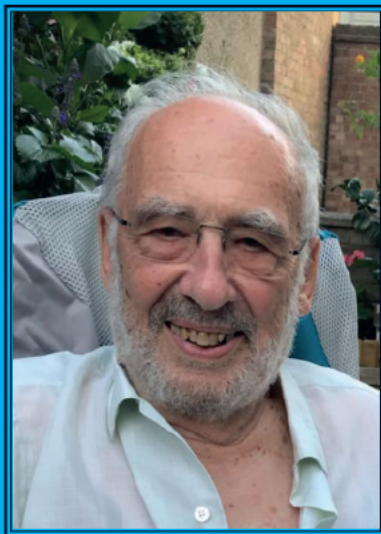


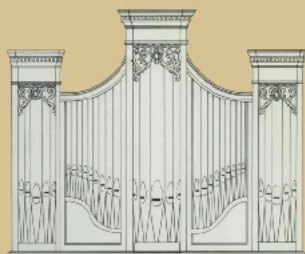
BIOS REPORTER



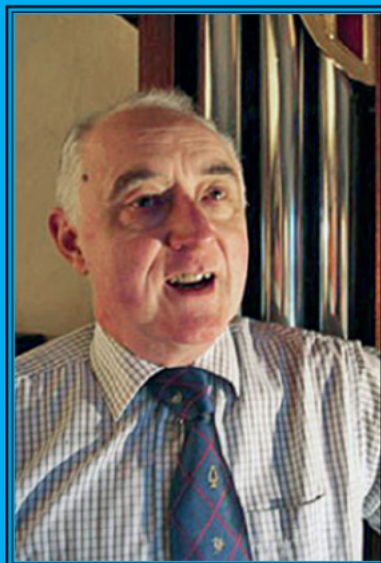
Volume 49 (1)
February 2025



THE
INSTRUMENTS
of
SAMUEL GREEN



David C. Wickens



THE BRITISH INSTITUTE OF ORGAN STUDIES

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Edgbaston, Birmingham B15 2TT Tel: 01214 145839
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For details of opening times please see the website
<https://www.birmingham.ac.uk/facilities/cadbury/index.aspx>

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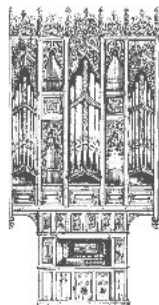
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BIOS REPORTER



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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.

Front cover: John Norman, Dr Christopher Kent (see p. 11-12))

(Photos: © Amy Norman and AIOA) and

David Wickens' *The Instruments of Samuel Green* (see p. 12)

Back cover: Plate 15 from Faulkner's *The Organ Builders' Assistant* (1823) (see p. 21)

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EDITORIAL

The 50th anniversary of the founding of BIOS seemed, until recently, a far-off point. Now, just like Christmas, it come hurtling towards us as 2026 is, suddenly, next year. Fortunately preparations are well in hand and the golden year will be a feast of meetings and publications. Sadly, some of those who have helped to make BIOS the productive and scholarly organisation that it is will not be around to take part in the celebrations.

The three short obituaries of John Norman, Christopher Kent and David Wickens that appear in this issue of the *Reporter* are but preludes to more substantial accounts of their important contributions to the work of BIOS that will appear in due course.

It is perhaps noteworthy that two out of the three organs recently granted HOLS recognition (see pages 13 - 15) are largely hidden from view in their respective locations. All the more reason, therefore, why BIOS has been keen to support the RCO *Play the Organ 2025* initiative (see p. 16). When Bernard Aubertin was talking about his new organ at St John's Oxford at a BIOS meeting a few years ago he made the point that for most of their existence organs do not make a sound - they should therefore be at least a feast for the eye when silent. The corollary should probably be - if not a feast for the eye, the organ should at least make a sound as often as possible.

In the world of books 'association copies' are those which have some direct link with people or events that relate to their content. John Gray's copy of the 1823 pattern book *The Organ Builder's Assistant* is one such example that has recently come to light (see p. 21). There is inevitably some *frisson* when handling such books as some sense of direct contact with historical figures does come into play, in addition to more (hopefully) scholarly thoughts.

FROM THE CHAIR

In December 2024, BIOS received a legacy from the estate of the late Gary Rant. This substantial sum has, of course, been gratefully received. At the last Council meeting, a discussion ensued as to whether such legacies should be invested or spent furthering BIOS's aims. We already have adequate funds available for activities, some of which are held in investments. The publications 'wing' of the Institute has generated modest income over various periods of time. The Charities Commission has told organisations such as BIOS that they should set an appropriate investment policy. This implies that large sums of money should not be locked up, but made useful to the aims of the organisation and thus to the economy. At present, BIOS has financial reserves which exceed the need stated in the reserves policy.

Investing in higher education

One of the priorities which came out of the Council's recent 'brainstorming' was to spend some of BIOS's finance on activities relating to its interests and objectives. In reiterating the first of the Institute's aims ('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'), it seems just that an investment in higher education could and should be made, in order to stimulate such interest through a new generation of scholars. With the legacy from Mr Rant, BIOS is able to commit funds which address the first of these objectives – linking performance practice with organ-building history, thereby capitalising on the significant resources in the British Organ Archive (BOA), and almost 50 years of published BIOS material in the *Journal* and *Reporter*.

