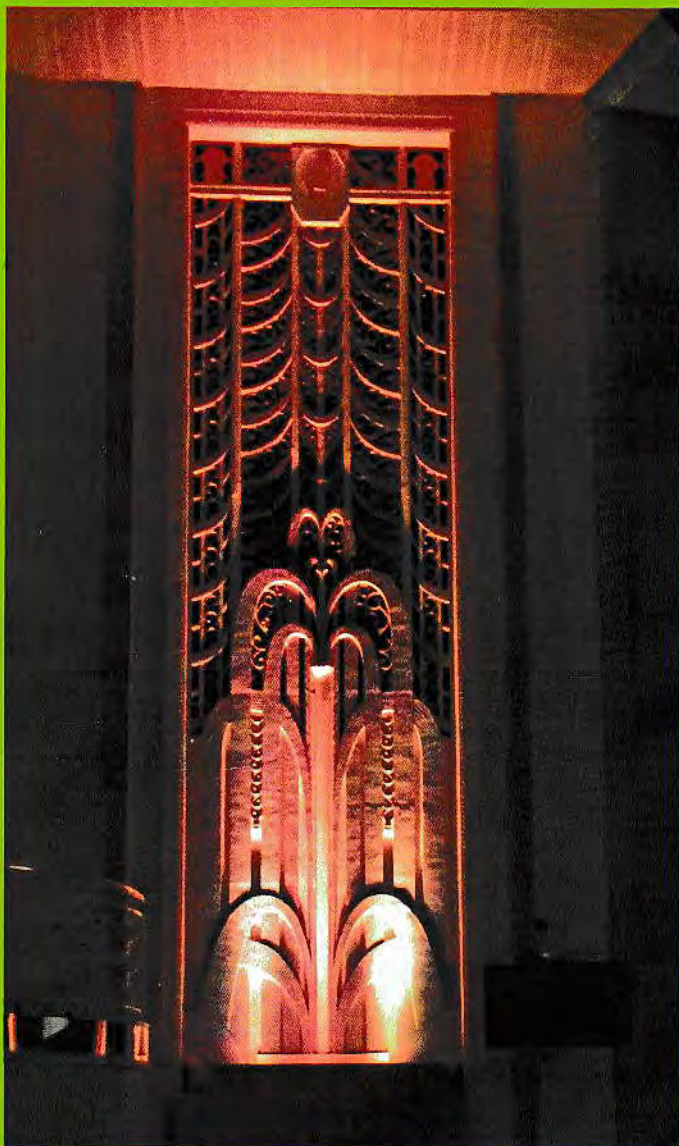


BIOS REPORTER

Volume 41 (2)
April 2017



THE
BRITISH
INSTITUTE
OF ORGAN
STUDIES



BIOS OFFICERS AND COUNCIL

Chairman	Dr Alan Thurlow, [REDACTED] [REDACTED] e-mail: chairman@bios.org.uk
Secretary	Melvin Hughes, [REDACTED] [REDACTED]; e-mail: secretary@bios.org.uk
Treasurer	Adrian Mumford, [REDACTED] [REDACTED] e-mail: treasurer@bios.org.uk
Casework	Andrew Hayden, [REDACTED] [REDACTED] e-mail: conservation@bios.org.uk
Meetings	Richard Hobson, [REDACTED] [REDACTED]
Membership	David Shepherd, [REDACTED] [REDACTED] e-mail: membership@bios.org.uk
Publications	Dr Katharine Pardee, [REDACTED] [REDACTED] e-mail: publications@bios.org.uk
Council	Gordon Curtis, Colin Menzies OBE, Christopher Moore, Dr John Rowntree, Dr David Shuker, Mark Venning (co-opted), Dr Jeffrey West.

BRITISH ORGAN ARCHIVE (BOA)

Special Collections, Cadbury Research Library, University of Birmingham, Edgbaston, Birmingham B15 2TT Tel: 0121 414 5839; e-mail: special-collections@bham.ac.uk
Open: Mon 10.00-17.00; Tue, Wed & Fri 09.00-17.00; Thu 09.00-19.00. Closed Sat & Sun.

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

Co-ordinator Jeffrey Williams, [REDACTED]
[REDACTED] e-mail: [REDACTED]

HISTORIC ORGANS AT RISK REGISTER (HOARR)

Co-ordinator Jonathan Goodchild, [REDACTED]
[REDACTED]

NATIONAL PIPE ORGAN REGISTER (NPOR) <http://www.bios.org.uk/npor.html>

Database Manager Andrew Macintosh, Royal College of Organists, PO Box 7328, New Milton BH25 9DU Tel: 05601 269426; e-mail: npor@bios.org.uk

HISTORIC ORGAN SOUND ARCHIVE (HOSA)

Curator Anne Page, [REDACTED]
[REDACTED]

THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered Charity No: 283936

<http://www.bios.org.uk>

BIOS REPORTER

Opinions expressed in the BIOS Reporter are those of the respective contributors. The Editor reserves the right to refuse or amend material.

Editor: Gordon Curtis, [REDACTED]

The *Reporter* is printed and distributed by Anchorprint, Syston, Leicestershire. The layout and typesetting are by the editor. Copy for inclusion in the July edition should be sent to the Editor by post or e-mail by Friday 9th June 2017. Photographs should be at print-quality high resolution (300x300 dpi or more).

Material for review should be sent to the Review Editor, Dr David S Knight [REDACTED]

[REDACTED] email: david.knight@smvl.org.uk

BIOS SUBSCRIPTIONS

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

Cover photos. Front: *Organ screen at the Troxy Arts Centre, Stepney*. Back: *Console of the 1930 Wurlitzer organ from the Trocadero Cinema, Elephant & Castle now installed at Stepney*. (Photos: John Norman) See also page 44.

