

BIOS *REPORTER*



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Aristide Cavaillé-Coll,
Organ Builder of Paris:
The British Connections

THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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Front cover: Cover of Dr Gerald Sumner's book on the British connections in the life and work of Aristide Cavallé-Coll

(see <https://bios.org.uk/shop/aristide-cavaille-coll-organ-builder-of-paris/> for details)

Back cover: Samuel Green's organ at St Botolph Aldersgate (see p. 93)

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FROM THE CHAIR

Welcome to the latest edition of the BIOS *Reporter*.

As we move towards our Golden Jubilee celebrations and conference in 2026, there are a number of developments which I'd like to draw to your attention. For ease of reference I have set these out under subheadings below.

Membership Matters

Did you know you have a membership number? Do you know what it is? You will need this number if you wish to access the Members' Area of the BIOS website. Elsewhere in this edition Mel Plumley has detailed this development with regard to BIOS membership. A new Membership List will be published in the coming months. Membership numbers are not included there, as it potentially could allow people to set-up login credentials for other than themselves. If you want to find your number, please email Mel.

Holdich Images

Readers may recall that the images of the watercolours by George Maydwell Holdich have been digitised and are now available in the members' area of the website – for which you will need your login details (see p. 86).

Digitised back copies of *Reporter*

During the last month or so, Matt Dixon has been hard at work preparing redacted back copies of *Reporter*. Editions all the way back to 1977 can now be accessed here: <https://bios.org.uk/bios-reporter/>. The site can be searched, so 'Reporter 1977' will bring up the requisite items. Anyone wishing to use this function as a research tool can now do so. I believe that Google search also turns up information from back copies. Please try it and let me know.

Digital Journal 49

The print copy of Journal 49 was recently sent out. Some members may have a digital copy of Journal 49. I'd be interested in hearing your feedback about this. I opted to be able to read the text via my iPad and I have been very much enjoying the edition. There are some interesting and challenging essays to be found within its pages – and I hope some new lines of enquiry will be generated through its content. We thank David

Force for his editorial skills in preparing this volume – and, of course, we look forward to his editorship for BIOS's 50th anniversary edition.

Aristide Cavallé-Coll, Organ Builder of Paris

Gerry Sumner's long-awaited book has now appeared in print and is available through the website at a cost of £45.00 plus postage and packaging. The book was given a 'soft launch' at Reading Town Hall's Heritage Open Day held on 13 September. The event was supported by the BIOS, RCO, IBO, IOA, SWO and the BOA. Unfortunately, Gerry was not able to attend due to ill health – but sales were buoyant.

The book is presented in three parts, beginning with a brief history of the Cavallé family of organ-builders from the early years of the eighteenth century in the south of France. The second part describes the growing interest in England in the work of Cavallé-Coll, which was stimulated by the Great Exhibition of 1851. The third part comprises accounts of the eventual import of seven Cavallé-Coll organs to England and two to Scotland. The on-going restoration of his organ in Manchester Town Hall will provide answers to some of the interesting points raised by the author in his text.

Gary Rant Legacy

A final settlement has been made in respect of Gary Rant's legacy. We are grateful to him for this gift which is being put to good use. Please remember BIOS in your will. We have much work still to do – and any gifts will enable the Institute's work to have even greater reach.

PhD Studentship at the Royal Birmingham Conservatoire (RBC)

As reported previously, work is now underway to enable a PhD student to register with the RBC in order to undertake a supervised course of research into the English organ and its repertoire. Stephen Maddock (RBC Principal) has agreed match-funding with university colleagues. This development means that the generous donation by BIOS has been extended to cover student living costs and other expenditure, making it even more attractive to potential applicants. The process of setting this up is reported to be quite a cumbersome, bureaucratic procedure, but everything is moving in the right direction and we hope formal announcements can be made before too long.

Archivist for the British Organ Archive (BOA)

This project is now well underway. Funds will soon be transferred – although we have been given an undertaking that this money will be returned in full if no archivist is appointed. We expect that there will be an advert appearing in the coming months. If you know a qualified person who might be interested in this role, please encourage them to look out for further information. The adverts will be carried by social media in the first instance.

Champniss Foundation

We have received support from the Champniss Foundation for a number of projects over the years – for which we are grateful. A further application has been made in order to support students who may wish to attend next year's Golden Jubilee conference.

John Brennan

A team (David Shuker and I) met with John at his house in Oxford to begin the process of moving some of the Positif Press stock and back copies of the Journals to a store held by At the Sign of the Pipe. An agreement has been reached with John regarding sale of some of his material and I am pleased that we have managed to come to a satisfactory conclusion over this matter. A salutation was made to John at the AGM held at Chelsea Old Church in respect of his endeavours over many on behalf of BIOS. We owe him a very great debt of gratitude.

BIOS publications

An aspiration long-honed in the forge has been to enable the BIOS website to be the go-to place to purchase a variety of books. Council has struck a deal with David Shuker to act as our agent in respect of sales. You may be intrigued to know that the Freeman book *In Search of Organs* is now out of stock.

Golden Jubilee Conference

The 50th anniversary conference is scheduled to take place at Wadham College, Oxford between 9 and 11 April next year and is already generating considerable interest. Please make sure you have his date in your diary. The conference will explore 'The Global British Organ', its

music and impact around the world. A 'Call for Papers' has been issued by the Publications Officer, and I would refer you to the BIOS website to find out more (<https://bios.org.uk/the-global-british-organ/>). A booking form will be available in the February *Reporter*, as well as through the website.

In a previous 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. In this edition of *Reporter*, and in order to encourage those contemplating offering a conference paper, I have set out a number of ways in which foreign influence came to bear on English organ building on our own shores.

English, British or what?

I was rightly taken to task for freely mingling references to England and Britain, as if they were synonymous. A new Biographical Dictionary is being written by Nicholas Thistlethwaite and Paul Tindall – but what are its terms of reference? Of course, some organ-builders spent their whole life in Scotland (Bruce, Hamilton, Renton, Miller, Watt, Mirrlees). It was pointed out to me that the snag is that, in the geographical and to a large extent cultural sense, 'English' and 'British' are not the same. Several references to this proposed new work were offered by me in print, but I had taken a liberty with the title. The present working title is *Organ Makers of the British Isles*. As Paul Tindall pointed out to me, 'there is a slight problem with Irish sensitivities to the idea of the "British Isles", but we are proposing to ignore that: there doesn't seem to be a good way round it, and I think only one organbuilder to be included has actually worked in the Republic of Ireland (rather than Ireland before 1921)'. So, whilst Stephen Bicknell was much more Anglo-centric in the title of his book, I offer apologies to our Scottish friends for any unintended offence (as well as those in Wales).

Thanks

There are some Council members who work tirelessly on BIOS-related activities. You know who you are; we sincerely thank you for your hard work.

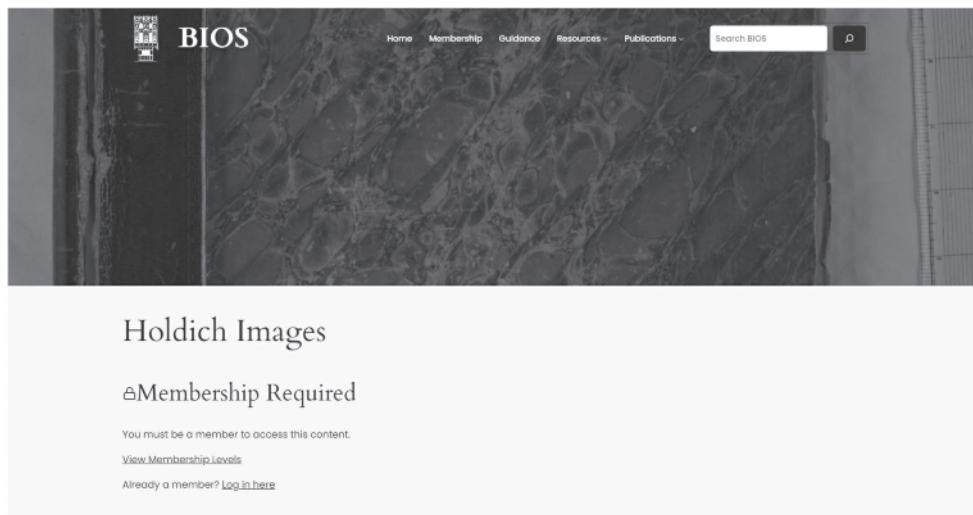
William McVicker
BIOS Chair

MEMBERS' ACCESS TO THE BIOS WEBSITE

It is now a year since we launched the new BIOS website and for most of that time, an important extra resource has been dormant. That is a special area, accessible only to those with a current membership of BIOS, and which can give access to additional material (see below). The first item to be made available in that area are scans of the pages of the Holdich Notebook which BIOS purchased earlier this year. Everything from front to back covers and all in between can be viewed as 'thumbnails' and clicking on them allows a larger version to be seen and, if necessary, downloaded.