In a recent podcast for the Royal College of Organists (Episode 19), in relation to Victorian repertoire, concert recitalist and BIOS member Tom Bell noted that we have been very fortunate in the UK with restoration of historic English instruments; he went on to say "I'm not sure we've done enough work learning how to play them."¹ A similar criticism might be levelled at the restoration of seventeenth- and eighteenth-century English organs. The music connected with this latter period has been described as 'tame' when compared with examples from the late seventeenth century.² This viewpoint does not recognise that the new, *galant* eighteenth-century style was a deliberate rejection of the mannerist post-Restoration school of Purcell, Blow and others. There have been some bold attempts to set this Italian influence in context³ (including the pioneering work of HOSA⁴), but there remain significant gaps in our understanding of how these organs were used, especially in the detail of performance practice. Of English seventeenth-century repertoire, scholar Geoffrey Cox concluded that the existing approach to registration of music of this period is unnecessarily cautious.⁵

BIOS has therefore agreed to invest in a postgraduate studentship at the Royal Birmingham Conservatoire (RBC) – a body which has seen significant recent development through its provision of new organs for the study of a wide variety of repertoire. RBC is enjoying a blossoming reputation as a leading European centre for organ studies. A connection to RBC would link BIOS to

¹ <https://www.youtube.com/watch?v=hrKBIQjlls&list=PLGwC96XJfK62orFsXbosP0tAVHnNnSYlw> around 55 minutes into the podcast.

² Spink, Ian, *Restoration Cathedral Music 1660-1714* (Oxford: Clarendon Press, 1995), 73.

³ E.g., Bicknell, Stephen, 'English Organ Music of the Georgian period – A repertoire in shadow', *The Organ Year-book* XXX (2001), 86-93.

⁴ <https://bios.org.uk/hosa/>

⁵ Cox, Geoffrey, *Organ Music in Restoration England* (New York & London: Garland, 1989), 33.

another organisation which has a major part to play in promoting organ-performance and the British organ. These sorts of inter-institutional connections have been lacking in the past, and we have been disadvantaged by this. Details of RBC's staff and activities can be found on their web page.⁶ Under the direction of Daniel Moulton (Head of Organ Studies), a new instrument was commissioned from Flentrop,⁷ together with two more from William Drake Ltd: an English Romantic practice organ and another in the English Baroque style.⁸

What might the outcomes be for BIOS of such a relationship?

- A direct investment in the first of the Institute's aims;
- Ideally a UK-based student who can contribute to BIOS research events and offer conference papers on their activities and progress;
- Possible publication of articles in *JBIOS* and *BIOSRep*;
- A graduate with potential to reach an international audience as a performer, teacher, advocate and promoter of English repertoire;
- An investment in a younger generation of BIOS members;
- To help raise the profile of BIOS and its activities.

In the coming months, the paperwork for a postgraduate studentship will be developed, published and advertised. We look forward, in due course, to funding a postgraduate student at RBC in their study of the English organ.

An archivist for the BOA

Council considered future opportunities afforded by the Rant legacy in connection with the BOA, where the question of how to tackle digitisation of the collection has been on the agenda for some time. The lack of an archivist has hampered progress in terms of prioritising the material destined for digitisation.

A recent meeting had discussed digitising items in order to (a) make them more accessible online, and (b) release additional space for new acquisitions (by placing items in long-term, off-site storage). Some costings had been obtained, indicating that digitisation would be relatively inexpensive. Progress has been slowed by the lack of a complete catalogue to assist evaluation of the Archive. Council looked at the prospect of securing the services an archivist to undertake a systematic review of the BOA and to compile accurate handlists of the

⁶ <https://www.bcu.ac.uk/conservatoire/music/departments/keyboards/organ>

⁷ <https://www.flentrop.nl/orgel/birmingham-royal-conservatoire/>

⁸ <https://www.williamdrake.co.uk/2022/04/press-release-royal-birmingham-conservatoire>

holdings. Possibly the post (2 days per week, for 1 or 2 years) could be funded by BIOS, perhaps with matching funding from a grant-awarding body. The salary for a suitably-qualified, self-employed candidate has been provisionally costed. The Rant legacy has enabled more rapid development of this matter. It was agreed that a formal proposal with costings should be brought to the next meeting of Council.

Holdich's book of watercolours

I can confirm that this document has now been acquired. It is my intention to give an insight into the content of the book at the Bernard Edmonds Research Conference on 22 February at the RBC, and to outline ways in which the valuable work of Rodney Matthews can be brought up to date.⁹ We are grateful to organ-builder Antony Spink for permitting BIOS's acquisition of this important book.

Website

BIOS members will have noticed the new website; it has been under development for some time and went 'live' on 23 November last year. A number of minor glitches have been fixed and the new site has been warmly received. Constructive feedback is welcome. We thank Matt Dixon for his work on this matter.

Webmaster

Mel Plumley has been appointed as Webmaster, and we are grateful that she has taken on this challenge. We are keen to feature news in our social media posts – please contact Mel or myself if you feel there are items which will be of interest to BIOS members.

Heritage Adviser

I am delighted to announce that Jonathan Goodchild has agreed to take on the role of Heritage Adviser to BIOS. In addition to his activity as co-ordinator for the Historic Organs at Risk Register (HOARR), his task will be to alert Council to important news from the Heritage sector. I am grateful to him for taking on this advisory role.

Membership matters

In the next months I hope to launch a campaign to recruit new members. If you know of people who might be approached to join BIOS, I encourage you to take steps to invite them to join. We need to be active in recruiting younger members.

⁹ Matthews, Rodney, *A Reluctant Convert* (West Malling: At the Sign of the Pipe, 2013).

