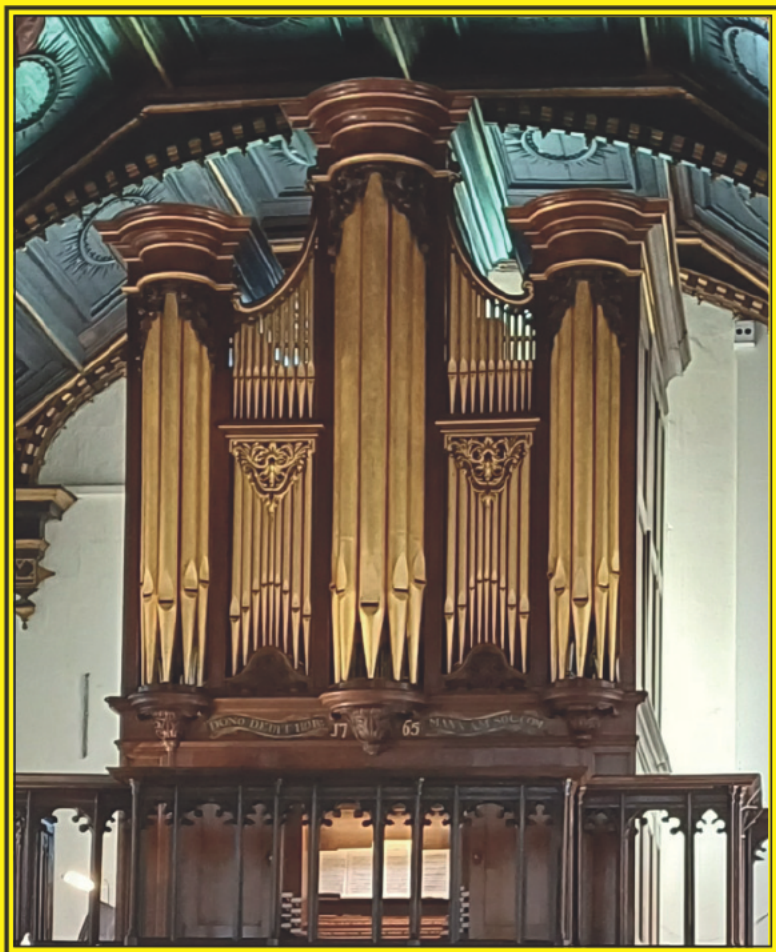


BIOS REPORTER

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May 2024



THE BRITISH INSTITUTE OF ORGAN STUDIES

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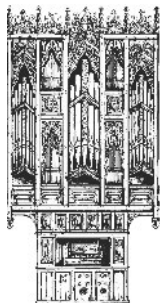
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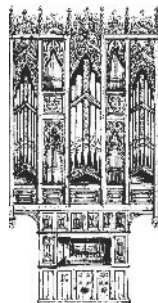
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Front cover: Snetzler organ in Peterhouse Chapel, Cambridge
(Photo: David Shuker)

Back cover: Shrider organ case at St Mary Magdalen, Bermondsey
(Photo: Freeman Archive)

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FROM THE CHAIRMAN

BIOS's programme for 2024 got off to a good start with the conference at Peterhouse, Cambridge on 16 March when approximately fifty members of BIOS, the IBO, and CAOS (Cambridge Academy of Organ Studies) met to hear, and hear about the 1765 Snetzler organ reconstructed by a joint team from Flentrop (Zaandam) and Klais (Bonn). The meeting is reviewed later in this issue of the Reporter, but I would like to express my personal thanks to all those who took part including the players and speakers (Anne Page, Andrew Reid, Anna Stepler and Paul Tindall) and our Meetings Officer, Richard Hobson, who oversaw the arrangements. We were also very grateful to Peterhouse for waiving the usual facility fees. The only slight disappointment was the lack of interest on the part of organ students to whom we offered free entry (and lunch!), but that is a bigger issue which - as I observed in the last Reporter - we need to tackle in the future.

Since writing last time about the threat to historic organs in the UK, I have received troubling details from our sister organisation, the Scottish Historic Organs Trust, describing the situation north of the Border. In SHOT Bulletin 22 (2023), Alan Buchan (editor) writes at length about the Church of Scotland's current plans to implement what he describes as a 'swift and ruthless purge' of church buildings. Alan puts it thus:

'The similarities of the National Kirk's plan to the Beeching railway cuts of the 1960s has been mentioned by various C. of S. members. The results are tragic ... In both situations a centralised, corporate body whose bureaucrats were/are remote from the shop floor have taken charge and set targets, to be achieved at all costs. Results: bewilderment, further loss of users or members, resentment, loss of contact, lack of replies, sheer incompetence, and much else besides.'

To judge by Alan's comments, a further comparison might be drawn with Thomas Cromwell's commissioners visiting the English monasteries, prior to their dissolution in the sixteenth century.

SHOT has compiled a list of more than ninety potentially redundant churches with organs of worth that deserve new homes if they can be found; it includes instruments by some of the best local builders of the nineteenth and early-twentieth centuries. The SHOT Bulletin features photographs of organs by Conacher, Forster & Andrews, Willis, Bryceson, Wadsworth, Lawton, and Norman & Beard, all expected to be available for relocation, though Alan notes that, in reality, *'their future is bleak'*. If BIOS can support SHOT in spreading awareness of this impending major loss of cultural heritage, rest assured that we will do so. However, it is a battle on several fronts. In the following pages, members will read about the plight of the important historic organ in All Saints' Church, South Pickenham, Norfolk, commissioned in the 1850s by a member of the Sutton family and housed in a handsome case with Pugin associations constructed in the Béthune workshop in Ghent. The in-

strument has now been added to our Historic Organs at Risk Register, and attempts are being made to find it a new home, but campaigns of this sort absorb time and energy, both of which are in short supply. Sadly, the situation in Scotland confirms that the threat to our heritage is likely to increase significantly in the coming years.

On a happier note, the Council has been looking ahead to BIOS's Golden Jubilee in 2026 (yes, we will be fifty years old!). Proposals are being put together for a residential conference, similar to the one that marked the 40th anniversary in 2016, and a small team of authors has been working for some time on a Golden Jubilee publication taking the form of a biographical dictionary of British organ-builders. This will be distinct from the existing and invaluable *Directory of British Organ-Builders*, currently being up-dated by Paul Graham. The *Biographical Dictionary* will include concise articles supported by stoplists, photographs and bibliographies of similar character to the entries in the *New Grove Dictionary of Music and Musicians*, and they will inevitably refer extensively to articles in BIOS publications issued over the last half century. It can therefore be seen as a celebration of one of the most important aspects of the society's work (research and publication) since its inception. The overall coverage will be more limited than the existing *Directory* which records details (addresses, dates and business titles) of a considerable number of individuals and firms of varying degrees of competence, but we firmly believe that the two publications will complement one another.

