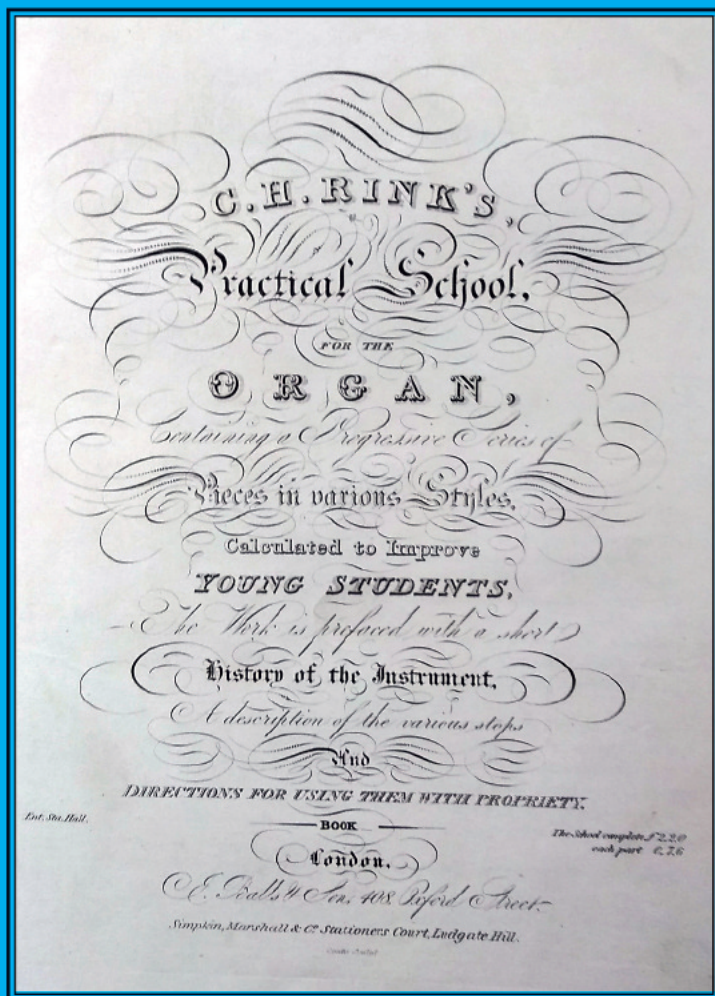


BIOS REPORTER



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THE BRITISH INSTITUTE OF ORGAN STUDIES

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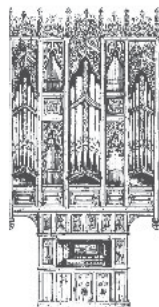
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SUBSCRIPTIONS

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: The title page of *Rink's Organ School* (c 1835)
- see p. 73 (Photo: Richard Brice)

Back cover: The eighteenth-century organ case at All Saints, Wakefield
- see p. 66 (Photo: Paul Tindall)

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FROM THE CHAIR

Welcome to the *Reporter* for August 2025. There are many activities and events to mention and I have set these out under subheadings below. Some of the items touched-on here are presented in detail elsewhere in this edition.

Conferences

There are several forthcoming events being undertaken collaboratively with other organisations. The first one is the Heritage Open Day at Reading Town Hall on Saturday 13 September. This promises to be a very exciting event; we are pleased to be working with Reading Borough Council to offer an opportunity during the Royal College of Organists' *Play the Organ Year*. During the afternoon session in the Victoria Hall there will be talks by Andrew Scott (Managing Director of Harrison & Harrison), Dr Nicholas Thistlethwaite (BIOS President), and Bruce Buchanan (organ-builder extraordinaire). This is a free event, and I warmly encourage you to bring somebody who may be new to BIOS to experience the many activities presented during the day.

BIOS members are cordially invited to a study day organised by the Cambridge Academy of Organ Studies (CAOS) on 25 October. This is the first of three annual events in Cambridge celebrating the legacy of Professor Peter Williams who was such an influential figure for both CAOS and BIOS. The theme this year will be 'The English Organ'. Guest teachers and speakers will include Margaret Phillips and John Mander, with the Peter Williams memorial lecture given by myself. Fuller details are not yet available, but will be soon from the CAOS website www.cambridgeorganacademy.org.

The annual convivial BIOS lunch takes place on Saturday 29 November at the Grosvenor Chapel. Looking forward to early 2026 we will have the Bernard Edmonds Research conference at the Royal Birmingham Conservatoire on Saturday 21 February. If you have been researching something you would like to share at that conference, please be in touch about speaking at the event.

Golden Jubilee Conference in Oxford 9-11 April 2026: Call for Papers

The 50th anniversary conference promises to be very exciting and I hope that you already have the dates in your diaries. In my last Chair's report, I outlined ways in which English influence was disseminated abroad, as well as how European influence came to bear on English organ-building. The conference will explore 'The Global British Organ', its music and impact around the world. A 'Call for Papers' has been issued by our Publications Officer, and I would refer you to the BIOS website (<https://bios.org.uk/the-global-british-organ/>) to find out more.

Publications

Under the editorship of Dr David Force, BIOS Journal 49 is well underway and will soon be at the printers. The line-up of articles promises to be interesting. Paul Tindall writes on the organs of the German churches in London; Paul Stubbings discusses the development of the double organ; Alan Buchan presents organ-building in north-east Scotland; Martin Perkins writes about Snetzler organs in Leicester; Randall Harlow probes the potential for hyperorgans in Britain; David Force explores Chair and other small organs used in sixteenth- and seventeenth-century liturgy. There's an article by myself on the development of historic voicing techniques, with a focus on the work of Dominic Gwynn and Bill Drake. Also included will be fuller obituaries of Dominic, Christopher Kent, John Norman and David Wickens.

As I write, Gerald Sumner's book on the work of Cavallé-Coll in England is at the printers and will soon be available. This work is particularly apposite, as the Nicholson-Flentrop restoration of the 1877/1893 Cavallé-Coll organ in Manchester Town Hall is gathering pace, with some components having been recently installed in the Great Hall there. An interesting article by David Roskelly in the IBO's *Organ Building* Vol. 24 discusses what was observed during the dismantling and restoration of that organ, together with information about the design of the pneumatic Solo key-action.