Accessing the member area requires you to be logged in as a paid-up member and that requires knowing your login ID and password. If not logged in a 'Join BIOS' message appears and we apologise for the slightly curt wording. Members who joined for the first time through the new BIOS website will have their login details from the joining process. Those who joined in other ways got their log-in details in the Membership Renewal Notice sent a year ago and they will be repeated in the Renewal Note going out this Autumn. They can also be obtained at any time by emailing the membership secretary on **membership@bios.org.uk**, but it will be appreciated if not everyone does that immediately upon reading this!

Melanie Plumley (Social media, website and Membership Secretary)



FROM THE SECRETARY

BIOS Council (October 2025)

BIOS Council met on Saturday 18 October 2025. 9 members of Council were present.

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

- The Royal Birmingham Conservatoire had agreed match-funding for the PhD student which meant that the BIOS donation had been extended to cover student living costs and other expenditure, making it even more attractive to potential applicants.
- The University of Birmingham was in a position to start recruitment for the BIOS Project Archivist post at the British Organ Archive.
- The Chair had written to all local Organist Associations exploring the possibility of collaboration in an 'at risk' day build round an identified instrument in their area.
- A description and Call for Papers for the 50th Anniversary Residential Conference (9 to 11 April 2026 at Wadham College, Oxford) had been circulated widely with a deadline of 16.00 on Saturday 10 January 2026.
- The Heritage Open Day at Reading Town Hall had been judged to be very successful with good attendance and positive feedback about the stalls, presentations, recital and masterclass.
- Subscriptions were around the level to be expected in the year to date and running costs were broadly at the customary level for this point in the year.
- Membership currently stood at 492 (222 Ordinary, 217 Retired, Student, Honorary, Complimentary and Institutional making up the balance).
- The Bernard Edmonds Research Conference at the Royal Birmingham Conservatoire (21 February 2026) would be held in the Organ Studio which housed the new organs by Flentrop and William Drake.
- An enquiry had been received from one Anthony MacIsaac who was descended from this Glasgow family of organ builders who sought photographs of Robert Mirrlees (1773-1848) and his son, Alexander.

- On the recommendations of the Listing Committee, Council approved the listing of 3 organs and declined the listing of one organ.
- Council agreed the removal of 2 organs from the Historic Organs at Risk Register (HOARR).
- Council agreed that an account with Instagram should be created and that meanwhile the use of X/Twitter should be kept under review.
- Two new recordings had been made which would in due course be added to the Historic Organ Sound (HOSA) Archive: the Sutton organ of Jesus College and the G.P. England organ in St John's Chichester, recently reconstructed by Goetze & Gwynn.

BIOS Council meets next on Saturday 24 January 2026.

NPOR INSIGHTS†

More than two years have passed since the re-built NPOR website was launched, building on the incredible work of Dr Mike Sayers. Our aim was to honour and extend his legacy while enhancing the platform's performance, stability, and accessibility. Now, with the data from 2024 in hand, I wanted to share how these improvements have transformed the way people engage with this important resource.

In 2023, the NPOR recorded approximately 725k survey views (that is, approximately 60K per month!). By 2024, that number had risen dramatically to around 925k (+28%). Survey searches saw a similarly strong uplift, growing from 270k to 315k (+17%). The more specialised search functions also saw steady growth: DBOB queries rose from 3,200 to 3,800 (+19%), and HOC searches climbed from 2,300 to 2,500 (+9%). Across the entire NPOR, we recorded about 1.2m page views over the year, with visitors spending an average of just over five minutes per session.

Looking at how visitors arrived at the NPOR, organic search played a key role, bringing in 103k visitors, while 96k accessed the site directly by typing in the web address. Facebook referred 74k visitors, continuing to be a strong source of traffic. Smaller but significant numbers came from

platforms like YouTube (1,300), Wikipedia (2k), organrecitals.uk (1k), and mander-organs.forum (500).

The NPOR's reach is truly global. In 2024, visitors came from 158 countries. The UK accounted for 72k users, but other significant numbers included 12,500 from the United States (17.4% of international visitors) and 2k from Australia (2.8% of international visitors). Germany, Ireland, France, and the Netherlands also contributed strongly. On the smaller side, we welcomed visitors from places as far-flung as Mongolia (4 visits), Niger and Yemen (1 visit each).

Mobile devices were the clear favourite among visitors, accounting for 54% of all traffic. Desktops followed with 40%, and tablets made up the remaining 6%. Apple iOS was the leading platform, with Windows coming in second. Safari proved to be the most popular browser, with Chrome close behind.

In recent months, we have prioritised rebuilding the NPOR editor suite - an important effort to modernise the experience for our dedicated editors while safeguarding the accuracy and integrity of the data. The NPOR simply wouldn't exist without the incredible contributions of our volunteer editors, whose work ensures this invaluable resource continues to thrive. If you're interested in supporting the NPOR as an editor, we'd love to hear from you. Please contact the NPOR Manager at **npor@bios.org.uk** for more information.

While the re-architected platform has already demonstrated its effectiveness, there remains exciting potential to further refine and elevate the experience for everyone who uses it. These statistics are a testament to the growing interest and engagement with the NPOR. Whether you're conducting in-depth research or simply uncovering the story of a local instrument, your visits are essential in sustaining this treasured resource. We are deeply grateful to everyone who explored and supported the NPOR in 2024 and look forward to seeing how the platform continues to evolve in the years ahead.

Matt Dixon

† [Note from the Editor] This article was submitted earlier this year with data from 2024 and was inadvertently omitted from the August issue of the *Reporter*.

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 October 18th 2025.

Location	Builder and Date	Comments	Grade
Par, Good Shepherd	Trudgian & Son 1903 I/P 7 NI1235	An instrument of special interest from c 1914 by John Trudgian & Son of St Dennis that is a rare survivor, being in original condition. It is robustly engineered with a small, but musical tonal scheme.	II*
Preston, St George	Willis 1865 III/P 37 NI0719	A significant early organ built by Henry 'Father' Willis in 1865 and formerly sited on the west gallery. It remains tonally unaltered from Willis' 1885 rebuild, with the exception of major alterations to the winding system.	II*
Leeds, St Saviour	Walker 1913 II/P 12 D05537	A characteristic and fine example of the work of J W Walker & Sons that is of special interest, dating from 1913 and retaining all original material within an earlier case of 1890 by G F Bodley.	II*

Future submission dates: 09:00 on Friday, November 28th 2025.

Jeffery Williams

HOLS Gallery



Preston, St George



Par Green



Leeds, St Saviour

LETTERS TO THE EDITOR

The Organ Builder's Assistant

I wonder how many readers of February 2025 issue of the *Reporter* were as astonished as I was on contemplating the title page reproduced (p.24) from *The Organ-Builder's Assistant* of 1823. Of the six designs for 'church and chamber organs' shown, only one exhibits the traditional relationship of foot to body in the display-pipes whereby the longer the speaking length, the shorter the foot. In all the rest, there is a preponderance of false-length pipes really surprising for that period. What can account for this?

One hundred years later, show-pipes of false length were strongly in vogue: evidence (among many other pieces of evidence) of the debasement, then, of organ design. But in the Regency period and in George IV's short reign, the three- and four-tower case types made and imitated by Snetzler, England, Bates and others were still pretty much the style to follow, and they obeyed, for the most part, unwritten old rules in which proportion mattered. The designs on that title-page may owe their stylistic delinquency to the influence of the brief fashion for Neoclassicism and Grecian styling (it was easier to evoke columniation and the temple front with pipes of equal or nearly equal length) or perhaps merely to inadequate knowledge on the part of the architect responsible, T. Faulkner. Organ construction and history and the desiderata for sound design were probably beyond his ken. Notable here are what I see as Soanian touches to all but the gothicky pattern in the middle of the grouping; and, yes, a prefiguring of organs in the Art Deco age of a century later, which saw organ design dip to its nadir. By the later 1820s it can be seen that the rot had indeed started to set in, as for example witness York Minster, St James's, Bermondsey, Birmingham Town Hall, St Mary-at-Hill. In these, and others, old subtleties and beauty are evidently on the way to being lost, and new laxity beginning to undermine the organ's coherence and integrity as well as its handsomeness.