Finally, by the time this publication drops through the letter-boxes of our members, I believe that my short (second) term as Chairman of BIOS will have come to an end and that my successor will be in place. It has been an enjoyable twelve months, and I want to thank the Council and all those officers of the society who have so ably supported me. I know the risks of naming names on these occasions, but I cannot sign off without recording my particular thanks to our Secretary and Treasurer, Melvin Hughes and Adrian Mumford, whose respective capacities for oiling the wheels of BIOS's administration seem to be inexhaustible.

Nicholas Thistlethwaite

WILLIAM WINDSOR: Memories of a Victorian choirman (Part 2)

The previous extract from the musical memories of William Windsor (*BIOS Reporter*, Volume 48 (1), February 2024, pp. 11-15) concluded with his recollections of the five years (1889-1894) that he spent as the principal alto in the choir of St Andrew's, Wells Street, London. He continues,

I was very sorry to leave St Andrew's, but I had secured another, and in a pecuniary sense, a better appointment as Principal Alto in the Benchers' Chapel, Lincoln's Inn. I went there in 1894 and was appointed by Dr. Charles Steggall¹ the Senior professor at the Royal Academy of Music who afterwards told me that he had selected me from 54 candidates. This Dr. Steggall was a dear little man, kindly, and with a most ingratiating manner. I don't think he could have stood more than five feet high, and like most professional men of his day, wore a tall and straight silk hat with a very broad brim. A year or two after I went to Lincoln's Inn, my wife and I went to Bright [?Brighton] for a holiday and there we met Doctor and Mrs. Steggall and I was not at all astonished to find her a big woman nearly six feet high and broad in proportion. We met them several times and walked with them.

Lincoln's Inn Chapel was erected in the year 1625 and Inigo Jones was the architect. As he left it, it was a perfect little building with some very beautiful stained glass windows by a contemporary Dutch Artist Bernard [sic]. It had been for many years a sanctuary for the old school of English Church Music and Dr. Steggall was the authority on that subject. People came from far and near to enjoy the old polyphonic music rendered in all its beautiful simplicity. The choir then had a high reputation and I was a proud man when Dr. Steggall informed me that I was successful in my application. The dear old doctor died about 1905 or 1906, and I was grieved to lose a dear friend. After his death the Benchers appointed his son Mr. Reginald Steggall to take his place. Mr. Steggall, who was then a professor at the Royal Academy of Music, was a Musician with quite different tastes to his dear old father and was one who affected a liking for "modern" music.

There were in the Academy in the early years of the present century [sc. the twentieth century] many young musicians of the modern type, and Mr. Steggall was fond on introducing this "new music" and getting it performed at Lincoln's Inn. We rehearsed early works of Vaughan Williams, Gustav Holst, young Moeran, Benjamin Dale², York Bowen, and many other modern composers, to the complete neglect of the old masters and utterly against the musical tradition of the old chapel. Mr. Steggall and I were ever good friends right up to the last, but I remonstrated with him when some particularly modern, and to my mind, very ugly composition came along for us to rehearse, but we stuck it out and did the very best we could with bad material.

The choir at Lincoln's Inn consisted of one alto, one tenor, one bass, and six boys on each side, and yet by skillful arrangement by Mr. Steggall we used to give

¹ Dr Charles Henry Steggall (1826-1905) was a pupil of William Sterndale Bennett and a founder member of the College of Organists. He taught at the Royal Academy of Music and was Organist of Lincoln's Inn Chapel from 1864 until his death.

² Benjamin Dale (1885-1943) later taught at the Royal Academy; his Piano Sonata in D minor (1902) was probably his best-known work, though he also wrote a piece for six violas - possibly unique.

performances of entire oratorios. In my early days at Lincoln's Inn the rehearsal took place on Saturdays at 2 o'clock, Sunday morning service at eleven and afternoon service at three o'clock. After morning service for many years we six men used to go to the Old Cheshire Cheese Tavern in Fleet Street for some lunch, and there we used to meet members of the Cathedral Choir and members of the Temple Church Choir, and many a pleasant hour have we spent there. We were enough to fill the large table, at the head of which Dr. Johnson used to sit, and over which his celebrated portrait by Sir Joshua Reynolds (or a contemporary copy of it) used to hang.

In the year 1917 the chapel was severely damaged by a bomb which blasted the splendid windows and did much damage to the fabric of the building. The chapel was closed for several months and the afternoon service, which was always badly attended, was never restored.

Mr. Steggall was a fine organist, and most careful. We gave some fine performances of such works as Bach's Christmas Oratorio, Elgar's "Apostles" and "The Kingdom", Parry's "Job", Gounod's "Redemption", two parts of Handel's "Messiah", "The Beatitudes" by César Franck, and other large works, most carefully adapted for our use by Mr. Steggall. These services were held in the afternoon and were of course in addition to the usual Sunday morning service. But they never attracted many people and it was a good thing, I think, that the choristers themselves did really enjoy the fine music they produced [even] if they did have it to themselves.

When I first went to the old chapel it was lit by candles only, three candles in glass candlesticks for each choir desk and a row of candlesticks along the seats in the middle of the building. On the winter Sunday afternoons, especially if there was any London fog about, it was almost impossible to read by the dim lighting. And this lasted for many years before the Benchers had electric lights fitted, but retained the old glass candlesticks however ...

I spent many very happy years at Lincoln's Inn, and when after 43 years of happy membership I had to retire in 1937, not because I could not sing, but on account of increasing deafness, I did so with keen regret. I cannot forget the last Sunday Morning Service there when after the service the then Dean of Chapel, Mr. Justice Clausen, called the choir together and told them how greatly the Benchers appreciated the splendid service I had rendered for so many years. Canon Storr, the preacher to the Inn, said how sorry he was to lose me who had ever set a good example to the others, and Mr. Steggall said how his father had told him he did not remember Mr. Windsor ever singing a wrong note, and that he (Mr. Steggall) could bear witness to the accuracy of that statement right up to that day. When these gentlemen had finished, Lord Clausen said that he would like to hear a few words

from me. I remember stammering a few sentences but words failed me, I felt heartbroken. And that was, as I have said, the end of 43 years happy and affectionate service to Almighty God, and I beseech Him to accept my most grateful thanks for all the wonderful mercies He has ever showered upon me.

During the London Blitz, Mr Windsor and his family moved to Dunster in Somerset, where he sang for some months in 1941-2 in the church choir. By the time he finally hung up his surplice in the latter year, he could claim to have been a chorister/choirman 'almost without a break' for 75 years. William Windsor died at the age of 94 on 16 February 1954. When he was born Samuel Sebastian Wesley was still composing; by the time he died Benjamin Britten and William Walton still had years of composition ahead of them. It was a remarkable record.