Next year sees further publications which we hope will be available in time for the Golden Jubilee Conference. There will be a new *Biographical Dictionary of English Organ-builders*, and my own study of English organ

building and its relationship with the musical repertoire: 'which came first, the organs or the music?'

QR Code

Readers will see that we are trialling a new QR code which will take people to the subscription renewal link. Having got to that page, it also provides a place to go for non-members to sign up and become members. I'd be interested in your feedback on the use of the QR code.

The Holdich album of water colours: a photo index

We are working on a photo index of the Holdich images. These will be available through a Members' Area which is currently under development as part of the new BIOS website. As soon as this is sorted out we will issue information about how to access the images.

Richard Owen legacy

In addition to the recent legacy from Gary Rant, BIOS has received a legacy from the late Richard Owen. His bequest is solely in respect of the NPOR, in the hope that it would be 'kept alive for ever'. In summary, Richard was a Bristol architect; his interests included organs and vintage cars, and he was a talented landscape painter. He had a hand in the design of several organ cases, including that at All Saints' Clifton. He had no family, and left his estate to 32 charitable causes including the NPOR. His valuable legacy will be put to good use in furtherance of his aim.

Members are warmly encouraged to remember BIOS in their wills, if at all possible. There are a number of key projects presently being undertaken by Council — and future development of them will require additional funds in due course.

An archivist for the BOA

Council agreed to pursue a formal relationship with the BOA in respect of the appointment of an Archivist. Progress is being made on ratifying a job description and agreeing with the Cadbury Research Library (CRL) a process for advertising and (we hope) appointing. It has occurred to the Joint Management Committee that there might be somebody associated with BIOS who knows of a suitably qualified candidate for such a post. Further details will be announced as soon as contractual progress is made with the CRL.

Postgraduate studentship at the Royal Birmingham Conservatoire (RBC)

Progress is being made with the RBC in respect of a postgraduate studentship to research the English organ-building and its relationship to music and performance practice. Although BIOS is currently perhaps somewhat short of student members, if you know of anyone currently studying in higher education who might be interested in a new postgraduate opportunity at the RBC, please encourage them to watch this space, or follow BIOS on social media for further announcements.

Speaking of those in education, note that generous financial support will be offered to young researchers and full-time students in respect of next April's Golden Jubilee Conference.

Independent Examiner

We thank our outgoing honorary independent examiner, Jonathan Hunt; BIOS is actively looking for someone to take on this role. Anyone suitably qualified and interested might usefully be in touch with the Treasurer in order to find out what is involved. The duties are not arduous.

Historic Organs at Risk: Open Days

BIOS members will be aware that the Institute compiles a list of Organs at Risk (HOARR). This list, although relatively small, represents the tip of a potentially ominous iceberg. In the light of the ever-increasing number of redundant churches, there are many organs whose future seems uncertain. Whilst we simply cannot protect them all, there has to be a diplomatic way of bringing the plight of such organs to the attention of the wider heritage sector and the public. Inspired by the interesting programme initiated by *Sowne of Organe* in Scotland (<https://sowneoforgane.com>), there exists the prospect of collaborating with local organ groups to present a possible outreach events — 'At Risk Days' — perhaps to be partnered with groups such as the IAO, IBO and others.

I believe that BIOS needs to be proactive in this area. Rather than simply complaining about organs which are at risk, there exists the opportunity to present detailed surveys of surviving historic organs, which includes technical and historical overviews, photographs, recordings and open days to identify and publicise through local media the risk to specific

instruments. The initial aim would be to focus on suitable instruments noted in the HOARR, although this might be extended to include organs which are significant examples of their kind, comprehensively preserved in their original tonal and technical state. Naturally, some of these At Risk organs are potentially inaccessible, but an effort can at least be made to investigate at a local level the current situation regarding the buildings and the instruments.

How might this work in practice? Initially I shall be writing to local organ societies to establish whether a collaboration between a specific group and local BIOS members can be developed, in order to create an event built round an individual organ in their area. The outcome of the consultation would be brought back to Council and a potential plan discussed and mapped out. Some members have already offered their services in respect of these organs. Could you be involved in one in your locality? If so, I'd like to hear from you.

You will see the BIOS has developing plans in a number of related disciplines, and I am grateful to Council and BIOS members for the hard work in continuing the aims and objectives of the Institute.

William McVicker

BIOS Chair

MEMBERSHIP MATTERS

The BIOS membership year runs from January to December and all but a few members have paid their subscriptions. This QR code makes for easy renewal now, or later in the year if you prefer. If you pay early, it will get credited to your membership account in good time for the 1st January 2026. If you pay having forgot you have a standing order in place, any overpayment is automatically credited to the following year.



Melanie Plumley
Membership Secretary

FROM THE SECRETARY

BIOS Council (June 2025)

BIOS Council met on Saturday 21 June 2025. 12 members of Council were present. The President was also in attendance.

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

- The BIOS 50th Anniversary Publication (2026), a Biographical Dictionary of Organ builders, was making good progress and the objective remained to publish in 2026.
- The topic for the BIOS 50th Anniversary Residential Conference (9 to 11 April 2026 at Wadham College, Oxford) was 'The Global Influence of the British Organ' - a description and Call for Papers had been circulated widely.
- The Chair outlined a possible outreach programme - to be partnered with other organ/organists' bodies where possible to run 'at risk' days for specific historic organs in the manner of *Sowne of Organe* in Scotland.
- Subscriptions were similar to figures in corresponding periods although investment income was significantly up due to legacies.
- The Membership module of the new website was proving successful at processing new membership applications. In mid-June 2025 Membership stood at 499.
- The Reading Town Hall Heritage Open Day was due to take place on Saturday 13 September 2025). This was a joint event celebrating the Royal College of Organists' *Play the Organ Year 2025*
- JBIOS 49 (2025) should be in the post to Members by September and Gerry Sumner's book on *Cavaillé-Coll in England* was in the final stages of preparation.
- On the recommendations of the Listing Committee, Council approved the listing of 5 organs and the delisting of 2 organs.