Alec Dingwall

Mirrlees - organ builders

I am descended from the Mirrlees family. Robert Mirrlees (1773-1848) has direct descendants via his daughter Elizabeth, who I am in contact with. For my part, I descend from Robert's sister Euphemia Reid (1778-1869). I am sure they must have been photographed, at least Robert's son Alexander, but I wouldn't know where to start looking. Does anyone have any images that may help us here?

Anthony Maclsaac

(Please contact Nigel Stark - conservation@bios.org.uk - if you can help)

FOREIGN INFLUENCE IN ENGLAND – AND SAMUEL GREEN’S RESPONSE TO CHANGING TIMES.

WILLIAM MCVICKER

This talk was delivered on 27 September as part of the Organ Club’s Centenary celebrations at Saint Botolph-without-Aldersgate in the City of London. A splendid lunch was held afterwards in the Cutlers’ Hall. The celebration was attended by many BIOS members.

A pattern which has emerged over several centuries in terms of the style of English organ-building, is that our native style has been interrupted from time to time by foreign influences. Several examples of this are offered below.

Whatever the musical nature of the English Tudor organ (as manifest in the reconstructions of the Wingfield and Wetheringsett organs by Goetze & Gwynn), a new influence seems to have become evident in the form of double organs. These were installed, for example, by Thomas Dallam at Worcester Cathedral in 1613 and Robert Dallam at Magdalen College Oxford in 1631. There is much recent debate concerning how these organs were actually configured (see the article by Paul Stubbings in BIOS Journal 49), especially from the point of view of what is known about singing pitch of the period – but there was probably a parallel, developing interest in *medio registro* from Europe which was ultimately to inform the English Double Voluntary.

The Commonwealth period ensued and saw the destruction of much of English organ heritage. After the Restoration of the Monarchy, new ideas flooded in from abroad. Dutch influence came with ‘Father’ Smith; a Frenchified influence came with the return of the Dallams from Brittany and was manifest in the instruments of Renatus Harris. By the time that Richard Bridge constructed his *magnum opus* at Christ Church Spitalfields in 1735, these two European strands had melded the Harris line and that of Smith into an identifiably English idiom. The Spitalfields stop-list has all the hallmarks of the Harris school, with its inherent French influence, although the principal scaling of the mutations seems to reveal a merging of ideas with those of the Smith school.

No sooner had this fusion of the two influences begun to settle down than Snetzler entered the English scene. From the 1740s he brought his south-European style to bear on English organ manufacture. After Snetzler left England, organ-building underwent further modification and development, largely at the hands of Samuel Green. I will consider this matter in more detail shortly.

Moving into the early nineteenth century, English organ design continued to develop – especially at the hands of J.C. Bishop, who (perhaps motivated by Green's work), undertook important technical modifications to the scaling practices he had inherited. German influence soon prevailed, having a marked impact on key-compasses and developing pedal organs.

At the Great Exhibition of 1851, Schulze's influence changed English organ-building forever. A new bold style of voicing was adopted by almost all English organ-builders for choruswork, and new sonorities included the quirky tonal qualities of Lieblich flutes. Overlaid with this German influence was that of Cavallé-Coll, whose voluptuous string voices and harmonic flutes found favour. William Hill & Son, Henry Willis & Sons and many others adopted these ideas in their own ways. By the early twentieth century, a new English style was developing through the burgeoning Walker firm, and soon through that of Harrison & Harrison Ltd.

The Organ Reform from Germany arrived after the Second World War, first through the work of Ralph Downes at the Royal Festival Hall in 1954, and then promptly followed by England's own Organ Reform Movement of the 1960s and 70s. A decisive move away from Classicism in recent times has given way to Neo-Romanticism, in whose arms we currently rest.

Each of these European interventions has brought a revised kind of pipe-scaling and voicing style which has radically affected English organ-building. After those interventions, ways were found to qualify, adapt and ameliorate those influences. In nearly all cases, the recovery from this injection of vital European sonorities has seen a gradual calming down of the associated bright, and sometimes monumental chorus structures which form part of that style. In such quasi-architectural tonal structures, principal stops often have near equal power and tonal quality. This has given way once again to graded choruses, in which the upperwork is subtly shaded away in power as the pitches ascend. A wider variety of foundation tone is

a key element of the English style, providing a range of sounds suitable for the accompaniment of choirs. Following European influence, this repeated return to chorus-grading has proved a peculiarly English trait.

Here, in short, is distilled the complexity of designing organs suitable, on the one hand, for a wide range of European repertoire, and on the other, to possess the sensitivity to accompany the unique world of English choral music and to support native organ music.

In my view the work of organ-builder Samuel Green (the favourite builder of King George III) is one of the most interesting and important jigsaw pieces in this curious English puzzle. In 1778, Green provided a proposal for Saint Botolph-without-Aldersgate, originally for the old church. The new church of 1790 probably required a new organ the following year.¹

Snetzler's scaling Style had aimed to provide chorus ranks essentially of equal power, so that the 8-foot, 4-foot, and 2-foot ranks were almost indistinguishable in tone and power levels. The methodology he used (and which is still sometimes used today in Europe) is to make 1-foot C of each chorus rank to the same scale and voicing style. This produces choruses of startling boldness. Green clearly did not care for Snetzler's approach and deliberately introduced refinement and delicacy to his choruses. More important was the fact that he specifically reduced the power of the non-unison ranks to ensure a revision in respect of blend of tone.

It has been suggested that Green's tonal and mechanical outlook might be interpreted as a direct reaction to the work of Snetzler. Whereas the latter constructed organs that were relatively simple, and perhaps cheaper to make, Samuel Green laboured over a desire to ensure that the mechanisms were silent, that key-actions were precise, that wind supply was steady, and – perhaps most importantly – that tonal structures were graded, such that the brilliance of the treble was ameliorated.

Through Green's work, English organ-building soon reached a level of sophistication and maturity which then informed organ-building through to the 1840s. His careful grading of the power of the chorus stops and off-

¹ Paul Tindall has commented: 'Green's organ at St Botolph, Aldersgate was built for the new church of 1791. I went through the minute book here, and (as recorded in my Crang & Hancock article in *JBIO* 37, p. 44), the Hancock brothers provided an organ in 1773. Green made proposals for repair in 1778, and the churchwardens called James Hancock in to berate him for a missing Open Diapason stop (which they had apparently never missed....). The result is unfortunately unknown, but in 1788 the organ was said to be in a poor state of repair, though nothing was done at this point, unsurprisingly given the imminent rebuilding of the church.'

unison ranks was to remain a cornerstone of English organ-building – gradually modifying our own style after each injection of European influence. Bishop was probably the next organ-builder to begin a reassessment of scaling systems. But that's another interesting story.

Criticism was, of course, levelled at Green's work. Sir John Sutton's *Short account* noted that 'his chamber organs are very nice ... But all his organs are chamber organs on a large scale.'² The late David Wickens described Green as 'the innovator of that trend in English organ history which sought to Romanticize the instrument, to modify it into a substitute for an orchestra or band and make it suitable for playing any music other than genuine organ music'.³

The history of this particular instrument in St Botolph's, Aldersgate indicates that subsequent organ-builders attempted to remedy what they saw as shortcomings in Green's relaxed, mild-mannered tonal style. Firstly, by Walker in 1855, who extended the Swell compass, and added some Pedal pipes, and later by Speechly in 1867, and subsequently by Bryceson in 1872, later by Hunter in 1894, followed by Hill, Norman and Beard 1926. In more recent times, Goetze & Gwynn have restored the organ, accepting much that had come through history, but consolidating Green's work, of which a good deal survives.

So, what was it that Green was attempting to do? And perhaps more important, why did he do this?

Understanding Green's intentions from any remaining pipework is complex. In this organ he provided two Great Open Diapasons in 1778. This approach seems to have been replicated when he built another instrument for the church in 1791, this time adding a Dulciana to sit alongside the Stop'd Diapason in the Swell.