Nicholas Thistlethwaite

HISTORIC ORGANS AT RISK REGISTER (HOARR)

Since the last entry in the *Reporter*, the organ in St Dunstan's Parkstone (N07503) has been removed from the Register following the move of the organ to St Helen's Witton.

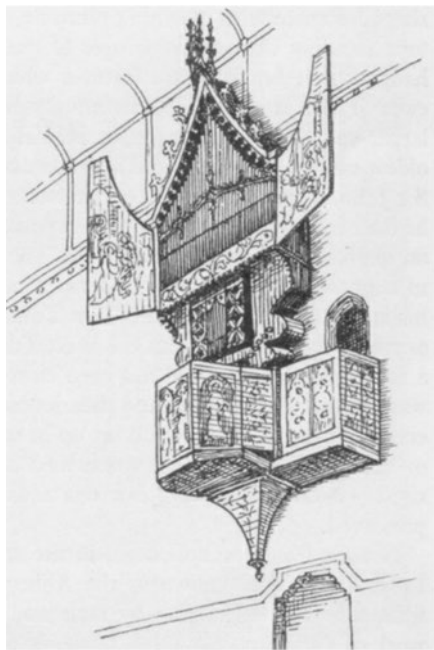
The organs in Devoran Methodist Chapel (T00262) and South Pickenham (N06659) were added to the Register in March 2023 and April 2024 respectively.

There are currently nine organs on the Register:

Margate, Royal Sea Bathing Hospital	September 2016
Cambridge, St Andrew	April 2017
Devizes St Mary	May 2018
Tollington Park, St Mark	June 2019
Ipswich, St Clement's Congregational church	October 2019
Edge Hill, St Mary/All Saints	September 2020
Cornholme, St Michael and all Angels	January 2022
Devoran Methodist Chapel	March 2023
South Pickenham	April 2024

Jonathan Goodchild

ALL SAINTS, SOUTH PICKENHAM [NPOR N06659]



The organ as it was at WestTofts.
Drawing by Cecil Clutton

The church, though not officially redundant, is disused and the interior furnishings, with the exception of the organ, are covered in polythene sheeting to protect them from bat droppings. It is exceptionally damp and the organ is deteriorating rapidly and in danger of becoming beyond saving. A new home is being urgently sought for this historic instrument.

The organ has recently been added to the Historic organs at Risk Register (HOARR).

The organ was originally in West Tofts Church which was closed in 1941 when the MOD took over the land. It was transferred to South Pickenham in 1950 and rebuilt in a west gallery in 1964.

Built by Dawson of Cambridge (1857) voiced by Zimmerman of Hooghuy, Bruges with casework by Bethune of Ghent. Paintings on winged shutters by Bruno Bocquillon of Antwerp Sensitive rebuilt and enlarged later by Miller of Cambridge (1881) the whole based on an original sketch by Sir John Sutton.



The organ now at South Pickenham

Nigel Stark (Casework Officer)

MEETING REPORT

AN ORGAN OF TWO CONSOLES: THE PETERHOUSE SNETZLER RECONSTRUCTION

PETERHOUSE CAMBRIDGE, SATURDAY 16th MARCH 2024

In 2017 a small party of BIOS members went to deepest Nottinghamshire to look at the remains of an early attempt to construct an organ with two consoles acting on a common windchest. The organ had been built for that indefatigable diarist and commentator on the world of organs in late eighteenth-century England, John Marsh (1752-1828). Marsh wanted an organ that could be played in both his parlour and dining room from two consoles on opposite sides of the instrument and John Hancock built such an instrument in 1783. The substantial remains of the organ remain to this day in parish church of St Mary, Bleasby (NPOR H00984) but the second console and its mechanism have long since been removed.

The recently completed restoration of the 1765 Snetzler organ in the chapel of Peterhouse Cambridge, including a contemporary version of wholly mechanical two-console solution, was the focus of a well-attended study day on Saturday, 16th March 2024.

Nicholas Thistlethwaite provided the historical background to the Peterhouse organ. The chapel of Peterhouse had a pre-Commonwealth organ that was dismantled in 1643, of which no details survive. After the restoration Thomas Thamar built an organ for the chapel in 1668, for which, again, no information survives. By the 1750s this organ was beginning to sound old and a new organ was donated to the college by Horatio Mann, a Fellow Commoner, in 1765. The choice of John Snetzler as the organ builder may have been due to a Cambridge connection with the musical Bates family. Joah Bates (c. 1741 - 1799) had studied at Kings College and was in the process of facilitating the installation of Snetzler's organ at Halifax Parish Church (1766). By the mid 1760's Swiss-born Snetzler was at the height of his career as an innovative organ builder with major organs at Kings Lynn (1754) and Ludlow Parish Church (1764), in addition to Halifax. Early documentation about the Peterhouse organ is sketchy and the earliest specification was noted by W E Dickson who recorded in 1842 that there was 'probably no alteration' and that the sound of the organ was 'extremely brilliant, but the reeds somewhat

coarse'. From the two main, but somewhat differing, nineteenth-century sources the 1765 specification included a Great of seven or nine stops (GG-e3), a Choir of three or four stops (GG-e3) , and an Echo of three or four stops (f/g-e3). Some work had in fact been carried out by local builders somewhat earlier but it was only in 1893 that more substantial work was undertaken. However, although Thomas Hill modernised the keyboard compasses the majority of Snetzler's pipework was retained bar the Great mixture. The restoration carried out by Mander in 1963 was more radical but once again the majority of the eighteenth-century pipe-work was conserved.

By the turn of the century much-needed repairs to the fabric of the Peterhouse chapel had been completed and attention turned to the organ. A statement of needs was formulated, in consultation with the late Catherine Ennis, Ashley Grote, Nicholas Thistlethwaite, David Graham and Simon Jackson, that crystallised into five key points which required the organ to:

1. Be suitable for all music
2. Be outstanding for teaching
3. Be attractive for organ scholars
4. Preserve as much of Snetzler's work as possible
5. Take account of other constraints

By any standards a tall order for an organ project! In practical terms these points came down to two key outcomes:

1. Restoration of the Snetzler organ according to contemporary methods
2. Having an instrument capable of a wide range of mainstream music.

In order to achieve these outcomes it was decided to provide two consoles - one in its original position at the front of the case with the nucleus of the organ being as close to the original Snetzler organ as possible, and another, unashamedly modern, at the side of the case with additional pipework, including a pedal division, and playing aids. Both consoles have mechanical key action and the two wedge bellows can be hand blown.