The website contains information about how to join and stay informed, and what is received through membership.¹⁰

Listed Places of Worship Grant Scheme (LPWGS)

Following a House of Commons Westminster Hall debate it has been announced that the LPWGS (VAT refund scheme) will continue for one year from March, with a cap of £25k per place of worship. Furthermore, the total amount available will be capped at £23m (last year £29m was spent). This will be disappointing news for those with larger organ-building projects in listed buildings. The Department of Culture, Media and Sport (DCMS) received more than three hundred letters on the topic, and some three thousand letters were sent to MPs. Despite these expressions of concern, the decision is likely to have a detrimental effect on the heritage sector, notably those poised to sign contracts of work which will now require an additional 20% fundraising. It is not too late to write to your MP, or to Sir Chris Bryant, the Minister for Creative Industries, Arts, and Tourism, who has said he wants to work with MPs on the challenge.

What are you researching?

A brief exercise looking at organological research in higher education revealed that there are a number of BIOS members who are actively engaged in postgraduate study at various institutions. If you are undertaking such work, or you know of someone who is, please encourage them to get in touch and to publish information about their work – as *Reporter* news items or as articles for the *Journal*.

Note that the University of Northumbria recently published information relating to a potential PhD studentship: ‘The Tudor Organ: Practice-led Research on its Changing Repertoire and Use over Time’. This is to be supervised by Professor David J. Smith and funded by the Northern Bridge Consortium (AHRC). The studentship involves practice-led research in music performance using an organ reconstructed from the surviving fragment, now owned by the Royal College of Organists (RCO), which will be housed in Newcastle Cathedral during the project. The press release continued: ‘no complete instruments survive from the period, and there remain pressing questions surrounding the use of organs in F and their repertoire. They remained in use after the Reformation, so the focus is on changing use over time. The project will generate new knowledge for performances at Newcastle Cathedral and dissemination of its results fit into the RCO’s core objective of performance enhanced by scholarship.’

¹⁰ <https://bios.org.uk/membership/>; <https://bios.org.uk/wp-content/uploads/2024/10/Information-and-Membership.pdf>

'This fully funded PhD project involves a close collaboration between Northumbria and Newcastle universities in Newcastle upon Tyne in partnership with the Royal College of Organists and Newcastle Cathedral. The supervisory team includes Professor David J. Smith (Northumbria University), Professor Magnus Williamson (Newcastle University), Andrew McCrea (Royal College of Organists) and Ian Roberts (Newcastle Cathedral). Although the project is designed around the Wetheringsett Tudor organ, which is situated in Newcastle Cathedral, there is considerable scope for the successful candidate to mould the research. The studentship is full-time, based in Newcastle upon Tyne and begins in October 2025.'

Anyone interested should contact Professor David J. Smith, Head of Music, Department of Humanities, Faculty of Arts, Design and Social Sciences.¹¹

Thanks

Each time Council meets, I am reminded of the extraordinary work which BIOS undertakes through the various sub-committees which look after the NPOR, the HOLS and HOARR schemes, the BOA, HOSA, casework, website development, meetings and conference planning (notably for the Golden Jubilee), publicity, publications and editorial work, and membership matters. The work of the Institute is quite extraordinary and far-reaching. I thank those who toil in the vineyard, especially the Secretary and Treasurer whose attention to detail is noteworthy.

RIP

Mention has been made above of Rodney Matthews – a former student of Reading University's Organ Historiography course, which was established by Christopher Kent (1949-2024). Christopher's service to BIOS will be greatly missed. So too that of former Archivist David Wickens (1936-2024), whose interesting work on Samuel Green (together with his many publications and his books concerned with the detail of English pipe-scaling) have been valuable contributions to English organ scholarship. Further sad news followed on 27 January this year with the death of John Norman. He was an honorary member of BIOS, having served as Chairman for many years, and most recently in the role of webmaster.

We mourn their loss and give grateful thanks for their life and service to the organ in Britain, and most especially the work of BIOS. Short obituaries appear in the pages of this edition, and fuller versions are expected in the *Journal*.

¹¹ <https://northernbridge.ac.uk/applyforastudentship/cda/>

FROM THE SECRETARY

BIOS Annual General Meeting

Saturday 12 April 2025 at The Dutch Church, City of London

The Annual General Meeting ("AGM") of the British Institute of Organ Studies will take place on Saturday 12 April 2025 at the Dutch Church, 7 Austin Friars, City of London, London EC2N 2HA at 14.00 hours.

The AGM forms part of the programme for the Day Conference at The Dutch 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:

Membership Secretary
Casework Officer
Publications Officer
3 Ordinary Members of Council

Clause 6.4 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 6.5 states: 'The name of each member nominated under clause 6.4 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 2025)

BIOS Council met on Saturday 18 January 2025. Nine members of Council were present.

Council received Reports and from them agreed/noted the following:

- The Chairman had written to his local MP about the future of the Listed Places of Worship Grant Scheme (on behalf of BIOS and AIOA); to Susan Kent conveying condolences on the death of her husband, Christopher, and to the holding company which owns the property about the sale of Adlington Hall reiterating the importance of the organ.
- The new Website was in place and Mel Plumley agreed to act as the new Webmaster.
- The Holdich book had been purchased for the BOA and arrangements made to photograph the images. A future project might combine the research findings of the late Rodney Matthews and the contents of the book into a BIOS publication.
- Jonathan Goodchild had agreed to take on the role of Heritage Adviser (in addition to his activity as Co-ordinator for the Historic Organs at Risk Register).
- The Golden Jubilee Biographical Dictionary of Organ Builder was making progress and publication should be achieved in 2026.
- The proposal for a BIOS-funded postgraduate studentship at Royal Birmingham Conservatoire would be moved forward with broadening of the topic to emphasises the importance of linking the area of study to material available in the BOA.
- The need for BIOS to develop a Business Continuity Plan was identified.
- Council accepted the draft accounts for 2024 which would be independently examined before the AGM.
- As of January 2025, there were 492 Members (554 in September 2019) and the need for a recruitment drive was recognised.
- Forthcoming Meetings were at the Royal Birmingham Conservatoire for the Bernard Edmonds Research Conference (22 February 2025); the Dutch Church Austin Friars for the AGM and a Day Conference (12 April 2025); St John's Church, Chichester around the G P England organ

restored by Goetze & Gwynn (7 June 2025), and, Reading Town Hall for the Heritage Open Day (13 September 2025). The latter two Meetings were joint events.