In providing two Open Diapasons, it is uncertain whether he intended them to be of almost indistinguishable scale, tonality and power, as found in (for example) Bridge's organ at Spitalfields. It is equally possible that he intended the two to be slightly different from each other. We know that from 1789 Green seems to have been the first English organ-builder to

² Sutton, Sir John, *A Short Account of Organs Built in England* (London: 1847, R/Oxford: Positif Press, 1979), chapter 4, 73, 82-1.

³ Wickens, David C., *The Instruments of Samuel Green* (Basingstoke: Macmillan, 1987), 1.

experiment with such scale progressions, specifically the relationship between the ranks. Without going into too much detail here of the scaling process, Green deliberately set about changing the scaling methods he had inherited from Snetzler. This was probably not done through calculation, but through experimentation.

From 4ft c upwards, Green's scale is virtually indistinguishable from Snetzler's. Below this pitch, the balance of the choruses is altered by considerably enlarging the basses. This tallies with remarks by Hopkins, that Green 'effected considerable increase' in pipe-diameters when compared with work by Father Smith.⁴ In 1772 William Ludlam described the aesthetic ambitions of the time, with the deepest pipes of the organ as 'a most solem[sic] and awful effect'.⁵ Green probably pursued this idea, broadening out the tone in the tenor and bass, in order to create a warmer, richer, fuller foundation tone.

The large diapason pipes here in Aldersgate were replaced in zinc, probably by Speechly, perhaps because the originals were collapsing. The replacements are unlikely to be of larger scale, as inclusion in the case façade prevented the diameters becoming larger – but the voicing treatment might, of, course, have been different.

There is evidence that Green began to rescale ranks of pipes on site 'in nearly all organs' after 1789;⁶ he is known to have attended each church or venue to regulate and tune his instruments once erected.⁷ His new scales were significantly larger than the four scale-units he had previously used, and he also introduced ways of modifying the scale progressions through the use of varied addition constants. Green evidently varied the scales of mixture ranks, seeking to refine their effect.

Before Green, in early schemes with two Open Diapasons, both were made to the same scale; later, he provided an Open Diapason which was larger than the other chorus stops.⁸ Green probably achieved his rescaling

⁴ Hopkins, E.J. and Rimbault, J.F., *The organ, its history and construction* (London: Cocks & Co., 1855; third edition, 1877, R/Bardon Enterprises, Southsea, 2000), see §1240, p. 297. This is discussed in detail in Wickens, David, C., *Aspects of English Organ Pipe Scaling* (Oxford: Positif Press, 2004), Part 3, Level 1, 17

⁵ Ludlam, William, Letter to the *Gentleman's Magazine*, 1772: in Barnes, Alan and Renshaw, Martin, *The Life and Work of John Snetzler* (Cambridge: Scholar, 1994), Appendix 7, 309.

⁶ Wickens, *Aspects*, Part 3, Level 1, 18

⁷ Wickens, David C. *The Instruments of Samuel Green*, 139; evidence shows he did this at Lichfield, Leigh and Cirencester.

⁸ Bicknell, Stephen, *The History of the English Organ* (Cambridge: CUP, 1996), 185.

by interpolating additional pipes to modify the scales on site, using ‘batches of pipes made in advance’ for such a requirement.⁹ Wickens concludes that with Green, the idea of uniform scaling comes to an end:

this [practice] points to the use of stock pipework and an empirical approach to scaling, far removed from the systematic procedures of Snetzler in which pipework was manufactured specifically for a particular order.¹⁰

If Snetzler’s work was characterised by brilliance and, in his chamber organs, refinement, then Green took this philosophy further still, resulting in a ‘peculiar sweetness and delicacy of tone’ specifically referred to at the time in the *Christian Remembrancer*.¹¹ Sutton, on the other hand, did not care for this refinement; he was caustic in his criticism and found the sound ‘very thin’ and ‘destitute of either fullness or brilliancy of tone’.¹²

The late-eighteenth-century organ – courtesy of Green – is therefore characterised by a trend which had probably been developing throughout the century, producing Open Diapasons which are slightly louder in the treble than in the bass, with Stop’d Diapasons providing the opposite effect – the two complementing each other.¹³ This development was almost certainly an organ-builder’s response to changes in musical style. His change of style sought something less tonally intrusive and suggests a considered development (or perhaps rejection?) of the scale system used by Snetzler, moving away from the brilliance and equality in tonal massing which had characterised his work. We might therefore argue that in Green’s work begins the idea of organ voicing which is treble-led, allowing the melody to sing out.

Let’s see if we can prove this in this instrument. The organ here today is largely in the form which Speechly left it in 1867, other interventions seem to have been renovations, rather than major reworkings, and have largely left alone the Green pipework – although the wind pressure was raised a little in 1926.

⁹ Wickens, *op. cit.*, 62.

¹⁰ Wickens, *Aspects*, Part 3, Level 1, 18

¹¹ *BIOS Rep XIII 3* (1989), 10-11

¹² Sutton, *op. cit.*, 81-2; quoted in Bicknell, *op. cit.*, 178, 185

¹³ Gwynn, Dominic, ‘No Nicks & Double Principals: Early English Voicing’, *Organists’ Review* (March 2021), 40-43, 40.

First, we must note that the eighteenth-century musical style of the two-part Trumpet, or Cornet voluntary – or *bicinium* – was giving way to a newer form of musical expression. Haydn arrived in London on New Year's Day 1791 – the year this particular organ was completed. He was here for four years and exerted a considerable influence especially in London, although his classical style was already known in England in the decade before his arrival in the capital.

The Adagio from William Russell's *Voluntary IV in D* illustrates this new musical style. It dates from 1805 – just a few years after Green's construction of the organ. It features melody and accompaniment played on the same manual registration. The instruction 'Diapasons' in eighteenth-century English repertoire means Open and Stopped together – or in this case, all the diapasons. One of Green's Great Open Diapasons was moved to the Swell by Speechly. It and the Swell Stopped Diapason can be coupled to Green's surviving Great Open Diapason. The Gt St. Diap. dates from 1867 and is arguably too fulsome for this Georgian ensemble, and so is omitted in this example. Each of these selected ranks we hear are therefore Green's pipes – the voicing is largely intact, but we must accept that there may have been some later revoicing.

In this movement by Russell there seems no requirement by the composer to request an accompaniment on another keyboard, or to use a solo stop. Both hands are played on the same registration. The musical style has changed from that of Stanley *et al.* I propose that in this music example we hear how Green was scaling his pipes to allow for a new musical expression. He allowed 'a treble ascendancy' in the way the diapasons are voiced which allows the melody sing out in a way that Green might have envisaged. Am I right?

SURELY IT'S A BRINDLEY? OTHER SHEFFIELD BUILDERS OF THE NINETEENTH CENTURY

PAUL TINDALL

The historical landscape of organ-building in Sheffield is inevitably dominated by Charles Brindley (1832-1893) and his firm. Their work has been approached in two books, one short, vague yet useful, the other prolix and chaotic, and has also attracted some more scholarly study.¹ From unpromising beginnings as a gas-fitter and installer of door-bells² Brindley began organ-building in 1854 and was immediately successful, his work advocated by the well-known organists E.J. Hopkins and Jeremiah Rogers, who were in the process of commissioning the mighty Schulze organ at Doncaster. His Schulze-tinged style and (presumably) efficient business practice appealed to the expanding populace, and by 1867 he was able to build a grand new factory, as well as acquiring the business and staff of the London pipe-maker Edward Violette and supplying the trade as a result. By 1881 he was employing 40 men and 9 boys.

