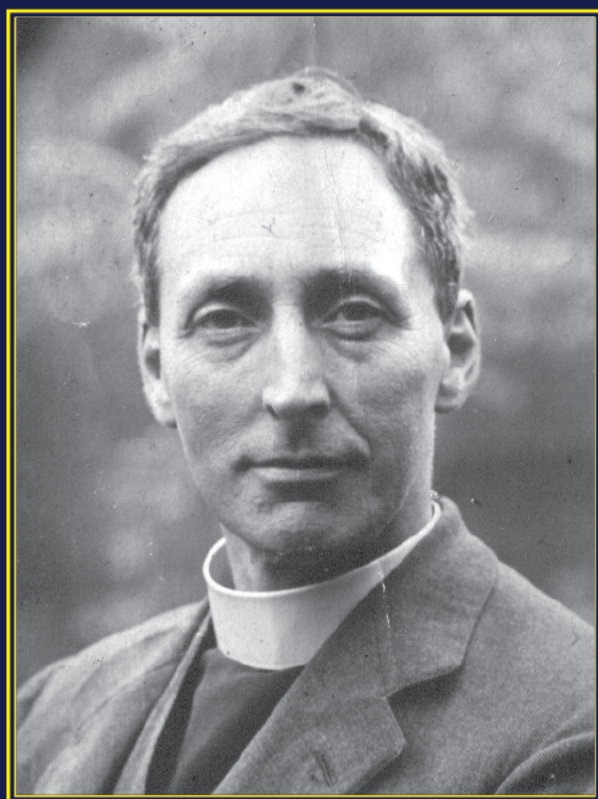
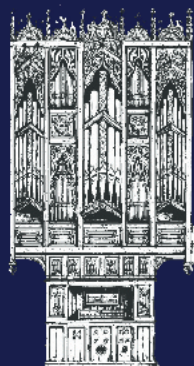


BIOS REPORTER

Volume 50 (1)
February 2026



THE BRITISH INSTITUTE OF ORGAN STUDIES

50 YEARS: 1976-2026

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Registered Charity No. 283936
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BIOS REPORTER

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The *Reporter* is printed and distributed by Anchorprint, Leicester.
The layout and typesetting are by the Editor.

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

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

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

SUBSCRIPTIONS

The annual subscription to BIOS is £37 (£32 concessionary, £12 student). Full details of membership and subscriptions can be obtained from the Membership Secretary.

Front cover: Rev. Andrew Freeman - the 150th anniversary of whose birth is noted in an article on p.11.

Back cover: The 1938 Stephen Dykes-Bower case and organ at Elmore, recently relocated from nearby Hardwicke - see p. 13

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FROM THE CHAIR

Welcome to the first edition of the 2026 BIOS Reporter.

Golden Jubilee Conference, 9–11 April

Our most substantial news item is further detail about the Golden Jubilee Conference, scheduled to take place at Wadham College, Oxford, between 9 and 11 April this year. The conference will celebrate 50 years of BIOS and its activities, while also looking ahead to future initiatives and priorities. Further information about the conference can be found elsewhere in this edition. Please book your places now; replies (via the conference booking form included in this issue and online) need to be received by 13 March 2026.

We have organised an exciting line-up of international speakers, including Jonathan Ambrosino (USA) and John Maidment (Australia). Our theme is 'The Global British Organ', and we hope that the topics, offered by researchers, practitioners and organ builders, will explore this theme in some depth. There will also be opportunities to hear recitalists Dan Mould at The Queen's College, Katelyn Emerson at Keble College, and Margaret Phillips at Wadham College, as well as a chance to experience the new Belgian organ at Brasenose College. Delegates will be able to browse a selection of books for sale and, towards the end of the conference, we will team up with The Organ Club, who will take part in the final day's activities. We look forward immensely to this collaboration.

Student bursaries

BIOS is particularly keen to support younger people who may wish to attend the conference. Members can help by directing students and pupils towards financial assistance with the costs of attendance. We are able to offer support generously funded by BIOS and the Champniss Foundation. Please be in touch with BIOS Meetings Officer (Richard Hobson, meetings@bios.org.uk) if you would like to know more about these exciting opportunities.

Bernard Edmonds Conference, 21 February 2026

The Royal Birmingham Conservatoire will once again host BIOS for the annual Bernard Edmonds Conference. The list of speakers is now complete and the list of topics looks exciting. We look forward to seeing you in Birmingham with an opportunity to see the new organs in the studio.

Archivist for the BOA

By the time this issue reaches you, the closing date will have passed for applications for the post of Archivist to the British Organ Archive (BOA). We await news of who will be appointed to continue this important work on behalf of BIOS members.

Membership matters

You may recently have been sent your BIOS membership number. Have you tried it? We would welcome feedback on how this is working, particularly if you have accessed the new collection of Holdich images or used the archive of past Journals. If you have not yet explored this facility, please do give it a try.

Capeli Cymru

In recent months BIOS was contacted by Capeli Cymru, a Lottery-funded organisation collating information about Welsh nonconformist chapels and their fittings and fixtures. Please see the article elsewhere in this edition for more information about their aims and objectives. We hope that BIOS members living in Wales may be able to assist in this valuable work.

On page 16 you will see an image of the organ in Tabernacl Methodist Chapel in Ruthin with its three-case structure. It is a pneumatic instrument and its future is under threat. This draws attention to the growing problem of what to do with increasing numbers of endangered or redundant organs. No single organisation can save them all, and we are reminded by *Sowne of Organe* and *Pipe Up for Pipe Organs* of the pressures facing the organ community in responding to such challenges.

