

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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Material for review should be sent to the Review Editor, [REDACTED]
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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: *St Mary's, Stoke D'Abernon. Organ by Thos. Frobenius to the design of the late James Dalton in association with Susi Jeans and Gillian Weir.* (Photo: Michael Meurisse LRPS). Back: *Organ Case, 1804, formerly at All Saints Church, Harewood, Yorkshire, attributed to John Wood of Harewood.* (Photo: Chippendale Society) See also page 58.

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FROM THE CHAIRMAN

Our thanks go to Richard Hobson for his work in arranging the excellent programme for our recent AGM day at St George the Martyr, Southwark, and to the members who attended. We are delighted to record the unanimous approval given by the meeting to the appointment of Nicholas Thistlethwaite as our new Honorary President and to the conferment of the status of Honorary Life Member on John Norman.

Members will be pleased to know that marketing sales through our website continue to grow, helped in particular by the posts put up on Facebook and Twitter by our Social Media Co-ordinator, Jamie Singleton. A worthwhile number of the remaining Leffler Books have now been sold, following the posting of Council's decision to offer them at a reduced price. Sales of our most recent publication *In Search of Organs*, produced last year to mark our fortieth anniversary, have also been very successful, boosted recently by the decision of the Organ Historical Society of North America to make them available through their own extensive marketing facility. Remaining stocks have now reached the level where BIOS Council, at its meeting on 17th June, has decided to initiate a reprint. Our thanks go again to Katie Pardee and her team for this new publication which has been such a winner for BIOS.

In June we had the six-monthly meetings of the management committees of both the NPOR and the Archive. The NPOR committee was pleased to note the seamless transition of the hosting from Emmanuel College, Cambridge to the RCO's web provider, eSterling. It was also good to note that the backlog in dealing with entries continues to be reduced and is now down from its once four-figure number to under 400. In regard to the new NPOR Fund, members are reminded that it is our aim to have a large number of individuals and bodies committing to small annual payments to the Fund, rather than relying on larger and more occasional one-off donations. In relation to the BOA, we are particularly delighted to be able to announce, following the recent meeting, that we have been able to accept the offer of the Executors of the late David Graebe for the originals of all his later case designs, deriving from the period during which he was working freelance, to be accepted into the Archive.

Alan Thurlow

FROM THE SECRETARY

Annual General Meeting

The Annual General Meeting was held at St George the Martyr, Southwark, Borough High Street, London at 14.00 hours on Saturday 29 April 2017.

Reports were presented by Officers and other portfolio holders. The Chairman noted that the fortieth anniversary year of the foundation of BIOS started with our 2016 AGM, held at St John's Church, Hyde Park Crescent, and culminated with a 'return to our roots' in the form of the well-attended September Conference held at Magdalene

College, Cambridge. The Conference also provided the appropriate occasion for the launch of the latest BIOS book, *In Search of Organs*, an in-depth survey of the life and work of Andrew Freeman, priest, photographer and scholar. Much of the year was of course taken up with the arrangements for the Cambridge Conference. But also, during the year, final touches were put to the procedures and details of our new Historic Organs at Risk Register, which was duly launched at the opening of the Cambridge Conference. The last event of 2016 was the OrganFest at Edinburgh. This venture, jointly arranged in turn by the IAO, the RCO and BIOS has just completed its first cycle, and last year it was the turn of BIOS to arrange it and the event was a great success. Thanks were due to our officers, co-ordinators, members of Council and others who give so generously of their time to help, on behalf of the members, with the administration of BIOS.

The accounts for the period ended 31 December 2016 were presented by the Treasurer who noted that BIOS in its 40th year was in good financial health with day to day income covering day to day expenditure. The financial challenge lay in the NPOR, which in a full year was costing about £8,000. However, the appeal for donations to the NPOR Fund had been successful; members and NPOR users were to be thanked for their generosity. The annual costs of the NPOR remained a significant challenge and it was to be hoped that continuing donations and a growth in annual standing orders would provide a sufficient future income stream to meet these costs.