Yet intractable questions remain. How did a man of such modest background (his father was a stone carver) manage to finance the rapid expansion of his business, which brought so many contemporaries to grief in the bankruptcy court? What exactly was the nature of his relationship with Schulze? Already in 1857 he was claiming to have 'worked under and received Instruction Personally from HERR SCHULZE of Germany,'³ but where, and how? The Doncaster commission was already public knowledge at this point.⁴ There is no evidence that Brindley ever went to Germany, though Edmund Schulze paid various visits to England during the 1850s. Eventually Brindley employed some of his employees, such as Carl Rudolph Otto (1836-1908) and the voicer Carl Schulze (1837-1908, no relation), but the births of their children indicate that they spent time with Forster & Andrews before moving to Sheffield.⁵

¹ i.e. David C. Wickens, 'The influence of Edmund Schulze on Yorkshire organ-builders,' *BIOSJ* 34 (2010), 134-174

² As found in the census of 1851

³ *Sheffield Daily Telegraph (SDT)*, 24 February 1857

⁴ From the *Doncaster Gazette*, and taken up by London papers, such as the *Morning Herald*, 5 January 1857

⁵ Paul Tindall, 'Some Germans,' *BIOS Reporter*, Volume 38 No. 4 (November 2014), 19-23

Brindley was, of course, not the only builder who worked in Sheffield. The city doubled in size every thirty years from 1820 until the end of the century, and there was a corresponding need for churches, both Established and of other denominations. The dominant industry was steel, and especially cutlery making,⁶ so there was a ready supply of skilled metalworkers.

In 1800 there were three anglican churches, few enough for a town of 45 000 - this was four times the population in 1750. The eighteenth-century St Paul's and St James's had organs by Snetzler (1755) and Donaldson (1794) respectively. In the 1790s clients needing a barrel organ or a small organ on hire were targeted by Longman & Broderip in one of their fulsome adverts,⁷ but the old parish church, (now the cathedral), then known as Trinity church, only acquired an organ in 1805, by G.P. England. The short-lived John Parkin of York built an organ for the new church of St George in 1833. Sheffield was on Alexander Buckingham's tuning round in 1823⁸ and in 1830,⁹ when he thought little of H.C. Lincoln's work (1827) on the Snetzler organ of St Paul's. Lincoln's father John had worked there in 1810, and the St Paul's organist Thomas Frith advertised for sale in 1847 a 'splendid organ, built by Lincoln', with seven stops.¹⁰

Although there was at least one organ builder (Anthony Parsons) in Sheffield in the mid eighteenth century, the first that can be traced after this is **Francis Jones** (c.1800-1872). In 1838 he advertised as follows, from Zion Buildings:¹¹

...having had fifteen years experience with the celebrated BUILD-ER J.C. BISHOP, and by his advice and recommendation, having been induced to become a resident of Sheffield, he hopes by unremitting attention to the duties of his Profession to deserve the patronage of the lovers of that Sacred Instrument

No doubt he had been involved with the installation of Bishop's organ of 1837 for the Carver Street Chapel, opened by Jeremiah Rogers.¹² Like

⁶ My father, who was a native, could remember the disdain with which people commonly referred to Solingen, the Bavarian centre of cutlery making which was Sheffield's chief competitor.

⁷ i.e. *Sheffield Register*, 12 October 1792

⁸ Parish church. L.S. Barnard, 'Buckingham's Travels,' *The Organ* Volume LII No. 206 (1972), 50

⁹ *Idem*, Volume LIII No. 212 (1975), 121

¹⁰ *Sheffield Independent (SI)*, 24 July 1847

¹¹ *SI*, 26 May 1838. Zion Buildings was probably in Westfield Terrace, which was Jones's address by 1840. The Mount Zion Chapel stood there

that one, major new organs such as that at St Philip's church, were made by London builders, (in this case by William Hill in 1840), but Jones was successful in attracting a portion of the trade, at least to start with. In early 1842¹³ he could report the construction of new organs at Wath-upon-Dearne parish church and the Wesleyan Proprietary Grammar School in Sheffield, and in 1843 he moved and enlarged the organ of Chesterfield parish church, to positive reviews.¹⁴ Further work followed there in 1850, and at the census in the following year Jones was employing three men. There is a surviving organ at the Willibrorduskerk in Haringhuizen, originally made for Wentworth church in 1845¹⁵ and moved here from Elsecar Methodist in 1983. It was formerly attributed to Bishop, not surprisingly. After the advent of Brindley in the mid 1850s little more is heard of Jones, though he continued to advertise until 1857. According to a letter from G. Fenton Heald,¹⁶ the last new organ was made for Scotland Street Chapel in 1851.

Francis Jones died on 8 February 1872, aged 71,¹⁷ shortly after which **George Fenton Heald** (1846-1931) advertises from 190 Broomhall street as 'G. Fenton Heald Organ Builder (late Francis Jones), established 1868'¹⁸ which suggests a connection. His father **William Heald** (1808-1893) was born in Wakefield,¹⁹ but had moved to Sheffield by 1834 when he married. In the 1851 census²⁰ he describes himself as 'formerly organ builder', in 1861 'Builder' of Clinton place, and in 1871 'organ builder' of 75 Monmouth street. He was indeed in business as a builder, the partnership of 'Dutton & Heald, joiners and builders' beginning in July 1854²¹ and working on the carpentry work of several Sheffield churches including St Matthew (1855) and St Stephen (1857).²² Heald also made use of his organ-building experience, since the firm built a new organ for St Mark's church in 1860,²³ and repaired the one at Ecclesfield.²⁴ In 1863 the part-

¹² *Sheffield Iris*, 30 May 1837

¹³ *SI*, 19 February 1842

¹⁴ *Sheffield Iris*, 13 May 1843

¹⁵ *SI*, 21 September 1845

¹⁶ *SDT*, 22 June 1927

¹⁷ *SI*, Friday 9 February 1872

¹⁸ *SDT*, 14 June 1872

¹⁹ 13 March, West Yorkshire Archive Service, Wakefield, WDP/3/1/9

²⁰ HO107/2338 f. 521 p. 1, at 103 West street

²¹ *SI*, 22 July 1854, with John Dutton, formerly of Thompson & Dutton

²² *SI*, 9 June 1855, *SDT*, 14 December 1857

ners went their separate ways, Heald continuing in Monmouth lane, in theory still as a builder.²⁵ He was presumably joined by his son in 1868. In July 1870 Fenton Heald removed from 86 Victoria street to Broomhall street,²⁶ and by November the press called him an ‘aspiring organ builder’, having built instruments for St Silas, Sheffield and for Dronfield near Doncaster.²⁷ He built another for South Darley in 1872,²⁸ and despite a bankruptcy in 1876²⁹ (from Hanover street), reached the heights of three manuals at Emmanuel Church, Attercliffe in 1882.³⁰ In 1883 he moved back to Victoria street,³¹ but there is little further evidence of organ-building, and Heald appears to have worked as a jobbing organist for the rest of his career, even though he still calls himself ‘Organ Builder, Employer’ in 1911, at 367 Glossop Road.

The most puzzling of these smaller Sheffield men is undoubtedly **John Stacey** (1829-1912), because of his curious unwillingness to describe himself as an organ-builder, despite there being ample evidence of his activities. He is first mentioned by Sperling (so before 1854), where the entry for St Paul, Sheffield³² says ‘couplers and composition pedals by John Stacey of Sheffield’. In 1864 he built an organ at Wickersley,³³ and a three manual for All Saints, Brightside in 1867.³⁴ The organ at Handsworth was rebuilt in 1869³⁵ and in 1870 ‘John Stacey, our townsman’ altered the Hill organ of the Music Hall and raised its pitch.³⁶ Throughout this period, he was of Howard street. By 1876 he had moved to 24 Bedford street, Derby, and advertises as an organ-builder there 1880-1899, making several instruments, including the surviving 1896 organ at Tansley.³⁷ Yet in the

²³ SDT, 4 October 1860

²⁴ SI, 22 December 1860

²⁵ SDT, 12 December, 22 December 1863

²⁶ SI, 5 July 1870

²⁷ SDT, 4 November 1870

²⁸ SDT, 4 November 1872

²⁹ SI, 4 December 1876

³⁰ SDT, 10 June 1882

³¹ SDT, 1 September 1883

³² Volume 3, 59

³³ SI, 12 November 1864

³⁴ SDT, 24 December 1867

³⁵ SI, 30 October 1880 records a cleaning by Stacey, who had by then moved to Derby, but states that he made it originally in 1869.

³⁶ SI, 24 September 1870

³⁷ Rodney Tomkins, *Historic Organs in Derbyshire*, (Cromford, Scarthin Books 1998), 196

census he describes himself as 'Merchant' (at his marriage in 1857, and 1861), and 'Mechanical Engineer' (1881, 1891, 1901). The solution is to be found in two informative obituaries after his death in Crich, to where he had retired.³⁸ Stacey was 'well-known in musical circles', and played the violin, viola and double bass, as well as being 'an organ builder of no small repute', but he was also a partner in the cutlery business of Stacey, Pease & Co. of Howard street 1857-1865, head of the Phoenix Foundry in Derby and manager of an engineering firm in Manchester. There is no evidence that he worked for Brindley, as has been often repeated: it seems very unlikely.