- An application for inclusion on the 'At Risk' Register (HOARR) was agreed.
- The handling of submissions to the NPOR continued to be well under control in spite of the diminished number of editors following recent much-regretted deaths.
- A substantial bequest had been received for the NPOR although the amount had not yet been finalised.
- A new integrated booking system on the Website for Conference bookings was in development.
- The services of a professional archivist would be secured to undertake a systematic review of the British Organ Archive and compile accurate handlists of the holdings.
- Discussions had taken place among those involved with the HOSA project about adding new recordings to the NPOR which were currently accessed only via YouTube.

BIOS Council meets next on Saturday 18 October 2025

CAMBRIDGE ACADEMY OF ORGAN STUDIES (CAOS)

Cambridge, 25 October 2025

The English Organ

This is the first of three annual events celebrating the legacy of Professor Peter Williams, a major figure internationally in the study of the organ and its music and the first Patron of CAOS. The English organ is celebrated with events including a masterclass with Margaret Phillips, talks by John Mander, a commemorative lecture by William McVicker and organ demonstrations and recitals on significant historically-oriented instruments in Cambridge.

More details will follow shortly. For information please contact Anne Page 

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 June 21st 2025.

Location	Builder and Date	Comments	Grade
Morville, St Gregory	Holdich I/P 11 N04753 c.1855	An organ by Holdich from c 1855 that contains historic pipework and includes a rare, intact example of a Holdich Diaocton.	II
Grade, Cornwall, St Grada & Holy Cross	Brewer & Co IP/7 D00797 1885	A very rare surviving one-manual and pedal organ from 1885 by Brewer & Co of Truro. It is beautifully voiced and robustly constructed and remains in original condition in the building for which it was commissioned.	I
Wolverhampton, St Peter & St Paul	George Parsons II/P 14 E01381 1828	A rare example of a George Parsons organ of 1828, largely intact and thought to be the most complete surviving example of his work.	II*
Walsall, St Andrew	Nicholson & Lord II/P 20 H00210 1889	A significantly preserved example from the formative years of the Nicholson & Lord partnership, dating from 1889.	II*
Warleggan, St Bartholomew	Heard & Sons II/P 11 N12686 1920	A representative example from 1920 of the later output of Heard & Sons of Truro, a regional firm that was active in the early decades of the 20th century. It remains unaltered in its original home and is listed in the War Memorials Register as the 'Peace and Victory Organ'	II

Future submission dates: 09:00 on Friday, 22 August 2025.

Jeffery Williams

CHARLES WINN OF NOSTELL PRIORY: AN EARLY PROPOSAL OF HENRY WILLIS

PAUL TINDALL

Nostell Priory, near Wakefield, is a famous house which had belonged to the Winn family of London textile merchants since 1654, and is now in the hands of the National Trust. Sir Rowland Winn, 4th Baronet (c. 1706-1765) began to rebuild the house completely in 1729, and his son of the same name, the 5th Baronet (1739-1785) pursued a vigorous campaign of decoration and furnishing which was only cut short by his death in a carriage accident. He commissioned a collection of furniture from Thomas Chippendale which still survives in the house. There is one organ-related payment to Chippendale in the voluminous Nostell accounts: £4 19s for 'Altering and repairing a large organ case', on 18 May 1767.¹ Whether this is the case of the present organ in Wragby church which stood in the Top Hall of the Priory until 1902 (not very large) or perhaps even that of All Saints, Wakefield 'almost totally rebuilt' in 1767', probably by Thomas Haxby, is unclear.² The latter is certainly large, and has rococo carving of very high quality: see rear cover. At Winn's death many interiors of the house were unfinished, (including Top Hall). As we shall see, a new organ was under discussion in the late 1840s, so there may not have been one in the house in the eighteenth century, apart from an eighteen key barrel organ with four stops and three barrels, for which Longman & Broderip charged Lady Winn £26 5s in 1790.³

The house passed eventually to the sons of the sister of the childless 6th Baronet, who had eloped scandalously with a local baker. Charles Winn (born Williamson, 1795-1874,) inherited from his brother John in 1817. He was already, (and remained) Rector of Wragby, and had a passionate enthusiasm for antiquarianism and collecting. He amassed the present fine

¹ Lindsay Boynton and Nicholas Goodison, 'Thomas Chippendale at Nostell Priory,' *Furniture History* IV (1968), 42

² See my article, 'Wakefield: a Rediscovered Organ by Thomas Haxby?', *BIOS Reporter* Volume 45 No. 4 (November 2021), 91-94. My suggestion that the nineteenth-century Wakefield historian John Walker misread payments to Haxby as 'Harley' has proved to be correct. The churchwarden's account book for 1730-1830 (West Yorkshire Artchive Service, Wakefield WDP3/22/8) has payments to Haxby on 21 May 1771 (£36 15s) and 18 June 1777 (unknown amount). There are also payments to Ambrose Brownless (14 December 1743, £4) and John Donaldson (10 November 1804, £3 3s) as well as to William Gray in connection with his new organ of 1805. Unfortunately there are no surviving vestry minutes of any sort between 1715 and 1864.

³ WYAS (Wakefield), WYW 1352/11/4/45/8. Bill dated 5 June 1790 for £26 5s, plus 14s for a packing case.

library, and completed the unfinished interiors of the house, with furniture by Gillow of Lancaster.⁴

In due course Winn set out to find a suitable organ for his house, and a highly interesting set of documents from 1849 has surfaced involving the young Henry Willis.⁵ Willis writes on 23 November 1849, enclosing suggested specifications and case designs.

Sir,

Accompanying the specifications & required drawings are two others, one by Clarkson, the other by me. Which latter one has been chosen with some few trifling alterations by Mr. Tyler whose organ I am now building. The alterations are a curved line in the flat compartments thus [small sketch of a flat with curved toeboard and top] – Pilasters instead of fluted columns plain mouldings....the panels & a slight thinning of the decorations which are all castings in Composition –

Allow me to add that if you should now be thinking of having an Organ built I should like, in the Event of your Choosing Specification No. 3 to have at least 8 months to build it in. My plan is where I am permitted by time to cast the Whole of the instrument out at once & stack it over my casting furnace[;] this plan I have found to be so successful as to be well worth the purchasers While to wait an extra two months.

I am Dear Sir

Yours oblig'd

Henry Willis

Charles Winn Esq.

