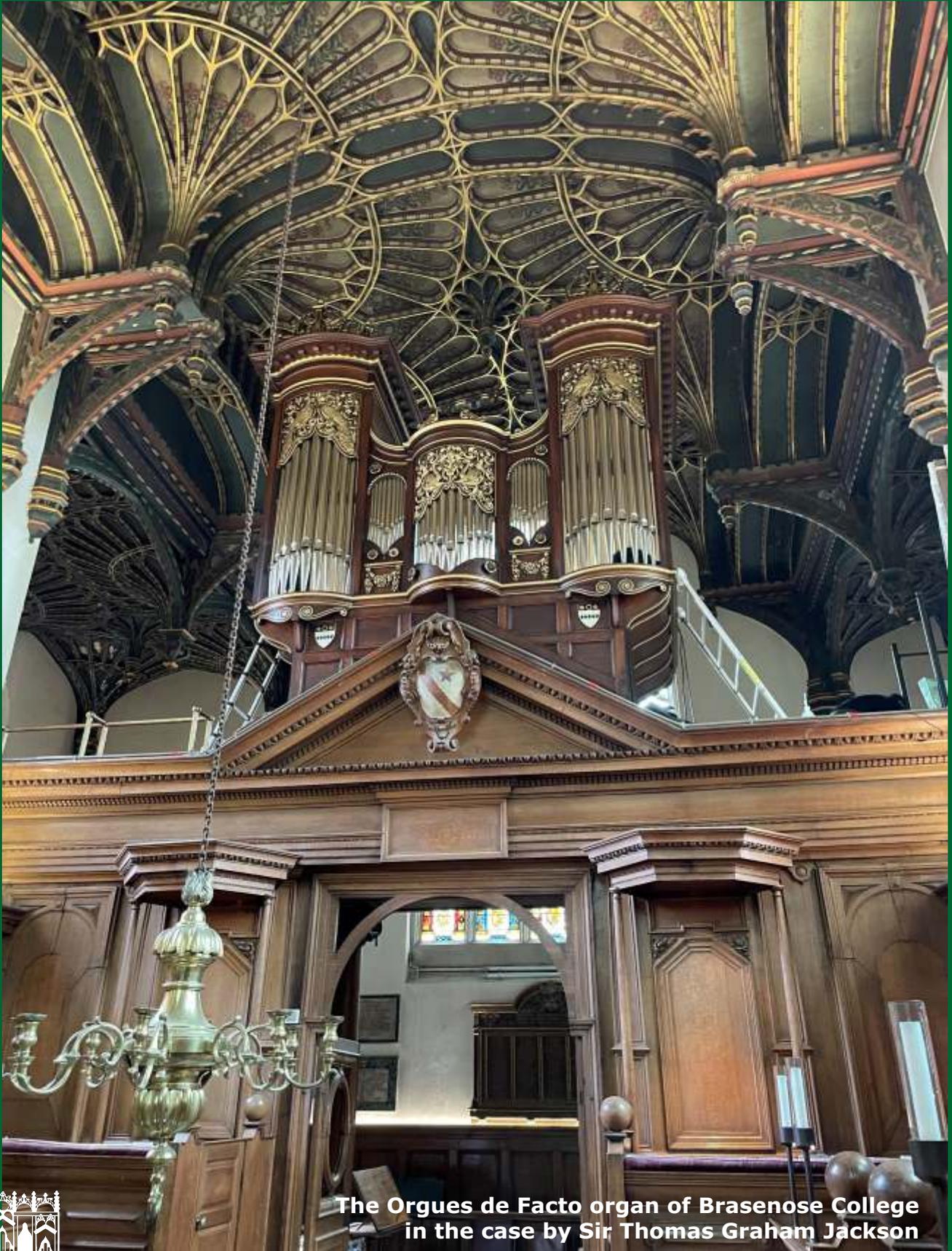
Developments such as two Great Open Diapasons and graded choruses in the work of Green, Elliot, and J. C. Bishop are examined, together with the influence of *empfindsamer Stil* on English galant style. By the 1840s, tonal grading had established clear stylistic differences between English and European organs. From 1850, continental influences, including the 'German Plan', reshaped English organ-building.

After 1851, the influence of Schulze and Cavaillé-Coll contributed to mature Victorian instruments, balancing melodic clarity and contrapuntal function. By 1900, reform movements and critics such as Albert Schweitzer encouraged new approaches, later reinforced by the *Orgelbewegung*.

Debates over historic performance practice, mechanical action, and tonal balance persisted into the late twentieth century. Today, neo-Romantic instruments and new compositional trends reflect changing musical priorities, with modern works increasingly designed for adaptability rather than specific organ types.

### The two-volume set is priced at:

**£145 (bookstores), at  
£100 (via the BIOS website and exc. of post & packing) and  
£95 for orders paid and collected during this conference.**



**The Orgues de Facto organ of Brasenose College  
in the case by Sir Thomas Graham Jackson**



**9th - 11th April 2026, Oxford**