Over the coming year, I hope that BIOS will look more closely at the future of some of our Organs at Risk, with a view to bringing their plight to a wider audience. One way of doing this may be to organise a conference study day focused on a particular example, allowing wider issues to be explored in greater detail.

Use of tuner's books

Some members will have seen a recent news item concerning data drawn from organ-tuning logbooks, used to analyse historic environmental conditions in churches and the effects of climate warming.¹

The authors conclude: 'Clearly, a greater research effort is required to solve this multifaceted conservation problem' — a sentiment with which many of us will agree. Whatever the merits of such quantitative analysis, this work serves as a timely reminder that the organs in our care depend on stable environmental conditions for their proper functioning. A range of guidance is available to support those responsible for organs in churches, schools and halls, accessible via the BIOS website and through the IBO.²

Intangible Cultural Heritage (ICH)

At a recent meeting, attention was drawn to the UK government's signing of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH), also known as Living Heritage. A call has now been issued for submissions to the national ICH inventory, with guidance provided.³ The submission portal will remain open until 27 March 2026.

There are several traditions associated with organ playing, organ building and church music that may be appropriate to nominate. David Knight has offered to coordinate a response on behalf of the major organ organisations, but there is also a valuable opportunity for BIOS to contribute directly to the Department for Culture, Media and Sport (DCMS). Members interested in this work, or wishing to make representations, are

¹ Bingley, B., Knight, A., & Xing, Y. (2025), 'Church pipe organs: historical tuning records as indoor environmental evidence', *Buildings and Cities*, 6(1), 2025, 1010–1026. DOI: <https://doi.org/10.5334/bc.671>

² <https://buildingconservation.com/books/bcd2025/150/index.html> and via IBO website: <https://www.ibo.co.uk/publications/leaflets.php>.

³ <https://heritageallianceheritageupdate.cmail20.com/t/r-l-tkdjltkk-bkiiyukwu-j/>

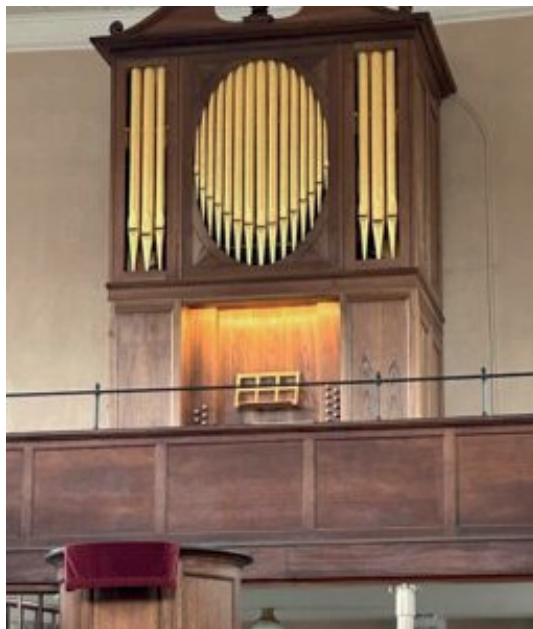
encouraged to be in contact. Further guidance, FAQs and submission details can be found on the Heritage Alliance's Living Heritage webpage.⁴

HOSA

Anne Page reports that a new recording by Margaret Phillips is now available on YouTube of the recently restored organ at St John's, Chichester (G. P. England, 1813; restored by Goetze & Gwynn, 2024).⁵

A short history of BIOS

Members may be interested to read a new, short history of BIOS on the website.⁶ The forthcoming BIOS Journal will explore this subject in greater depth.



Restored 1813 G P England organ at St John's Chichester (Photo: Goetze & Gwynn)

As always, I sincerely thank Council members for their continued hard work.

William McVicker
BIOS Chair
14 January 2026

⁴ <https://www.theheritagealliance.org.uk/our-work/sector-support-and-projects/intangible-cultural-heritage-hub/>. For enquiries about the Living Heritage inventory, please contact Neil Andrews, Policy & Advocacy Manager, at advocacy@theheritagealliance.org.uk.

⁵ It can be found here <https://youtu.be/3caEZ7ULITg>

⁶ <https://bios.org.uk/history/>

FROM THE SECRETARY

BIOS Annual General Meeting

Saturday 30 May 2026 at The Grosvenor Chapel, 24 South Audley St, London W1K 2PA

The Annual General Meeting (“AGM”) of the British Institute of Organ Studies will take place on Saturday 30 May 2026 at The Grosvenor Chapel, 24 South Audley St, London W1K 2PA at 14.00 hours.

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

Full details of the Day Conference will be available in due course from the Website, via emails sent to Members and in the BIOS Reporter (May 2026).

Elections

There will be no election of officers and ordinary members in 2026. Since the changes to the Constitution made at the AGM in 2023, Officers serve for a period of 3 years (previously 2 years) and are eligible for re-election thereafter. Ordinary Members serve for a term of 3 years (previously 2 years) and are then eligible for re-election for one further period of 3 years (previously 2 years).

Council comprises 7 Officers and 6 Ordinary Members. At the AGM in 2024, 5 Officers and 3 Ordinary Members were elected – thus their term of office extends up to the AGM in 2027. At the AGM in 2025, 3 Officers and 3 Ordinary Members were elected – thus their term of office extends up to the AGM in 2028 (Note: A resignation had necessitated the Election of a further Officer in 2025). Therefore, there are no Elections falling due in 2026.

BIOS Council (January 2026)

BIOS Council met on Saturday 24 January 2026. Twelve members of Council were present.