The passage 'stack it over my casting furnace' seems obscure, but Bruce Buchanan tells me that it is a perfectly understandable way of relaxing the newly cast metal. He adds that Willis later invariably bought in his basses longer than 4 ft C from F. W. Pike nearby, since the cutting-out room was not big enough to do otherwise.

A second sheet has three specifications on two sides of paper.

⁴ Sophie Raikes, 'A Cultivated eye for the antique': Charles Winn and the enrichment of Nostell Priory in the nineteenth century,' *Apollo Magazine*, Volume 157 No. 494 (April 2003)

⁵ WYAS (Wakefield), WYW 1352/3/4/9/18

Specifications of an Organ for Charles Winn Esq. of
Nostel [sic] Priory near Wakefield Yorkshire.

No. 1 The Instrument to consist of one row of Keys, compass – from CC to G in alt 56 notes, and two octaves and a major third of German Pedals from CCC to E, 29 notes. The stops to be 1, Open Diapason from Gamut G, Metal, 2, Dulciana also from Gamut G, Metal, 3, Stop'd Diapason Treble, 5, Principal, 6, Fifteenth, 7, a coupler to connect the Manuals with the Pedals, 8, a complete range of Double Stop'd pipes from CCC to E, 29 notes.

The Case to be of Deal, painted and grained to imitate any wood, with Gilt speaking pipes in front.

3 Composition Pedals

2 Blowing Movements

The whole of the above to be executed in the best possible manner & erected free of any additional charge, except the actual carriage, for the sum of One Hundred and Forty Pounds.

No. 2 The instrument to consist of two rows of Keys, (compass of Gt Organ to be from CC to G in alt, 56 notes, & that of the Swell from Tenor C to G in alt, 44 notes,) & two octaves and a major third of German Pedals from CCC to E (29 notes)

The Great organ to contain, 1, an Open Diapason throughout, 2, a Dulciana throughout, 3, Stop diapason Bass, 4, Claribella Treble, 5, Principal, 6, Fifteenth, 7, Sesquialtera of 3 ranks.

The Swell to contain an Open Diapason, 2, Stop Diapason, 3, Principal, 4, Flute, 5, Oboe

13 a Coupler to connect the Swell with the Great organ

14 a Coupler to connect the Great Organ with the Pedals

15 a Complete range of Double Stop'd Pedal Pipes from CCC to E, 29 notes forming an independent Pedal Organ.

3 Composition Pedals to Great Organ Stops

2 Blowing Movements.

The case to be of Deal painted and grained with gilt pipes in front & the Whole to be built in the best possible manner for the sum of two hundred and fifty pounds. Free of any additional Charge except the actual Carriage of the instrument from London.

Specification No. 3

The instrument to consist of two Complete Rows of Keys from CC to G in alt, 56 notes, & two octaves and a half of Pedals

The Swell to contain an

- | | |
|------------------------------|------------------------|
| 1 Open Diapason from Gamut G | 5 Fifteenth |
| 2 Stop'd Diapason | 6 Sesquialtera 3 ranks |
| 3 Principal | 7 Oboe |
| 4 Flute | 8 Trumpet |

The Great Organ to contain an

- | | |
|--|---------------------------|
| 9 Open Diapason) both throughout | 14 Flute |
| 10 Dulciana) metal | 15 Fifteenth |
| 11 Stop'd Diapason Bass | 16 Sesquialtera |
| 12 Claribella Treble | 17 Cremona from Fiddle G. |
| 13 Principal | |
| 18 a Coupler to connect the Swell with Gt Organ | |
| 19 a Coupler to connect the Gt. Organ with Pedals | |
| 20 a Coupler to connect the Swell with Pedals | |
| 21 a complete range of Double Stop'd Pedal Pipes from CCC/ 16 feet to E [crossed through] F 30 notes [corrected from 29] | |

The case to be of Deal painted and grained to imitate any Wood with Gilt Speaking Pipes in Front.

3 Composition Pedals

3 Blowing Movements if required

The Whole built in the best possible manner & erected free of any additional Charge except the actual carriage from London for sum of three Hundred and Fifty Pounds.

Henry Willis

London

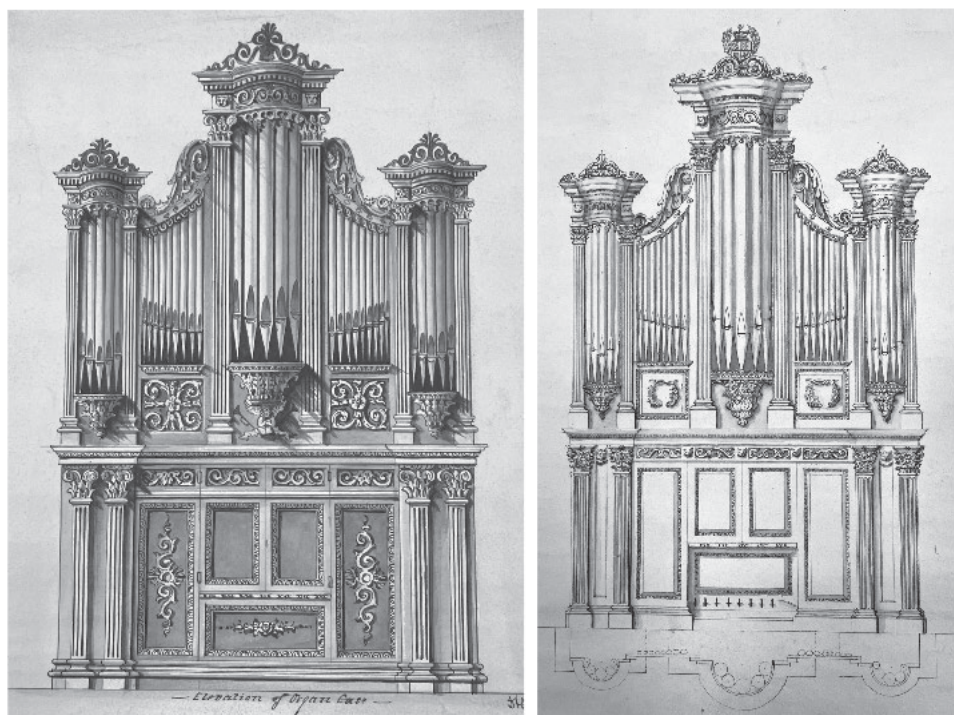
Nov^r 23rd 1849

Should ...a Mahogany case be Chosen instead of Deal 1/- per foot super would be charged upon the size of the case.