- *JBIOS* 49 (2025) was being edited by David Force and the Publications Officer and all articles for 2025 were with peer-reviewers. Two forthcoming book publications were progressing.
- It was hoped that future issues of *BIOS Reporter* could focus on particular aspects viz research, organ builders' activity and performance practice.
- The Cathedrals Fabric Commission for England (CFCE) had approved an application for the rebuilding of the Gloucester Cathedral organ, subject to the receipt of detailed proposals for the removal, storage and display of the historic Harris pipes, the conservation of the organ case, and the methodology for the stabilisation of the organ case. BIOS had been asked to comment on the proposals which the Casework Officer would do within the CFCE deadline.
- On the recommendations of the Listing Committee, Council approved the listing of 3 organs.
- No new applications had been received for the Historic Organs at Risk Register (HOARR).
- The new editing suite for the NPOR had been completed and the way was now clear for recruiting new Editors.
- The work of bringing the *Directory of British Organ Builders* (DBOB) up to date from its previous terminus c.1950 continued.
- Dr William Reynolds and Richard Moore had been recruited to the British Organ Archive (BOA) Joint Management Committee.
- The Snetzler organ in Clare College Cambridge had been recorded in January 2025 for the HOSA YouTube channel.

BIOS Council meets next on Saturday 21st June 2025.

John Norman (1938 - 2025)

I first got to know John Norman in person when, alongside Jim Berrow, he was asked to mediate in a dispute about the overhaul of St Andrew's, Hingham in 1996. It quickly became evident that here was someone with vast experience of the organ world and the necessary skills, both diplomatic and communicative, to handle the often complex issues encountered when advising clients.

John served as chairman of BIOS between 2006 and 2011 during which time I had the pleasure of working alongside him as casework officer and, with his help and encouragement, took an interest in organ advisory work, eventually being accepted as a member of the AIOA - something for which I shall be forever grateful.

John Norman's career in organ building followed a then rather unconventional path in that he went to university studying physics and acoustics at Imperial College and learnt to play the instrument with Herbert Roberts, organist, variously, of the Kensington Chapel, London; Christ Church, Hampstead, and music master at several London schools including Highgate and Wilson's Grammar, Camberwell.

As an organ builder, his training at the hands of such giants of the twentieth century as Robert Lamb and Mark Fairhead meant an unrivalled grounding in this intricate craft but he also rubbed shoulders with the likes of Philip Selfe and E S Teulon. Philip Selfe who had been head of Forster & Andrews, joined the firm in 1924 and that connection, I believe, gave John a particular fondness for their work, something he often recounted. He later worked on mechanical and tonal design and supervision; his paper on key action design principles (still available on his website) was important in debunking the idea that pallets had to be wide in order to supply enough wind. Before leaving professional organ building to work for IBM in the mid-1970's, his output, whether as organ builder or designer, included work on seven cathedral organs and the recital organ in the Royal College of Organists.

On returning to organ building as a consultant, he was associated with many important contracts in this country including Lancing College Chapel; Worcester Cathedral; Palace of Westminster, Chapel of St Mary Undercroft and St Mary, Rotherhithe to name but a very few.

With his passing, we have lost a personality who was all-encompassing and, in the very best sense, synonymous with the British organ in the latter half of the twentieth century. He was, very much, *The Organ Today*.

Andrew Hayden

Christopher Kent BEM (1949–2024)

Dr Christopher Kent died at the Bristol Heart Institute on 22 December last. He was 75. He was not a founder member of BIOS, but he contributed an essay to the second edition (1978) of the *Journal*, and from 1986 to 1995 was Secretary of BIOS. He then served for a time as Overseas Liaison Officer. During his years as a lecturer at Reading University (1980–2002) he established a postgraduate course in Organ Historiography, together with a centre for the study of the subject, and supervised research undertaken by various BIOS members. A Fellow of the Royal College of Organists, he gave recitals both in the UK and abroad and was honorary organist at Bowood. He served as a Diocesan Organ Adviser, an RCO trustee, and as a member of the Association of Independent Organ Advisers. A noted Elgar scholar, he co-edited several volumes of the *Elgar Complete Edition*, published two research guides, and made various contributions to the literature on the composer. In 2024 he received a BEM for his services to music and musicology. A full obituary will appear in due course.

David Wickens (1936–2024)

David Wickens died at the John Radcliffe Hospital, Oxford on 7 December last. He was 88 and had suffered from poor health for a few years. He appears in the photograph taken at the conference held at Queens' College, Cambridge in 1976, and his essay about the Renn organ at Disley appeared in the first edition (1977) of the *Journal*. He succeeded Marilyn Wilson as Redundancies Officer and after a few years added to his duties in that connection those of Assistant Archivist. He later became Archivist and earned the Society's gratitude for the energy and efficiency he brought to bear on the running of the British Organ Archive in its days at Birmingham Central Library. His book about the instruments of Samuel Green (1987), his research papers on pipe-markings (1990, 1994), his directory of British organ builders (2002) and his study of pipe-scaling (2004) are important landmarks in organ scholarship and also testimony to his remarkable industry. He was by profession a teacher and served as organist at a number of parish churches in the north-west before moving to Abingdon in the early 1990s and taking up the post of organist at St Helen's Church. Again, a full obituary will follow in due course.