TABLE OF CONTENTS

From the Chairman	26
From the Secretary	28
Membership matters	30
Committee for the Listing of Historic Organs	31
Historic Organs at Risk Register	32
News from members	32
Other news	33
Letters to the editor	34
Statement from the International Committee of Museums and Collections of Instruments and Music	36
Meeting report	37
Norman & Beard - the origins	39
The organ of Abbey Lane URC, Saffron Walden	42
Review - The organist entertains	44
Future Meetings	46

FROM THE CHAIRMAN

The year is now well under way. Amid all the upheaval and uncertainty of today's world, the routine of life at grass roots level goes on as usual. The BIOS year opened in the customary way with the Bernard Edmonds Research Conference at Birmingham. It is always an interesting and informative occasion, comprising six half-hour slots in which individual contributors read papers on organ-related topics which they have recently researched or are in the process of researching. Each paper is supported by a well-prepared powerpoint presentation. The event is fully reported later in this issue, but I would like to single out for particular comment how good it was to have one contributor - Max Elliott - who is of student age. Max spoke about John Ward's 1823 rebuild of the York Minster organ, described as 'a notorious and well-documented monstrosity'. In reviewing our need to attract more young members to BIOS we have in the past posed the question 'if BIOS had not been founded in the 1970s, where are the equivalent young people today who would feel equally motivated to found us'. Max Elliott must surely be counted among that number. We hope that he will stay involved with BIOS and that we will hear more from him in the future. Have you ever attended a Bernard Edmonds day? If not, why not put the date of next year's Conference into your diary right now - Saturday 17th February 2018.

We are hoping for a good turnout at our AGM day on Saturday 29th April at St George's, Southwark. The basis of the organ there is the Jordan instrument of 1720, inevitably rebuilt and altered many times since then. The church is keen to revisit the history of the organ and to decide how to rationalise and make sense of the surviving integrity in what the present generation has inherited from the past. Members of their congregation, as well as our own members, will be interested in the programme being planned for us by Richard Hobson, delving into the history of the instrument while considering thoughts about possible ways forward. For those who, on days like this, like to enjoy a pint of beer somewhere, be sure to leave time to visit the impressive and historic George Inn in Borough High Street (you will pass it if you walk to the Church from London Bridge Station). Now owned by the National Trust, and leased out by them, the George Inn is one of only two medieval coaching inns to survive in London, and the only example of a galleried coaching inn. It was already there by the time the first known map of Southwark was drawn, in 1543. Abraham Jordan lived in Southwark, so must surely have been a regular customer there.

Later in the year, on Saturday 8th July, we gather for a Conference at Bleasby in Nottinghamshire. It would be nice to have a good turnout, in particular from members who live in the Midlands and north. You may be forgiven for asking 'Where is Bleasby?' It's south-west of Newark-on-Trent, on the railway line that runs between there and Nottingham. 'Why Bleasby?' The answer is one of particular

interest to me, living as I do way down south in Chichester. When (not infrequently, I have to admit) I leave the City Club in North Pallant, the blue plaque on the house opposite reminds me that this was where the famous diarist, musician, composer and general busybody, John Marsh lived. As a city centre house it has an impressive frontage. In Marsh's day it was even larger, a southern range of the building having later been demolished (today it serves as the site of the new entrance to the Pallant House Art Gallery). John Marsh had an organ built for him, which you can find on the NPOR if you search under 'location' for 'Chichester private residence'. An unusual feature of the instrument was that it was sited between two adjacent rooms (one in the existing house and the other in the part now demolished) and there were two consoles, allowing it to be played from either room. At some point after Marsh's death his organ seemed to have disappeared without trace, but it has recently surfaced again in the church at Bleasby. So, why not take a pleasant day out in the countryside in July, to see and hear John Marsh's organ and to learn about its convoluted history since it left Chichester, and how it found its way to Nottinghamshire?

John Marsh (1752-1828) lived in Chichester from 1787 until his death. His diaries, started in 1765, run to 37 volumes. He was obviously a talented, if not outstanding musician. who during his Chichester years was very critical of the Cathedral and the music. Dean Harward he described as *a very litigious man ... remarkably irreverent in his behaviour at church and fitter to be at the head of a Regiment than of a Chapter*. Of the men in the choir he opined that one, by the name of Silverlock, was *an old man, the only tenor voice, ... worse than none at all*. In 1788 Marsh crossed swords with the Chapter over their refusal to allow him to arrange a performance of Handel's Messiah in the Cathedral, importing soloists and instrumentalists from London to augment the local musicians. Marsh had little regard for William Walond, the Organist of the day at the Cathedral, and was always badgering Walond to include in the service lists anthems and music that he [Marsh] had composed. Perhaps getting rather fed up with this, Walond wrote his own anthem to words previously set by Marsh, and performed that instead. Marsh, obviously greatly annoyed by this, subsequently writes that *this was no sooner discovered than he was prevented from doing so in future, by my name being always put up with the anthem, which had not been done before, the words having then been set by nobody else*.

I imagine that, to the clergy and musicians at the Cathedral at that time, the presence of John Marsh as a member of the congregation was regarded as something of a mixed blessing. While I look forward to learning more about Marsh and the organ in the summer, I was - during my own time as Cathedral Organist - always somewhat relieved, on seeing that blue plaque, that Marsh was not still living there then!

Alan Thurlow

FROM THE SECRETARY

BIOS Annual General Meeting

Notice was previously given in *BIOS Reporter* (January 2017) that the Annual General Meeting (AGM) of the British Institute of Organ Studies will take place on Saturday 29 April 2017 at St George the Martyr, Southwark, Borough High Street, London SE1 1JA at 14.00 hours.

The AGM forms part of the programme for the Day Conference at St George the Martyr, Southwark. 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.

The following election of officers and ordinary members of Council will be held:

Treasurer

Secretary

Membership Secretary

Meetings Officer

Casework Officer

3 Ordinary Members of Council

Clause 7.4 of the Constitution states: 'Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council'. Clause 7.5 states: 'the name of each member nominated under clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate's consent to serve, if elected'.

Nomination forms for officers and ordinary members of Council are obtainable from the Secretary at Ashcroft, 10 Ridgeway Close, Reigate, Surrey RH2 0HT Tel No: 01737 241355 e-mail: Secretary@bios.org.uk

BIOS Council (January 2017)

BIOS Council met at the Diocesan Office, the Diocese in Europe on 21 January 2017. Twelve members of Council were present. John Norman (BIOS Webmaster) was also in attendance.