BIOS delegates in the Chapel of Peterhouse, Cambridge

For the study day the Snetzler pipework was demonstrated by Dr Anna Stepler with works by Elisabetta de Gambarini, John Travers, Maurice Greene, Starling Goodwin, John Stanley, Henry Heron, Eliza Turner, William Walond, Thomas Thorley, Samuel Long and John Bennett.

A black and white photograph showing the interior of an open pipe organ console. The view is from the front, looking into the organ's body. Three manuals (keyboards) are visible, each with white and black keys. To the left of the manuals are several stop tabs, each with a small label. To the right is a stop board with a vertical column of stop knobs, each with a label. The labels include 'CLARION', 'TRUMPET', 'TROMBONE', 'TUBA', 'CORO', 'OBOE', 'FLUTE', 'VIOLA', 'CELLO', 'BASS', 'CONTRA BASS', 'TUBA', 'TRUMPET', 'TROMBONE', 'FLUTE', 'OBOE', 'CORO', 'VIOLA', 'CELLO', 'BASS', 'CONTRA BASS'. The organ's interior is made of dark wood, and the manuals are mounted on a light-colored wooden frame. The stop board is also made of wood and has a decorative carvings at the top. The overall image is in black and white, with a slightly grainy texture.

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organs firstly in King's Lynn (1754) and later in Rotherham, Chesterfield, Ludlow, Beverly and Halifax. Although he was based in London, Snetzler did not build organs for major London churches and the cathedrals, and relied on patronage from wealthy individuals such as Sir Watkin Williams Wynne for whom he built three organs. As Paul Tindall noted, despite Snetzler being highly regarded by his contemporaries, his work had a somewhat mixed reception during the nineteenth century leading to many of the organs being changed out of all recognition or being replaced entirely. The survival of the Peterhouse organ is therefore unusual and afforded a unique opportunity to reconstruct a three-manual instrument based on a substantial amount of Snetzler pipework in a largely original



The modern (south) console of the chapel organ

case. Snetzler's legacy in terms of English organ building was also significant in terms of those who worked with him. James Jones was in partnership with Snetzler from 1772 to 1774. Perhaps more importantly, Jonathan Ohrman and John Nutt moved to Manchester continued their work after Snetzler retired to Switzerland. Henry Bevington was apprenticed to Nutt. They may also be a connection with York-based John Donaldson.

Anne Page gave a recital from the Snetzler console with works by Haydn, Handel, Wesley, Lionel Rogg and Clerambault that illustrated the range of music that could be played using an eighteenth-century configuration.

A second recital by Andrew Reid on the modern (south) console included works from the North German and French repertoire (J S Bach, Mendelssohn, de Grigny and Samuel Rousseau) as well as substantial works by Percy Whitlock and Ferenc Lizst.

A panel discussion brought the study day to a close. The two console solution in the reconstructed organ had largely been a success with the Snetzler console having a very good feel. The action of the south console has been found to be 'a bit mushy'. However, the modern console is the one used most for Chapel services. The pitch of the organ is low ($a=426$) and the temperament is somewhere between Young (the original intention) and Vallotti. The reeds as based on surviving scaling at Rotherham with beaked shallots at quite low wind pressures ($2\frac{3}{4}$ ").

Despite some inevitable compromises the Peterhouse Snetzler reconstruction is a very impressive solution to a challenging brief. To have



New pedal reeds for the second console at the rear of the Snetzler case

Photo: David Shuker

an unadulterated eighteenth-century console with an as near authentic as possible ensemble of pipework must surely encourage organ scholars to explore that very English repertoire. The modern console with its extended pipework means that the organ will be regularly heard in chapel services, thus avoiding the fate of this organ being a very interesting, but potentially underused, museum piece.

David Shuker

The Organ as reconstructed by Flentrop and Klais, 2023

17 stops available from the Snetzler keyboards by mechanical key and stop action

22 stops available from the 'contemporary' console on the south side of the gallery, using mechanical key action, electric stop action and an electronic capture system

Snetzler console

Great Organ (GG, AA, AA#, BB, C-e3)

Open Diapason	8	Snetzler
Stopd Diapason	8	Snetzler
Principal	4	Snetzler
Twelfth	2 2/3	Snetzler
Fifteenth	2	Snetzler
Sesquialtra/Cornet (17.19.22) III		New
Cornet (c1) (1.8.12.15.17)	V	New
Trumpet	8	New
Clarion	4	New

Choir Organ (GG, AA, AA#, BB, C-e3)

Stopd Diapason	8	Snetzler
Principal	4	Snetzler
Flute	4	Snetzler
Fifteenth	2	New

Echo Organ (g-e3)

Open Diapason	8	Snetzler
Dulciana	8	Snetzler
Trumpet	8	New
Hautboy	8	New

No pedals or couplers

Swell lever to control the sliding front of the Echo box

South console

Great Organ (C-g3)

Open Diapason	8	Snetzler
Stopped Diapason	8	Snetzler
Principal	4	Snetzler
Twelfth	2 2/3	Snetzler
Fifteenth	2	Snetzler
Sesquialtra/Cornet (17.19.22)	III	New
Cornet (c1) (1.8.12.15.17)	V	New
Trumpet	8	New
Clarion	4	New

Swell Organ (C-g3)

Open Diapason	8	Echo	(C-f#, new)
Stopped Diapason	8	Choir	(C-f#, new)
Dulciana	8	Echo	(C-f#, new)
Viola	8	New	
Principal	4	Choir	(C-f#, new)
Flute	4	Choir	(C-f#, new)
Fifteenth	2	Choir	(C-f#, new)
Mixture (19.22.26)	III	New	
Trumpet	8	Echo	(C-f#, new)
Hautboy	8	Echo	(C-f#, new)

Pedal Organ (C-fl)

Sub-Bass	16	New
Principal	8	New
Bassoon	16	New

Couplers

Swell to Great

Great to Pedal

Swell to Pedal

Great + Pedal combinations

Generals to Swell toe pistons

Accessories

6 general pistons (Swell key slip; 1000 levels of memory)

Stepper forward and backward pistons on the general pistons (Great and Swell key slips)

6 divisional thumb pistons to Great Organ

6 divisional thumb pistons to Swell Organ

6 divisional toe pistons to Great Organ

6 divisional toe pistons to Swell Organ

Forward and backward toe pistons

Reversible thumb pistons: I/P, II/P, II/I

Reversible toe pistons: I/P, II/P, II/I

'All become next' button acting on divisional pistons

Full Organ reversible thumb piston

General Cancel thumb piston

Balanced Swell pedal

Digital display panel and controls

STARLING GOODWIN: BAKER TURNED ORGANIST

DAVID SHUKER

Many organists will have encountered the names of Starling and William Goodwin in C H Trevor's series of *Old English Organ Music for Manuals* (OUP, 6 vols, 1966-1972). The series was criticised for containing movements from longer works but it had the advantage of introducing players to a largely forgotten repertoire of eighteenth-century organ music. Fortunately, David Patrick has filled in the gaps, so to speak, by publishing complete editions of voluntaries from this repertoire and one such example is the collection of twenty four voluntaries published in two sets of twelve by Starling Goodwin, reviewed by John Collins on p. 52 of this issue. But who was Starling Goodwin?