The Membership Secretary noted that we welcomed 18 new members during 2016, but lost 11 through resignation or death. The total number of BIOS members was 576 (an identical figure to the previous year although the composition of the figure differed between members not paying the concessionary rate and members that were paying the concessionary rate).

The Chairman noted that only two organs had so far been included in the Historic Organs at Risk Register and that only listed organs or organs that were considered 'listable' (in which case there was a procedure for urgent spot listing available) could be included on the Register.

Martin Renshaw stressed the importance to BIOS of the English Churches and Cathedrals Sustainability Review. In response the Heritage Adviser emphasised that whether the scope for change was finance driven or mission-led, it was in BIOS's interest to take seriously the drive for the sustainable use of churches and cathedrals and press on with its national programme of listing and certification so that dependable and unbiased information on the heritage value and significance of historic pipe organs was available when needed.

The proposal from Council that the Revd Canon Dr Nicholas Thistlethwaite should become the new Honorary President in succession to Peter Williams and that John Norman should be elected to the list of Honorary Life Members was agreed by the Meeting.

Elections

In accordance with the Constitution, the following elections were made:

- Treasurer: Adrian Mumford
- Secretary: Melvin Hughes
- Membership Secretary: David Shepherd
- Meetings Officer: Richard Hobson
- Casework Officer: Andrew Hayden
- Ordinary Members of Council: Gordon Curtis, Christopher Gray, Mark Venning and Jeffrey West.

BIOS Council (June 2017)

BIOS Council met at the Grosvenor Chapel, 24 South Audley Street, London W1K 2PA on 17 June 2017. Ten members of Council were present. John Norman (BIOS Webmaster) and Nicholas Thistlethwaite (BIOS President) were also in attendance.

Council noted that only a small number of copies remained for sale of the publication *In Search of Organs: Andrew Freeman: priest, photographer, and scholar*, (BIOS, 2016) and ordered a small reprint of 100 copies to replenish stocks.

A response had been submitted to DCMS to their Review of the National Heritage Memorial Fund and Heritage Lottery Fund.

At the (almost) half year point income and expenditure were in the range to be expected with no exceptional items.

Since 1 January 2017 we had welcomed 13 new members and lost 4 Members. A recent initiative had been to include a Membership Leaflet with every order met for publications and the HOSA CD.

The Website home page had been re-designed to facilitate the provision of as many 'short cut' one-click links as possible and so that it appears tidily on a Smartphone.

Various future Conferences were discussed as possibilities, including a possible Residential Conference in 2018 and Day Conferences in 2017/18.

BIOS *Journal* 41, 2017 (Editor: John Scott Whiteley) was due to be published in late August/early September 2017.

On the recommendations of the Listing Committee, Council approved the listing of eight historic organs and the refusal of three applications.

There were no new applications for additions to the Historic Organs at Risk Register.

In a recent case, the Twentieth Century Society had deferred to BIOS and asked the Church authorities to refer directly to BIOS.

The work of the NPOR was going forward satisfactorily viz the further reduction in the backlog, the increasing use of electronic submissions and the new hosting arrangement which was working smoothly.

The offer of the collection of David Graebe's drawings from when he was working freelance had been accepted by the Archive. It was noted that the Gray & Davison Drawings in the collection were in need of conservation and the Cadbury Library were carrying out an analysis of their condition to assess the scale of any operation.

Council meets next on 30 September 2017.

Melvin Hughes

MEMBERSHIP MATTERS

I'm delighted to welcome three new members who have joined us since the publication of the *April Reporter*.

Dr Jeffrey Schleff:

Mr Li Zhu:

Mr Scot Huntington:

I also regret to advise the death of four long-standing BIOS members in the persons of Mr James Dalton, a member since 1978, Mr Frederic Symonds, a member since 1981, Mr Roy Foster, a member since 2002, and Mr Barrie Clark, a member since 1978 and Heritage Adviser to Council from 2006 to 2014.

Subscriptions still owing for 2017 continue to reach me, albeit slowly. I would appreciate all members making sure that they were up-to-date with this year's subscription before the mailing list for BIOS Journal 41 is sent to the publisher
Need I say more?

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 17th June 2017.