Council received updates and Reports and from them noted the following

- Interviews for a project Archivist for the British Organ Archive were due to take place in mid-February 2026
- A submission was being prepared on behalf of BIOS in response to the Government's call for submissions to the UK's first-ever national inventory of Intangible Cultural Heritage.
- The draft *Annual Report and Financial Statements for the year ended 31 December 2025* were approved. It had been an exceptional year by reason of 2 legacies - £130k had been credited to unrestricted Funds and £29k to the NPOR Restricted Fund.
- Membership figures remained stable (currently at 492 (224 Ordinary, 219 Retired, with Student, Honorary, Complimentary and Institutional categories making up the balance).
- JBIOS 50 (2026), the 50th Anniversary issue, was in progress and was largely now full.
- BIOS Reporter would move to being a full colour publication (as had JBIOS already).
- On the recommendations of the Listing Committee Council approved the listing of 5 organs and declined the listing of one organ.
- Council agreed the addition of 1 organ to the Historic Organs at Risk Register (HOARR).
- The task of updating the *Directory of British Organ Builders (DBOB)* bringing its terminus forward from 1950 to the present day, was now largely complete.
- BIOS now had an Instagram account.
- The sound files for the HOSA recording made in January 2025 of the Snetzler organ in Clare College, Cambridge had been added to the NPOR and other more recent additions to the HOSA archive which were currently available on YouTube were in the process of being added to the NPOR record.

BIOS Council meets next on Saturday 20 June 2026.

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 January 24th 2026.

Location	Builder and Date	Comments	Grade
Greater London, Keston Parish Church	1904 Lewis II/P 12 D02834	An instrument of special interest installed in 1904 by Lewis and Co. It is in almost original condition, is robustly engineered and with an unusual musical scheme.	II*
Lancashire, Turton, St Anne,	1891 Willis II/P 18 N10929	A good example of an instrument built in 1891 by Henry Willis and Sons.	II
Cheshire, Macclesfield URC	1908 Lewis III/P 24 N02128	A virtually untouched charge-pneumatic Lewis & Co instrument of 1908 that is of more than special interest.	II*
Cornwall, Quethiock St Hugh,	1905 Heard & Sons II/P 10 No NPOR entry	An example of significant interest and a rare survivor from 1905 of the earlier output of Heard & Sons of Truro, and one that boasts a number of innovative features for this firm. It remains unaltered in its original home	II*
Gloucestershire Leckhampton St Philip & St James,	1895 Hunter III/P 31	A substantial and well-conserved example from the output of Alfred Hunter, dating from 1895 and retaining all original pneumatic mechanisms and pipework.	II*

Future submission dates: 09:00 on Friday 1st May 2026

Jeffery Williams

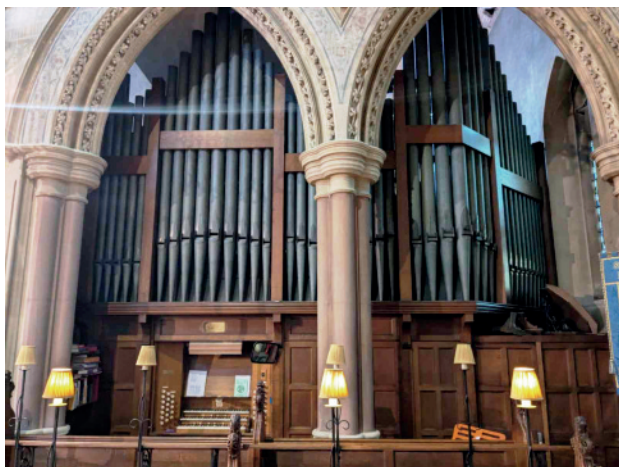
HOLS Gallery



Lancashire, Turton, St Anne
1891 Willis II/P 18 N10929



Macclesfield URC
1908 Lewis III/P 24 N02128

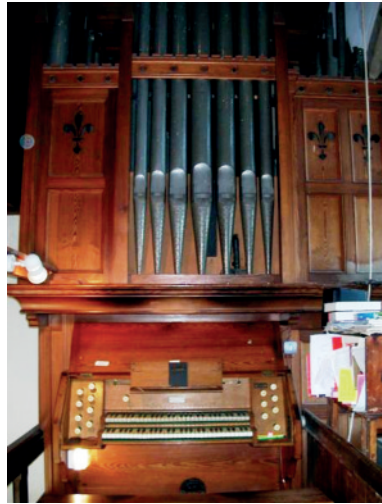


Gloucestershire
Leckhampton
St Philip & St James
1895 Hunter III/P 31

HOLS Gallery (cont'd)



Cornwall, Quethiock St Hugh
1905 Heard & Sons II/P 10



Greater London, Keston Parish Church
1904 Lewis II/P 12 D02834

HISTORIC ORGANS AT RISK REGISTER

Since the last piece in the Reporter, the organs at Ipswich, St Clement's Congregational Church, Cornholme, St Michael and All Angels and Kelton have been removed from the Register.

Five organs in Scotland have been added: Stenhouse and Carron (G01473), New Deer (N18129), Fraserburgh (R00308), Liff (E00082), and Largs (N18113).