HISTORIC ORGANS LISTING SCHEME

Grade I organs are of exceptional interest

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

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

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on Saturday 18th January 2025.

Location	Builder, Date & NPOR No.	Comments	Grade
Upper Slaughter, St Peter	J W Walker 1855 D01288	A surviving, characteristic example of an organ from 1855 by a prominent builder at a period of transition in British organ building.	II
Harby, St Mary	Elliot 1808, Lloyd 1874 K01581	A rare survivor from 1808, built by an established builder for another church. Though significantly altered it contains much historic pipework worthy of preservation.	II
Milton Lilbourne, St Peter	Griffen & Stroud, 1897 K00156	A comparatively rare surviving example from 1897 of the unaltered work of Griffen & Stroud of Bath.	II

Future submission date: 09:00 on Friday, April 25th for meeting on June 5th.

Jeffrey Williams

HOLS GALLERY



Harby

Elliot 1808, Lloyd 1874

NPOR K01581



Lilbourne

Griffen & Stroud, 1897

NPOR K00156

G&S ML organ general view. IP Mar24

HOLS GALLERY - contd.



Upper Slaughter

J W Walker, 1855

NPOR D01288



NEWS

***Play the Organ Year* urges organists to 'throw open the doors'**

Organisations from across the organ and church music world have announced *Play the Organ Year 2025*, a year-long project to increase the number of people playing the organ and appreciating its music.

The *Play the Organ Year* campaign aims to create as many opportunities as possible for people to not just hear, but also play, an organ for the first time.

The initiative involves organisations including The Royal College of Organists, Incorporated Association of Organists, Royal School of Church Music, Society of Women Organists, British Institute of Organ Studies, Institute of British Organ Building, The Organ Club, the Cathedral Organists Association, and the Association of Assistant Cathedral Organists.

Organists and venues are being asked to plan First Encounter organ recitals throughout 2025, including specially designed *Play the Organ* sessions for newcomers wherever possible.

Organists can also join in by simply using *Play the Organ Year* material to introduce one or more new people to the instrument over the course of the year.

Organist and broadcaster Anna Lapwood MBE is supporting *Play the Organ Year* as its patron, alongside a team of leading organists around the UK working as regional ambassadors.

PLAY THE ORGAN YEAR 2025



Anna said: "The organ is a unique and fabulous instrument, and we want as many people as possible to discover how truly thrilling it is to play one!

"No one knows this better than organists, so I hope that as many of us as possible take up the *Play the Organ Year* challenge to throw open the doors and make 2025 the year we share this remarkable experience with a record number of people."

To help organists and venues arrange *Play the Organ Year* events and activities, a free *Play the Organ Year* resource pack is available to download at www.rco.org.uk/play.

The pack includes how-to guides and advice, branded content and templates, and detailed plans and resources for hands-on *Play the Organ* sessions suitable for anyone from a complete music novice to someone with a little experience of piano or other keyboard instruments.

Also at www.rco.org.uk/play is a *Play the Organ Year* listings page, where organists and venues can upload details of their *Play the Organ Year* events, and people can then search to find events near them throughout the year.

The RCO, its partners, and the *Play the Organ Year* ambassadors also be running their own events around the UK, starting with a launch First Encounter event on the afternoon of Sunday 19 January at Central Hall Westminster in London.

Digital resources will also be published on YouTube and Instagram, providing opportunities for anyone unable to attend a physical *Play the Organ Year* event to take part on keyboard instruments at home.

Organists will be encouraged to submit the results of their *Play the Organ Year* activities, with the target of reaching more than 2,000 newcomer sessions on the organ during the year.

Chief Executive of the Royal College of Organists Sir Andrew Parmley said: "The organ is a magnificent instrument unlike any other - powerful, versatile, visceral and enormous fun to play.

"But with declining church attendances, drastic cuts in school music education, and ever-smaller audiences for live performances, we know that fewer and fewer people are getting the chance to discover this for themselves.

"So, at the heart of *Play the Organ Year* is an attempt to reopen this experience to as many people as possible - to encourage them to take a step towards the organ, to lay hands on it wherever possible, and to discover for the first time the unique and thrilling experience of playing this remarkable instrument."

Play the Organ Year information and resources can be found at www.rco.org.uk/play

MEETING REPORT

THE GUARDS CHAPEL

Saturday, 17th August 2024

RICHARD HOBSON

A number of BIOS members accepted the kind invitation of the Institute of British Organ Building to join them at the Guards' Chapel in Birdcage walk, overlooking St James' Park to see and hear the new organ. The free-standing chapel, part of Wellington Barracks, is the spiritual home of the Household Division and was opened in 1838. Originally rather plain it was redesigned by G.E. Street who added a richly decorated apse to form a chancel in 1879. On Sunday 18th June 1944 the chapel was struck by a flying bomb during the morning service which killed 121 soldiers and civilians, including the Director of Music. The building was destroyed apart from the apse. This was incorporated into the new chapel opened in 1963.

A pipe organ was finally installed in a gallery above the north choir stalls in 1971 by Hill, Norman & Beard using pipework from the instrument in the Organ Room at Glyndebourne. Some changes were made in the 1980s and 1990s, but following a report by Dr William McVicker in 2015 it was decided to build a completely new instrument. Music in services is provided by a professional choir and military band, the latter housed in a gallery opposite the organ above the south stalls.