Location	Builder(s) and Date	Comments	Grade
Portsea, Hants, St Mary PO1 5PA	1889, 1892, 1965 JWW III/P 38 1981 George Martin	Listing of the case designed by Blomfield and installed prior to the building of the organ	II for the case
East Cliff URC, Dorset BH1 3RG	1914, 1962 Rushworth & Dreaper III/P 28 1990 Scudamore	Early organ outside the Liverpool area retaining the original pneumatic system	II
Tiptoe, Hants, St Andrew SO41 6FR	1905 Lewis & Co II/P 8	Built for the church and in original condition except for the transposition of one rank	II
Ilderton, Northumberland, St Michael NE66 4YD	1875 Harrison & Harrison I/5	An early instrument by Thomas Harrison in original condition	II
Clarence Gate, St Cyprian NW1 6AX	1932 Spurden Rutt III/P 41	The largest unaltered church organ by Rutt noted for W C Jones reeds	II*
Watford, St John WD17 2QQ	1911 J W Walker II/P 19	As originally installed by J W Walker and unaltered since	II*
Nottingham, St Mary, High Pavement NG1 1HN	1973 Marcussen II/P 36	An organ reform instrument that has had considerable influence on British organ building	I
Studely Royal, Yorkshire, St Mary HG34 3DY	1875 T C Lewis II/P 16	Re-assessment of CoR An unaltered organ by a significant builder in a highly original case	I

Future Submission Date:

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

NEWS FROM MEMBERS

Dr David Knight reports that the legal opinion on organists (employment in the Church of England) has been published:

<https://www.churchofengland.org/media/3956676/organists.pdf>.

The context can be found at:

<https://www.churchofengland.org/about-us/structure/churchlawlegis/guidance.aspx>

Members who attended the AGM will recall the struggle to get sounds from the organ at St George-the-Martyr, Southwark. Director of Music **Jonathan Pix** has sent notice of a fund raising concert on Friday 22nd September with the outstanding choir 'Commotio' conducted by Bob Chilcott and Matthew Berry. It promises to be an amazing evening with some very upbeat jazz inspired repertoire and all BIOS members are very warmly invited.

John Norman has brought the *Sound Advice* leaflet up to date in the three-fold format to match that of other BIOS brochures. Copies can be obtained from John or downloaded from the website.

Philip Wells has published a booklet *The Revd John Gibson, Gothic Revivalist. An extended chronology*. John Gibson (1815-1892) was born in Stratford, Essex and was in Cambridge in 1839 when the Cambridge Camden Society was formed with its emphasis on church architecture, decoration, liturgy and music. He was an artist and musician, had expert knowledge of ecclesiastical furniture and decoration, and specialised in organ cases. He re-introduced embossed organ pipes to Britain. As Fellow, Tutor and Dean of Jesus College, Cambridge he worked on the restoration of the chapel and also at St Andrew the Less, Barnwell. In 1857 he was appointed Rector of King's Stanley, Gloucestershire where he extended his Rectory, established a new church within the parish at Selsley, built a National School, and restored the church with chancel furnishings to his own designs. He retired to Hove in 1886, where he is buried, bequeathing pictures to the National Gallery and the National Portrait Gallery. He worked with Pugin, Bodley and Burges; also Leach the decorator and Hardman and Morris for glass. This extended chronology seeks to chronicle Gibson's life as history seems to have passed him by.

Booklet format: A5, 52 pages, ISBN 978-0-9933650-1-0, fully illustrated.

Price: £5.00, or £6.50 by post from (and cheques made payable to): Philip J. Wells,



Martin Renshaw is organising a Day Conference on the subject *Unwanted organs - what is their future?* It will be held on 23 September 2017 at St Stephen's former church, Rosslyn Hill, Hampstead (5 minutes' walk from Belsize Park station, Northern Line, Edgware branch). The aims of the conference are to see what systems

are currently in place in the various 'exempt denominations' to safeguard organs, and how well they are working

- to share good and bad experiences
- to see if in the new era of Sustainability organs can be better protected
- to discuss how they might be maintained in playing condition and
- to see how they might be used more for cultural purposes and teaching

Amongst those taking part will be Peter Burman (chairman), Judith Weir, David Loxley-Blount, Timothy Roberts and Paul Nicholson. Speakers have been promised from all 'exempt' denominations, the Churches Conservation Trust and the Church Commissioners.