Willis's letter unfortunately does not have his address, and he is thought to have moved from Foundling terrace to Manchester street sometime in

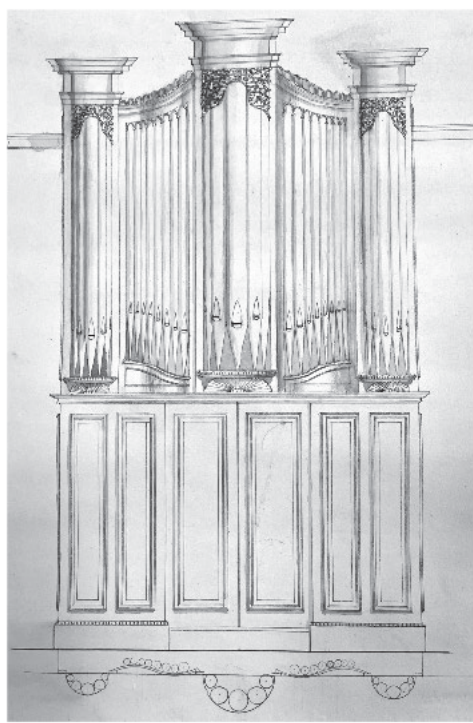
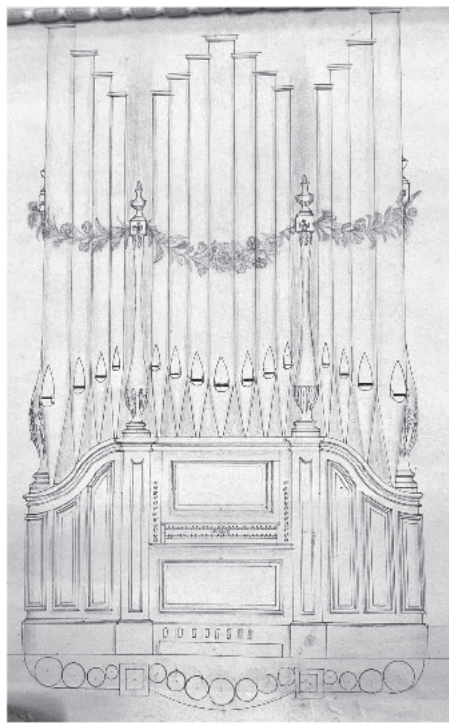
1849 or 1850. An intriguing question regarding the whole situation is how Willis became acquainted with Winn at all so early in his career. His other early organs (Gloucester and St Nicholas, Hereford 1847, Tewkesbury and Newtown 1848) were all in the west of the country.

Preserved with the letters in the deposit are not only the two drawings Willis mentions (figs. 1 and 2), but an additional three (figs. 3, 4 and 5). Fig. 3, marked 'J. Tyler Esq, Holloway' and fig. 5 '(Chas Winn Esq No. 2)' are designs with many exposed pipes and fig. 4 ('Chas Winn No. 1') is a more conservative organ builder's case of the time. All three are the sort of design that Willis might propose, being notoriously uninterested in organ cases, even by mid-nineteenth century standards. However, the other two drawings are a very different thing; essentially the same elaborate classical design of correct eighteenth-century form, the one with Willis's name on it (fig. 2) being slightly simplified.⁶ The first is signed by a D.(?) Clarkson, who is difficult to identify.



Figures 1 and 2. Case designs for the organ at Nostell Priory from Henry Willis' 1849 scheme

⁶ Though it seems not to be his signature



Figures 3 and 4. Simplified case designs from Henry Willis' 1849 scheme for Nostell Priory

Charles Winn may not have commissioned Willis, but James, later Sir James Tyler (1816-1890) of Pine House, Holloway did, and the surviving case from his organ, now in Barnard Castle School Chapel is undoubtedly from this design. In the past it has been suspected to be eighteenth-century, and is indeed very convincing, but just a little more lavish, as the Victorians preferred. It is made of mahogany and has the ogee toeboards, as offered by Willis in his letter. There are neither pilasters nor columns, but much neo-rococo carving, and the cats surmounting the outer towers are a very Victorian touch. Tyler was a man of means (of obscure origin) and was living in Holloway already in 1841: he was knighted in 1851 for Court service as Lieutenant of the Gentlemen-at-Arms and was later famed for his philanthropy. He was evidently a considerable supporter of Willis: rumoured to have helped finance the career-defining organ at the Great Exhibition of 1851, and certainly a patron of the festival held at the Royal

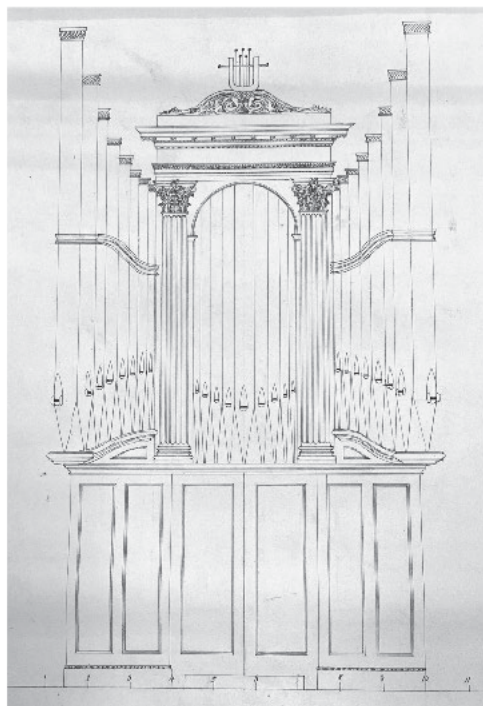


Figure 5. A simplified case design from Henry Willis' scheme for Nostell Priory.