There are currently 11 organs on the Register:

Cambridge, St Andrew	April 2017
Devizes St Mary	May 2018
Tollington Park, St Mark	June 2019
Edge Hill, St Mary/All Saints	September 2020
South Pickenham, All Saints	April 2024
St Erth Methodist Chapel	October 2024
Stenhouse and Carron Church	June 2025
New Deer Church	August 2025
Fraserburgh Church	August 2025
Liff Church	August 2025
Largs Church	January 2026

Jonathan Goodchild

ANDREW FREEMAN (1876-1947)

PAUL TINDALL

2026 brings, amongst other auspicious anniversaries, the 150th anniversary of the birth of Andrew Freeman, the best known of a group of early twentieth-century figures who popularised an interest in the organ as a cultural, and especially, a visual artefact in this country. His importance has been celebrated by BIOS in the publication of a lavish book of 2016: *In Search of Organs. Andrew Freeman: priest, photographer, and scholar*,¹ but it is time to remind ourselves of what we owe him.

Although Freeman is best remembered as one of a long line of scholar-clergymen, he spent the first part of his career (rather precariously) as an organist and music teacher, and even after ordination in 1916, his second post was the unusual one of 'priest-organist' at St Mary's, Lambeth, outside the gates of Lambeth Palace. He came from reasonably humble origins in Newbury, Berkshire, and remained a Methodist for some years, though evidently at Cambridge he was seduced by the siren lure of that well-upholstered lady of negotiable virtue, the Anglican Choral Service in its pomp, as exemplified by A.H. Mann at King's College Cambridge. He also made the acquaintance of the writer and scholar M.R. James, later Provost of King's, and a major public figure of his time. After this, while working for his Mus. Bac. and FRCO, he was assistant at St Peter's, Eaton Square in London.

Freeman's interest in the organ in the wider sense, rather than just turning up to play it, began quite early. He met Sydney Harvey of Canterbury when he was fifteen, and other like-minded people such as Ernest Adcock of Norwich. What strikes one about Freeman is his sheer energy to record (and publish) so much, and his remarkable ability to organise his material. Despite this, he had a family, and the few indications that remain point to him being a diligent and effective parish priest. For several years after 1916 he was involved with the Tutorial Class Movement, an experiment in democratic education (with a theological slant) begun by the Bishop of Oxford in emulation of the Workers Educational Association.

¹ All the published copies have now been sold

Although details of organs had been collected for more than a century, Freeman seems to have been the first person² to devote significant time to researching into organ-builders. His catalogue 'Records of English Organ Builders 940-1660' in the second edition of the *Dictionary of Organs and Organists*³ has still not been entirely superseded. By this time his writing and notebook-making had been in full swing for years, but 1921 was a turning point. He had been published in *Musical Opinion* (as 'Lethe') by 1897, and a steady stream of writing here and in *Musical Times* was crystallised in the foundation of the quarterly *The Organ*, and the appearance of his book *The English Organ Case*, which remained the only extensive publication on the subject until 2007.⁴ Both were published by *Musical Opinion*, and Freeman was also responsible for focusing the organ material there into a section of the magazine called 'The Organ World', which lasted for many decades. His special interest in the appearance of the organ is widely shared neither by organists nor architects, for reasons unknown, but he had some contact with Sir Thomas Jackson, and later with Stephen Dykes Bower, who had published a long article about the design and position of organ cases in 1934,⁵ and who later made two designs for Freeman's churches at Standish and Hardwicke in Gloucestershire. In 1939 Diocesan Advisory Committees became (and remain) Statutory: in other words they have to be consulted when work is proposed to listed churches. Freeman remained a member of the Gloucester DAC until his death. It is not to minimise his work, but one cannot but be envious of the relatively calm waters in which DAC advice must have sailed between the wars, half-way between the immense (though sometimes rash) enthusiasm and money poured by the Victorians into reviving a semi-derelict stock of rural churches, and the desperate contemporary slash-and-burn climate. Freeman gave advice and suggestions for several unexecuted cases, but for his own churches at Hardwicke (1938) and Standish (executed posthumously in 1950) he encouraged the production of fine designs by Dykes Bower, who had connections with the parish. The organ at Hardwicke has now (2025) been moved to neighbouring Elmore (see rear cover) by Martin Renshaw.

² Some lists were published by John Sutton (1847) and Edward Rimbault, in the first edition of Hopkins & Rimbault (1855)

³ London, G. A. Mate & Son 1921

⁴ When John Norman produced 'The Box of Whistles'

⁵ In the *RIBA Journal*



Andrew Freeman's own 1938 photograph of the Stephen Dykes-Bower organ case at St Nicholas Hardwicke (Photo: Cadbury Research Library)

Freeman's interest in organ cases was, of course, linked with his enthusiasm for photography. Despite the inherent difficulties of the medium at the time, he shared this with a number of others, including Adcock and Gilbert Benham, and their excellent photographs are what they are chiefly remembered for today. All of Freeman's glass plate negatives in the British Organ Archive have been digitized and are easily available, while nearly two hundred and fifty of them have been reproduced at a large format in the book *In Search of Organs*. The volume also contains an excellent article

by Andrew Hayden about the technicalities of Freeman's craft.⁶ His endeavours were not confined to England. Despite their modest means, Mr and Mrs Freeman made many trips to the Continent, starting in 1927 and sometimes for as long as four weeks. He visited dozens of organs, and diligently wrote about his travels in *The Organ* and *Musical Opinion*. In 1933 he acquired a car for the first time, which must have made the carriage of heavy photographic equipment a little more straightforward, but one still marvels at his endurance.

In 1926 Freeman published his book *Father Smith*, the first monograph on an English organ builder, and unfortunately no other followed until 1955, and even that was slim and unsatisfactory. The book was reprinted in facsimile with a great deal of new material by John Rowntree in 1977.⁷ It is easy now to see the its limitations, given the large amount of research both of Smith and of his context that has now been done, but a successor has yet to appear.