Starling Goodwin, the son of Michael and Judith Goodwin, was baptised at St Botolph Bishopsgate on 6th March 1710.¹ Starling was apprenticed to his father, a baker, for seven years on 15th January 1727. When the apprenticeship indenture was used in his application as a freeman of the Musician's Company in 1734 it was marked 'now Musician'.² It is not known how he acquired his musical education. He was unsuccessful in obtaining the post of organist at St Olave Southwark in 1736 but became organist at St Mary Magdalen Bermondsey in April 1738, where he remained until his death in 1774.³ Like many of his contemporary church musicians Starling Goodwin also played in the pleasure gardens and was at Ranelagh Gardens until 1766. He was also organist at St Saviour Southwark from 1750 until his death. Starling Goodwin married Ann Bodwell on 26 December 1747 at Holy Trinity Minories in the City of London.⁴ Their son William was baptised at St Botolph Bishopsgate on 22nd September 1750.⁵ William also became an organist (possibly apprenticed to his father in the customary way but no record of this has yet come to light) and held several appointments until succeeding his father at St Saviour Southwark in 1774, remaining there until his death at the age of 34 in 1784.⁶ Like his father, William Goodwin was also a member of the band of musicians at Ranelagh Gardens.⁷

Among the organs played by Starling and William Goodwin one survives, remarkably, with a substantial part of the original pipework remaining despite a significant move and separation from its original case. According to Sperling the organ at St Mary Magdalen Bermondsey was built by Christopher Shrider in 1710

¹ London Metropolitan Archives; London, England; London Church of England Parish Registers; Reference Number: P69/Bot4/A/002/Ms04516/002

² London Metropolitan Archive; Reference Number: COL/CHD/FR/02/0561-0567

³ Dononvan Dawe, *Organists of the City of London 1666-1850* (The author, 1983) p. 102

⁴ London Metropolitan Archives; London, England; London Church of England Parish Registers; Reference Number: P69/Tri2/A/008/Ms09243

⁵ London Metropolitan Archives; London, England; London Church of England Parish Registers; Reference Number: P69/Bot4/A/003/Ms04517/001

⁶ Dawe, *loc. cit.*

⁷ Dawe, *loc. cit.*

with a single manual and a short compass Swell was added during the time that Starling Goodwin was organist there.⁸ In 1853 the organ was taken by J W Walker in part exchange for a new organ which was installed in the case which remained at St Mary Magdalene (see rear cover). In 1854 the Shrider organ was purchased for St Peter and Paul, Heytesbury in Wiltshire (NPOR N08544). In 1867 the organ was taken down while the church was being reordered and reinstalled in an undistinguished case designed by William Butterfield. The Great chorus up to mixture is largely original (although converted to C-compass in the 1840s while still at Bermondsey) as is the tenor C Swell with the original four stops of the eighteenth-century organ. Perhaps appropriately, the current console retains some of the characteristics of the original disposition. In contrast, no trace remains of the much larger Shrider/Jordan organ of 1703 at St Saviour Southwark (now a cathedral) played by the Goodwins, father and son, for over 45 years.⁹



J W Walker console (1854) of the Smith/Shrider organ (ex St Mary Magdalen Bermondsey) now at St Peter and St Paul, Heytesbury, Wiltshire (Photo: NPOR)

In addition to the set of voluntaries, Starling Goodwin published (posthumously) *The Complete Organists Pocket Companion, Containing a choice collection of Psalm Tunes with their Givings-Out, and Interludes, as used in Parish Churches* (C and S Thompson, London, c. 1774) which gives an interesting insight into the practices of church accompaniment in the second half of the eighteenth century.¹⁰

⁸ Quoted in James Boeringer *Organa Britannica* (Bucknell University Press, 1988) Vol III, p. 85. However, documents of a complicated court case revealed that Christian Smith built the organ in 1698 (Betty Matthews 'Christian Smith and the Organ of St Mary Magdalen, Bermondsey', *BIOStJ*, 1988, 11, 62-71) with Shrider adding the Swell in 1750.

⁹ NPOR D05676

¹⁰ Available from IMSLP (https://imslp.org/wiki/Category:Goodwin,_Starling) Accessed 26/04/2024)

A SHORT HISTORY OF THE INGRAMS

PAUL TINDALL

Speechly & Ingram

Eustace Ingram senior (1839-1924) was the son of George William Ingram, a lace dealer, born in the City of London and living in Stoke Newington in 1841, where his son was born two years earlier. Bernard Edmonds¹ says that he was apprenticed to Snell, that is, Robert Snell (1801-1880), organ builder and seraphine maker. In the 1850s he and his sons were in Glebe Terrace, near the Balls Pond Road, but he was baptised at St Botolph Bishopsgate, very near George W. Ingram who came from St Dunstan-in-the-East: perhaps there was a family connection. In the 1861 census Ingram is living with his father in Stoke Newington, occupation 'Musical Profession,' and Edmonds goes on to say that he joined Willis at 21 to learn voicing. This certainly lines up with his first known press notice in October 1868, when a man named Charles Geary was charged with stealing Ingram's purse at his lodgings, 23 Rochester Square, Camden Town, a few steps from Willis in Rochester Place. Ingram is usually supposed to have started his own business in 1867, but evidence for this is unclear. By 1868 he was in partnership with Henry Speechly, another Willis man who was the nephew of J.C. Bishop, and who was working on his own at least as early as the winter of 1865/66.² Speechly & Ingram had a good connection in Devon, perhaps through the Rev. Richard Champernowne, Rector of Dartington, for whom they built an organ, and who was well connected: the Champernownes of Dartington Hall and Modbury had been important since the C16, and his wife was the granddaughter of John Keble. The earliest organ known to me was built in 1868 at Littlehempston, for the Rev Fitz Henry Hele, who was Rector for almost his entire career.³ The Rev Hele 'inspected a great many organs in Devon and Cornwall, London and Paris' before settling on Speechly & Ingram, and Champernowne read one of the lessons at the Choral Festival celebrating its opening.⁴

¹ *BIOS Reporter* Volume 4 No. 4 (October 1980), 11 He references his information to letters from Eustace junior to *Musical Opinion*, February 1925 p. 507 and August 1941, p.501

² *Reading Mercury*, 27 January 1866. Henry Speechly (1831-1918) was the son of Thomas Speechly, a longtime employee of Bishop who was married to his sister Theresa. In 1861 Henry was lodging in Wallasey, evidently installing the Willis organ for St Hilary's church where W.T. Best was organist.