After a welcome from the Director of Music, Martin Ford, William McVicker gave a detailed account of the procurement process through which the plans for the new instrument had to pass. Needless to say it was long and involved and many people had to have their say, whether they knew anything about organs and music or not. A contract was finally awarded to Harrison & Harrison who have built the first substantial new organ in central London for many (30+?) years.

Andrew Scott, managing director of H&H gave a detailed account of the design and musical structure of the organ prefaced by a performance of the *Overture* from Handel's *Music for the Royal Fireworks*. The organ occupies the same gallery as the previous instrument and is fronted by an asymmetrical display of copper, tin and wooden pipes in six compartments with the console below. Martin Ford also spoke giving us an outline of the musical life of the chapel and the role of the organ in this.

A more detailed description of the organ and its resources can be found in Dr Nicholas Thistlethwaite's article in the summer issue of *Choir and Organ* (which can also be found on line by searching for Guards' Chapel Organ Nicholas Thistlethwaite). In addition to the Handel *Overture* Martin Ford also played music by Karg Elert, Pachelbel and Howells to demonstrate many of the individual stops and the rich variety of combinations possible not only within each division, but also across the organ using the many couplers and transfers provided. I was perhaps hoping to hear a few more individual examples of traditional chorus building, but

the resources of the instrument and the style of voicing point unashamedly to a modern interpretation of sounds more common a hundred years ago, and increasingly being sought by a younger generation of organists. It is a strong statement, and is certainly capable of filling the chapel with a rich and impressive sound, underpinning, and competing with a military band, and accompanying the choir in a wide repertoire. I have no doubt that, as Andrew Scott remarked when commenting on his company's client, 'it's not a battleship, but it's built like one' and I suspect that it will be an influential instrument.



THE GUARDS' CHAPEL LONDON

PEDAL ORGAN

1. Acoustic Bass	(from 2 and 4)	32
2. Open Wood		16
3. Geigen	(Great)	16
4. Sub Bass		16
5. Quint	(from 4)	10 $\frac{2}{3}$
6. Principal		8
7. Flute	(from 4)	8
8. Fifteenth	(from 6)	4
9. Double Trombone	(from 10)	32
10. Trombone		16

Orchestral to Pedal
Great to Pedal
Swell to Pedal

GREAT ORGAN

Manual II

PRIMARY GREAT

11. Double Geigen		16
12. Open Diapason		8
13. Octave		4
14. Octave Quint		2 $\frac{2}{3}$
15. Super Octave		2
16. Mixture	19.22.26.29	IV
17. Posaune		8

Primary Great on Orchestral

SECONDARY GREAT

18. Open Diapason		8
19. Stopped Diapason		8
20. Principal		4
21. Claribel Flute		4
22. Nazard		2 $\frac{2}{3}$
23. Piccolo		2
24. Tierce		1 $\frac{3}{5}$

Tremulant

Orchestral to Great
Swell to Great
Secondary Great on Orchestral
Secondary Great on Pedal
Manuals I & II Exchange

COMBINATION COUPLERS

Great and Pedal Pistons
Generals on Swell foot pistons
West shutters on

ORCHESTRAL ORGAN

Manual I (enclosed)

25. Lieblich Bourdon	16
26. Flûte Harmonique	8
27. Violoncello	8
28. Corno di Bassetto (73 notes)	16

Tremulant

29. Orchestral Trumpet	8
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Octave Unison Off Sub Octave

Great to Orchestral
Swell to Orchestral
Orchestral on Great
Orchestral on Swell

SWELL ORGAN

Manual III (enclosed)

30. Violin Diapason	8
31. Gedeckt	8
32. Salicional	8
33. Voix Céleste (tenor c)	8
34. Geigen Principal	4
35. Fifteenth	2
36. Mixture 15.19.22	III
37. Hautboy	8

Tremulant

38. Double Trumpet	16
39. Trumpet	8
40. Clarion	4

Octave Unison Off Sub Octave

Swell Reeds on Orchestral
Swell Reeds on Pedal

ACCESSORIES

8 Pistons to the Orchestral Organ
8 Pistons to the Great Organ
8 Pistons to the Swell Organ, duplicated by foot pistons
8 Foot pistons to the Pedal Organ
8 General Pistons and General Cancel
12 Reversible pistons and foot pistons
2 Coupler pistons
999 levels of general piston memory
16 levels of divisional piston memory
Stepper, operating the General pistons in sequence
Balanced swell pedals to Orchestral and Swell Organs

HARRISON & HARRISON
2024

THE ORGAN BUILDER'S ASSISTANT

DAVID SHUKER

The Organ Builder's Assistant, or Detailed Designs for Church and Chamber Organs in the Gothic and Grecian Styles was published in 1823 with a second edition appearing in 1838. Several copies of each edition survive in various collections and in private hands. The author was 'T Faulkner, Archt' and the first edition was published by 'J Boosey & Co, 310 Strand'. The possible identity of 'T Faulkner', along with his association with several organ builders, is the subject of this article.