There is no charge for the conference, but tickets for lunch and concert and free registration will need to be made via the link on soundsmedieval.org web-site. For more details contact Martin:

[REDACTED] 0. [REDACTED]

TICKET PRICES

Conference day Free

Lunch £10 suggested donation for lunch, teas and coffees

Concert (4.30 - 6 pm; doors open just after 4 pm), including wine or soft drink

£10 Full advance price

£12 Price on the door

£8 Concession advance price for Heath & Hampsted Society and Heath Hands members and full-time students

Free for children 12 and under, if accompanied by responsible adult - up to 2 children per adult.

BIOS PUBLICATIONS

Leffler Manuscript Facsimile £25

Andrew Freeman - In Search of Organs £35

Historic Organ Sound Archive CD £5

Order from the BIOS website

<http://www.bios.org.uk/publications/index.php>

OTHER NEWS

The Clark/Sweetland organ in Claremont Methodist chapel, Bath, which was recently offered for disposal has found a home at Sir William Romney's School in Tetbury, Gloucestershire. It is being rebuilt by pupils under the direction of the Head of Music, Peter Dillon, and with technical advice from retired organ builder Roger Taylor. The plan is to rebuild it exactly as it was without alterations. Progress can be followed at <https://swrmusic.wordpress.com> and the job is expected to be completed in the Autumn.



Claremont Methodist Church, Bath, in 2006. The appearance of the organ is marred by the tops of the Bourdon and Open Diapason busses but otherwise the case is pleasing. The carved eagle adorning the central tower is unusual for a small case and is almost certainly attributable to Clark. Sweetland, whose plate adorns the music rest, is said to have added the Swell to Clark's Great.

Photo: Gordon Curtis

LETTER TO THE EDITOR

An Antiquarian Organ Screen from Harewood

Gareth Hughes, collections manager at Welbeck, sent me a copy of the *Furniture History Society Journal*, vol 51, pp165-73 (2015), which has an article about a gothick organ case front, bought in 2000 by the Chippendale Society because of the possibility that it may have been supplied by Thomas Chippendale for Harewood House. The article is by James Lomax, who used to be Curator of Collections at Temple Newsam House near Leeds. There is a picture of it on the back cover. It is of high quality, obviously 18th century in style, but more authentically Gothic than other organ cases of the period.

James Lomax could find no evidence that there was ever an organ at Harewood House, and thinks it may have been made for the parish church, All Saints, to front a nine-stop organ 'built by the celebrated Father Smith' which came from Gawthorpe Hall in Lancashire (for which it was acquired in 1749). According to an 1819 guide book Edward, second Lord Harewood, had a new case by Donaldson of York added to the organ, which was opened in the church in 1804. James Lomax thinks this new case is the case front at Harewood and that it was designed by the Harewood estate joiner John Wood, and made by his workshop. Wood had antiquarian interests and based his design on an illustration of the monument to Bishop William de Luda at Ely Cathedral, which evidently had already provided the model for one of Thomas Chippendale's organ case designs.

It is an interesting article, despite the speculative nature of the conclusions.

Dominic Gwynn

Are your details up to date?

A new Membership List will soon be prepared for publication with the next *Reporter*. Please ensure that we have your current details, including email address, to enable an accurate list to be prepared.

Changes should be notified to the Membership Secretary:

David Shepherd,

e-mail: membership@bios.org.uk

MEETING REPORT

Day Conference and AGM

St George's, Borough High Street, Southwark.

Saturday April 29th 2017.



St George's, Southwark. Organ case of ?1807

Photo: Jonathan Pix

is itself not very distinguished (did Andrew Freeman think it worthy of a photographic plate?).

Well, having last year visited the recently completed restoration of the fine Hill organ at St John's, Hyde Park Crescent for our AGM, this year we were in place before the organ builders started work though, as Dominic Gwynn related in his talk on 'Abraham Jordan's First Organ' much research has already been undertaken in preparation for what it is hoped will be a new organ which will reflect the historical importance of both those unpromising remains in the gallery and the local organ building history. To whet our appetite Abraham Jordan's contract for his organ at St George's was on display, courtesy of the Southwark Local Studies Library, and the church has recently launched an appeal for the organ.