³ 1806-1885, Master of Ashburton Free Grammar school from 1832, and Rector of Littlehempston from 1837 until his death. When the contents of the Rectory were auctioned (Totnes Weekly Times, 2 January 1886), it contained two organs: details, alas, unknown.

⁴ *Exeter & Plymouth Gazette*, 19 June 1868. Hele himself designed the case, and the organ is well-preserved, having been restored by William Drake in 1994-95

The partnership was already bankrupt by June 1869,⁵ but Speechly & Ingram recovered, subsequently making some substantial organs, such as the survivor at St Mark, Dalston (1871), before being dissolved in 1873, when Speechly was to continue at the workshop in King's Road, Camden Town.⁶

Eustace Ingram senior

Eustace Ingram also set up for himself, at Burnard Place, Holloway, where he is recorded building an organ for All Saints, Perry Street, Gravesend in 1877.⁷ His business was not particularly large, employing 8 hands in 1881, and neither was Speechly's, employing 6 men and 3 boys. By contrast, the partnership had 30 men in 1871. Ingram's address remains listed in directories until 1894, and there are instruments recorded in the press until then. He purchased the business of G.M. Holdich after his retirement, and moved to Holdich's old address, 361 Liverpool Road in 1894. One or two organs built by 'Holdich & Ingram' around this time are known, such as Hopton-on-Sea, Suffolk.

In 1904 or before, a partnership was formed named 'Gray & Davison and Eustace Ingram Ltd',⁸ using Gray & Davison's address at 6 Pratt street, Camden Town. Gray & Davison had been in decline for many years, and moved to this smaller workshop in 1890.⁹ A contract for rebuilding the organ at Bolton Town Hall survives, dated 10 May 1906.¹⁰ In July 1906 Charles Davison died, and according to his daughter Jess,¹¹ the firm (now Gray & Davison again) was then directed by Alfred Edward Froud (1861-1954), who had been a foreman to Ingram, and manager of Gray & Davison, and bought up stock after the collapse of the Ingram-Hope-Jones partnership. He retired in 1925 and was succeeded by Henry W Boreham (1877-1940?), another Ingram/Gray & Davison employee.

⁵ *London Evening Standard*, 28 June 1869

⁶ *London Gazette*, 12 September 1873

⁷ *Musical Standard*, 676, 14 July 1877

⁸ *London Evening Standard*, 21 March 1904

⁹ Thistlethwaite, Nicholas *Organ-building in Georgian and Victorian England. The work of Gray & Davison, 1772-1890*, (Woodbridge, The Boydell Press 2020), 403, 521-522

¹⁰ Bolton Archives, ABCT/57/78

¹¹ Letter from her to Andrew Freeman dated 8 January 1925, at present in the custody of Nicholas Thistlethwaite.

Ingram & Co. of Hereford and Edinburgh

There was a particular market to exploit in Scotland, no doubt helped by the Edinburgh Exhibition organ of 1890. Examples are Keith PC 1892, by "Eustace Ingram of London," erected by his son "Mr G Ingram,"¹² Dunblane Cathedral, 1892¹³ and Moffat, 1894.¹⁴ All these are said to be explicitly by 'Eustace Ingram of London,' but the 1895 organ for Strathpeffer is by 'Ingram & Co,' it seems indicating the establishment of the Edinburgh branch by Eustace's younger son Arthur Essex Ingram (1868-1933). Presumably this is the son referred to, erroneously as 'G. Ingram' in 1892.¹⁵ The 1891 census shows Arthur as 'organ builder, boarder' in Dennistoun, Glasgow, but in May 1892 he married at St Mark, Walworth, London, when he was said to be a 'Traveller' of 6 Lock Square. By 1901 he was living in South Leith, Edinburgh. The Ingram firm in Edinburgh is listed until 1943, and was taken over by Rushworth & Dreaper in 1956.¹⁶ It is estimated that they made in the region of 140 instruments, mainly in eastern Scotland.

Meanwhile, Eustace Ingram junior (1863-1953), who had been working with his father, moved to Hereford in 1887 to provide organ services to a music seller and piano dealer named Nicholas Heins (1839-1910):

Ross Gazette, 26 May 1887: "Messrs. N. Heins & Co. have arranged for Eustace Ingram (son of the well-known London builder) to reside in Hereford and join them in partnership in this branch of their business."

One good reason may have been that Eustace senior had numerous small children by the 1880s, and one fewer mouth to feed would be an advantage. Nicholas Heins (and his father George, who was born in Hannover), had been piano makers in Somers Town, and he was established in Hereford by 1879. At least one organ was built by 'Heins & Ingram', at the Wesleyan Chapel, Hay (1888),¹⁷ but the partnership was dissolved in May of that year,¹⁸ and the two businesses continued separately.

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¹² *Aberdeen Press*, 20 January 1892

¹³ *Aberdeen Evening Express*, 14 April 1892

¹⁴ *Musical Standard* 1552, 28 April 1894

¹⁵ Ingram had many children, but 'G.' was not among them

¹⁶ DBOB

¹⁷ *Brecon County Times*, 30 March 1888: Wesleyan Chapel, Hay. New organ by Heins & Ingram of Hereford, opened by Nicholas Heins of St Nicholas, Hereford, R.T. Heins of Brecon Priory, and Eustace Ingram of Hereford. Rees Thomas Heins (1853-1942) was Nicholas's brother, and ran a branch of the music dealers in Brecon, besides being organist of the Priory 1879-1918.

¹⁸ *Ross Gazette*, 10 May 1888

Ingram, Hope-Jones & Co.

Relf Clark has established¹⁹ that Eustace junior's partnership in Hereford with Robert Hope-Jones as 'Ingram, Hope-Jones & Co.' was formed a little before 30 May 1901. A printed statement in the Llandaff Dean & Chapter records with this date reads as follows from Hope-Jones:

'That my time spent in Organ Building may be devoted exclusively to the artistic side of the work, I have entered into partnership with Messrs. Ingram & Co., of Hereford and Edinburgh'

There seem to be no sources which indicate a formal relationship between the Hereford and Edinburgh firms, though some press announcements in Scotland from 1895²⁰ until at least 1905 say 'Ingram & Co, Edinburgh, Hereford and London'. According to Jess Davison (see note 11) the two brothers began together, but separated after disagreements.