John Stacey's father William was an ironmonger, and there were many other Sheffield Staceys, mainly working in metal trades. Another William Stacey (1822-1884), son of Ebenezer, the chief manufacturer of Britannia Metal, was a music and piano seller, and in 1851 was living in West street, next door to William Heald. He was organist of Mount Tabor Chapel, and eventually became an Alderman, until bankruptcy overtook him in 1883, which he attributed to competition from German-made pianos, which he did not sell. The most interesting member of this family for our purposes is John Capper Vickers Stacey (1857-1934), son of a master wood carver. J.C.V. Stacey was an organist for fifty years,³⁹ 29 of them at the prosperous suburban church of St John Evangelist, Ranmore, but also manager of a wood turnery, and 'organ expert, working partly for Brindley & Foster'. He was still doing this for Brindley & Co. in 1921.⁴⁰

Another obscure builder was **Jabez Horner** (1820-1890). In 1849 'J. Horner, Organ Builder, Eckington' advertised a 'fine-toned' organ for sale, with six stops and German pedals; the reason given being that he was 'leaving the Country for America'.⁴¹ Eckington, nine miles south of Sheffield, was the home of the Sitwell family, who exploited its resources in mining and steel. It was particularly known for nailmaking, and Jabez, a carpenter in 1841, was the son of Henry Horner, a nailer. The parish church possessed an organ built by John Donaldson in 1791, with nine stops: it was opened by Samuel Bower of Chesterfield.⁴² Horner made an organ for the Wesleyan Chapel in 1845,⁴³ and did indeed leave for Ameri-

³⁸ *Belper News*, 24 May 1912 and *Derbyshire Courier*, 16 March 1912

³⁹ *SI*, 27 May 1930

⁴⁰ Census 1911 and 1921

⁴¹ *SI*, 24 February 1849

⁴² *Sheffield Register*, 4 March 1791

ca: the famous New York builder Henry Erben had a branch at 7 South Eutaw street, Baltimore 1847-53, and Horner became its manager.⁴⁴ He then moved to Horners, Virginia,⁴⁵ where he erected another Erben organ in 1854, and where he died.

Thomas Lowe (1830-1880) was born at Earl Shilton, Leicestershire, son of a framework knitter of the same name. By 1851 he was a tailor in his native village, but it is not difficult to see why he became interested in organs, since Thomas Lane (1806-1871), carpenter and organ-builder of Earl Shilton and Stony Stanton was already at work there. By 1860 Lowe was a tailor and draper at 124 Barker Pool, Sheffield,⁴⁶ but shortly after 1862 must have started organ-building, since he later claimed '20 years experience'.⁴⁷ By 1864 he was advertising as an organ-builder from the same address,⁴⁸ and he built an instrument in 1865 'on the German Principal' for Mount Tabor Chapel.⁴⁹ In 1868 he moved to Clarence street,⁵⁰ and other organs followed for non-conformist churches.

In 1880 Thomas Lowe died, and his stock, from 92 Hodgson street, was sold in July.⁵¹ It included pianos and harmoniums, several small organs and one of 32 stops, as well as materials and tools. He was succeeded by his son **Edwin Lowe** (1858-1946), who was employing 3 men and a boy in 1881, and details of whose business emerge from an informative bankruptcy report in 1893.⁵² Edwin had continued the firm with no capital other than a £200 mortgage he had taken out on his father's estate. The business had never been solvent, even though Albert Keates had put in another £100 when the business had traded as **Lowe & Keates** from 1886-1888. After the bankruptcy no more is heard of Edwin, though he continues to describe himself as organ-builder in the censuses of 1891 (still at Hodgson street), 1901 (25 Bruce Road) and 1911 (7 Midland

⁴³ *Derby & Chesterfield Reporter*, 21 November 1845

⁴⁴ Stephen L. Pinel, *The Work-List of Henry Erben*, (Villanova PA, OHS Press 2021), 277, 429, 443

⁴⁵ Named after a seventeenth century Horner, also an English immigrant

⁴⁶ Death of his first wife noted , *SDT*, 21 April 1860. Still tailor and draper in December 1862 when he married again.

⁴⁷ *SDT*, 2 April 1872

⁴⁸ *SI*, 30 March 1864

⁴⁹ *SI*, 3 June 1865

⁵⁰ *SI*, 21 March 1868

⁵¹ *SDT*, 24 July 1880

⁵² *Sheffield Evening Telegraph*, 30 November 1893

Street). In 1921 he says that he is working for Keates, so he may have continued as an employee after his bankruptcy.

Albert Keates (1862-1949) is the best known of the Sheffield builders apart from Brindley; he is thought to have left the firm about the time of Charles Brindley's retirement, (reported to have been in around 1887), taking with him Carl Schulze (1837-1908), the voicer who had originally worked for the Schulze brothers of Paulinzella.⁵³ Keates was born in Hanley, Staffordshire, and may have been apprenticed to John Stringer there. He was in Sheffield by 1884 when he got married. After the dissolution of the two-year partnership with Edwin Lowe in October 1888, Keates announced that he was continuing the business in Charlotte Road, and had taken over the stock-in-trade.⁵⁴ He immediately made an organ for the Wesleyan Chapel in Millhouses,⁵⁵ and soon after rebuilt that at St Mary, Handsworth.⁵⁶ Both had tubular pneumatic action and were opened by E.H. Lemare, then organist of the Parish Church, but already highly regarded. Keates soon acquired a good reputation, and some quite large instruments were made, including three-manuals for St John's Wesleyan church and St Augustine's, both in 1899. The former was opened by E.H. Lemare once more, by then of St Margaret, Westminster and one of the most famous recitalists of his time. The organ was called 'one of Albert Keates's masterpieces', and Lemare played some Wagner transcriptions, a notable innovation.⁵⁷ Keates had at least one partner, Walter Gilgrass Winder (1877-1916), who unfortunately died young.⁵⁸ He is an organ builder in the 1901 census, and must have been well connected, since his father-in-law was Agent to the Duke of Norfolk, Sheffield's largest land-owner. As noted above, Edwin Lowe may have continued as Keates's employee after his bankruptcy of 1893.

The most prominent organ made in the post-war years was for the Memorial Hall of Uppingham School in 1931 (III/45),⁵⁹ the donor Sir William Ellis being an Old Boy and also Sheffield Master Cutler. Keates had retired

⁵³ Who were unrelated

⁵⁴ *SDT*, 20 October 1888

⁵⁵ *SDT*, 16 May 1889

⁵⁶ *SDT*, 4 September 1890

⁵⁷ *Sheffield Evening Telegraph*, 3 March 1899

⁵⁸ *SDT*, 5 May 1916

⁵⁹ Robert Sterndale Bennett, 'The Concert Organ for Uppingham School Hall,' *Musical Times* Volume 72 No. 1064 (October 1931), 925-929

by 1939, though the firm survived until his death. His foreman **Thomas Cyril Wilcock** (1882-1966) started his own firm in 1922, which was taken over in 1974 by **Chalmers & Hyde** of Dronfield; Chalmers being Wilcock's nephew. Another offshoot was **Bower & Dunn**, set up in 1908 in Leopold street, and from 1912 in Club Garden Road. George Bower (b. 1884) and Frederick Dunn (Manchester 1879-1962) were former B & F and Keates employees, and the latter was still at work in 1958.

Some of these last details are from Nigel Tilley's book, *Organs In and Around Chesterfield* (St Leonard's on Sea, the Author 1991). In the revised online version in 'Julian Rhodes' Dream Organs' (1999: still there somewhere on cdmnet.org), the revision is archly attributed to 'Nigel Tilley and myself'. They were, of course the same person: Nigel Tilley, later Julian Rhodes (1964-2001), who died young of cancer, was the original harpsichordist of the group Red Priest.