The first reference to an organ at St George's church is in 1682, and in 1690 a Mr Smith was paid £5 to make two stops. This was Bernard 'Father' Smith who had moved to London from Halle in around 1667. Some of the pipework at St George's, being about 330 years old, is perhaps some of Smith's earliest work in London.

In 1702 Abraham Jordan senior, a parishioner, was paid £600 for providing a

'replacement' organ in the gallery which met the approval of Dr John Blow and Jeremiah Clarke. Originally a distiller, it is at St George's that his connection with organ building was first made and he set up business building organs in the parish, owning premises and workshops immediately opposite the church and much other property in the adjoining streets. He succeeded 'beyond expectation' according to Hawkins and possessing an inventive streak, is said to have invented the first 'swell', the ability to increase and decrease the volume of pipes by enclosing them in a box equipped with a shutter mechanism. Although not installed at St George's, this device was installed close by on the organ he built for St Magnus-the-Martyr at the north end of the old London Bridge in 1712. He also invented a layout for allowing the player to face the congregation on a demonstration instrument set up in the parish workhouse.

The instrument at St George's was removed in 1733 and reinstalled in the new John Price church by Abraham Jordan junior, who was also the parish organist. There were later rebuilds by Fruin in 1807 (the present case possibly dating from this time), Kirkland (1906) and Hill, Norman & Beard (1939 and 1967). Until 1729, most travellers to London arriving by land from the south and crossing the Thames at London Bridge would have heard the sound of a Jordan organ as they entered the city, either at St George's, St Saviour's or at St Magnus-the-Martyr.

Jonathan Pix, the organist at St George's gave us a brief history of the church and bravely played a short programme of music on the instrument to demonstrate its current character. Recent overheating had made his task almost impossible despite heroic efforts by Eric and John Shepherd to keep the organ playing. Members were able to inspect the organ more closely before lunch. A new organ is obviously needed, and with the church's fascinating historical connections with a significant period in English organ building history, an instrument which reflects the character and style of the original is an obvious choice. We wish the parish well as they begin the journey on the long fund-raising road, and look forward to another visit in the future to hear the results.

After the AGM (reported elsewhere) we were treated to Research in Practice an account by Dr David Ponsford on his recent recording expeditions. Since publishing his book *French Organ Music in the Reign of Louis XIV* David has recorded a number of CDs of this repertoire on important historic organs and we were able to hear some of the results with which he demonstrated the key genres, timbres and registration requirements of this fascinating music.

Our thanks to the Rev'd Jonathan Sedgwick, Priest-in-Charge for his welcome and allowing us to visit St George's, to Jonathan Pix, Director of Music, and to Dominic Gwynn and David Ponsford for their contributions.

AN INTERESTING SURVIVOR

ALAN THURLOW

The advent of the internet and search engines has meant that organisations such as BIOS are not infrequently contacted by members of the public seeking advice on any number of organ topics, whether or not related to the aims of BIOS as an organisation. Not long ago a lady sent a YouTube clip to chairman@bios ... asking if we could identify the piece of organ music that was being played on the video. It turned out to be the Cantilena from Rheinberger's Sonata No. 11, and we had a satisfied customer.

Towards the end of last year we fielded a more interesting enquiry, again prompted by an internet search. It came from a lady, enquiring on behalf of her very elderly mother, who for many years has been the owner of an organ which originally stood in Faringdon Congregational Church (Oxfordshire). It was probably removed from there in the late 19th century: the only information on the NPOR entry for this church (DO588) records '1888: Martin of Oxford - organ in course of erection' so that may well have been the time when this small instrument was removed and replaced with a more substantial one. The removed organ was acquired by the uncle of the present owner, who subsequently passed it on to her. Since then it has been moved successively to three different locations in private houses, on each occasion the removal being effected by the lady herself. The first locations were in the hamlet of Filkins in Oxfordshire, before in 1980 the organ was moved to its current home in the kitchen of a house in Ogbourne St George



General view Photo: Tina Thurlow

(Wiltshire). The owner is concerned for the future of the organ and BIOS was being contacted to see if we could offer help and advice in respect of finding a new home for it.