The Chairman had delivered 'The BIOS Lecture' at the OrganFest in Edinburgh which included information about heritage legislation in England, Scotland and Wales. It was noted at the time by an attendee that there was no mention of Northern Ireland. Council confirmed the inclusion of Northern Ireland within the remit of BIOS. It was noted that whilst the NPOR includes organs in Northern Ireland, BIOS does not as yet get involved regularly in casework in Ireland. It was agreed that the Publications Officer/*BIOS Reporter* Editor should consider whether articles on Northern Ireland topics could be included in future publications.

Council considered the draft BIOS Annual Report and Financial Statements for the year ended 31 December 2016. The accounts were subject to independent examination which would be carried out before their presentation at the AGM.

It was noted that HMRC now required a different form of words for Gift Aid. There was a need to reflect this in declarations made by new Members, and it might be considered necessary to ask those with declarations already in place to replace them with a freshly signed agreement.

The pages on the Website relating to the Historic Organs at Risk Register were now fully accessible to users.

The OrganFest 2016 (run jointly by BIOS, IAO and RCO, with BIOS in the lead for 2016) had been a most enjoyable and worthwhile event, though sponsorship (which BIOS had obtained) had been necessary in order to ensure that the finances would break even. At the end of the first three-year cycle the three organisations would be reviewing whether or not the OrganFest was sustainable in the longer term. Whilst the IAO were planning an event in Hull in 2017 (being the UK City of Culture 2017), BIOS would seek a discussion with our partner organisations about the financial viability of future events.

Three quarters of the print run of the Freeman publication had been sold and given this success it might be possible to consider other BIOS Book Publications in future. On the recommendations of the Listing Committee, Council approved the listing of seven historic organs and the refusal of one application.

Council agreed that the organ by Dawson, 1856, Miller, 1885 with a case, 1856 by the Revd J Gibson in the Church of St Andrew the Less, Cambridge (NPOR N05165) should be added to the Historic Organs at Risk Register (HOARR). The Church had not been used regularly for services since around 2000 and alternative uses for the building were being considered.

The continuing casework referrals to BIOS by the Victorian Society were noted. The Oxford DAC had taken seriously the concerns expressed by BIOS about their handling of the faculty application for the organ at St Mary, Bampton.

Council noted the proposed development project on the NPOR in the area of Web technology to be undertaken by an Open University student and the progress noted in reducing the backlog of submissions.

It was agreed that a consultation response should be sent in response to the English Churches and Cathedrals Sustainability Review (March 2016).

The possibility of two further HOSA projects was noted as well as a possible project to complement the Historic Organs at Risk Register.

Council meets next on 17 June 2017.

Melvin Hughes

MEMBERSHIP MATTERS

I'm delighted to welcome to BIOS ten new members and one returning member, who have joined us since the publication of the January *Reporter*.

Mr Donald T MacLagan DipRSCM:

Mr Scott Austin:

Mr Mark Dyer BA(Hons) MA CertEd:

Mr Owen Woods MA(Cantab) MEng CertGSMD:

Mrs Christine Jose Rigby:

Mr Richard Offen:

Mr Lawrence Talbot MA(Cantab):

Mr Phil Ypres-Smith:

Mr Leighton Harding:

Mr Harry Atkinson JP MA:

Mr Alex Shinn:

I'm pleased to say that thus far (at the beginning of March) nearly 400 members have paid their BIOS subscriptions for 2017, with around 130 still to pay. Some members are already set-up to pay in March, and I shall review numbers again at the end of the month, contacting the defaulters thereafter.

David Shepherd.

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

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 21 January 2017.

Location	Builder(s) and Date	Comments	Grade
Skirpenbeck, East Yorkshire, St Mary YO41 1HF	Bell 1848 I/13 pull-downs, 4	An interesting organ with strong local connections	II
Cockerham, Lancashire, St Michael LA2 0EQ	Hill 1867 II/P, 11	A good example of the work of Hill of the period	II
Stamperland Parish Church, Glasgow G76 8LJ	Lewis 1897 II/P, 23	A significant, surviving example of Lewis & Co to a design of Alfred Hollins	II*
Stonehaven, Aberdeen, St James, AB39 2JB	Wadsworth 1882 IIP/17	A significant example of Wadsworth's prolific output in North-East Scotland	II
Fishley, Norfolk, St Mary the Virgin NR13 6DA	Pistor 1781 I/P 7	A beautiful Georgian chamber-organ. Stoplist and mechanism altered c.1860	II
Lilbourne, Northants, All Saints CV23 0SX	Bryceson 1845 I/4	A small finger and barrel organ, though without its barrels and mechanism	II
Neasden, Middlesex, St Catherine NW2 1QB	Bishop & Son 1934 III/P 37	A significant instrument that has survived unaltered	II*

Future Submission Dates:

- Tuesday 4 April for Meeting of Listing Committee to be held on 8 May 2017
- Tuesday 8 August for Meeting of Listing Committee to be held on 20 September 2017

HISTORIC ORGANS AT RISK REGISTER (HOARR)

Applications to have an organ placed on the Register may be made by anyone with an interest in the perceived threat to the instrument in question. Eligibility is restricted to instruments that have already been listed under the Historic Organs Listing Scheme or are potentially listable. The listing panel consists of the Chairman of the Historic Organs Listing Scheme (John Rowntree), the Casework Officer (Andrew Hayden) and the HOARR Co-ordinator (Jonathan Goodchild). Further information and an application form can be found on the BIOS website.

The inclusion of the following organ on the Register was approved by the Council at its meeting in January 2017:

Location Post Code	Building	NPOR Grade	Comment
Cambridge CB5 8JE	St Andrew the Less	N05165 Certificate of recognition	The building has not been used for some time, and has been included on the Historic England Heritage at Risk Register. Alternative uses under consideration would be likely to affect the organ and its fine case.

There are now two organs on the Register, the other being the instrument in the chapel of the Royal Sea Bathing Hospital, Margate.