REVIEW

An Overture and Six Pieces For Organ or Harpsichord

John Marsh (Edited by David Patrick), Fitzjohn Music

Available from Banks Music £12.00 plus p&p

This collection of pieces might have been published before Marsh's first set of Voluntaries, which opened with his extended treatise on playing the organ, an essential read for understanding the blending of the stops, and aspects of accompaniment of 18th century choral pieces. The opening Overture is in three movements, the two outer ones being in D major. The first movement of some 180 bars is an Allegro Moderato, opening on Full organ with repeated quavers in the left hand beneath an insistent drum beat right hand. The right hand then bursts into oscillating semiquavers over a quaver and crotchet figure in the left hand. A passage with both hands on the Swell follows, leading to both hands on Full. A new passage for long notes on the Swell over repeated quavers on the Choir is followed by a short passage opening with crotchets on the Choir which soon moves into repeated quavers in the left hand beneath a figure including crotchet and repeated quavers in the right hand. The rhythmically insistent figures from the opening continue, switching between Full Organ and Swell, a brief coda of arpeggiated triads and detached crotchet works close the movement,

which has echoes of Abel or J.C. Bach in particular. The central movement is an Adagio in A major, opening on the swell before the theme is repeated on Full organ, it being taken up and ornamented on the Swell both hands before closing on Full Organ. The closing movement is a March in binary form opening on the Choir before being repeated on Full, the second section opening with two bars on the Swell before Full Organ. An interplay between Swell and Full is followed a couple of bars of dotted rhythm on the Choir, the piece concluding on the Full Organ.

The six pieces are shorter and offer quite a variety in style, texture and registrations. Number one is a long piece of some 230 bars in two movements, the first being marked Largo opens in A minor with a brief flourish an octave apart on Full Organ which reappears several times between passages for the Choir, Swell and Full Organ. The much longer second movement in C major is marked Vivace and opens with detached crotchet chords with a brief passage in a dactylic rhythm. Passages marked *p* alternate with passages for Full Organ, and for both hands on Swell. A lengthy passage for the Choir contains repeated quaver-semiquaver-semiquaver figures before settling into equal semiquavers. This is repeated on the Swell after some brief interpolations for Full, returning on Swell (both hands). The piece concludes with both hands on the swell, although as the writing drops below the normal Swell compass in bar 227 a transfer of the left hand to the Choir is implied. The closing section mixes passages for Full with swell, Number two is in two movements, a Largo in 3/4 with alternating passages between Full Organ and Swell closes on the dominant before an Andante in C time of 123 bars alternates passages for Swell both hands with the Great to Principal, this latter stop being withdrawn at bar 21. Passages alternating between both hands on the Swell and the right hand on Great Diapasons while left hand remains on the Swell lead to a cadenza during which the Sesquialtera and Trumpet are to be added. A short passage on Full swell leads into one for Full Organ, with very short interpolations on the Swell before the Piece closes with a brief coda. Number three is a Largo of over 150 bars commencing in C time with both hands on the Swell before a few bars on the Diapasons are followed by a passage for the Swell on the right hand; as the left hand does not go below tenor G it is quite feasible to play this on the Swell. Passages alternating between Full organ and swell with a short echo on the Choir lead to a lengthy section with both hands on swell, with semiquaver arpeggios in the

right hand before a return to Full organ followed by Choir for a few bars. A passage for the Hautboy with interpolations for Full Organ and Choir leads to a return of the][passage for Swell with the arpeggios this time on Full Organ, a short coda in minims brings the Piece to a close.

Number four is a short piece of 26 bars of flourishes on the Trumpet in both treble and bass before it closes with two bars on the Choir. Number five is in two movements, both in G, an Aria Largo in binary form alternates Diapasons with Swell before a short coda. The following Andante is a dialogue between Vox Humane or Diapasons, and Swell, presumably the Hautboy. Dynamic markings including cresc are marked. An interesting Cadenza is written out before a further 20 bars of dialogue. The final Piece is another long piece with over 260 bars, the opening is marked Largo with a quaver bass supporting longer value notes in the opening bars for Diapasons. This alternates with passages on the Swell for both hands. After 30 bars this leads into a movement for the Trumpet and Swell in the right hand supported by the Choir, brief interludes on the Choir alternate with varied writing for Swell, sometimes for both hands, before the Great Trumpet returns with two-part writing for the right hand. After the close of this section a few notes in the right hand lead into a Fuga for full organ on the subject of the Trumpet movement, with a brief passage on the Choir.

Marsh's preface given in full, its opening sentence makes interesting reading by explaining that these pieces are not particularly intended as Voluntaries in a service, but are for the amusement of Amateurs, for whom there seem to be few pieces composed. However, he continues with possible reasons for their being used in services and describes each of the six pieces as well as the Overture and how best to play them as Voluntaries. A three manual organ is essential to do justice to the pieces with the stops as marked, and in some pieces the changes are quite frequent, but the overall level of difficulty places them within the reach of a competent player. The introduction gives brief details of the source and hints on Marsh's build up to Full Organ, but there are no comments on the ornaments found nor any general suggestions for performance.

John Collins

The following article is taken from the Programme Book of the Göteborg International Organ Festival, 8th - 19th October 2025

SONORA – a unique database of the rich Swedish organ heritage

When looking through the festival program, you may have noticed the somewhat mysterious heading, 'A Glance into SONORA' appearing at the end of three of the week's afternoon seminars. SONORA, an acronym for Swedish Online Organ Archive, is a database containing a rich treasure of written documents, drawings, photos, and other material, resulting from many decades of dedicated information-gathering by leading experts in the field. The construction of the database as well as the selection, digitizing and cataloguing of the documentary material is the result of a large-scale research infrastructure project, financed by Riksbankens Jubileumsfond, a leading Swedish research foundation for the humanities and social sciences. The project was conducted in 2021–24 by a team from the Göteborg International Organ Academy Association (FGIOA), and we are happy and proud to be able to launch it publicly within the 2025 Göteborg International Organ Academy.

The database comprises of more than 3,600 documents, and 187,000 images (facsimiles), about half of which are directly connected to a particular organ, and the other half are connected to organ builders, or general organ building and culture. Nearly 8000 archive photos of historical instruments are included. Digitized, although not yet available through the interface, are a number of recordings and videos from the Moberg archives.

This rich material, now freely available to the public, provides a wealth of exciting information about Sweden's uniquely rich cultural heritage of pipe organs, c. 280 preserved instruments, in addition to old pipes and other organ parts now forming part of more recent organs. Most of the documents are stored in the Antiquarian-Topographical Archive in Stockholm, a division of the Swedish National Heritage Board. The remaining documents are held in Uppsala University Library Special Collections, and the personal archive of Dr. Axel Unnerbäck.

It all began back in the 1930s, when the Stockholm physician, Einar Erici (1885–1965), discovered the beautiful sound of the historical organs, but also became aware of the threat to these instruments being posed by a desire for more modern organs according to the prevailing taste of the time. Besides his ordinary work as a laryngologist, Dr. Erici spent an incredible amount of time and effort on visiting the old organs, writing about them in specialized journals and daily press and trying to convince the congregations to keep the ‘outmoded’ instruments instead of replacing or ‘modernizing’ them.

Erici’s *magnum opus* was the *Orgelinventarium* (1965), a book with descriptions of all Swedish organs built until ca. 1860, which saw a second, expanded edition in 1988, edited by Axel Unnerbäck (b. 1938). A third edition of *Orgelinventarium* is now in preparation by FGIOA, with the active support and collaboration of Dr. Unnerbäck, whose personal archive on organ issues from his three decades as organ expert at the Swedish National Heritage Board forms an important part of the SONORA material.

The most extensive of the archives digitized in SONORA is that of Harry (1915–1992) and Valter (1915–2006) Moberg, twin brothers, organ builders and pioneers in the field of organ restoration. Their archive contains, besides written documents and technical drawings, a wealth of photos in addition to films and sound recordings.

Another important archive within the SONORA database is that of the organ consultant Carl-Gustaf Lewenhaupt (1949–2000), a leading specialist on Swedish organ building who was behind many restorations and reconstructions of historical instruments in the late 20th century.

The art historian Bertil Wester (1902–1976), author of a groundbreaking dissertation on medieval organ building in Sweden (1936), had an important role as a member of the Organ Committee of the Friends of Church Song (Kyrkosångens Vänners orgelråd), which in the 1930s–60s enjoyed a semi-official status as an authoritative advisor on organ matters. Besides Dr. Wester’s personal archive, the archive of the Committee also forms part of the SONORA documentary material.