Agricultural Hall in 1863 to celebrate Willis's 1862 Exhibition organ.⁷ He also proposed Willis as organist of St Mary Magdalene, Holloway in 1872,⁸ and commissioned an organ for the Orphan Working School in Haverstock Hill in 1873.⁹

The later history of Tyler's house organ has been well researched,¹⁰ but there is now little of Willis left. It was offered for sale from Pine House in 1895,¹¹ when it had three manuals and 32 stops,¹² and passed through the hands of Alexander McMullen of Hertford Castle, who lent it to All Saints, Hertford as a temporary organ 1896-99. It was then rebuilt by Nelson in 1912 for Frederick Jennings of 'Meadholme', Dene Grove, Darlington, and moved to Barnard Castle in 1921.

It is possible that the organ opened in the workshop at Foundling Terrace by J.T. Cooper on the 10 September 1849 'to a very large audience' was this one. It was certainly the right size, said to have 32 stops including six couplers, with four composition pedals.

I am grateful to Bruce Q. Buchanan for discussion and suggestions regarding this new discovery.

⁷ *Islington Gazette*, 7 November 1863

⁸ *Islington Gazette*, 16 February 1872. Willis and Tyler jointly paid £400 to redecorate the church in 1878 (idem, 11 September)

⁹ *Islington Gazette*, 14 March 1873

¹⁰ John Ince and Geoffrey Griggs, 'The Organ at Barnard Castle School,' *Musical Times* Volume 128 No. 1728 (February 1987), 101-103

¹¹ *The Tablet*, 16 November 1895

¹² Probably including couplers

RINCK'S ORGAN SCHOOL - THE FIRST ENGLISH VERSION

RICHARD BRICE

I think that most of us know of Rink's *Organ School*. Christian Heinrich Rinck, 1770 - 1846, was a renowned composer, organist and teacher in Germany, (he spelt his name in both ways). The version that seems most common is that edited by William Best issued in 1864 by Novello; unlike the earlier editions, it is on 3 staves. I have not found much information about early editions of the Rinck, with the exception of a series of articles published in *The American Organist* by the late William Little.¹ That an organ is the traditional accompanying instrument in American *ice-skating rinks*, merely adds to the confusion when researching this topic.

The Rinck *Organ School* was published in Germany in four parts; part 1 in 1801, part 2 in 1802, part 3 in 1811 and part 4 in 1814. A collected edition came out soon after. It is actually in 6 "books"; there is an introduction, then within the 205 pages that follow there are only two pages of text: a page on the use of the pedals called "observations on the second part" and Observations on "Book 5th". For the contents of this and similar books and how they sat in the organ world at that time, I suggest looking at *The American Organist* articles. I do wonder what a British organist in the early nineteenth century thought of the pedal exercises (Figure 1).

I came across a copy of this *Organ School* in a cupboard at church, most of the contents of which were from the first half of the nineteenth century.- I was told to take what I wanted and then dispose of the contents; Clementi's *Harmony* and Rimbault's *Piano* along with the Rinck: other than that, a huge number of early organ transcriptions by Novello which had been sold off cheaply in the 1870's, which is when these were purchased. The Rinck intrigued me, many of the pieces were useful and almost contemporary with the organ in the church, this church being a "Commissioner's Church" and a bored organist on October 5th 1874 had sketched the view from the organ loft - this is the only visual record of the original three-decker pulpit.

Back to the music: it was a folio edition in a vertical format, ie made up of engraved sheets, folded in half and the complete book is taller than it is wide. The following seems to be the chronology for the English editions of the Rinck: Boosey published his version in the 1820's. This cannot really be considered as the first English version as all he did was to purchase sheets from Simcock (the German publisher of the Rinck) and add a few of his own.

¹ William A Little "The emergence of Organ Tutors in 19th Century England c.1820-c1880", *The American Organist*, Sept.,-Oct 2017.

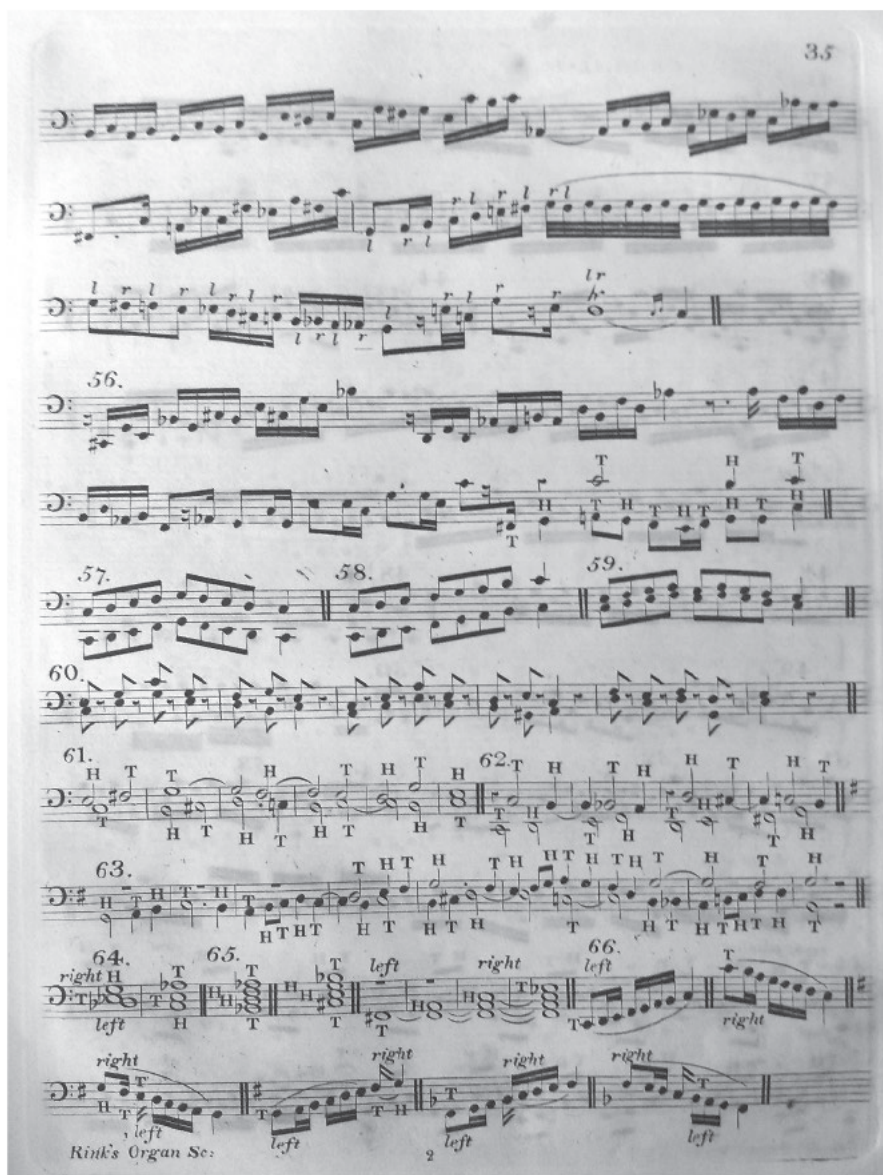


Figure 1. Pedal exercises from the first English edition of Rinck's *Organ School*

