

BIOS REPORTER

Volume 48 (1)
February 2024



THE BRITISH INSTITUTE OF ORGAN STUDIES

BIOS OFFICERS AND COUNCIL

Chairman	Dr Nicholas Thistlethwaite, [REDACTED] [REDACTED]
Secretary	Melvin Hughes, [REDACTED] [REDACTED] e-mail: secretary@bios.org.uk
Treasurer	Adrian Mumford, [REDACTED] [REDACTED] e-mail: treasurer@bios.org.uk
Casework	Nigel Stark, [REDACTED] [REDACTED]
Meetings	Richard Hobson, [REDACTED] [REDACTED]
Membership	David Shepherd, [REDACTED] [REDACTED] e-mail: membership@bios.org.uk
Publications	Dr Katharine Pardee, [REDACTED] [REDACTED]; e-mail: publications@bios.org.uk
Council	Christopher Gray (co-opted), Colin Menzies OBE, Dr David Shuker, Paul Tindall, Mark Venning, Jeffrey West, Jeffrey Williams

BRITISH ORGAN ARCHIVE (BOA)

Special Collections, Cadbury Research Library, University of Birmingham, Edgbaston, Birmingham B15 2TT Tel: 01214 145839

e-mail: special-collections@contents.bham.ac.uk

For details of opening times please see the website

<https://www.birmingham.ac.uk/facilities/cadbury/index.aspx>

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

Co-ordinator Jeffrey Williams, [REDACTED]
[REDACTED]
[REDACTED]

HISTORIC ORGANS AT RISK REGISTER (HOARR)

Co-ordinator Jonathan Goodchild, [REDACTED]
[REDACTED]

NATIONAL PIPE ORGAN REGISTER (NPOR) www.bios.org.uk/npor.html

Database Andrew Macintosh, Royal College of Organists,

Manager PO Box 7328, New Milton BH25 9DU

Tel: 02038 657004; e-mail: npor@bios.org.uk

HISTORIC SOUND ARCHIVE (HOSA)

Curator Anne Page, [REDACTED]
[REDACTED] e-mail: hosa@bios.org.uk



THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered Charity No. 283936

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

Honorary President: Dr Nicholas Thistlethwaite



BIOS REPORTER

Opinions expressed in the **BIOS Reporter** are those of the respective contributors.

Editor: Dr David Shuker

At the Sign of the Pipe,

The *Reporter* is printed and distributed by Anchorprint, Leicester.

The layout and typesetting are by the Editor.

Copy for inclusion in the next edition of the *Reporter* should be sent to the Editor by post or e-mail by the 15th of the month prior to publication.

Photos should be in JPEG format and sent as separate attachments.

The *Reporter* is published in February, May, August and November.

SUBSCRIPTIONS

The annual subscription to BIOS is £37 (£32 concessionary, £12 student).

Full details of membership and subscriptions can be obtained from the Membership Secretary.

An electronic version (PDF file) of this issue can be obtained by contacting the Publications Officer: publications@bios.org.uk

Front cover: *All Saints Catfield, Norfolk.* Organ by W C Mack of Great Yarmouth (1899), restored by Richard Bower in 2007 (NPOR N06201)

Back cover: *Nicolaaskerk, Edam, The Netherlands.* Organ by Barent Smit (later 'Father' Smith) 1662/3. (Photos: Editor)

TABLE OF CONTENTS

From the Chairman	2	Organographia	16
From the Secretary	5	"The unpleasant business	19
Members News	7	is now settled"	
Committee for the Listing	8	New RCO podcast	24
of Historic Organs		Review	25
Obituary - Roy Williamson	9	Meeting - Peterhouse	26
British Organ Archive	10	Meeting - City University	28
William Windsor	11		

EDITORIAL

Now, where was I? After vacating the Editor's chair twelve years ago I did not expect to find myself in the 'hot seat' again. BIOS had been well served by Nicola Macrae and Gordon Curtis over the past dozen years as Editors and the role of the *Reporter* is in many ways unchanged. However, as the Golden Jubilee of BIOS rapidly approaches, we are exploring new ways to reach our members. However, for the moment the quarterly cycle of *Reporters* will continue and I welcome articles, reviews, letters, and news of members. Editorial privilege allows me to use a photo on the front cover of a modest, but fine quality, village organ that I play regularly. The rear cover photo of the Barend Smit (aka Bernard Smith) organ at Edam (seen in the flesh last autumn) has echoes of our fourth aim.

FROM THE CHAIRMAN

For nearly fifty years, since the foundation of BIOS in 1976, the *BIOS Reporter* has been the principal channel of communication between the Council, the Officers, and the general membership. Appearing (almost) invariably four times a year, it has recorded the society's activities, advertised forthcoming events, alerted members to looming controversies in the organ world, and provided a forum for an exchange of views. It has also published a succession of short papers on academic and musical research, book reviews, and reports from the various BIOS committees. Over the years, it has become an increasingly attractive publication, from the early days when Arthur Hill's drawings of organ cases often appeared on the front cover, succeeded by Stephen Bicknell's elegant line drawings, and more recently by colour photography capturing historic organs. The content has changed a little over the years; we no longer publish lists of redundant organs (the IBO website is a more suitable location for those), and regular reports from the British Organ Archive seem to have disappeared from view (perhaps they should be revived). Bernard Edmonds's 'Notes & Queries' – a regular feature of the *Reporter* for more than twenty years – proved irreplaceable, but at least we have the original articles to which some of us still turn for

information on many matters relating to the history of organs, organ-builders, and organists.

The fact that the *Reporter* has become not only a newsletter alerting members to up-coming events and activities, but also a journal of record is entirely due to the labours and imaginations of a succession of editors who have shouldered responsibility for its design and production. These thoughts are prompted by the fact that our current editor, Gordon Curtis, informed the Council last year that he felt the time was approaching when he would want to relinquish that responsibility and hand it on to a successor. Gordon edited his first *Reporter* in November 2014. For the last ten years, he has been an exemplary editor, always (somehow) gathering sufficient material for each issue, copy-editing submissions, designing the layout and identifying suitable illustrations for the front and back covers. The arrival of the latest *Reporter* has been something to look forward to. And Gordon has achieved this whilst maintaining his own research interests, including his work on the organ-builder William Sweetland of Bath.

We owe Gordon an enormous debt for his service to BIOS, and on behalf of all our members, I would like to wish him well on his retirement from the literary fray and express the hope that we will continue to see him from time to time at BIOS events.