We must now think how Freeman's legacy can help us in the future. He died rather suddenly in the foul winter of 1946-47, and after some years, his voluminous papers happily fell into the hands of another scholarly clergyman, the Rev. Bernard Edmonds, later a founder member of BIOS. Bernard guarded the material wisely, and in due course passed it to the British Organ Archive, where it now resides. Andrew Freeman published more than a hundred articles in *The Organ*, some in multiple parts, but he often pasted up the galley proofs later and expanded on them with extra photographs and many drawings. These are not 'finished', and presumably made on the spot, but they show practised and accurate ideas of what organ cases look like, and are charming and informative. His own notebooks are voluminous and are written up very carefully with enormous attention to detail - he even did his own bookbinding - and it would be a very useful thing if they could be digitised. They record a large (and increasing) number of instruments which have been lost and altered.

The other way in which we can learn from Freeman (besides looking closely at the qualities of organ cases) is by imitating his productivity. He was a one-man industry of organ research, and he published incessantly. If we could do even a quarter as well in our day it would be quite an achievement.

⁶ pp. 40-46

⁷ Oxford, Positif Press.

PIPE UP FOR PIPE ORGANS

Pipe Up launches "26 for 26" Sleeping Beauty Appeal

Pipe Up launched a crowdfunding appeal at the Bloomsbury Organ Day on 31st January for £26,000, to get 26 more unplayable organs back into use in 2026.

The crowdfunding appeal is at:

<https://www.justgiving.com/campaign/sleepingbeautyscheme>

The grants are intended to pay 100% of the cost of a two-day visit by a local organ builder to traditional pre-1915 tracker organs, to fix any basic problems, tune the instrument and return it to use. There is a maximum of £1,000 but many visits will cost less.

Pipe Up has produced a video of the successful use of the first two grants for the 1873 Hill organ at St Edmund's, Rochdale and the 1876 Abbott organ at St Mary's, Chaddesden in Derby.

All donations made until 31st March 2026 will be matched by a generous donation from the Dalgiesh Trust up to £13,000.

ROYAL COMMISSION LAUNCHES MAJOR PROJECT TO SAFEGUARD WALES'S NONCONFORMIST CHAPELS

The Royal Commission on the Ancient and Historical Monuments of Wales has gained support from The National Lottery Heritage Fund to develop a major new project Capeli Cymru: Preserving the Nonconformist Heritage of Wales.

For more than three centuries, Nonconformist chapels have stood as a defining feature of the Welsh landscape. From industrial towns to remote rural valleys, they have shaped the nation's sense of place and identity, embodying stories of faith, politics, language, music, education and community life. Today, however, these nationally significant buildings face unprecedented challenges.

With congregations in sharp decline, many chapels are struggling to maintain large and aging structures. Already, three-quarters of chapels in Wales are estimated to have closed their doors for worship. Each closure brings with it the risk of losing not only important buildings, but also objects, archives, and intangible heritage such as oral histories and community traditions. As chapels are converted, sold, or demolished, much of Wales's cultural memory is in danger of being forgotten.

Organs are one of the most important element of the fittings in a chapel, and are also among the most vulnerable to being damaged, or of being removed if a building is converted.

Development funding of £151,833 has been awarded by the Heritage Fund for a 15-month project to carry out preparatory work and fully develop plans to apply for a full National Lottery grant of £1.25m. During this phase, the Royal Commission will work closely with denominations, congregations, heritage groups, archives, museums, local authorities, and communities to comprehensively explore, understand, and assess the range and depth of issues being faced and develop strategies for protecting chapel heritage. A substantial step in informing this work will be a national chapel survey, which will map active, closed, and converted chapels across Wales, capturing data on their sustainability, architectural value, and the status of nationally protected heritage assets.

As well as working with denominations and congregations, volunteer networks and digital crowd sourcing opportunities will be established to draw on valuable local and regional knowledge about the status of these buildings. The findings of this survey will be shared via workshops and reports and will directly support the Royal Commission

and project stakeholders in developing proactive policies and strategies for chapel buildings through the subsequent Delivery Phase.

By gathering new data, building partnerships, and raising awareness, the project aims not only to safeguard the most architecturally and historically significant chapels but also to ensure that their cultural legacy remains alive and accessible.

For more information about the project, to get involved, or to receive our newsletter, please contact capelcymru@rcahmw.gov.uk

Social Media pages:

Facebook: Capeli Cymru

Instagram: capelcymru

Bluesky: capelcymru.bsky.social



Tabernacl Methodist Chapel, Ruthin

(© Royal Commission on the Ancient and Historical Monuments of Wales)

COMPOSER ANNIVERSARIES IN 2026

There are several composers of organ music whose anniversaries of birth or death can be commemorated in 2026; listed below are some British composers up to 1876. Members who are aware of British composers with anniversaries of more recent dates are invited to write about them for future issues of the *Reporter*. I am planning to write reviews of the modern editions of several of the composers listed below.

I have also added a list of a few European composers with publications the anniversaries of which can be commemorated this year, with a few notes about the contents and modern editions; this may be of interest for planning recital programmes or Voluntaries.

Thomas Weelkes ca. 1576-1623 Organist of Winchester College before moving to Chichester cathedral in 1598, he published madrigals and consort and church music, but no keyboard music, and very few keyboard music pieces have survived in mss. A Pavan and Galliard and two short Voluntaries were edited by Margaret Glyn for Stainer and Bell in 1924, and more recently by Desmond Hunter with a facsimile for Boethius Press. The two Voluntaries have been edited by Geoffrey Cox, and are included in Faber Early organ series, England volume 2. The Galliard above, and A Ground in G and a setting of Rowland, both possibly attributed to Weelkes by Alan Brown, have been edited by him and published in Elizabethan Keyboard Music, volume 55 of *Musica Britannica* for Stainer and Bell. Brown makes a case for Weelkes being the scribe of Ms 30485 in British Library. Apparently he was quite a character, dismissed at Chichester for being drunk, swearing and blaspheming but later reinstated.