There is inconsistency in the sheets which Boosey added and Little says that the translations are very poor. This version (of which I haven't seen a copy) is in "oblong folio" as is Simcock's edition, obviously. If Simcock was unaware of Boosey's use of his pages, then it must be considered a pirated edition.

Several other rather poor and abridged versions of the Rinck saw the light of day although the pedal exercises could not have been of much use in England (see Figure 1). Samuel Wesley was determined to produce a "correct" version, which was published after his death in 1838; bearing in mind his championship of the "G compass" manual rather than the pedals it seems strange that he should be involved with a work championing the C pedal board and containing instructions for playing pedals with the toes *and* toes and heels. The next major edition was Novello's which W T Best edited, already mentioned.

William Little says that the first English edition is unknown (excepting the Boosey version which hardly qualifies). I believe that the edition I have, published by C. J. Balls and Son, is the first English edition. The following is my rationale for this statement.

This edition is in a vertical format, all the others are in the horizontal ("oblong") format. The translations of the two pages of text are not the same as the other early copies.

Looking through the work it is noticeable that there is a slight confusion between the "choir" and the "swell", as one would expect in the early 19th century; calling it the "Recit" in one case.

There is also a copy in the British Library (R.M.16.e.21) and the pages are identical with mine, albeit of a much better quality printing as this copy came from Buckingham Palace being almost certainly prepared from the best of the stock of pages; the practice at the time being to do print runs of the separate pages and then use them as required. Finding this copy gave me the information about who the publisher was. The title page is shown on the front cover of this issue.

As regards dating, the style of the engraving, printing and paper all suggest the early 19th century (confirmed by the British Library). Book 5 contains a Theme and Variations on "God Save the King", although in the (assumed) later preface of the British Library copy, this is given as "God Save the Queen". This would seem to date the engraving of the *music* to before Victoria's ascension to the throne in 1837.

For the above reasons I think it is safe to say that the first English edition of Rink's Organ School, was that published by C. J. Balls and Son, definitely before 1837, but after 1815.

Here is a summary of the contents of the preface from the British Library copy:

A Title page, at the bottom of which "C. J. Balls and Son, 408 Oxford Street" They were at this address from 1809 until 1853, albeit with slight variations in name. Beneath this "Simkin, Marshall & Co, Stationers Court, Ludgate Hill" who were booksellers from 1819 until the 1940's (again, with minor name changes)

The price is "£2/2/- complete" and "each part 7/6".

This page seems to be a separate page and is in the same style as the engraving of the music

The subsequent pages are also folio but seem to be a more modern style of printing:

i "Preface of the Author"*

ii preface continued

(3) "Section 1, A short History of the Organ"*

4 A short history of the organ, continued, with the "History of the organ in England" following on. The organ builders and organs mentioned give no help as to the date, after talking about some celebrated British organs, he says "the Organ Builders now in London are so well known, that it is useless to expatiate on their abilities". (!)

5 "Section 2, On the Organ Stops"

6 on the organ stops continued, with "Section 3, On the Manner of Blending the Organ Stops" following on.

7 on the manner of blending the organ stops, continued,

8 on the manner of blending the organ stops, continued, and a catalogue of "Rink's organ works, Published only by Balls and Son" completing the page (Figure 2).

*these two titles are in an "Old English" style, the others are in capitals, the same style font as the text being used.

To conclude: I believe the first proper English language edition of Rink's Organ school to be one published by C. J. Balls and Son, definitely before 1837 and very likely published soon after circa 1815 when the German edition, published by Simcock first saw the light of day. Furthermore, this edition would seem to be made by new engravings of the music and a careful translation of the text.

Aspects which need further research: Why did C. J. Balls and Son publish this, and other works by Rinck? As far as I can ascertain, they tended to publish

popular songs; were they trying to break into the church-music market, inspired perhaps by Novello's success?

Who wrote the prefaces, especially the piece about "the History of the organ in England"? I don't think it can have been translated from the German original so, who penned it or was it lifted from someone like Burney? How does this Balls Edition compare with the original Simcock?

CATALOGUE OF C. H. RINK'S ORGAN WORKS, PUBLISHED ONLY BY BALLS & SON.