I am also delighted to report that Gordon is to be succeeded as editor by David Shuker. David had an earlier stint in the role (2008-2012) so knows what he is taking on! We look forward to seeing how the *Reporter* develops in his hands. Please consider submitting material for inclusion that you believe will be of interest to other members.

Looking forward

Members may recall that it was reported in last August's issue of the *Reporter* that, following on from the Governance Review completed earlier in the year, Council had agreed to establish a working party to look to the future of BIOS, and discuss where we might aspire to be in

10, 20 or even 50 years' time – and more importantly, how to get there. A group consisting of myself, the Secretary, the Treasurer, the Publications Officer and the Meetings Officer has now met on two occasions to carry this work forward. Inevitably, the underlying theme of much of our discussion has been the need to recruit more younger members, and to ask ourselves what BIOS needs to offer in order to attract them. Various suggestions have been made, including overhauling our communications to reflect the ways in which the younger generation communicates, and including more performance-related events in our programme. We will certainly pursue these possibilities. We have also agreed on the desirability of doing more in collaboration with other related organisations, and as an example of this, I have already invited the supporters of The Cambridge Academy of Organ Studies (CAOS), led by Anne Page and Paul Binski, to join us for the conference at Peterhouse on 16 March. Clearly other organisations are thinking along similar lines. A recent meeting of representatives of BIOS, the RCO, RSCM, AIOA, IBO and IAO discussed the possibility of creating an organ 'hub' where information could be found, and access obtained to all our organisations.

Discussions about this, and about the more specifically BIOS-related future will be continuing over the coming months, and no doubt more will be reported in due course, but if any member feels moved to write to the Secretary or to me with ideas, or suggestions, or offers of help, please do not hesitate.

Congratulations

Finally, congratulations are due to our former Secretary, Dr Christopher Kent, who was awarded the British Empire Medal (B.E.M.) in the New Year's Honours List, 'For services to music and musicology'. Christopher made a major contribution to the development of BIOS in the early years, serving as Secretary from 1986-1996, and his work in the Music Department at Reading University, especially the Organ Historiography course, did much to advance organ studies in this country. It is gratifying to learn that this has received recognition at the national level.

Nicholas Thistlethwaite

FROM THE SECRETARY

BIOS Annual General Meeting

Saturday 18 May 2024 at The Welsh Church of Central London

The Annual General Meeting (“AGM”) of the British Institute of Organ Studies will take place on Saturday 18 May 2024 at the Welsh Church of Central London (*Eglwys Gymraeg Canol Llundain*), 30 Eastcastle St, near Oxford Circus, London W1W 8DJ at 14.00 hours.

The AGM forms part of the programme for the Day Conference at The Welsh Church. All members whose subscriptions have been paid are entitled to attend the AGM (free of charge) and to vote, but the Council hope that many members will wish to include their attendance at the meeting as part of their support for the whole day event.

Elections

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

Chairman
Secretary
Treasurer
Meetings Officer
Membership Secretary

3 Ordinary Members of Council

Clause 7.4 of the Constitution states: ‘Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council’. Clause 7.5 states: *‘the name of each member nominated under clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate’s consent to serve, if elected’.*

Nomination forms for officers and ordinary members of Council are obtainable from the Secretary, [REDACTED]

[REDACTED])
e-mail: secretary@bios.org.uk

BIOS Council (January 2024)

BIOS Council met on Saturday 14 January 2024. Thirteen members of Council were present. John Norman (Webmaster) also in attendance and 3 Observers were present.

Council received Reports and from them noted the following:

- Progress was being made on putting together material for the proposed BIOS 50th Anniversary Publication (2026).
- David Shuker had resumed the Editorship of the BIOS Reporter (following his earlier stint 2008 to 2012), a BIOS member had volunteered to take on the role of Membership Secretary but there remained the need to appoint a new Website Administrator.
- With help from the younger observers present, an attempt was made to explore the attitudes of the current generation of organ students. One conclusion was that more was needed in the BIOS Journal and at BIOS conferences about music and performance practice.
- Although a BIOS Strategy already broadly existed in the form of the Society's Aims and Objectives, it was considered that these should be reviewed, and that perhaps a 5-year strategic plan setting out priorities and targets should be developed.
- Draft Accounts for 2023 were considered which showed that financially BIOS was in a strong position although income to the NPOR Fund only just about met expenditure.
- Currently there were less than 80 Membership subscriptions owing for 2024.
- An alternative venue was being sought for the Bernard Edmonds Research Conference 2024 now it had become clear that our association with the Barber Institute could not continue unless we paid the full standard hire charge.
- Nearly all the articles were in hand for BIOS 48 (2024) (Editor: Andrew Hayden).
- Five organs had been scoped for Casework advice.
- Seven new applications for Listing were approved.
- A hosting contract has been signed for the NPOR Website with Codeveloped Ltd (which is run by IT consultant and BIOS

member Matt Dixon) and a transfer from eSterling (Website providers to the RCO) achieved.

- A new advertisement featuring the Walker book had been submitted for the next edition of *Choir & Organ* and this would also be submitted to *Organists' Review*.
- A sub-committee was set up to scope the requirements for a new Website as a preliminary to a possible tendering exercise.
- The residual papers of Ralph Downes, gifted by Professor Anthony Geraghty had been delivered to the BOA.
- New HOSA Recordings were planned for 2024 starting in and around Cambridge the recordings to be made by students from the University.

BIOS Council meets next on Saturday 29 June 2024.

Melvin Hughes

NEWS OF MEMBERS

The Royal College of Organists is to recognise the achievements of three members of BIOS by awarding them its highest honour, the RCO Medal.

Prof. Graham Barber, in recognition of distinguished achievement in organ performance, pedagogy and scholarship.

Mr Dominic Gwynn, in recognition of distinguished achievement in organ building and scholarship, in particular with respect to UK organ heritage.

Dr David Ponsford, in recognition of distinguished achievement in organ performance and scholarship.

The awards will be made at the RCO conferment ceremony in Southwark Cathedral on 9 March 2024.

BIOS extends its heartiest congratulations to our distinguished members on the awards.

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on 20th January 2024.