NEWS FROM MEMBERS

Martin Renshaw is organising a conference on the problems posed by the threats, current and future, to England's organs, under the working title of *Unwanted organs: what will we do with our vast heritage?* The date is 23 September 2017 at St Stephen's Trust, Rosslyn Hill, South Hampstead/Belsize Park, from 10 a.m. This is the former church of St Stephen, one of the great Victorian churches of London, designed by S.S.Teulon, built 1869-73. It was abandoned in 1977 as unsafe following the construction of the Royal Free Hospital down a slope to its east in Pond Street and left to vandals for 20 years. Its Willis organ of 1871 is now in the Örgryte New Church, Göteborg, Sweden. It is therefore highly appropriate to hold such a conference in this building, which has now been fully restored and is in frequent use as an impressive conference, concert, lecture and exhibition space. A list of participants and a provisional programme for the day will be available in early summer.

Further from home and hard on the heels of BIOS's recent anniversary comes news

from **John Maidment** of the 40th Anniversary Conference of the Organ Historical Trust of Australia (OHTA). This will take place in Melbourne 25-30 September 2017 and will focus particularly on the work of the nineteenth century Melbourne organ builder Alfred Fuller who learnt his trade from Holdich. There will be papers and panel discussions associated with these two themes together with a number of recitals and demonstrations. The conference will also include visits to significant instruments, not only by Alfred Fuller, but also by Alfred Crook, George Fincham, Balbiani, Harrison & Harrison, Samuel Joscelyne, Henry Willis & Sons, J.W. Wolff, Hill, Norman & Beard, Halmshaw and Hamlin & Son. The programme will include a number of organ recitals and a visit to the Grainger Museum. Further details may be obtained from the OHTA website:
<http://www.ohta.org.au/confs/conf.html>



Alfred Fuller (1845 - 1923) *Photo: Edith Stevenson*

OTHER NEWS

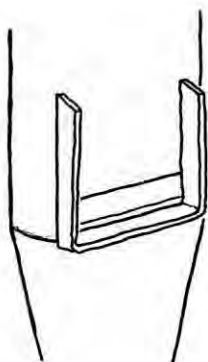
Finchcocks museum sale. Further to the report in the July 2016 *Reporter* Jamie Singleton, our Facebook Moderator, has drawn attention to the Heritage Lottery Fund website <https://www.hlf.org.uk/about-us/news-features/finchcocks-keyboards-enhance-horniman%E2%80%99s-collection> where the acquisition of the eighteenth century chamber organ from the Finchcocks sale by the Horniman Museum is documented. Along with the organ two other keyboard instruments were acquired by the museum from the sale with money from the Fund.

LETTERS TO THE EDITOR

The Quintadena

William McVicker's interesting article in the January issue about the 8ft Quintadena stop in the Richard Bridge organ at Spitalfields implies that use of a short compass from tenor C, without a bottom octave, was for musical reasons. There could possibly also have been technical reasons.

Although the Hill firm had provided a 16ft Quintadena in their 1908 instrument formerly in the church of St Mary the Boltons, London (now in Great Yarmouth), such stops did not become popular again until the neo-Baroque revival in the 1960s. I was reminded of this at a recent visit to the 1961 HN&B organ in the Mormon Hyde Park Chapel, Kensington which has a full compass 16ft Quintaten on the Great organ.



There is a voicing problem with Quintadena/Quintaten stops. In the treble, where the proportion of pipe width to length is relatively high, they are no trouble. One just varies the cut-up according to an artistic decision as to what proportion of fifth sound you want. There is a continuum between a high cut-up for 'Lieblich' sound, a moderate one for Stopped Diapason tone and a low one for Quintaten sound.

The bass, however, is a different matter. Compared to the treble, the pipes are relatively narrower and, as you lower the cut-up, you find that there is a jump between flute tone and outright Quintaten tone, with an awkward off-speech no-man's land in between. To speak properly, the bass pipes need a generous scale plus a 'box mouth' (illustrated; as used by Snetzler for his Dulcianas) to steady their speech.

HN&B used a scale of $7\frac{1}{4}$ in (184mm) at 16ft C to overcome the problem. At Sussex University, in 1966, GD&B sidestepped it by making the low octave of $5\frac{1}{3}$ ft pipes (a 'Quint' without the 'ton'). At Spitalfields, Richard Bridge avoided the problem altogether.

John Norman

I do think that Dr William McVicker over-extends the Dutchness of the Quintadena stop. Although he states half way into his (reprinted) article on the making of a new

quint-sounding flute for the restored Bridge organ in Christ Church, Spitalfields, that the stop was common in European organs, he then, towards the end, calls it 'a Dutch stop'.

It may be true to say that the Quintadena came to England from the Netherlands with Bernard Smith, whose origins were there; but the Quintadena was prevalent right across the northern and central parts of Europe, from the Baltic to Austria and Bohemia, for two hundred years, and earlier in more easterly countries than in Holland. It was almost standard — precisely, I dare say, because of what Dr McVicker (and Ralph Downes sixty years earlier) discovered about the stop's usefulness for colour and combination. How good to have one take its place again in London's exceptional survivor-instrument, so finely restored!

Alec Dingwall

Bach's Pièce d'orgue

James Dalton's interesting observations on Bach's *Pièce d'orgue* (BIOS *Reporter* 41,1) have spurred me to add a few observations.

The first movement may well reflect Bach the violinist, even to the point of scrupulously observing and exploiting the low G of the violin for most of the movement, the range being extended down an octave in the latter bars for a keyboard version to be used as a prelude.

The second movement, with its obvious French texture, is playable throughout on the keyboard only, providing one abandons the long final pedal D; the remaining five part harmony is complete enough (this is not to deny that, on the organ, the pedal D is a fine effect), the movement perhaps ending on a perfect cadence before it was assembled into the present format. I think it is quite likely that the movement was played on the harpsichord (an essential practice instrument for organists who couldn't call out calcants into icy churches at whim) and with a deliberate avoidance of the pedals in the French manner. The low pedal B in the organ copy then simply survives as a result of the copyist/transcriber preparing the organ version by transferring the lowest left-hand note to the pedals throughout (precisely in the unthinking manner of the 'Automatic Pedal' to be found on electronic instruments) leaving it to the organist to play the offending pedal B an octave higher, and with a direction to add the final pedal D. One must query the reason for the organ arrangement since Bach obviously took the trouble to keep the parts within the range of two hands, in the same manner as in *The Art of Fugue*; it would have been easy to play the lower part on the pedals if necessary without writing out the score. Was there some doubt somewhere which occasioned the title proclaiming it to be for organ?