Things with Hope-Jones seemed to go well at first, and Ingram says in a letter later in the same year 'We are doing an enormous amount of work & could do a great deal more if we had the facilities.'²¹ The firm acquired a new factory in Queen's Road, Battersea which was occupied by November 1902, and Ingram let his house in Hereford and moved back to London.²² As is now well-known, the partnership collapsed when Ingram accused Hope-Jones of incurring 'a possible 10 year penal servitude for unmentionable circumstances'²³ in July 1903, and Ingram moved back to Hereford, describing H-J as 'my late lamented villainous partner' after his sudden departure for America a week later. Hope-Jones's own letters²⁴ have an unsurprisingly different slant, but there is no doubt that given his problems previously with his own shareholders and with Norman and Beard and later with Austin, Skinner and Wurlitzer, the operation was doomed to failure one way or another.

It seems that the Froud family of the London firm (see above) eventually took control at Hereford as well. A.E. Froud's son Percy A. Froud (1887-1976) was living with his father in Hendon in 1911 as a tuner, but by 1913 is

¹⁹ Clark, Relf, *Robert Hope-Jones M.I.E.E. An Interim Account of his work in the British Isles*, unpub. PhD thesis, University of Reading 1993, Volume 1, 91

²⁰ *Edinburgh Evening News*, 23 March 1895. Rebuild at St Giles

²¹ Berrow, James 'A Passage -Board to India', *JBIOS* 14 (1990), 63

²² Berrow, 63-64, quoting letters from Ingram to E.C.C. Haythorne

²³ Letter from Ingram in Berrow, 63-64. David H. Fox, in *Robert Hope-Jones*, (Richmond VA, The Organ Historical Society 1992), 44 says that Ingram found him having sex with his male secretary, but he doesn't provide a source.

²⁴ Fox, 51-54

listed at 6 Breinton Road, Hereford, and he is 'Master Organ Builder' in Hereford in the 1939 census. The business is last listed in 1941.

From 1926-29 Eustace Ingram junior was the manager of Hill, Norman & Beard's new factory in Melbourne, set up to build the new instrument for the Town Hall. Ingram had rebuilt the previous instrument in 1904-06. He had retired to Felixstowe by 1939.

Arthur Dudley Ingram and William Starmer Shaw

A footnote is required for Dr. Arthur Dudley Ingram (1907-1992), who though by profession a General Practitioner in Earls Barton, Northants from 1942-1991 became the owner of the organ builders W. Starmer Shaw & Son in the 1950s. He was the son of Arthur E. Ingram, born in Edinburgh, and trained at the University there.²⁵

William Starmer Shaw (1845-1923), born in Rothwell, was a boot and shoemaker, like his father Benjamin. A partnership with Thomas Scarborough as 'Haberdashers, Stationers, Hosiers and Boot and Shoe Makers' at 8 Mercers Row, Northampton, was dissolved in 1881,²⁶ and in 1886 he moved the Stringer organ in Holy Sepulchre church and added two stops.²⁷ He was by then living at Rose Cottage, Hardingstone, where he remained until his death, doing small-scale tuning and repairing, despite a bankruptcy in 1906 which he attributed to having had nine children to support.²⁸ He was organist at College Street Chapel in Northampton 1873-83, and from 1884 at Hardingstone. Two sons later joined the business: Frederick W. Shaw (1874-Hitchin 1973) and Arthur John Shaw (1884-Heacham 1968). Both were living in Northampton in 1911, but Arthur was by 1939 a tuner at Docking in Norfolk. Frederick's son Harold William Starmer Shaw (1912-1951) was evidently also working for the firm in 1935 and 1947.²⁹

The workshop of W. Starmer Shaw & Son moved to Northampton after 1923, and in 1962 it was in Weston Favell. The employees at that time were Patrick Malone (1919-1992), Roy Chater (still tuning in Somerset in 1998) and Michael Clifton (1943-2004?), who was an apprentice. Malone was himself an organ-builders' apprentice in 1939, when he was living with his large family in Richmond Road, Tottenham.

The business closed in about 1980.

²⁵ Named in A.E. Ingram's probate record of 1933

²⁶ *Northampton Mercury*, 30 April 1881

²⁷ *Northampton Mercury*, 29 January 1887

²⁸ *Northampton Mercury*, 17 August 1906

²⁹ Internal organ graffiti recorded by Bernard Edmonds, *B IOSRep*. Vol. 19 No. 3 (July 1995), 20

REVIEW

Twelve Voluntaries Book I and Twelve Voluntaries Book II

Starling Goodwin (Edited by David Patrick)

Fitzjohn Music, available from Banks Music Publications - £10.00 per volume.

Although these two modern editions were originally published some 17 years ago it is timely to remind readers that 2024 is the 250th anniversary of the composer's death in 1774. The two volumes, each containing 12 Voluntaries, were published after Goodwin's death by C and S Thompson - possibly in 1775 and 1776, describing him as late organist of St. Saviour, Southwark, St. Mary Magdalen, Bermondsey and St. Mary Newington Butts. They were entitled as being for Organ or Harpsichord, wrote for the improvement of Juvenile Performers. The only difference in the title page of each print is the inclusion of Book I, and of Book II respectively.

The 12 Voluntaries in the first book are each in two movements apart from number two, which is in three, perhaps offering an alternative for which movement for a solo stop was to be played. Each Voluntary opens with a slow movement headed *Adagio* apart from numbers 11 and 12 which are headed *Largo* and marked for the Diapasons in numbers one to eight, and for Full Organ in numbers nine to 12, sometimes with full chords in the left hand; number 11 contains passages marked *Swell* or *Choir* as well. In Voluntaries nine to 12 the second movement is an *Allegro* headed *Fuga* apart from number 11, which, clearly also a *Fuga*, is also the only one to contain an interlude for the Choir, thus keeping to the general arrangement of the prints of Voluntaries during the 18th century by opening with Voluntaries for solo stops (First Voluntaries to be played between the lessons) followed by Second Voluntaries, usually fugal and for full organ with or without interludes on the Choir, to be played at the conclusion of the service. The opening movements of these Voluntaries are in C time apart from number 10 which is in 3/4. and the Fugal movements are in cut C in numbers nine and 10, in 3/4 in no. 11 and in C time in number 12.

The first eight Voluntaries include movements for solo stops (the writing for these is always in the right hand) and all open with a movement in C time marked *Adagio*. They include Cornet and *Eccho* as the final movement in Voluntaries one and four and for Cornet without *Eccho* as the final movement of number two, each in C time and for Cornet and Flute, also in C time as the closing movement of number eight, each marked *Allegro*, for Trumpet and *Eccho* with passages on the Choir in numbers three (in 3/4) and six (in C time), each of which includes passages with holding notes for the Trumpet and *Eccho* and concludes with thick chords in each hand on the Trumpet. Number six also includes octaves in the left hand (the slow opening movement is in C minor with octaves in left hand and some thick chords in bass). A lively movement for the Flute in C time is the second movement of number seven, and a dialogue between *Swell* and *Vox Humane* (sic), in cut C time

with two parts at times in each voice, forms the second movement of numbers two - Andante - and five, headed Affetuoso, which has greater rhythmic variety including quaver triplets.