Location	Builder and Date	Comments	Grade
Leeds, All Souls	Abbott 1881	An important organ dating from 1881 and 1938 by the Leeds organ builders Abbott & Smith whose workshops were not far from the church. Tonally intact and housed behind two decorative fronts	II*
Lambourn, St Michael	Willis 1858	A substantial early organ by Henry (Father) Willis of 1858, characteristic of the fine mechanical and tonal qualities that were to be the hallmark of his future work, though with later alterations.	II
Skelton-cum--Newby, Christ the Consoler	Lewis 1875	An unaltered instrument from the formative decades of Thomas C Lewis' output, housed within a striking gallery and richly decorated casework to the design of William Burges.	I
Hinton Admiral, St Michael & All Angels	Hill 1874	A small Hill organ of 1874, housed behind a very attractive façade, and retaining all of the original actions and features.	II
Whippingham, St Mildred	Willis 1868	An organ from the earlier part of Henry Willis' output in 1868, with mostly original action and pipework, despite subsequent alterations that are largely confined to the Pedal organ.	II
South Pickenham, All Saints	Dawson 1857	An organ by Dawson of Cambridge (1857) voiced by Zimmerman with case-work by Bethune of Ghent. Sensitively rebuilt and enlarged later by Miller of Cambridge (1881) the whole based on an original sketch by Sir John Sutton.	I
Broughton, St Mary	Hill 1872	A surviving organ from 1872 by William Hill and Son that retains the original tonal scheme, albeit with the loss of a Mixture rank, and with alterations to the original action and two re-sitings within the building	II

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS (cont'd)

Future submission date: 09:00 on Friday, 29th March for the May meeting.

Jeffery Williams

Obituary

ROY WILLIAMSON (1937-2023)

In the minds of members of BIOS, Roy Williamson will always be associated with his publications, *The Organs of Cheltenham* (1989), *The Organs of Gloucester, Tewkesbury and Cirencester* (1991) and – his magnum opus – *The Organs of Gloucestershire* (2008). Meticulously researched, diligently proof-read, and carefully illustrated with photographs and line drawings, these three collections are important contributions to BIOS's aims of promoting 'objective, scholarly research' into the history of British organs and working for the preservation, and where necessary, the 'faithful restoration' of these instruments. His involvement with the Redundant Organ Rehousing Company in the 1990s was also an expression of his commitment to saving historic organs. One went to a Lutheran community in Hlohovec in Slovakia, and in 2001, the 64-year old Roy took a bold decision, and offered his services as an organist to the Pastor there. His offer was accepted. Roy moved to Slovakia, and spent ten years as their organist (2003-2013), during which time he lived in Bratislava, and developed strong friendships with individuals and families both there and in Hlohovec. He formed friendships with distinguished Slovakian organists and provided English translations for concert performances and CD and DVD booklets, including a set of recordings of *Organs and Organists in Slovakia, 1651-2006*.

Roy's early life had been spent in Bradford, where he was born, and Cardiff. He showed musical promise as a child, but the family was financially disadvantaged when Roy's father died in his 30's, and there

was no money to support musical studies. As a young man, Roy secured a job at GCHQ (the Government Communications Headquarters) in Cheltenham, and remained there for most of his working life apart from military service in the RAF in 1956-7. This took him to a posting in West Berlin, and it was there that he finally had an opportunity to take organ lessons. Back in England, he pursued his musical enthusiasms, devoting his time to choral singing and organ playing. To those of us who knew him, it will come as no surprise that he was a member of British Mensa, the organisation for people of exceptionally high IQ, but nor will it surprise us that he was exceptionally modest about that distinction. As his nieces wrote in a letter shared with Roy's friends after his death: *Thanks be to God for his blessed life, which truly enriched the lives of all those who knew him most closely.* May he rest in peace.

Nicholas Thistlethwaite

BRITISH ORGAN ARCHIVE

In 2018, the British Organ Archive in the Cadbury Research Library at the University of Birmingham received a major collection of drawings of organ case designs from the executor of David Graebe (1937-2016). They date predominantly from the period after Graebe left J.W. Walker & Sons Ltd to set up as a freelance case designer. The majority of the drawings were produced for British and American clients, but there are others for Australia, France, Germany, South Korea, and elsewhere.

The collection is extensive, and before the pandemic disrupted work a start was made on compiling a comprehensive catalogue. The person who initiated the work has been obliged to withdraw from the project, and we are keen to find a replacement. If there are any BIOS members in the Birmingham area who might be interested in taking on the task they are invited to contact the Chairman, who can explain what is involved.

WILLIAM WINDSOR: Memories of a Victorian choirman

When one has pursued an absorbing topic such as organs and church choirs for many years, reopening an old file can produce surprises. Over the years I have been fortunate to have been given many photographs, manuscripts and edited publications by earlier researchers, not least the late Revd Bernard Edmonds, who we sometimes refer to as the 'grandfather' of BIOS.

Opening one of these old files the other day headed 'Leffler' I found a rather faded carbon typescript entitled 'My Choirs', and described as 'Extract from the Journal left by Mr. William Windsor, who died on Feb. 16th. 1954 aged 94'. This was, of course, the William Windsor who became custodian of the Leffler Manuscript, the most famous of the early manuscript collections of English stoplists; it was compiled in the early years of the nineteenth century, and much of the contents were transcribed in C.W. Pearce's two volumes, 'Old London City Churches, their Organs, Organists & Musical Associations' (London, 1909) and 'Notes on English Organs' (London, 1912). It was William Windsor's great-grand-daughters and great-grandson who gifted the Leffler Manuscript to BIOS in 2007,¹ and it now rests securely in the British Organ Archive, and is also available in facsimile.²

I have no idea how I came by the faded typescript, although it is typical of the sort of thing that Bernard Edmonds passed on to me, either from his own collection or from that of Andrew Freeman. Much of that material has joined the remainder of those two important collections which together form one of the foundations of the British Organ Archive in Birmingham. Probably the typescript ought to go there too. But having read through William Windsor's reminiscences about his days as a choirman in late-Victorian London, I thought it was worth sharing with fellow-members of BIOS, so here, in a slightly edited version, is the first of two articles.

I have mentioned that I first sang in St. Anne's Church, Gresham Street in the City of London in the year 1867. I won a book prize for it in 1869, and

¹ José Hopkins, 'The Leffler Manuscript acquired by BIOS', *BIOS Reporter*, vol. XXXI, no. 2 (April 2007), 7-9.

² Peter Williams (ed.), *The Leffler Manuscript* (Reigate, BIOS, 2010).