I have usually heard the last movement played loudly with quite fast

demisemiquavers; perhaps the *Lentement* is pointing to a decidedly relaxed tempo, the notation indicating a degree of lightness, with a similar tempo for the demisemiquavers as for the semiquavers in the C Major prelude of *The Well Tempered Klavier*, Bk.1. Played thus on a clear flute stop, the ear can distinguish between the harmonic and non-harmonic notes, the whole ending on a charming and delicate flourish.

At the end of the day, it is a grand and rewarding work to play, and surely the envy of all those gifted instrumentalists who are confined to one note at a time.

John Hughes

St Andrew-the-Less, Cambridge

BIOS *Reporter* vol. 40 No. 1, (2016) p 12, 'Cases from Cambridge' concludes 'The organ on the cover flourishes and is cared for, but the back cover organ is now under threat as the church faces an uncertain future.' It is now on the Historic Organs at Risk Register.

The organ featured on the back cover is the one at St. Andrew the Less, Cambridge (the Abbey Church), N05165. Since the above sentence was written the church has become very vulnerable, its future is still uncertain and the safety of the organ cannot be guaranteed. It is likely that it will have to be relocated. I am grateful for the opportunity of bringing the fate of this organ and its fine case to the notice of BIOS members. [See also p. 32 - Ed.]

José Hopkins

STATEMENT FROM THE INTERNATIONAL COMMITTEE OF MUSEUMS AND COLLECTIONS OF INSTRUMENTS AND MUSIC (CIMCIM)

Those who attended the BIOS 40th Anniversary Conference at Magdalene College last September will undoubtedly recall the distinguished contribution made by Laurence Libin, and in particular his detailed presentation on heritage protection and the fate of organs in New York. Through Laurence Libin BIOS has recently learned that CIMCIM has adopted the following statement regarding documentation and preservation in particular of organs and bells not subject to museum curatorial and conservation oversight:

CIMCIM recognizes the importance of preserving historical musical instruments outside museums. In particular, CIMCIM stresses the risks facing unprotected organs and bells and supports initiatives to ensure their careful documentation and preservation.

CINCIM is a constituent of the UNESCO International Council of Museums. BIOS has written to CINCIM to endorse their statement and to draw attention to the third of the Aims of BIOS, which is 'To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain'. We have affirmed that, in terms of documentation, our National Pipe Organ Register plays an important role in keeping a record of all organs in the United Kingdom. Also, in our increasingly recognised role as an amenity society, BIOS continues to place emphasis on the preservation of historic organs that are either not protected through the listing of the building in which they are housed or, of equal significance, historic organs in buildings which themselves are not protected through Listing. In terms of recognition and preservation of historic organs the BIOS Listing scheme plays an invaluable part, and our recently founded Historic Organs at Risk Register aims to play an important role in drawing public attention to threat to our heritage.

Alan Thurlow

MEETING REPORT

Barber Institute 2017

Some twenty-seven members and guests attended the Bernard Edmonds Research Conference at the Barber Institute, University of Birmingham on Saturday 18th February. This annual event takes place in the Institute courtesy of the University Music Department, and we are indeed privileged to be able to gather in this distinguished building and use the excellent facilities. The purpose of the day is to give anyone currently researching topics which fall within the Aims of BIOS an opportunity to read papers and stimulate discussion.

The day began with a succinct and well-illustrated talk by John Norman on 'Electrocution: How electricity gradually replaced pneumatics in key actions' in which he traced the story of the use of electricity in key and stop actions from Thomas Wilkinson to Hope-Jones, Wurlitzer and more recent innovations. All those interested in the development of the organ know something about this, but it was good to have it logically and clearly set out with useful insight into the technical detail, problems, musical questions, and both the advantages and disadvantages of assisted keys actions.

Quite by chance two of the day's papers were centred on York with Richard Hird describing the work of Robert Postill, and Maximilian Elliott describing the 1823 rebuild of the York Minster organ by John Ward. Described by Bernard Edmonds as 'A worthy craftsman, largely unknown to fame', Postill was nevertheless a prolific builder of mostly modest organs in the north, benefiting from the mid-nineteenth century increase in the use of organs in both non-conformist chapels and Anglican

churches. The paper was illustrated with contemporary accounts of the instruments and many old and more recent photographs. Max Elliott is a PhD student at the University of York working on a thesis entitled 'Thou shalt buz no more': an examination of the organ-building industry in nineteenth century York; its origins, growth and prominence.' His account of the legendary reconstruction of the Minster organ in 1823 ('a seminal moment in the history of English organ-building'), and the influence of Dr Camidge on the remarkable scheme went some way to balancing Edwin Monk's critical description of the organ which has been incorporated into the historical narrative of this instrument ever since.

It is always good to be reminded that we are not only concerned with the technical side of the organ, but also its music, and Martin Firth's paper 'Inside Elgar's mind: the Organ Sonata from an orchestral perspective' not only discussed the origins of Elgar's Sonata, and the legends surrounding its first performance, but put forward a good case for it being, in effect, an organ transcription of a non-existent symphony. His illustrations included both extracts from the score and recordings of Gordon Jacobs's orchestral adaptation of 1934 were reminders of the quality of the musical ideas in the work, and demonstrated convincingly (for one listener at least), what a fine orchestral work it makes, especially in the hands of a master orchestrator, and how much more convincing musically this is than some more recent efforts in the opposite direction.

As plans are announced for a large-scale reconstruction of the organ in Canterbury Cathedral David Shuker's talk on 'The Elusive Reverend Mr Olive, Architect of Samuel Green's Organ Cases at Canterbury and Rochester' shed new light on two well-known and much written about instruments. Thomas Olive (1742- 1799) was Rector of Mucking in Essex, and is known to have been the architect of two of Samuel Green's largest cathedral organs at Canterbury (1784) and Rochester (1791). A eulogy published soon after Olive's death mentions that he was 'a priest, a poet, a musician, a skilful painter; an architect...', yet we know almost nothing about him. We also have several tantalising glimpses of Thomas Olive in John Marsh's Journals which confirm his interest in organ building.