SONORA’s attractive user interface created by our collaboration partner GRIDH (Gothenburg Research Infrastructure in the Humanities) at the

University of Gothenburg, allows searching the material in several ways: by instrument, organ builder, location (through a map) or archive creator. In addition to documents of different kinds, the database includes specifications and a brief historical outline of all instruments as well as photographs of most of them.

In the three 'Glances into SONORA' during the festival, some particularly interesting features will be highlighted. But these fifteen-minute sessions are, of course, just 'glances', and we hope that they will inspire you to find your own way into the database according to your interest, whether you are a scholar, a musician, an organ builder or just an organ enthusiast. Welcome to explore!

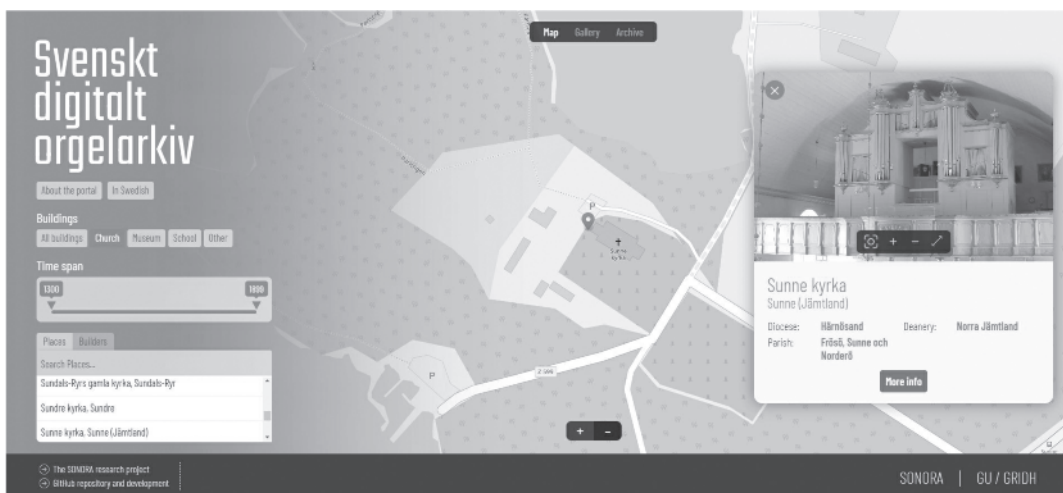
Sverker Jullander

Project leader of SONORA

Members of the SONORA project team are: Alf Åslund, Carl Johan Bergsten, Hans Davidsson, Sverker Jullander, Paul Peeters, Eleanor Smith-Guido, and Fredrik Tobin-Dodd, with additional support from Kristina Bergsten.

The SONORA team wishes to thank the Gothenburg University Library and the Antiquarian-Topographical Archive at the Swedish National Heritage Board for valuable help and support throughout the project.

SONORA website <https://sonora.dh.gu.se/>



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 January 2026 to the Meetings Officer, but enquiries are welcome at any time.

Richard Hobson, [REDACTED]
[REDACTED]

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

THE BRITISH INSTITUTE OF ORGAN STUDIES

BOOKING FORM

BERNARD EDMONDS RESEARCH CONFERENCE 2026

Saturday 21st February 2026 10:30 for 11:00

Royal Birmingham Conservatoire, 200, Jennens Road, Birmingham B3 7XR

There are three ways to reserve a place for the BIOS Day Conference in Birmingham for £30.00 (including lunch):

1. By booking online at <https://bios.org.uk/bernard-edmonds-research-conference-2026/>
2. By returning the form below to the Meetings Officer by post (addresses at the bottom), 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 3 before returning your form.

Please fill out a separate form for each person attending.

Name (inc. title):

Address (inc. post code):

Telephone:

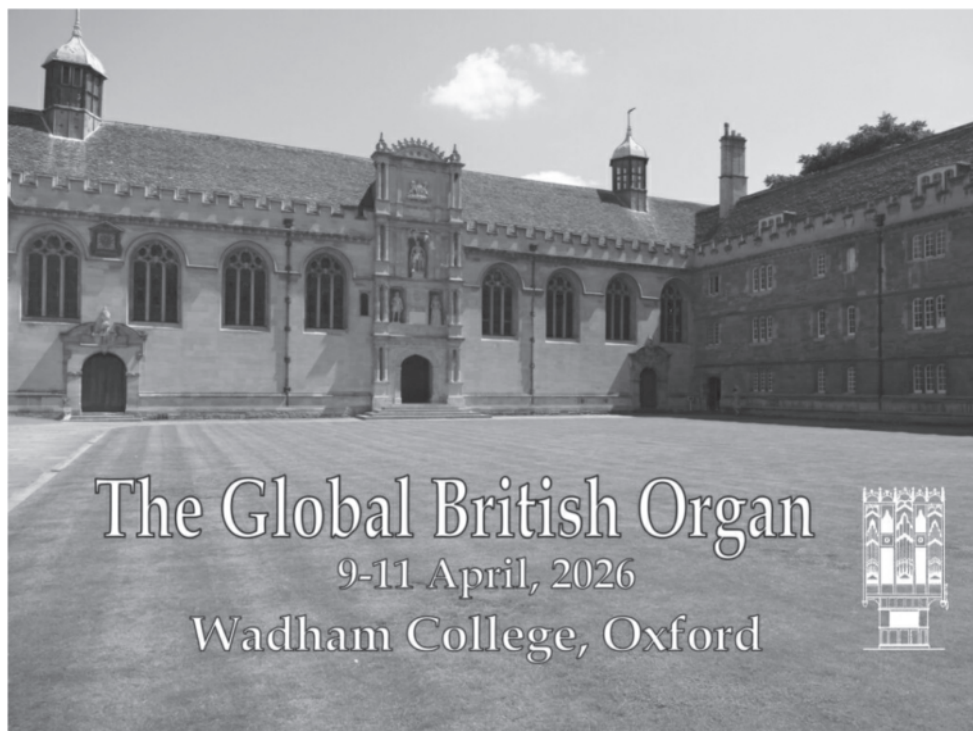
Email:

Please note any dietary requirements

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

Please return this booking form to:

Email: meetings@bios.org.uk



Call for Papers

BIOS will be celebrating its 50th anniversary in 2026 with a residential conference in Oxford from 9-11 April. The topic of the conference will be "The Global British Organ".

We warmly invite proposals for individual papers and themed round-table discussions, as well as other types of presentation (including 30-minute lecture-recitals, venue permitting), on any relevant topic including (but not limited to) the following:

- British organs
- British organ music and its influence around the world
- the influence of imported organs and organbuilding on British organs
- the influence of British organbuilding on organs of other countries
- exported British organs and the market for them
- British organists, performers, and teachers in the wider world

The conference will be based at Wadham College. Wadham College is a seventeenth-century foundation located in the heart of Oxford's 'dreaming spires'. Visits to other college chapels are planned for recitals, talks, and organ demonstrations.

Generous financial support will be offered to young researchers and full-time students.

We invite proposals of 250 words for the following formats:

- Presentation/conference paper (20 minutes + 10 minutes for questions)
- Themed round-table discussions (in your proposal please include the details of all main participants, maximum 4 - proposals can be up to 1,000 words in length) (60-90 minutes)
- Other format (including a brief lecture-recital depending on venue availability)- please specify

Please send proposals to Dr Katharine Pardee at:
BIOS50thConf@bios.org.uk

Format of proposal:

- Name
- Title and type of presentation, and abstract as defined above
- 100-word biography
- Technical requirements (beyond normal AV presentation facilities)

The deadline for proposals will be **10 January 2026**.

For updated information about the conference, be sure to visit **www.bios.org.uk**

For enquiries, please email BIOS50thConf@bios.org.uk

We look forward to welcoming you to Oxford in 2026.

Future Meetings

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:

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 are on p. 116.

THE GLOBAL BRITISH ORGAN

BIOS Celebrates Fifty Years

A residential Conference at Wadham College, Oxford

9th - 11th April 2026

Planning for the conference is well advanced and booking details will be circulated and available on the BIOS website in January 2026 - please reserve the dates now.

In addition to research papers and discussions with speakers from around the world there will be recitals by Katelyn Emerson, Daniel Moulton and Margaret Phillips, a celebratory conference dinner, and visits to notable new Oxford organs of the last fifty years.

A call for papers is included in this issue of the *Reporter* (see p. 114); proposals should be sent by January 10th 2026.



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.