I sang in that Church till I was 14 years old and my voice broke. I could not sing at all for about six months although I wanted to. It must have been at the end of 1875 I joined the choir of St. Alban, Wood Street, E.C. I went just at the time that Walter Goss, son of Sir John Goss the organist of St Paul's Cathedral was leaving. The Church Wardens then appointed a very talented amateur, Mr. Edward Clarke as organist at St. Alban's. This gentleman was an architect and surveyor, and lived in chambers in Sergeant's Inn, Fleet Street. He invited me to go and see him there two or three times. He showed me some very beautiful and ornate drawings of a church he was building and had designed, and I remember it had a very fine steeple and spire, but I have quite forgotten where it was. This Mr. Clarke was brother to a very well-known composer and conductor. Hamilton Clarke who soon after that time was appointed Musical Director at the Lyceum Theatre by Mr. (afterwards Sir) Henry Irving.³ After about two years Mr. Clarke resigned and the Patrons of the Living on the advice of Sir Arthur Sullivan appointed a young man, Mr. Charles Marshall to the post.

This Mr. Marshall was a sub-professor at what was then called the National Training College for Music, South Kensington (afterwards reorganised as The Royal College of Music). Mr. Marshall was the Bradford Scholar; that is, the City of Bradford, his native place, paid his fees, and gave him maintenance for so many years. Sir Arthur Sullivan was the Principal of the National Training School for Music, and they then had some exceedingly fine scholars. Marshall was, I think, particularly friendly with them and after he had been about two years at St. Alban's, and had got his choir to a fine pitch of excellence, he would occasionally bring down some of his fellow students and pupils to our practices. Once he brought down a dark shy girl in a grey frock with a broad linen boy's collar and I remember talking to her. Of course I did not know then that she was to become one of the most famous world-known pianists, Miss Fanny Davies.⁴ On another occasion he brought down a young boy of about eight or nine years of age, who unblushingly imparted to us choirmen that he had played the piano before, and had been

³ James Hamilton Siree Clarke (1840-1912) was an associate of Arthur Sullivan, some of whose theatre pieces he arranged or orchestrated. In 1892, he became conductor of the Carl Rosa Opera Company.

⁴ Fanny Davis (1861-1934) studied in Leipzig and with Clara Schumann. Later, she played under Thomas Beecham's baton, and was one of the first English pianists to play Debussy and Scriabin.

kissed by Queen Victoria. This young gentleman's name was Eugene d'Albert.

Of many other celebrities, friends of Charles Marshall, the one I liked best and got most friendly with was Frederic Cliffe⁵ who afterwards became organist of the great Christian Scientist Church in the West End. He was the Organist too for Mapleson's great opera company who were then performing at Covent Garden, and one of his most famous performances (Cliffe's) was to play the organ in the Cathedral Scene in *Faust* by Gounod. I remember going with Fred Cliffe to sit in the Gallery at Covent Garden at one of the very first performances of Verdi's *Aida*.

At the close of the Opera Season a series of nightly Promenade Concerts occurred at Covent Garden under the conductorship of a man named Gwylm Crowe. I never could find out who this Crowe was, but he used to engage players in the Opera Band, the Philharmonie [sic] Society and well-known soloists as players and singers, and some of the music was a bit cheap according to our present day standards. The band used to play well and the concerts were crowded. Fred Cliffe was Mr. Crowe's official pianist, but very often he was unable to go and in accordance with the custom of those days he appointed Charles Marshall as his deputy, and many times Marshall took me with him. This was a great treat to me. I heard Madame Lenman Sherrington two or three times – a magnificent artiste – and many of the finest singers of the 1880's. One of the most popular was a remarkably handsome woman, Mrs. Georgina Weldon. This lady was the wife of a high official at the College of Arms. She struck up an acquaintance with Gounod, the great French composer, when he left France after the Franco-German War in 1870, and for some time he lived in her house in Tavistock Square. Gounod composed several songs for this lady – one especially was a great favourite, "There is a green hill far away", and I heard her sing this and others on many occasions. There was, I remember, some scandal about the friendship of these two fine artists, and the lady's husband brought a libel action against one writer and obtained damages, the Judge finding that there was nothing wrong in the friendship ...

The rector of St. Albans was the Revd. Irwin Cummins, uncle of James Cummins who afterwards married my sister Kate. Immediately opposite St.

⁵ Frederic Cliffe (1857-1931) was a teacher, composer and performer. He was Professor of Piano at the RCM from 1884-1931, and taught John Ireland and Arthur Benjamin.

Alban's Church there was a very comfortable little pub, and after our choir practice on Friday we used to adjourn thither and the landlord, a dear old chap named Bevan, would always have ready for us choirmen some tasty hot snack or other, and we passed many happy an evening there. About the year 1881 or 1882 I answered an advertisement, more by way of fun than anything else, for an Alto (I had always sung Tenor at St. Alban's) at St. Stephen's, Gloucester Road. The organist here was Albert Lowe and we had some very fine services, sometimes orchestral. This Mr. Lowe was organist to the Royal Aquarium, Westminster. This building was open all day long to visitors. A band played in the morning and evening, and to fill up the time there used to be an organ recital from 4.30 to 5. Mr. Lowe, a very delicate man, was often unable to appear, and I used to deputise for him. Mr. Lowe died early in 1884 and was followed by Mr. Alfred Caldicott, Mus. Bac. Cantab. I stayed at St. Stephen's until about 1886, having been very comfortable there. One of the old choir boys afterwards became a very famous artist, Courtice Pounds.

I can't remember why I left St. Stephen's, but I went straight away to the choir of St. Peter's, Cranley Gardens, South Kensington. Here the organist was Thomas Pettitt, a professor at the Royal Academy of Music. The vicar was the Hon. and Revd. Francis Byng, Chaplain to the Speaker of the House of Commons, who afterwards became Earl of Strafford. He lived at the vicarage at the side of the church, and his wife and several children (principally red haired) used to sit in the church just opposite me. I think one of those boys afterwards became Viscount Byng of Vimy. One of the most regular attendants at the church was a dear old man, Otto Goldschmidt,⁶ the widower of the great singer Jenny Lind. John Hedley, the secretary and manager of the Albert Hall Choral Society (afterwards The Royal Choral Society) was the Baritone. There was a very grand wedding there on one occasion when one of the sons of the Duke of Westminster married Lady Dora Wemyss, and half the Peerage attended. I remember the thin, tall and gaunt figure of the old Duke of Westminster in the church.