Thomas Faulkner appears in Colvin's *Dictionary of British Architects* as the author of several architectural publications dealing with designs for shop fronts, churches and monuments, published between 1823 and 1838, with *The Organ Builder's Assistant* being the earliest.¹ Very little is known about Faulkner's life with the exception of his death in Manchester at the age of 78. A newspaper report of an inquest following a fatal street accident late April 1875 noted:

*An inquest was held on Monday by the City Coroner with reference to the death of Mr Thomas H Faulkner, aged 70 [sic], an architect and lately residing at 40 Haworth Street, Waterloo Road. On Wednesday afternoon the deceased was crossing King Street with his wife, when he was knocked down and run over by a hansom cab, and received such injuries as caused his death in a few days. No blame attached to the driver and the jury returned a verdict of accidental death.*²

The Civil Registration Death Index entry for Thomas Faulkner's burial gives his age as 78 years, which corresponds to ages given in various earlier census records and also notes that his middle name is 'Harmon'. This unusual middle name, but with a variant 'a' as 'Harman', was also given to his son Alfred (born 1870) by his second wife, Ann (aged 35 years) who Thomas married in 1869 at the age of 70. It is likely therefore that Thomas Harmon (or Harman) Faulkner was born on 7 June 1796 to Thomas and Sarah (née Harman) Faulkner.³ This practice of retaining an old family name as a middle name was fairly common and can sometimes be very useful in

¹ Colvin, Howard, *A Biographical Dictionary of British Architects 1600-1840* (London, John Murray, 1978) 305.

² *Manchester Weekly Times*, Saturday May 8 1875, p.2

³ The marriage of Thomas Faulkner and Sarah Harman took place St Martin Ludgate, City of London, on 18th November 1793 (Parish Register for 1754-1796, p.94 - available online at Ancestry.com [accessed 20/01/2025])

resolving genealogical 'brick walls'.⁴ Thomas Faulkner would therefore have been 27 years old when he published *The Organ Builder's Assistant* in 1823.

The Organ Builder's Assistant was printed by lithography - a relatively new process in the 1820s which was easier and cheaper to do than the traditional process of engraving. The first edition was made up of a title page (see image) with a composite illustration of several designs, a printed preface of one page, followed by fifteen printed quarto plates separated by blank guard sheets (a Gothic organ case from Plate 15 is reproduced on the rear cover of this issue).⁵ The appearance of a second edition of 1838 with twenty printed plates suggesting, perhaps, not only the development of ideas but, also, that there was sufficient interest to justify the cost of printing.⁶ There is no indication that the two editions were printed by subscription so Faulkner must have thought it worth the risk to pay for the two print runs. The printer John Boosey became much more widely known through the printing of music and the business ultimately became Boosey & Hawkes.

The preface sets out Faulkner's reasoning behind the publication:

In the present progressive state of the Art of Design, it is of the utmost importance that its various departments should keep pace with each other, in order that superiority in one branch should not be counteracted by inferiority in another; and at the same time, by contrast, render that inferiority more striking. Thus, while Architecture, whether in the Gothic or Grecian Styles, is daily becoming more pure and characteristic (more particularly in regard to Churches) equal character and correctness is required with respect to their interior accompaniments to which the attention of Architects seldom, however, necessary, extends. To supply the want of this superintendence in ecclesiastical structures, the progress of which is now so peculiarly promoted, is the object of this present Publication, to the Author's knowledge the only one of the kind ever attempted; where, at least, it is presumed, more attention to taste, character, and variety, will be found, than in most subjects of the kind already executed.

⁴ 'Brick walls' are situations in genealogy studies where the obvious trail(s) go cold, so alternative strategies have to be employed, see Osborn, Helen, *Genealogy: Essential Research Methods* (Ramsbury: Hale, 2012), 35ff. In the case of Thomas Faulkner it was suggested by Colvin (loc. cit.) that he was related to the Chelsea bookseller and printer, Thomas Faulkner (1770-1855) but the apparent similarity in names and occupations appears to be coincidental.

⁵ The presence of various letters on the drawings makes one wonder if the plates were intended to be in a book with accompanying text describing in more detail the various architectural features. If so, such a volume does not seem to have appeared.

⁶ The full title of the 1838 second edition is: *The organ-builder's assistant, or detailed designs for church and chamber organs in the Gothic and Grecian styles : designs for organs in twenty quarto imperial plates*

To persons employed in designing Instruments of a similar description, it is presumed that this work will prove an essential acquisition, as it will afford them an opportunity of introducing designs suitable to the character of the Buildings in which they are intended to be placed; and thereby, in some measure, destroy the inconsistency so generally observable in the arrangement of that department of interior decorations to which this Work alludes. It is only necessary to add, that the details of the several Designs are fully and correctly exemplified in the five last Plates.

The Author feels it his duty to acknowledge the liberal encouragement he has received from Messrs. Flight and Robson, Mr. John Gray, and other gentlemen, who have favoured him with their assistance in support of this Publication, which he trusts will meet their entire satisfaction.

The mention of John Gray (1790-1849) is interesting as a surviving copy of the first edition,⁷ from which the preface above is taken, is inscribed with his name and address.⁸ At the time of publication in 1823 John Gray had recently taken over the organ-building business established by his uncle, Robert (c.1742-1796) and his father, William (c.1756-1821). As few of Gray's organ cases survive from the early decades of the 19th century it would be interesting to compare the designs in Faulkner's *Assistant* with drawings in a collection of contemporaneous drawings known as 'the John Gray portfolio'.⁹

It is not known if any of the surviving copies of the first edition can be connected to Flight & Robson, but at least one example of the second (1838) edition can be firmly associated with Joseph William Walker (1802-1870) as a copy in the possession of his descendents bears the signature 'J W Walker'.¹⁰ Nicholas Plumley notes that a few Walker cases appear to have benefited from a study of the book.

Thomas Faulkner's *Organ Builder's Assistant* is one of a very few pattern books devoted to the design of organ cases and several influential organ builders had copies. It is beyond the competence of the author to assess the impact of the book on early 19th-century organ case design but this seems an area worthy of deeper study.