The day finished with an account by Martin Renshaw on his work installing redundant organs from chapels and churches in this country in French churches. Over the years BIOS has, of course, been much concerned with the fate of instruments which (for a variety of reasons) find themselves without a future in the buildings in which they stand. BIOS's work as an amenity society continues, drawing the attention of those responsible for organs, and heritage bodies at large to the need for protection for high quality instruments (for example, the recent launch of the Historic Organs at Risk Register), and it is good to know that a number of fine organs have been given a new lease of life in surroundings where their qualities are appreciated and their usefulness prolonged. Time did not allow the planned

discussion at the end of the day, but a major conference on this subject is planned for the early autumn, and members are encouraged to attend – see page 32 and the next BIOS *Reporter* for details.

Thanks must go to all those who prepared and read papers with such expertise, and to the staff of the University Music Department and the Barber Institute for welcoming us once again. The Institute is something of a hidden gem with a fine concert hall and an internationally recognised gallery of paintings and sculpture, and I urge members to put next year's conference in their diaries now (February 17th 2018) and to consider submitting a proposal for a paper.

RH

NORMAN & BEARD - THE ORIGINS

JOHN NORMAN

William Norman (1830-1877) had two sons, Ernest William (1850 - 1927) and Herbert John (1861 - 1936). William was a cabinet maker, working for J.W.Walker in Francis Street, London. He made a one-manual house organ for himself that still survives in private hands.

It was perhaps hardly surprising that young Ernest, when he turned 16, was apprenticed to J.W.Walker. Documentary proof of this has surfaced from an unexpected source. Among the contents of a house that the son of the deceased owner was clearing were some papers. He was going to put them in a skip, but realising that the documents involved organs, passed them to a friend with an interest in mechanical instruments. The friend googled 'organ history' and alighted on BIOS.

Among the papers was a letter:

It is agreed between Joseph William Walker and George Frederick Walker, organbuilders of 27 Francis St Tott Ct Road, Saint Pancras, Middlesex, on the one part and Ernest W. Norman of 11 Clarence Gardens Munster Street in the parish of St Marylebone on the other part that with the consent of his father William Norman, the said Ernest Wm Norman shall be taught ... the business of an Organ Builder by the said Joseph William Walker & George Fedk Walker.

The letter goes on to outline pay of 5 shillings per week, rising by annual increments to 9 shillings and is dated May 1866. There is a note to say that *Ernest William Norman will be 16 on 3rd August '66.*

There is also an almost identical letter dated 27 March 1867, but with a higher pay rate and an overtime rate. This suggests that Ernest's start at Walker's was delayed

by some bargaining.

The third letter, dated 9 September 1870, is also quite formal:

E Norman affirms that when agreement was signed, it was verbally understood that that last year of his apprenticeship should be served in what we term the "Voicing Department", whereas we stated at the time that it depended on his behaviour during the first four years, and that if he conducted himself to our satisfaction, we would take the matter into consideration. The letter goes on to say ... from Saturday last (he) has employed a good part of his time in reading in the factory. ... whether we should not be justified in withholding his weekly allowance of 14 shillings. He has lately had 3 weeks holiday ... he was aware ... previous to his holiday ... that we should not take him into the voicing department ... The fourth letter, dated 21 April 1871, to Messrs Henderson & Redhead (Solicitors?) basically asks if 'J.W.Walker & Sons' is justified in withholding his pay.

All this confirms a verbal tradition in the Norman family that Ernest left Walker's before his apprenticeship was up because they wouldn't teach him voicing. But these letters raise additional issues. Although the later instruments bear the label E.W.Norman, the first two, in Diss Baptist Church, Norfolk, (probably 1870 and still extant) and Roydon Parish Church (near Diss, 1873, and later rebuilt), are labelled, according to the NPOR, W.Norman & Son. More interesting still, the organ in Denham Parish Church (also near Diss) is dated 1868 and was a conversion from a J.W. Walker barrel-operated organ. This suggests that Ernest's father William

ERNEST W. NORMAN,
ORGAN BUILDER,
(From W. WALKER'S, London.)
SURREY GROVE, SURREY ROAD,
NORWICH,
Undertakes to build Church and Chamber Organs of any dimensions or design.
ESTIMATES GIVEN FOR ALTERATIONS, REPAIRS, AND TUNING.
All Orders entrusted to his care will be promptly attended, and executed with efficiency and promptitude.
OLD ORGANS TAKEN IN EXCHANGE.
Tunist to the Cathedral, the Churches of St. Peter's Maneroft, St. Stephen's, St. Giles', &c., &c.; also
to the Norfolk and Norwich Festival Committee.
SPECIFICATIONS WITH TESTIMONIALS FREE ON APPLICATION.

E W Norman advertisement 1879

was already operating as an organbuilder in Norfolk whilst Ernest was learning his trade at Walker's. It also suggests that Ernest was desperate to learn voicing because he was already thinking of setting up an independent business with his cabinet-maker father. No doubt that was the reason why Ernest was taking an unpaid three-week holiday in the summer of 1870!

An interesting consequence of this is that the early E.W.Norman organs have fairly ordinary stop-lists and that when Ernest's younger brother Herbert John started in organbuilding he first went to T.C.Lewis, presumably to learn voicing. Lewis's influence can be seen in the stop-list of the Norman brothers' first four-manual organ, that for the chapel of Jesus College, Cambridge in 1887 (NPOR N05210). Subsequently, E.W.Norman (known as 'Icky' in the factory) invented the famously reliable Norman & Beard exhaust pneumatic action whilst 'Mr Herbert' ran the tonal side of the business.

A small coincidence should perhaps be noted. The Denham organ was paid for, and farm workshop space provided, by the Pike family, forbears of Noel Mander.

The Walker letters quoted are but some of the papers that have been passed to BIOS and are being studied by Alan Thurlow with a view to establishing what should be added to the British Organ Archive at Birmingham University. It now turns out that the father of the deceased house-owner where the papers were stored may have been Kenneth Campbell, director and company secretary of the Walker firm in the 1960s.