I stayed at St. Peter's for over three years, and went from there to St. Andrew's, Wells Street, a turning out of Oxford Street. This church which was

⁶ Otto Goldschmidt (1829-1907) had studied under Mendelssohn, and went on to be a composer, conductor and pianist. As well as supporting his wife Jenny Lind in her career, he is remembered for his involvement in preparing the first complete English performance of Bach's B-minor Mass at the St James's Hall in 1876.

built in 1847 had the reputation then of having the finest musical service in London. In fact it had a daily choral evensong before such a service was held at St. Paul's Cathedral, and to be a member of the choir there was considered a great honour. I was principal alto there from 1889 to 1894 and I unhesitatingly aver that I took part in better and finer church music there than ever I did before and after joining that choir. Dr. Gauntlett was the first organist, then Mr. Redhead, composer of many favourite hymn tunes followed, but he did not stay long. In 1847-8 Mr. John Foster became organist and choirmaster, and he instituted the splendid choir school ever since then attached to the church. Mr. Foster resigned in 1856 and eventually became the senior Lay Vicar at Westminster Abbey. Dr. Ames came in 1857 but did not stay long – he having been appointed to Durham Cathedral. After Dr. Ames came Mr. Henry Bennett whose father was organist of Chichester Cathedral. He stayed till 1863 and was followed by Sir Joseph Barnby. It was during his organistship that the great Gounod became attached to St. Andrew's and composed several Masses and Anthems for the services there. Mr. Edward Lloyd,⁷ the world famous Tenor, was at one time a member of the choir. Dr. Barnby stayed for many years, and was succeeded by one of his articled pupils, Mr. F.A.W. Docker, and he was organist when I joined his choir in 1889. The choir naturally had to work very hard to keep up the wonderful reputation of the church. Let me record what Sunday meant to me all the five or six years I was at St. Andrew's as a day of "rest" – 10 a.m. Litany Choral. 10.30 Full Cathedral Matins. 11.15 Full Choral Communion Service with Sermon, generally finishing about 1.15. Then away to lunch generally at Pagani's (then a small Italian Restaurant in Great Portland Street). Back to St. Andrew's at 3 o'clock for full evening service. Out again for some tea, and back again to church for another evening service at 6 o'clock. But I enjoyed every minute I spent there. We, the organist, the vicar the two assistant clergy were all and always on the happiest possible terms ...

(to be continued)

Nicholas Thistlethwaite

⁷ Edward Lloyd (1845-1927) was regarded as the leading English tenor for oratorio performances in the later Victorian years. Towards the end of his career, he sang Gerontius in the chaotic first performance of Elgar's oratorio in Birmingham (1900).

THE ORGANOGRAPHIA MANUSCRIPT. NOW AVAILABLE!

PAUL TINDALL

The *Organographia* Manuscript (London, Royal College of Music Library MS 1161) is related to the Leffler manuscript, but the relationship is unclear. However, it is now much easier to study the differences, since BIOS published a facsimile of Leffler in 2010, and now *Organographia* has become easily available.

By good fortune, I was approached recently on another matter, by Jonathan Frank, Assistant Librarian of the RCM, and it occurred to me to ask him whether the manuscript could be digitized, and it seems that nothing could be easier. I am most grateful for his helpfulness, and very quickly the job was done: the whole thing is now freely available online at this address: <http://archive.org/details/RCM-MS-1161>

Organographia has been discussed by Nicholas Thistlethwaite¹, and by Betty Matthews², who provided an index, but I would like to put forward a few additional thoughts in the hope of stimulating further research.

It is a bound manuscript of 364 pages, and has evidently been put together over a period of time in the 1820s. The paper is watermarked from 1818 to 1827, though the contents is not entered chronologically. A full description of the arrangement is given in Matthews, but the MS begins with transcriptions of a History of the Organ from *The Harmonicon* (No. 33, September 1825), *The Edinburgh Gazette* and Gregory's *Dictionary of the Arts and Sciences*.

The main body of the MS is a specification notebook, very like Leffler's. In fact much of it appears to be copied from Leffler, or the same source as Leffler. The long section about the organists of New College Oxford until 1799 also appears in both MSS. Leffler often names the current organist and *Organographia* never does, but there are many idiosyncratic comments which are identical, for instance:

¹ Thistlethwaite, Nicholas, 'Source-materials from the early 19th Century', *JBIOS Journal* 1 (1977), 75-100

² Matthews, Betty, ' "Organographia"- R.C.M. MS 1161,' *The Organ* Volume LI No. 203 (January 1972), 99-108. She did not, unfortunately, preserve the original order in her lists. The cathedrals come first, unlike in Leffler, but many London and Country organs are interspersed.

NB A very noisy Chorus (St Botolph, Bishopsgate, p. 100)

NB This is a very bad Organ (St George Bloomsbury, p. 108)

There are frequently sequences of organs which are identical with Leffler's, even though not in alphabetical or other obvious order, such as pp. 240-243, Wandsworth to Spa Fields Chapel (pp. 64-65 in Leffler, which has more than one to a page).

The main specification sequence contains 261 entries, of which 20 are duplicates, all but one cathedrals or in London. The Leffler MS has almost the same (though often in a different order) with the exception of the following:

Only in *Organographia*

St Luke, Chelsea
RC Chapel Duke Street
Christ Church, Liverpool
Knaresborough
St Peter, Leeds
Trinity Church, Clapham
St John, Waterloo Road
St Anne, Wandsworth

Only in Leffler

St Margaret Pattens
St Mary Woolnoth
Artillery Lane Chapel
Richmond, Surrey
Concert Room, Derby
Mr Flowers
Mr John Davison

Leffler also has 64 entries in the index, often with builder but no entry, only five of which (Berwick Street Chapel, Finchley, Lambeth, Stafford, and Tewkesbury) can be found in *Organographia*, where they are in full. There are also nine entries in Leffler with a heading and a blank space, but no details: St Alban Wood Street, St Edmund the King, St Peter le Poer, St Vedast, St James Clerkenwell, St John, Westminster, Bermondsey, Newington and Shrewsbury Abbey.

There are eight concert organs, which are in the main sequence in Leffler, but a separate section in *Organographia*, which also has one for 18 foreign organs, of which Leffler has only Haarlem and Hamburg.

There is no indication as to who compiled the volume, though speculation might be useful. The text is interspersed with organ-related prints pasted in, most of them well-known. The first (opposite p. 13) is the bookplate³ of Granville Sharp of Mincing Lane and later Fulham (1735-1813), who was a prominent abolitionist. He held a post in the

³ Another copy, for sale from Daniel Crouch Rare Books in 2023, has a pencil annotation 'Organ Loft in the Choir of Westminster Abbey'

Ordinance Office, but was well known as a biblical scholar and amateur musician. For obvious reasons, he could not be the compiler.