⁷ In the author's possession.

⁸ John Gray gives his address as '9 New Road, Fitzroy Square' which appears to fill a gap in his known residences, see Thistlethwaite, Nicholas, *Organ Building in Georgian and Victorian England: The work of Gray & Davison, 1772-1890* (Woodbridge: Boydell & Brewer, 2020), 85.

⁹ Thistlethwaite, pp218-9

¹⁰ Plumley, Nicholas, *A History of J. W. Walker & Sons Ltd, Organbuilders* (Reigate: BIOS, 2023), 137

• THE •
• ORGAN-BUILDER'S ASSISTANT •
• OR DETAILED DESIGNS FOR •
• CHVRCH AND CHAMBER ORGANS •
• IN THE •
• GOTHIC AND GRECIAN STYLES •
• BY •
• T. FAULKNER ARCHT •



• LONDON •

Published April, 1823 by the Author, 25, Mark Lane, St. Dunstons
Printed by J. Dooley & Co. 310, Strand.

Bernard Edmonds Research Conference 2025

February 22nd 2025

10.30 for 11.00

The Royal Birmingham Conservatoire,

200, Jennens Road, Birmingham B3 7XR

The Bernard Edmonds Research Conference will take place in February at the Royal Birmingham Conservatoire. We are most grateful to Daniel Moulton, Head of Organ Studies (and BIOS member) for arranging this. Our meeting will take place in a seminar room as there is another event in the Organ Studio that day, but I hope we might be able to see the new instrument recently installed by William Drake Ltd at some point.

There is still room for one or two more papers, and those wishing to read a paper, who have not already done so, are encouraged to contact the meetings officer as soon as possible. A booking form to be returned by Friday 14th February 2025 by all who wish to attend is attached, and members can also register and pay on the new BIOS website.

The programme will include:

Drew Cantrill-Fenwick - English influences on nineteenth-century French organ culture;

David Shuker - The organs and women organists of Eaton Hall, Cheshire in the Georgian and Victorian era;

Owen Woods - Harrison and Harrison and the History of the French Horn Stop;

William McVicker - The Holdich Album, recently acquired for the British Organ Archive;

and papers by Dr Anna Stepler (Cambridge), and Martin Renshaw.

BOOKING FORM

THE BRITISH INSTITUTE OF ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE 2025
Royal Birmingham Conservatoire

Saturday 22nd February 2025 10.30 for 11.00

There are three ways to reserve a place for the BIOS Day Conference in Birmingham for £35.00 (including lunch):

1. By booking online at <https://bios.org.uk/bernard-edmonds-research-conference-2025>;
2. By returning the form below to the Meetings Officer by post, accompanied by a cheque made payable to BIOS;
3. By returning the form to the Meetings Officer by email and paying by BACS.
Account: BIOS; sort code: 52-30-44; ac no: 05097169. Please identify the payment as *Birmingham*, and highlight option b before returning your form.

Please fill out a separate form for each person.

Name (including title).....

Address.....

.....Post Code.....

Telephone.....(daytime and/or mobile)

Telephone.....(evening)

e-mail.....

Please note any dietary requirements.....

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

Please return this booking form (or a photocopy) to:

Richard Hobson,
are,



meetings@bios.org.uk



The British Institute of Organ Studies

Saturday 12th April 2025 10.30 for 11.00

Day Conference and Annual General Meeting

The Dutch Church, 7 Austin Friars, London EC2N 2HA

The morning will include talks about the history of the church and its organs, and a closer look at the 1954 Willem van Leeuwen organ (restored by Flentrop) installed when the church was rebuilt after its destruction in WW II. Lunch is included followed by the AGM and a recital by a post-graduate student from the Royal Academy of Music. We are most grateful to Professor David Titterington, organist of the church, for arranging our visit.

All members may attend the AGM at 2pm without payment, but it would be helpful to know in advance if you are coming just for the AGM. The charge of £40 for the conference includes tea, coffee and lunch.

A full programme for the day will be circulated in due course.

BOOKING FORM

BRITISH INSTITUTE OF ORGAN STUDIES DAY CONFERENCE & ANNUAL GENERAL MEETING 2025

Saturday 12th April 2025 10.30 for 11.00

The Dutch Church, 7 Austin Friars, London EC2N 2HA

Please reserve a place for the BIOS Day Conference and AGM for £40.00 (including lunch).

There are three ways to book :

- a) By returning the form below to the 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; ac no: 05097169, please identify the payment as AGM, and highlight option B before returning your form;
- c) By booking online through the BIOS website at
<https://bios.org.uk/bernard-edmonds-research-conference-2025>.

Please fill out a separate form for each person.

Name (including title).....

Address.....

.....Post Code.....

Telephone.....(daytime and/or mobile)

Telephone.....(evening)

e-mail.....

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

Please return this booking form (or a photocopy) to:

Richard Hobson,

Future Meetings

Saturday February 22nd 2025

Bernard Edmonds Research Conference

The Royal Birmingham Conservatoire

(see p. 25 For details and booking form).

Saturday April 12th 2025

Day Conference and AGM

The Dutch Church, 7 Austin Friars, London EC2N 2HA.

The morning will include talks about the history of the church and its organs. Lunch will be included followed by the AGM and a recital on the 1954 Willem van Leeuwen organ (restored by Flentrop) by a student from the Royal Academy of Music. We are most grateful to Professor David Titterington, organist of the church for arranging our visit.

(see p. 27 for details and booking form)

Saturday June 7th 2025

A Day Conference at St John's Church, Chichester where Goetze & Gwynn have recently reconstructed the 1815 G.P England organ.



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.