NORWICH ORGAN WORKS, CHAPEL FIELD ROAD, NORWICH.

NORMAN BROS.

(From W. Walker's and T. C. Lewis's, London.)

Specifications and Estimates given for Building or Rebuilding Organs of any dimensions or design.

EXCELLENCY OF TONE, WORKMANSHIP, AND MATERIALS GUARANTEED.

E. W. and H. N.'s extensive premises enable them to complete all Organs on the Works, that they may be inspected by the parties concerned, or by intending purchasers.

TUNINGS TO ORDER OR BY CONTRACT.

TUNIST TO THE CATHEDRAL, ST. ANDREW'S HALL, ST. PETER'S MANCROFT, &c., &c.

Organs Cleaned, Actions Quieted, Old Stops Revoiced or Replaced, &c.

Norman Bros. advertisement 1883

THE ORGAN OF ABBEY LANE URC, SAFFRON WALDEN

STEPHEN RAPKIN

The organ at Abbey Lane URC, Saffron Walden, was awarded a Grade II Historic Organ Certificate in 2016. It was built in 1858 by W.M.Hedgeland of 38 Upper Gower Street, Bedford Square, London, who also extended it in 1866. Further modifications were carried out by Alfred Kirkland in 1899. Following this, few, if any, changes were made except the addition of an electric blower in the 1930s.

In 1858 the Trustees and Subscribers of Abbey Lane chapel decided that 'an Organ would be very desirable to be erected in the Gallery, where the Singing pew now is, costing 160 pounds as per plans submitted to the meeting by Mr William Hedgeland Organ Builder of London.' Unfortunately the Minutes Book gives no indication as to why this decision was made. We know, however, that during the 1840s and 50s the capacity of the chapel had to be increased with extra pews and even additional galleries, so maybe the singers in the Singing Pew were struggling to control the singing of a large congregation. Equally it may have been a matter of status; perhaps both were factors.

Commissioning the organ moved fast. Hedgeland proposed a twelve rank instrument with two manuals and pedals to be completed in slightly less than three months. By October 1858 Abbey Lane would have a 12-stop organ sounding much like it does today.

Despite this it wasn't long before the musicians wanted more. In October 1866 it was 'represented by the Organist and choir that some addition was necessary to be made to the organ'. Hedgeland offered his services again and five more ranks of pipes were added at a cost of £129. While the additions certainly improved the



Hedgeland's brass plate Photo: Stephen Rapkin

versatility of the organ it's difficult to see how they could really be described as 'necessary' except, perhaps, for the loud and brassy Cornopean which has provided a worthwhile supplement to 'full organ' ever since.

By the end of the nineteenth century organ design had moved on and, in any case, Hedgeland's instrument was beginning to prove unreliable. Alfred Kirkland, a builder operating on a much bigger scale, was called in to carry out a major renovation. He extended the hitherto short swell keyboard, with the extra pipes that entailed, and fitted a concave and radiating pedal-board according to 'RCO rules'.

Cost overruns led to a terse exchange of letters between the Church Secretary and Kirkland (delivered to and fro with stunning efficiency by the GPO, almost the equivalent of modern emails). An unauthorised person at Abbey Lane had given Kirkland's men approval for some unanticipated but necessary remedial work. As Kirkland explained, 'the soundboards and groove boards had to be made in consequence of the old ones being entirely deficient': the cost for this work was an un-budgeted £26.10s. Kirkland's eye had been off the ball as he was taking 'a little

holiday in Eastbourne' at the time so there was a delay before the additional invoice was submitted. In the end all appears to have been resolved amicably. The unusual and distinctive oak organ stool was an 'extra' costing £1. 15s. The total cost of Kirkland's work was £152. 15s.

Kirkland left the chapel a robust and practical instrument for the twentieth century although the only new sound was from one additional stop – a Voix Celeste – a characteristic late-nineteenth century feature.

All of the pipework, except for the Kirkland additions, is believed to be original Hedgeland with tonal



The Hedgeland/Kirkland organ in Abbey Lane URC, Saffron Walden Photo: Stephen Rapkin

character which has been described as 'looking back' rather than forward. The sound is clear and bright with prompt speech. The rich palette of five 8ft ranks on the Great is highly unusual on an organ of this size and there is a wealth of elegant string sound. Stops blend well to provide a wide range of effective combinations.

Today the organ remains much as Kirkland left it. In the 1930s Cedric Arnold added an electric blower, otherwise our twentieth century forebears have helped greatly by keeping it well maintained but making no further changes.

The NPOR lists around 30 instruments where Hedgeland was involved. However, many of these include extensive work by subsequent builders and others no longer exist. In summary, the organ at Abbey Lane is now one of very few reasonably original Hedgeland instruments and could well be the best documented of any, thanks to the chapel's extensive historical records held at the Essex Record Office.

This article first appeared in the January 2017 issue of the Chapels Society Newsletter. Stephen Rapkin is an Elder and Assistant Organist of the Chapel.

MEETING REVIEW

The organist entertains Exploring the world of light organ music 7 January 2017

This event was held at the Troxy Arts Centre in Stepney, London. The Troxy is a former cinema, built in 1933, now considered an Art Deco masterpiece. The original Troxy organ has been replaced by the 25-rank four-manual 1930 Wurlitzer originally built for the 3,500 seat Trocadero cinema at Elephant and Castle. The event was sponsored jointly by the Royal College of Organists and the Cinema Organ Society, attracting an audience nearing 150.

In two sessions Richard Hills first demonstrated the tonal basics of the Wurlitzer, rank by rank, and then showed how they are put together in actual performance. He described how the Tibia Clausa was developed by Hope-Jones as a thickening agent - demonstrating a Clarinet both with and without the Tibia added. He then showed how Jesse Crawford had developed the use of the Tibia as a chorus in its own right. The tremulants are an important component of the sound. They need to be set to about 6-8 beats per second, much faster than in the classical organ but actually about the same speed as the vibrato of a solo singer or that of a solo violinist. If a milder depth of tremulant is required, one can mix string or diapason stops without tremulant with the Tibias on full tremulant. The Troxy organ also has an attached

grand piano, making a distinctive sound when played with sub and super couplers.