Leffler died in 1819, and the Leffler MS has no dates later than this, with the exception of one which appears to be in a different hand.⁴ The majority of *Organographia*'s specification collection appears very similar to Leffler's, but with some updatings from the 1820s. Leffler's own church and organ at St Katherine by the Tower (demolished in 1825 and moved to Regents Park) are however still in their original place. There are also a very few instruments not found in Leffler. Most are from after his cut-off date of 1819, but one is Trinity Church Clapham, built by 'Messrs. William & John Gray' in 1794.⁵ A particular interest in the Grays is displayed: William & John Gray's printed 'List of Church and Chapel Organs recently erected' is pasted in, with testimonials up to 1824,⁶ and a group of specifications also in Leffler have been carefully labelled 'Messrs. William & John Gray' instead of just 'Gray' or 'William Gray'.⁷ Later there are extensive, separate descriptions of the John Gray organs of the Philanthropic Society's Chapel (1825)⁸ and St Mary, Blackburn (1828),⁹ and at the front¹⁰ is a description of the large England organ bought by John Gray from the assignees of William Nicholls, and sold to St Luke, Chelsea, along with a copy of the engraving of the new case, dated 1823.

Gray is not the only builder to be given special attention. H.C. Lincoln's circular and testimonials of c. 1823 is pasted in,¹¹ and there is a hand-written section mentioning 14 organs by Thomas Elliot,¹² several of which are unknown from other sources.¹³

At the end of the MS are extensive descriptions of St John's Waterloo Road,¹⁴ and St James, Bristol.¹⁵

⁴ Wandsworth, p. 60, has the date 1821

⁵ 264. No date given, but the church records have it.

⁶ 318-321

⁷ 171, Philanthropic Society Chapel, 'Gray' in Leffler, 172, Woburn Chapel, 'William Gray', 174 St Patrick's Chapel, Soho, 'Gray'. They are not grouped together in Leffler.

⁸ 326-327, with a drawing of the case.

⁹ 328, copied from the Public Ledger, December 11 1827.

¹⁰ 21-24

¹¹ 323-325

¹² 271-274

¹³ St James, Guernsey and the Royal Military College, Sandhurst, for instance.

¹⁴ 266. Bishop 1824, a long and eulogistic description.

¹⁵ 361-64, John Smith 1824

'THIS UNPLEASANT BUSINESS IS NOW SETTLED': THE TRIALS AND TRIBULATIONS OF A WOMAN ORGANIST IN EARLY-VICTORIAN ENGLAND

DAVID SHUKER

In 1783 a two-manual organ by Samuel Green, paid for by public subscription, was installed on a west gallery of High Wycombe church (NPOR N09657). The first organist was a Mr Maverley (died 1791) who appears to have been the organist previously at nearby West Wycombe church which had a Samuel Green organ installed in 1763.¹ Due to ill health Mr Maverley stepped down in 1788 in favour of his nephew Richard Hurls Pontyfix (1766-1844), who was to remain in post for over fifty years until ill health obliged his daughter Martha to deputise until he died in 1844. Martha Pontyfix (1793-1875) was elected organist in the same year by a large majority of the ratepayers (89 with two against).

The incumbent at All Saints High Wycombe was Thomas Henry Paddon (1805 - 1887), an Oxford graduate, who had become vicar also in 1844. There was no indication of any problems between the vicar and the organist until the summer of 1848 when a vestry meeting was called to consider the dismissal of Miss Pontyfix. In July, Miss Pontyfix had received a letter from Mr Paddon with the following remarks:²

Mr Paddon is informed that Miss Pontyfix persists in bringing the woman White into the choir after the express desire made known to Miss Pontyfix that no women should be admitted into the organ gallery.

Miss Pontyfix also persists in playing long interludes between the verses of the Psalms contrary to Mr Paddon's expressed wish.

Mr Paddon has been slow to complain hoping Sunday after Sunday Miss Pontyfix would see how wrong it is in her thus to oppose Mr Paddon's wishes - not to say set him at defiance.

Mr Paddon is very unwilling to injure Miss Pontyfix but he is sorry to say that he cannot allow her to remain as organist on these terms.

¹ *Bucks Herald*, 29 January 1921, p.2

² Recorded in the Vestry Minute Book of the Parish of Chepping [sic] Wycombe covering the years 1837-1848 (Buckinghamshire Archives, PR 249/8/2) from which the quoted extracts in this article and many other details were taken. The minute book is recorded in an exceptionally clear hand and many of the conversations therein seem to have been recorded verbatim.

On 17th July Martha Pontyfix received the following note:

Mr Paddon begs to inform Miss Pontyfix that her services in the Church will terminate on and after Sunday the 6th day of August instant.

The churchwardens were also informed of the dismissal at the same time and that they should stop paying her salary after 6th August. They were also informed that a Mr Brine would be available to play the organ and that they should 'introduce him to the organ'. On the appointed Sunday the churchwardens met Mr Brine in the church and told him that Miss Pontyfix had not been properly dismissed and that he should go away - which he did.

At the vestry meeting on August 23rd the churchwardens resolved to challenge the right of the vicar to dismiss the organist and had consulted the Rural Dean who supported their position. Mr Paddon did not attend the meeting having been called away on family business but sent a note in which he proposes to pay for the successor to Miss Pontyfix, as he could '*depend on the liberality of such of my parishioners, as have deplored with myself, the state of our church psalmody whilst Miss Pontyfix has been the organist*'.

This is an indication that Mr Paddon had some support in the church despite the unanimous resolutions passed by the vestry.

The churchwardens also resolved at this meeting to change the locks on the organ and gallery. Whether they had the right to do this was also something that would be challenged.

The vestry meeting was adjourned until September 8th at which point Mr Paddon had offered to pay Miss Pontyfix a pension of £10 a year for 5 years if she would retire. The Rural Dean had been the go-between for this offer but it was rejected by the organist. The churchwardens then resolved to take the dispute to the Bishop of Oxford on the basis that the vicar did not have the right to summarily dismiss the properly elected organist without due process.

A joint vestry meeting was held on September 29th 1848 to report back on the meeting with the Bishop. The meeting was chaired by the Mayor of High Wycombe and the meeting was joint because it also included the two Borough churchwardens. The meeting was also attended by 116 ratepayers (all male, it is worth noting, as the names

of the attendees are listed). The minutes included a detailed statement of the dispute which had been sent to the Bishop in advance his meeting with the churchwardens. In the intervening time the Vicar had appointed another organist and at one Sunday service Mr James Spencer was found at the organ and refused to move out of the way to allow Miss Pontyfix to play. The churchwardens had looked into the background of Mr Spencer only to find that he had been dismissed from previous posts on three occasions for '*habitual intemperance, neglect of duty and lack of integrity*'.