Although all of the Voluntaries in Book II are in two movements, opening with a slow movement, apart from number eight which is in only one movement in C time and without a tempo indication; their order in the volume does not adhere to the usual pattern of first Voluntaries followed by second Voluntaries. Numbers one, two, four, nine and 12 are marked Largo and in C time, numbers three, six, seven, ten and 11 are headed Adagio and are also in C time, apart from number three, which is in cut C. Numbers five and eight do not have a tempo indication, and are in C time. The second movement of numbers one, two and four is a Fuga as is that of number nine, although not headed as such, and of number 12 which has short passages for the Choir interpolated. All are in C time apart from number 12 in cut C and number two which does not have an indication. The opening movement of numbers one, two and nine is headed Full Organ, and the longer opening movement of number 12 alternates passages for Full Organ with passages prescribing both hands on the Vox Humane (sic). The other opening movements are for the Diapasons. Second movements for solo stops include numbers three in C time, number seven in 3/4 and number eleven for Trumpet and Eccho, also in 3/4, each of these lacks a tempo indication (number three closes unusually with both hands on the Choir and number seven includes passages for the French Horn, which stop can be replaced by Diapasons according to John Reading and also John Stanley. As in the first book, these movements have holding notes.. Movements for the Cornet include number five with the Eccho Cornet and numbers six (an example of the more melodic movement, being in quavers, rather than the virtuosic pieces in semi-quavers), both lacking tempo indication and ten without Eccho headed Allegro. Each is in C time. Number ten concludes with two and in the final bar three notes for the Cornet. The single movement Voluntary number eight alternates passages for Great Organ, mainly in crotchets and quavers, with passages on the Choir, also mainly in crotchets and quavers but with one semiquaver passage. Absent are movements for Flute and dialogues between Swell and Vox Humane.

Both volumes are clearly printed with up to seven staves to the page. There is a brief general introduction giving hints on registration, cadenzas, ornaments and the source. The majority of the Voluntaries require a three manual organ with appropriate stops to enable their performance with the registration indicated; the Cornet movements in particular will require some thought on an instrument lacking the stop or its individual components including the seventeenth. These Voluntaries have much to offer those who enjoy Stanley's three sets, with some similarly tricky passages which will require careful attention. They would make attractive additions to recitals, as well as being of use for services.

John Collins



The British Institute of Organ Studies

Saturday 18th May 2024 10.30 for 11.00

Day Conference and Annual General Meeting

The Welsh Church of Central London,
30 Eastcastle St, Oxford Circus, London W1W 8DJ, UK

The Welsh Church of Central London contains an organ by Alfred Hunter & Son from 1906 with three manuals and 29 speaking stops. It was electrified by Noterman in 1965 and rebuilt by Nicholson in 2018 with new electrical transmission and the addition of a Pedal Trombone from the Walker/Harrison organ formerly in the concert hall of the Royal College of Music. The Hunter tonal scheme and console survive virtually intact. One of the themes for the day is matching music and organ, and this will be especially reflected in the programme of the closing recital (see below).

All members may attend the AGM at 2pm without payment, but it would be helpful to know in advance if you are coming just for the AGM. The charge of £30 for the conference does not include lunch as there are many sandwich and take away emporiums close to the church. Tea and coffee will be available at lunchtime in the hall, and tea at the close of the programme.

Programme for the day (ending at 4pm):

10.30 Coffee in the hall.

11.00 Welcome and introduction by the Minister, Rev. Robert Nicholls

11.20 Dr William McVicker will speak on the work of Alfred Hunter and his sons.

12.30 Demonstration of the organ

1.00 Lunch (not provided)

2.00 AGM

3.00 Recital by Makoto James

William Harris - Fantasy on Thomas Campion's Hymn Tune "Babylon's Streams"

Harold Darke - Rhapsody in E, Op. 4

David Goode - Prelude on 'One Thing I ask' (2014)

Percy Whitlock - Canzona and Scherzetto from Organ Sonata in C minor (1936)

C.V.Stanford - Organ Sonata No. 4 "Celtica"

Makoto James (born 1996) is an Anglo-Japanese organist and accompanist based in London. He combines a busy freelance career with the roles of Assistant Organist at St Michael's Cornhill in the City of London, and Organist of Holy Trinity, Sloane Square.

Makoto started his musical life at the age of seven as a chorister at St Paul's Cathedral where he began studying the organ with Timothy Wakerell and Jamie McVinnie. He later won a music scholarship to Eton where he studied under David Goode and Elizabeth Burgess.

Makoto then spent two years in France studying the harpsichord and fortepiano with Yasuko Bouvard-Uyama, and received the 'Prix Vidal' for his diploma in organ from the Toulouse conservatoire, studying under Michel Bouvard and Jan Willem Jansen. During this time he also accompanied award-winning choirs, 'Les Éléments' and 'La Maîtrise de Toulouse'.

Makoto then went up to Christ Church, Oxford as Organ Scholar, where he took a First in Music and he accompanied the Cathedral Choir in prestigious venues around the world, including St John's Smith Square, the Beijing National Centre for the Performing Arts, and St Thomas's Fifth Avenue in New York City.

Makoto is a regular organ recitalist, and recent solo engagements include performances at St George's Hanover Square, The Temple Church, and both Trinity and St John's Colleges, Cambridge. Other projects include repetiteur for Figure Ensemble's performance of Xerxes at Opera Holland Park, performing Passio by Arvo Pärt with the Gesualdo Six, and playing for Charles Jeffrey's 'Loverboy' Catwalk Show at the Battersea Arts Centre, featured in London Men's Fashion Week.

BOOKING FORM
BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE & ANNUAL GENERAL MEETING 2023

SATURDAY 18th May 2024 10.30 for 11.00

The Welsh Church of Central London,
30 Eastcastle St, Oxford Circus, London W1W 8DJ, UK

Please reserve a place for the BIOS Day Conference and AGM for £30.00 (not including lunch). **There are two ways to book :**

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

The online booking facility on the BIOS website is not available for this event. Members are asked to return a form to make their booking.

Please fill out a separate form for each person.

Name (including title).....

Address.....

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

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

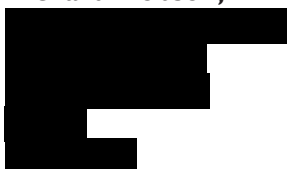
Telephone.....(evening)

e-mail.....

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

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

Richard Hobson,



Future Meetings

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

Saturday 18 May, 2024

William MacVicker will talk on the work of Alfred Hunter

See pages 54-56 for full details



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.