Thomas Weelkes as depicted in a memorial window in Chichester Cathedral (Wikimedia Commons)



Anonymous portrait of Christopher Gibbons (Wikimedia Commons)

Christopher Gibbons 1615-76

Son of Orlando Gibbons, he became organist at the Chapel Royal on the Restoration of Charles II. Seven pieces entitled either Verse or Voluntary, according to the sources, for the organ, two for the Double Organ with extended, later versions, plus a Corrente and Saraband have been edited by John Caldwell in volume 18, *Corpus Early Keyboard Music*, American Institute of Musicology. Four of the pieces are included in *English Organ Music* volume 2 edited by Robin Langley for Novello.

William Jones (of Nayland) 1726-1800. Theologian and composer who became curate of Nayland, Suffolk. He wrote widely on theology, natural philosophy and scripture, and published *Ten Church Pieces for the organ with Four Anthems in score* in 1789. A modern edition of the organ music has been edited by David Patrick for Fitzjohn Music.

Charles Burney 1726-1814 Organist in London and Kings Lynn. In addition to his books *A General History of Music* (in four volumes 1776-89), *The Present State of Music in France and Italy* (1771) and *The Present State of Music in Germany, the Netherlands and United Provinces* (1773), all published by Cambridge University Press. He published *Six Cornet Pieces with an Introduction and a Fugue* in 1751, and *Preludes, Fugues and Interludes for the Organ, Book I* (containing pieces in keys from A major and minor to D major) ca. 1790, both volumes have been edited by David Patrick for Fitzjohn Music, available from



Charles Burney by Joshua Reynolds (Wikimedia Commons)

Banks Music. Book 2 does not seem to have been published. Most of his chamber and solo stringed keyboard pieces do not seem to be available in critically edited modern editions. Francis Knights has written a valuable introduction to the keyboard music in 'Charles Burney's keyboard music', *Harpsichord and Fortepiano*, xxv/2 (Spring 2021), pp.13-23.



Engraving of Samuel Sebastian Wesley
(Wikimedia Commons)

Samuel Sebastian Wesley
1810-76 Son of Samuel, he also held various organist posts including Exeter, Winchester and Gloucester cathedrals. In addition to verse anthems, services and hymn tunes, he also published some organ music including two sets of *Three Pieces for a Chamber Organ*, the first set of 1842 includes the Choral Song and Fugue, the second set of 1843 the Larghetto in F# minor. Both sets are published by Novello. Other pieces are *Introduction and Fugue in C# minor*, published by Novello, *Air on Holsworthy Church bells* published by Novello and also edited by Greg Lewin for Greg Lewin Music. *A Few Words on*

Cathedral Music and the Musical System of the Church, with a Plan of Reform was published in 1849. A set of *Variations (7) and a Fugue on God save the King* date from 1831, two other sets of variations on this theme in B flat and D are now thought to be by his father and have been included in volume 9 of *Samuel Wesley Organ Works* edited by Geoffrey Atkins for Fagus Music.

Dates of publications or manuscripts, mainly by non-British composers, which also can be commemorated this year include:

1576 Antonio Valente: *Intavolatura di cimbalo* containing 20 pieces including a Fantasia, six fairly loosely constructed Ricercate, a Salve Regina,

three intabulated Canzoni Francese, seven sets of variations on dances and popular basses (known as Tenore in Italy) , and two dances without variations. Edited by Charles Jacobs in halved note values for Oxford University Press. Published one year after the *Ricercate* by Rocco Rodio was issued in score, this was the second collection of published keyboard music in Naples, at the time under Spanish rule, and was issued in a number tablature unique to Valente and quite different from the number system used in previous Spanish publications, each note of the keyboard receiving its own number, sharps or flats indicated by an x. Despite the title stating that the destination instrument was the harpsichord without a mention of the organ, Francesco Cera has made a persuasive case in his recording for Tactus TC532201 for playing many of the pieces on the church organ, and indeed a chamber organ based on 4ft pitch would be feasible.

1626 Jean Titelouze: *Le Magnificat ou Cantique de la Vierge*. Contains seven verses on each of the eight Tones, as per the customary alternatim performance of such collections. New edition by Jon Baxendale for Lyrebird Press LBMP-026 which also contains Titelouze's *Les Hymnes de l'église* of 1624. The composer, from Rouen, regarded the 1626 publication as being less difficult than the hymn settings in the preceding volume. These were the first publications of keyboard music in France after the seven books published by Pierre Attaignant in the 1530s.