Richard Hills's recital, without sheet music and entirely from memory, varied from von Suppé and Edward German to Delibes via Cole Porter and Fats Waller. The triumph had to be Richard's own version of 'Tiger Rag'. Ian Bell's contribution discussed Compton's significant output of cinema organs but mentioned that John Compton had nevertheless distanced himself personally from mere 'entertainment' instruments.

Donald MacKenzie, organist of the 5-manual Compton in the Odeon Cinema, Leicester Square, London, and frequent artist in the accompaniment of silent films, spoke of the techniques involved, emphasising the importance of advance knowledge of the film's contents. The work of Norman Cocker and Percy Whitlock in the light music field was discussed by Richard Hills, emphasising the all round contribution of Quentin Maclean. An original recording of Maclean playing a Wagner transcription on the Christie in the former Regal, Marble Arch, demonstrated his remarkable ability as well as the somewhat brighter sound of the Christie compared to the Troxy Wurlitzer.

One of the most interesting outcomes of the day was the clear impression of the way in which the Wurlitzer tonal style is surviving, not only in the revival of the best of the silent films and their accompaniment, but also in the performance of light music. Although the cinema organ had started as replacement for expensive orchestras, it had developed from pure orchestral imitation to the creation of a sound spectrum that was purely its own. This was clearly key to the remarkable continued interest in a genre whose original purpose was supplanted by the development of the 'talkies' less than five years after the launch of the first Wurlitzer in the UK.

John Norman

THE LEFFLER MANUSCRIPT

A unique collection of stop-lists compiled around 1800 and attributed to Henry Leffler. The last few copies of the facsimile hardback edition are reduced to £25 plus postage.

Place your order now on the BIOS website:

http://www.bios.org.uk/store/products_detail.php?ProductID=6

or:

At the Sign of the Pipe, [REDACTED]

For UK orders please add £8.50 for p+p and make cheques payable to 'BIOS'. For non-UK orders please ask for details.

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

Saturday 29th April 2017 10.30 for 11.00

St George the Martyr, Borough High Street, Southwark, London SE1 1JA

Please reserve a place for the BIOS Day Conference and AGM for £25.00 (including lunch), or book online on the BIOS website.

Cheques should be payable to 'BIOS'.

Please fill in a separate booking form, or photocopy, for each person.

Name

Address

.....

Post Code

tel: (daytime) (evening)

tel: (mobile)

e-mail

Please note any dietary requirements

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:



FORTHCOMING BIOS MEETINGS

Saturday April 29th 10.30 for 11.00

**AGM and day conference at St George the Martyr, Borough High Street,
Southwark, London SE1 1JA**

The church is opposite Borough underground station (Northern Line) and a short walk from London Bridge station (Northern, Jubilee and National Rail lines).

Lurking inside an unremarkable case in the west gallery of this classical church (1734/5) is an instrument which contains a significant amount of pipework from the eighteenth century, and perhaps earlier. Much rebuilt, and now played from a 1930s detached console, the organ is coming to the end of its life, and the congregation have recently launched an appeal for a new instrument. We will hear about the history of the organ and the work of Abraham Jordan, whose workshop was adjacent to the church, and hear the organ in its current form. There will also be an opportunity to inspect the historic pipework and the contract for the Jordan organ, built for the old church in 1702. This instrument may have included pipes from its predecessor, and the church accounts record a payment 'to Mr Smith, organ Maker for 2 stopps £5-0-0' on 12th September 1690.

10.30 Coffee

11.00 Abraham Jordan's first organ – Dominic Gwynn

Demonstration by Jonathan Pix, organist of St George's.

1.00 Lunch (included)

2.00 AGM (see separate notice)

3.15 Research in Practice: Recording in France – Dr David Ponsford

Since publishing his book *French Organ Music in the Reign of Louis XIV* Dr David Ponsford has recorded a number of CDs of this repertoire on important historic organs in France.

4.00 Tea

See opposite page for Booking Form.

BOOKING FORM

BRITISH INSTITUTE OF ORGAN STUDIES DAY CONFERENCE

Saturday July 8th 2017 10.30 for 11.00

Day Conference at St Mary's Church, Bleasby, Nottinghamshire

Please reserve a place for the BIOS Day Conference for £25.00 (including lunch), or book online on the BIOS website.

Cheques should be payable to 'BIOS'.

Please fill in a separate booking form, or photocopy, for each person.

Name

Address

Post Code

tel: (daytime) (evening)

tel: (mobile)

e-mail

Please note any dietary requirements

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:



FORTHCOMING MEETING

Saturday July 8th 2017 10.30 for 11.00

Day Conference at St Mary's Church, Bleasby, Nottinghamshire

John Marsh (1752-1828) had a house organ built by John Hancock in 1783 – installed, firstly, at Nethersole House in Kent and then from 1787 until his death at his house in Chichester. Much detail of this organ is recorded in Marsh's Journals (edited by Brian Robins, Vol 1[1998], Vol 2 [2013]) but until recently the subsequent history of the organ was not widely known. It transpired that the organ passed firstly to Marsh's second son and thence to his grandson, both ordained clergy, who moved the organ around the country until it arrived Bleasby vicarage in 1863. Since 1869 it has been in St Mary's church. Although much modified during Marsh's lifetime and somewhat thereafter, the organ retains much of the original pipework and distinctive case. This meeting will review the history and archaeology of this unique organ in the context of John Marsh's life as an organist and composer.

Programme

- 10.30 Registration and coffee
- 11.00 Welcome – Alan Thurlow (BIOS Chairman)
- 11.15 An encounter with John Marsh – gentleman composer (Brian Robins)
- 12.15 The history and archaeology of Marsh's house organ (Martin Renshaw)
- 1.15 Lunch
- 2.15 The perambulations of John Marsh's house organ (David Shuker)
- 3.00 Discussion – options for the restoration/conservation of the Bleasby organ (Alan Thurlow)
- 3.45 Music by John Marsh for two players at one organ (David Ponsford/Martin Renshaw)
- 4.15 Tea and depart

The Meetings Officer welcomes proposals for day events at any time.



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.

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.