The minutes of this vestry meeting included a verbatim account of the meeting on the 22nd of September between the churchwardens and Bishop of Oxford. This is a real fly-on-the-wall moment - part of the exchange about the changing of the locks was noted as follows:

The Bishop *Well I must say that the churchwardens did wrong in locking up the gallery and organ and preventing parties going there*

Mr Harman *As regards the locking up, my Lord, that was a resolution of the Vestry and there I would submit grounds for the course; the churchwardens found the old locks had been forced*

The Bishop *(to the churchwardens) How is this?*

Mr Lansdale *Yes, my Lord, it was so; part of the splintered wood is there to be seen now.*

The Bishop had requested the presence of Mr Paddon at the meeting but the Vicar had declined. At one point the Bishop pointedly remarked that the Vicar had to take care not to be prejudiced against the organist - any complaint had to be based on fact not on a matter of taste.

It seems that the churchwarden's clerk must have been very good at shorthand to have captured this degree of detail - which is borne out by evidence from another close source, as we shall see.

The next day after the meeting at Cuddesden, the 23rd of September, the churchwardens met with the Vicar to relay the Bishop's decision - the Bishop had also written to the Vicar and the letter had arrived the same day. The conversation was also recorded verbatim and the Vicar

was clearly on the back foot. The Bishop had found for the churchwardens saying that the Vicar could not dismiss the organist without clear evidence of misconduct.

The conversation did not go well for Mr Paddon and he tried to alter his position on a technicality:

Mr Paddon *Pray did you tell the Bishop precisely what I did claim: that I did not claim the right to dismiss the Miss Pontyfix as the Organist of the Parish, but to dispense with her services as mine.*

One of those present was Mr Fryer, the Vicar's churchwarden, who confirmed that all the relevant documents and letters had been laid before the Bishop. This caused Mr Paddon to claim that 'even my own churchwardens have turned against me'.

Mr Paddon's response to the Bishop's decision was to present four conditions to the Vestry, namely:

1 That Miss Pontyfix punctually carries out the written instructions of the Vicar for the conduct of the musical service.

2 That if on further trial she appears incompetent or disobey's the Vicar's instructions... the Parish shall join with me in giving her notice to resign...

3 That female singers not be admitted into the organ gallery ...and keeping the gallery clear for admission of the choir as approved by myself.

4 That the keys of both the organ gallery and the organ be kept by the churchwardens and that Miss Pontyfix call for them as required and return them when done with.

The Vestry meeting accepted the first and fourth conditions but rejected the second and third ones. However, a further resolution was accepted which called for the return of the 'old choir' including the females, just as long as they conducted themselves in an 'orderly and becoming manner' - perhaps this was a recognition by the churchwardens that perhaps the 'old choir' had been a little at fault in their demeanour.

This was the last meeting on the dispute recorded in the Vestry minutes but it was noted that the churchwardens would make themselves available for a visitation by the Bishop.

The visit by the Bishop occurred on Monday 16th October 1848 - the churchwardens, a deputation from the Vestry and the Bishop met in the Red Lion where the discussion and resolutions for the recent vestry meeting were summarised. The Bishop agreed that the second condition was not acceptable and even illegal but that he was sympathetic to the Vicar's request not to allow female singers in the gallery. However, he indicated to the churchwardens that it was their job to '*place such persons there as they thought proper*' but that people who has sat there for years should not, unless for misconduct, be disturbed.

At the end of the meeting the Bishop directed that Miss Pontyfix should play the organ that day. Thus, according to various newspaper reports '*This unpleasant business is now settled*'.³

At first sight it seems remarkable that the Bishop should side so markedly with the churchwardens against the incumbent. So who was this Bishop? None other than Samuel Wilberforce, later to become famous for his debates with Thomas Huxley - 'Darwin's Bulldog' - at a British Association for the Advancement of Science meeting in 1860 in the aftermath of Charles Darwin's publication of the *Origin of Species*.

A further insight into the background to the dispute in High Wycombe comes from a reading of the letter books of Bishop Wilberforce over the years 1843-1868.⁴ It turns out that Revd Mr Paddon was a thorn in the side of the Bishop over many years and on many issues. It is interesting that Paddon offered to pension off Martha Pontyfix because some years later parishioners offered to pay him to leave the parish. There were also disputes between Paddon and his curates, and complaints about his unorthodoxy in preaching. In dealing with these problems, and the Martha Pontyfix dispute, Bishop Wilberforce crafted very carefully worded, but quite unambiguous, letters to Mr Paddon and the churchwardens. In the case of Martha Pontyfix the Bishop recognised that she had the support of the Vestry in the face of some rather underhand actions by Revd Paddon.

³ For example, *The Bucks Gazette* 21 October 1848, p.1

⁴ Pugh, R. K. (Ed.) *The Letter-Books of Samuel Wilberforce 1843-68* (Buckinghamshire Record Society and Oxfordshire Record Society 1970)

So what became of Martha Pontyfix, organist of All Saints High Wycombe, in the aftermath of the events of 1848? In the 1851 census she is listed as organist and living in High Wycombe and appears to have remained organist at the parish church until 1869. In the 1871 census she is listed as formerly a schoolmistress and died in 1875 aged 82. Despite all the detail surrounding the 1848 dispute it is a pity that we know virtually nothing about Martha Pontyfix herself. Her voice is not heard directly - Martha Pontyfix was not present at the Vestry meetings, nor at the meeting with the Bishop.

In this episode we see one of the issues faced by women organists in the early Victorian period - the opposition to women participating in church music from certain clergy - not only organists but also singers. Tensions between clergy and women as church musicians would become more obvious as organs moved progressively from the west galleries into chancels. What is particularly interesting, in this case and several others, is that women making music in church did not seem to be a problem for parishioners, but it certainly was for some of the clergy involved.

NEW RCO PODCAST

The Organ Podcast is a fortnightly show from the Royal College of Organists designed to inform and entertain organists and organ enthusiasts alike, including those who are simply curious and want to know more about this unique instrument and its music. Presented by Mark O'Brien.



In the first episode we get a behind the scenes look at the start of the historic reconstruction of the 1877 Cavaille-Coll organ at Manchester's Town Hall with Andrew Caskie, Managing Director of Nicholson Organs, Tom Bell talks about his latest project of recording Olivier Messiaen's 18 movement 'Livre du Saint Sacrement' at Blackburn Cathedral, and Margaret Phillips talks about her life and career, and demonstrates some of the instruments in her extraordinary collection of historic pipe organs.

Listen to the podcast on <https://theorganpodcast.buzzsprout.com/> or via YouTube.