1626 Francisco Correa de Arauxo: *Facultad Orgánica*. Published in Seville in the traditional Spanish organ tablature of numbers one to seven with the required octave indicated by diacritical marks, this was the first collection of pieces for keyboard published in Spain after the *Obras de Música* by António de Cabezón compiled by Hernando de Cabezón and published in 1578. It contains 69 pieces, comprising 24 Tientos (Llenos ie for the same stops over the whole compass of the keyboard), 27 for one solo register in either bass or treble, six pieces in five voices, four of which are for two solo voices in either bass or treble, four pieces in demisemiquavers, considered best played on a realejo or chamber organ according to the composer, three of these are for divided keyboard, two with solo in right hand and one in left hand, followed by a *Canción Glosada* on *Susana un jour*, four pieces in triple time, two of which are Tientos Llenos and two are *Canciones Glosadas*, and four final pieces consisting of a further *Canción Glosada*, *Versos for Lauda Sion* and two sets on *Canto Llano*

de la *Inmaculada Concepción*. Edited by Miguel Bernal Ripoll in three volumes for Sociedad Española de Musicología with a translation of the complete preface including notes on the ornaments and how to play the figures with a 3 over them, as well as the description added to each piece. However only the old Kastner edition contains all the eight pieces found in the appendix to the print preserved at Ajuda, Lisbon. It is pity that many of the Tientos partidos are not playable on an organ lacking divided registers.

1626 Girolamo Frescobaldi: Reprint of the *Ricercari (10) and Canzoni Franzese (5)* of 1615 and *Il Primo libro di Capricci* of 1624 in one volume, in score, also reissued in 1628 and 1642. Both of the original volumes have been edited individually by numerous editors for various publishers. Six of the *Ricercari* are based on Oblighi (either solmisation syllables or in the case of the eighth the not using conjunct movement), all stay in the same metre, C time, throughout, whereas the *Canzoni* have sections in triple time. The *Capricci* are also sectional, with some in triple, time a toccata-like coda frequently links sections. The original print of 1624 contains essential advice on performance from the composer, translated in the modern editions. They are also each based on a specific topic, this being included in the individual titles.

1676 Nicolas-Antoine Lebègue: *Les pièces d'orgue...* Contains an extensive preface by the composer with notes on “mixing the stops” and his table of ornaments, which are carefully engraved in the score, followed by pieces in each of the 8 Tones for various solo stops or the choruses on one manual, intended for alternatim performance. Each Tone commences with a Prelude and closes with a *Plein Jeu*; absent are pieces specifically for the Elevation. New edition by Jon Baxendale for Lyrebird Press LBMP-062. Facsimile from Fuzeau. <https://sscm-jscm.org/v6/no2/gallat-morin.html#Beginning> is a very informative article that provides much background information about this publication and the composer and his times.

1726 Gottlieb Muffat: *72 Versetl samt 12 Toccaten*. Comprises a Toccata and six short Fugues in each of the 12 Tones, although nine to twelve are not the traditional tones expected but are C minor, A, E minor and B flat. A variety of metres is used. All the pieces contain many ornament signs, a table for their performance being included. Modern edition by Rudolph

Walter for Dr. Butz BUTZ1796, and by Walter Upmeyer for Bärenreiter BA1922.

1776 Andrea Basili: *Musica universale armonico prattica*. 40 pieces preceded by Figured bass for exercises, comprising Capricci, Fugas, Sonatas and a few other pieces have been edited by Maurizio Machella for Armelin in two volumes AMM069 and AMM242. Keys used include up to six flats and five sharps. The Fifteen Fugues for organ or harpsichord in the 1776 print, have been edited from a ms by Matteo Messori for Ut Orpheus ES6. Fugues were relatively rare in collections of published and mss of 18th century Italian organ music and these short examples offer attractive diversion.

1776: William Goodwin. *Twelve Voluntaries for the Organ or Harpsichord*. Modern edition by David Patrick for Fitzjohn Music. A review of this edition is planned for a future edition of the *Reporter*.

John Collins

SEARCHING THE REPORTER ON- OR OFFLINE

A run of issues of the *Reporter* from 1977 to 2015 is available as PDF files on the BIOS website (<https://bios.org.uk/bios-reporter/>). These can be accessed as individual issues. It is possible to search for any keywords (organ builder, location, or whatever) using a Google search function that restricts your search to data in PDF files on the BIOS website. For example, to search for references to the work of John Snetzler, type in “site:bios.org.uk filetype:pdf [snetzler]”. This gives, not surprisingly, a large number of results. These results can be refined down, if needed, to five results by using “[snetzler ludlow]” and further down to three by adding a date - “[snetzler ludlow 1764]”. However, in order to locate the actual bits of information you then have read through the PDF files to find them.

If you have fully functional Adobe Acrobat software it is also possible to download the *Reporter* files onto your own computer to create a portfolio of PDF documents which can then be searched to give a list of ‘hits’ which leads directly the relevant references.

Further information on options for searching files on the BIOS website can be found at <https://bios.org.uk/keywords/>

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, 10.30 for 11.00. We are most grateful to Daniel Moulton and his colleagues for hosting this event once again.

The programme will include papers on the following topics:

Andrew Freeman (1876 – 1947), to mark the 150th anniversary of his birth – *Paul Tindall*

The appropriate organ pitch for the Fantasies of Orlando Gibbons? – *Christopher Stembridge*

Women Students of Marcel Dupré - *Damin Spritzer* (University of Oklahoma)

Railway engineers and organ builders of the Empire: Lewis Conway-Gordon and Frederick Ewart Robertson - *David Shuker*

A 'Bach' Organ for Kegworth: Roger Yates' Singular Vision in Mid- 20th Century British Organ Design - *Alastair Johnston*

'Mr Stanley, I presume!' – *Andrew Benson-Wilson*

On a Positive Note - *Melanie Plumley and Andrea Testa*

Please return the booking form by **Monday 16th February.**

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:

Richard Hobson,

[REDACTED]

[REDACTED]

Email: meetings@bios.org.uk

Please return the booking form by **Monday 16th February.**

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**.

We are most grateful to Daniel Moulton and his colleagues for hosting this event once again.

Further details and booking information are on pages 23 and 24.