	£	s.	d.			£	s.	d.
Practical School for the Organ, in which is introduced a History of the Instrument, a Description of the various Stops, and Directions for using them with propriety	2	2	0	Twelve Preludes	Op. 100	0	3	0
This Work may also be had in single Books, containing as follows:				Choral Friend	Op. 101	0	3	0
Book I.	0	7	6	A Collection of short and easy Interludes	in 2 Books, each	0	3	0
Book II. contains 12 Chorals, with Variations	0	7	5	God save the Queen		0	4	0
Book III. consists of easy Cadences in the Fugue style.	0	7	5	A Selection of Psalms and Hymns, with a Prelude and two Interludes to each Tune; the only work of the kind by this universally admired Author	in 5 Books, each	0	4	0
Book IV. contains a series of Pieces in the same style, but more difficult	0	7	5	The 6 in one Volume, Boards		1	1	0
Book V. alternately in the strict and free styles	0	7	5	CONTENTS.				
Book VI. Fugues, Preludes, &c. for Students more advanced	0	7	5	No. 1.	No. 3.	No. 5.	No. 6.	
Twelve Pieces	Op. 1	0	3	Morning Hymn	Westminster, New	Partney	St. Mar's, New	
Twelve Preludes	Op. 2	0	3	Savoy	Evening Hymn	Ilington	Ilington	
Twenty-four ditto	Op. 20	0	5	Albidge	St. Matthew's	Yarmouth	Vauxhall	
Twelve ditto	Op. 25	0	3	Hanover	London, New	Colchester	New Sabbath	
Twelve Pieces	Op. 29	0	3	Mount Ephraim	Burford	Ablington	Bath Abbey	
Forty Preludes	Op. 37	0	5	St. George's	St. Stephen's	Sheldon	Penzance	
Fifteen choral Preludes	Op. 47	0	3	St. Mary's	Luther's	St. Swithin's	Weston Parvelli	
Twelve grand Fugues	Op. 48	0	3	No. 2.	No. 4.	No. 6.		
Twelve short Preludes	Op. 49	0	3	St. Dunstan's	Vienna	Hepthorpe		
Twelve easy ditto	Op. 52	0	3	University	Easter Hymn	Newcourt		
Twelve Adagios	Op. 53	0	4	Boston	Surrey	German Hymn		
Twelve Preludes	Op. 57	0	3	St. David's	Wareham	Helmsley		
Twenty-four easy Preludes	Op. 59	0	10	Wareham	Seilian Hymn	Hotham		
Twenty-four easy Preludes	Op. 64	0	4	Acorn	Portuguese Hymn	Coombe's		
Twenty-four easy Preludes	Op. 65	0	4	St. Olave's	Newton	Peckham		
Twenty-four easy Preludes	Op. 66	0	4	Yark	Martin's Lane	Scott's		
Twenty-four easy Preludes	Op. 74	0	4	Job		Bretherton's		
Three Afterludes	Op. 75	0	4					
Introductory Practice	Op. 82	0	18					
Twenty-four Preludes	Op. 83	0	3					
Thirty ditto	Op. 91	0	4					
Twenty-four Preludes	Op. 94	0	4					
Twelve ditto	Op. 95	0	4					
Twelve ditto	Op. 96	0	3					

The unqualified approbation bestowed on this work by Organists and the Professors in general, have induced the Publishers to announce, that this

WORK WILL BE CONTINUED.
G. F. FLOWERS (Printed Rink) Organist's Parochial Choral Library 0 3 0
(To be continued.) Op. 1. 0 8 0

Six Figures

Catalogue of C. H. Rink's [sic] works published by C. J. Balls

I am endeavouring to upload this music to IMSLP, hopefully this will have been done by the time you read this. In conclusion, I should like to thank those who have helped me identify this work, Dr Craig Cramer, the late Wm Little, Charles Warren and David Shuker, not to mention the help I received from the staff at the British Library.

A brief note on dating: paper in Britain had to be watermarked with a date only until 1814. "Entered at Stationer's Hall" is not a lot of help; very often the wording was used as a sort of talisman, to "enter" a publication meant lodging several copies of the work, in the case of a single sheet of music, not a problem but I think it unlikely that Balls would have entered the *Organ School* of over 200 pages for the somewhat limited copyright that entering would give, also the records are difficult of access. A search of newspapers online has only yielded one advertisement for the book in 1835. I suspect that word of mouth was relied on to advertise this work.

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- 12.30pm Lunch break
- 1pm- 1.45pm Recital given by Tom Bell, Concert Organist

Afternoon - Music in The Concert Hall

- 2pm Come and play the organ:
An opportunity for newcomers
to play the organ.
- 3pm Break
- 3.15pm Masterclass with Tom Bell:
Young players will perform for
an expert teacher.
- 4.30pm Finish

Afternoon - Talks in The Victoria Hall

- 2pm "Henry Willis: the Man"
presented by Bruce Buchanan
- 3pm Break
- 3.15pm "The culture of organs in 19th Century
Town Halls"
presented by Nicholas Thistlethwaite
- 4pm "Organ Restoration: the nuts and bolts"
presented by Andrew Scott
- 4.30pm Finish

The Pantry Café & Kitchen will be open 10am - 4pm for drinks, snacks & lunches.

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CALL FOR PAPERS
RECENT RESEARCH IN ORGAN STUDIES
BERNARD EDMONDS RESEARCH CONFERENCE 2026

Proposals for papers are invited for the British Institute of Organ Studies' annual *Bernard Edmonds Recent Research Conference* to take place on Saturday 21st February 2025 in the Organ Studio at the Royal Birmingham Conservatoire.

Proposals should present some recent research into aspects of organ history, including music and performance. A broad range of subjects is encouraged, and papers on organs and organ builders, including British organ-builders working overseas and organs built in Britain by foreign organ-builders, will be welcomed alongside papers more broadly based and those reflecting recent developments and contemporary insight into organs and organ music. Papers about organ repertoire, organ playing and teaching, composers and performers are also encouraged. Papers should be no more than twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged. The venue has full audio-visual facilities.

We would especially like to encourage those who have not taken part in the in the conference in the past to consider reading a paper, and some financial assistance towards travel for younger student researchers is available. There are usually 40 plus members present and the informal atmosphere encourages a stimulating exchange of views and genuine discussion.

Proposals will be reviewed by members of BIOS Council and the authors of successful proposals will be notified as soon as possible.

A summary proposal of 200 words, along with a brief biographical note, should be sent by 1st December 2025 to the Meetings Officer, but enquiries are welcome at any time.

Richard Hobson,

e-mail: meetings@bios.org.uk

Future Meetings

The Bernard Edmonds Research Conference 2026

The Bernard Edmonds Conference 2026 will take place in the Organ Studio of the Royal Birmingham Conservatoire, 200, Jennens Road, Birmingham B3 7XR on Saturday 21st February. A Call for Papers can be found in this issue, and we are most grateful to Daniel Moulton and his colleagues for hosting this event once again. Further details and booking information will be published in the October *Reporter*.

The BIOS Lunch 2025

Saturday 29th November 12.00 for 12.30

The Grosvenor Chapel, South Audley Street, London W1

As we look towards marking the first fifty years of BIOS in 2026 all members, wives, husbands, partners and friends are invited to gather and begin the celebrations!

Please contact Richard Hobson, meetings officer, if you would like to reserve a place; a menu and payment details will then be sent.

Cost will be £50 for a 3 course lunch, including drinks, aperitif and canapés.

Email: meetings@bios.org.uk

Post:





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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.