SIX ORGAN CONCERTOS (BOOK 2)

Georg Christoph Wagenseil

Editor: David Patrick

Publisher: Fitzjohn Music £12.00 plus p&p.

Obtainable from Banks Music Publications

info@banksmusicpublications.co.uk

David Patrick has now published the remaining three concertos of the set, keys used being C, G and A, all major. Each concerto is in three movements, the opening movement being through composed, headed Allegro, Allegro Moderato and Vivace respectively. number five being in 2/4, the other two in C time, and they also have figures beneath the bass.

The central movements, also through composed, are in the tonic minor in each Concerto. Numbers four and five are marked Andante and are in 3/4 and C respectively, that of number six is marked Larghetto and is in cut C. and has a figured bass. These movements are full of the *Empfindsamkeit* associated with C.P.E. Bach and his followers.

The closing movements are in the tonic major, marked Allegro in numbers four and five, and Tempo di Minuet in number six all are in 3/8 with plenty of rhythmic variety including semiquaver triplet, demisemiquavers and even hemidemisemiquaver scalar runs, precluding too fast a tempo to ensure clarity. There are repeated sections in number four and number six is in binary form. The movements are figured to some extent.

There are numerous dynamic indications, and indications of Tutti and Solo, and occasional bass notes below modern compass, for all of which the player must work out their best solutions, Ornament signs include tr and the turn, extended arpeggio. Quite demanding to play, and difficult to execute the rapid dynamic changes cleanly even when changing manuals - a shifting mechanism on a contemporary chamber organ would have facilitated this far more cleanly, these pieces are rewarding for those who persevere.

John Collins

The British Institute of Organ Studies
DAY CONFERENCE AT PETERHOUSE, CAMBRIDGE
Saturday 16 March, 2024

The British Institute of Organ Studies is organizing a day conference at Peterhouse, Cambridge to mark the completion of the restoration and renewal of the chapel organ there. Members are encouraged to book for this event as soon as possible, **and a number of free places are available for students - please see the form opposite.**

John Snetzler made an organ with two keyboards (GG, short octaves, to e3) and probably seventeen stops in 1765. Though rebuilt and enlarged on a number of occasions since then, latterly by N.P. Mander Ltd in 1963, the organ has retained the Snetzler case and eleven ranks of Snetzler pipework.

By the 2010s, it had become apparent that a further reconstruction could not be long postponed. A number of potential contractors were invited to put forward proposals guided by the College's desire to preserve its Snetzler heritage, whilst also providing an instrument able to support the teaching of young organists and the accompaniment of the liturgy.

Eventually, in 2019, a contract was signed with Flentrop Orgelbouw (Zaandam) and Orgelbau Klais (Bonn) for a scheme involving the re-creation of the Snetzler instrument, but with the introduction of a second console with modern playing aids and some additional registers to facilitate the performance of later repertoire.

This collaborative project was led by a joint team drawn from the two workshops.

The installation was completed by the end of 2023, with an opening recital by Thomas Trotter on 13 January 2024.

The provisional programme for the conference is as follows.

10.30 am	Coffee
11.00	Welcome and housekeeping information
11.10	Talk and demonstration of the organ - Nicholas Thistlethwaite and Anna Stepler
12.00	Talk: John Snetzler, organ-builder - Paul Tindall
1.00 pm	Lunch break
2.00	Programme of music from the Snetzler console - Anne Page
2.45	Programme of music from the contemporary console - Andrew Reid
3.30	Tea
4.00	Discussion
4.30	End of conference

The conference fee of £40 per person includes coffee, tea and sandwich lunch.

In furtherance of BIOS's educational remit, a number of free places are available for bona fide students. Those eligible are invited to complete and submit the booking form as directed, appended by a note stating where they are currently studying.

Booking forms (opposite) should be completed and returned as soon as possible to the Meetings Officer, Richard Hobson at the given address.

BOOKING FORM

The Snetzler organ at Peterhouse, Cambridge

Saturday 16 March 2024

Peterhouse, Trumpington Street, Cambridge, CB2 1RD

Please reserve one place for the BIOS study day for £40.00.

There are two ways to book a place for this meeting. Please highlight or tick one of the following options:

- a) By returning the form below to the BIOS Meetings Officer by post, accompanied by a cheque made payable to BIOS;
- b) By returning the form to the Meetings Officer by email and paying by BACS. Account: BIOS; sort code: 52-30-44; account no. 05097169; please identify the payment as 'Peterhouse', and highlight option (b) before returning your form.

Please fill out a separate form for each person.

Name (including title)

Address

.....

.....Post Code

Tel:(daytime and/or mobile)

Tel: (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, please send a SAE with your completed form.

Please return this booking form by post or e-mail to:

Richard Hobson,

.....

.....

.....

.....

.....

.....

The Pipe Organ as a Site for Musical and Technological Innovation

Friday 6th September 2024
City, University of London

Proposals are invited for a Royal Musical Association study day hosted by and in association with City, University of London.

Successive generations of organ builders have developed the instrument's sound potential, and this has been capitalized on by organists and composers. Often, increasingly elaborate mechanisms were devised to achieve this, but innovation need not be synonymous with complexity, and simplification can also foster inventiveness. We welcome proposals that consider developments of the present century, particularly concerning hyperorgans, novel sound works that utilize the organ, and how these intersections are influencing pipe organ culture. We will also consider papers discussing how established aspects of pipe organ design and music were revolutionary when first introduced.

Please submit your proposal as a separate email attachment to **John.Forster.2@city.ac.uk**, including the following information:

- Title of proposed paper,
- Abstract (max. 300 words),
- Name as you would like it to appear on the conference programme,
- Institutional affiliation (where relevant),
- Short biography (max. 250 words).

Final papers must not exceed 20 minutes. There will be no pipe organ in the conference space, but normal audiovisual presentation facilities will be available.

The submission deadline for proposals is **Monday 1st April 2024**, and the conference will take place on Friday 6th September 2024. All proposals will receive a decision by the beginning of May 2024.

Keynote speaker: Hans Fidom (Vrije Universiteit, Amsterdam),

Organizing committee: John Forster (City, University of London)-conference organizer,
Andrew McCrea (Royal College of Music),
Katharine Pardee (University of Oxford),
Stephen Cottrell (City, University of London).



Future Meetings

Day Conference at Peterhouse, Cambridge

Saturday 16 March, 2024
See pages 26-27 for details

Day Conference at The Welsh Church of Central London (including AGM at 14.00)

Saturday 18 May, 2024
William MacVicker will talk on the work of Alfred Hunter
Details will be in the next *Reporter*



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 and to encourage their use and appreciation.

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.