THE GLOBAL BRITISH ORGAN

BIOS Celebrates Fifty Years

A residential Conference at Wadham College, Oxford

9th - 11th April 2026

A booking form is included in this issue of the *Reporter* and is also on the BIOS website at <https://bios.org.uk/the-global-british-organ/>

Early booking is advisable

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.

BIOS Annual General Meeting

Saturday 30 May 2026 at The Grosvenor Chapel, 24 South Audley St, London W1K 2PA at 14.00

The AGM forms part of the programme for a Day Conference to be held in Mayfair.

Full details of the Day Conference will be available in due course from the Website, via emails sent to Members and in the *May Reporter*



AIMS OF BIOS

To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

To conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.

To work for the preservation and, where necessary, the faithful restoration of historic organs in Britain and to encourage their use and appreciation.

To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote, in Britain, a greater appreciation of historical overseas schools of organ-building.



BOOKING FORM

THE GLOBAL BRITISH ORGAN CONFERENCE 2026

Thursday 9th – Saturday 11th April 2026

Wadham College, Parks Road, Oxford OX1 3PN

Please see the BIOS webpage <https://bios.org.uk/the-global-british-organ/> for details of conference speakers, start and finish times, and accommodation check-in/check-out times.

Because of the various options, booking is only by completing this form. It is a PDF document that can be completed by hand or edited and saved on your computer, then emailed to meetings@bios.org.uk. Any special dietary or accommodation access requirements should be entered on page 3 and also noted in your covering email.

Payments should preferably be bank transfers to: BIOS; sort code: 52-30-44; ac no: 05097169. It is essential to include a reference of your surname. If paying from a non-UK account, you may need the IBAN reference of GB64NWBK52304405097169 and the BIC code of NWBKGB2L.

Attendees unable to pay either by cheque drawn on UK bank or bank transfer can pay by card using the link <https://bios.org.uk/donate-to-the-npor/>. Select 'One-Off', the amount 'Other', and enter the total to be paid. Using the 'Write a note option' enter BIOS50 as a reference. Gift Aid is not applicable to a conference booking.

Cheques (drawn on a UK bank account) can be posted to the meetings officer at the address at the end of this form.

For all single bookings, please fill out a separate form for each person attending.

Name (inc. title):

Address (inc. post code):

Telephone:

Email:

Visit page 2 to confirm the required options.



Please place X in the boxes to show which options are being booked.

Booking option A - ENTIRE CONFERENCE RESIDENTIAL SINGLE ROOM WITH EN SUITE FACILITIES

including accommodation, continental breakfast, light refreshments, lunches, Thursday dinner, Friday Golden Jubilee Dinner with drinks reception, and recitals.

I wish to reserve a place for the whole Conference, Thursday to Saturday (3 days, 2 nights) to include single room accommodation en-suite @ **£415.00** (limited availability) ☐

Booking option B - ENTIRE CONFERENCE RESIDENTIAL TWIN ROOM WITH EN SUITE FACILITIES

including accommodation for two with continental breakfast. Light refreshments, lunches, Thursday dinner, Friday Golden Jubilee Dinner with drinks reception, and recitals are included for the first person only. If the second person wishes to attend all or part of the conference, they should book using the options below.

I wish to reserve a twin room en-suite for TWO people and a conference place for ONE person, Thursday to Saturday (3 days, 2 nights) @ **£525.00** (limited availability) ☐

Booking option C - ENTIRE CONFERENCE RESIDENTIAL SINGLE ROOM WITH SHARED FACILITIES

including accommodation, continental breakfast, light refreshments, lunches, Thursday dinner, Friday Golden Jubilee Dinner with drinks reception, and recitals.

I wish to reserve a place for the whole Conference, Thursday to Saturday (3 days, 2 nights) to include single room accommodation with shared facilities @ **£355.00** (limited availability). ☐

Booking option D - ENTIRE CONFERENCE NON-RESIDENTIAL

including light refreshments, lunches, Thursday dinner, Friday Golden Jubilee Dinner with drinks reception, and recitals.

I wish to reserve a place for the whole Conference, Thursday to Saturday (3 days) @ **£185.00**. ☐

Booking option E – THURSDAY ONLY

including light refreshments, dinner and recital.

I wish to reserve a place for Thursday afternoon @ **£55.00**. ☐

Booking option F – FRIDAY ONLY

including light refreshments, lunch and recital. NOT INCLUDING Golden Jubilee Dinner with drinks reception.

I wish to reserve a place for Friday @ **£60.00**. ☐

Booking option G – SATURDAY ONLY

including light refreshments.

I wish to reserve a place for Saturday @ **£30.00**. ☐

Complete page 3 for optional extras and to add notes.



OPTIONAL EXTRAS

Golden Jubilee Dinner with drinks reception on Friday evening. **£100.00**

☐

Total being paid

£

Additional tickets for the Thursday evening recital in Keble College Chapel
will be available at the door for **£10.00**.

This Conference is residential at Wadham College but accommodation is limited and depending on demand, other venues may be used. Conference sessions will be held primarily at Wadham College though other venues will also feature for particular events. It is not possible for BIOS to arrange car parking and those requiring it will need to use paid public car parks or the Park & Ride. Be aware there is an Oxford congestion charge.

Special notes re dietary, accommodation, access or other issues:

CLOSING DATE FOR BOOKINGS

All bookings should be confirmed and paid by Friday 13th March.

Late bookings for day attendance may be possible but it is unlikely that college accommodation can be secured.

Please return this booking form by post or email to:

BIOS Meetings Officer, Richard Hobson,

Email: meetings@bios.org.uk