From the initial phone call it was not easy to determine exactly what we were talking about. They had no idea who had built the organ, and the NPOR could shed no light. They were clear that it had no pedals, so perhaps it was a chamber organ? Against that, the description of the blowing arrangement and knee crescendo pedal made one wonder whether it might even be a harmonium (though from further discussion they were certain it had pipes, and the height of the case certainly suggested a pipe organ). Potentially, this was a project for the BIOS Casework Officer. However, the easiest thing to do initially seemed to be for me to jump in the car, go over to see the instrument, and take details and some photographs which I could then pass on and which might be useful in helping to identify exactly what we were talking about. A visit seemed to offer a pleasant day out for Tina and me, taking in (after having made the visit) the prospect of a pub lunch in some convenient hostelry nearby.

I do not regard myself as an organ historian, and one of my prime reasons for joining BIOS originally was to be able to sit at the feet of those who are, and to learn from their fount of knowledge and experience. The purpose of my visit was therefore fact-finding. What confronted me at Ogbourne was certainly unusual in several ways. The specification is:

Stop Diapason Bass
Open Diapason [tenor g]
Stop Diapason Treble
Principal
Dia-Octon

Dimensions: 7' 3½" (height): 4' 2½" (width):
2' 2½" (depth, including keyboard)
Compass: C to f3 (54 notes)



DiaOcton stop knob

Photo: Tina Thurlow

The case pipes are well spaced-out dummies, and an inspection showed that behind the case pipes are three swell shutters (operated by the knee pedal at the console), mounted on an assembly fixed to the inside of the front panel. A brass sconce, to house the swivel of a missing candlestick, is fixed to the left-hand side of the console while, at the top on the right-hand side is a tell-tale, with marking on the

woodwork lower down suggesting there was originally an indicator label fixed to the jamb. The blowing arrangement (illustrated in the photographs) is harmonium style, something I can't recall having come across in an organ before.

The instrument has been well cared for over the years, and the pipework carefully protected during the various moves. The pipes are numbered with felt-tip markings, presumably for identification when the organ was reassembled in one of its new homes. The only alterations seem to have been the folding key-cover (possibly a later addition, and with its perspex 'observation' panel) and the vertical perspex panel above



Harmonium-like bellows arrangement

Photo: Tina Thurlow

the keyboard (presumably replacing an original wooden one). I was left wondering whether the swell shutters plus mechanism might perhaps be a later addition. Sadly it wasn't possible to hear the organ properly on the day of the visit. Whilst the feeders are undoubtedly pumping air into the reservoir, the reservoir does not rise. There was no noise or evidence of air escaping from splits in the leatherwork of the bellows, so possibly there is a fault in the non-return valve, preventing the air from being retained.

Having compiled a report, the information and photos were sent to Andrew Hayden, Nicholas Thistlethwaite, John Norman, David Shuker and Peter Bumstead, and I'm very grateful to each of them for their subsequent comments. The likelihood seems to be that the organ is by Holdich and dates from the 1840s or early 1850s. The attribution to Holdich is based primarily on the inclusion in the specification of the Dia-Octon coupler stop, plus its associated additional pipework, but also takes account of details such as the italic script on the stop shields, the key front decoration and key cheeks, the typically low cut-up of the Diapason pipes, and the arrangement for the staying of the bass pipes.

The availability of the organ for re-housing is to be advertised on the Redundant Organs page of the IBO website, and the family will also be in direct touch with individual organ building firms and members of the Association of Independent Organ Advisers. If any BIOS member has an interest in the organ, or a suggestion for its relocation, please let me know (chairman@bios.org.uk) and I will be pleased to put you in touch with the family. The owner's prime concern is that it should find a home where it will continue to be used and cherished.

WILLIAM DENMAN OF YORK 1825-1911

JOSÉ HOPKINS

Very little has been written about this Yorkshire organ builder, apart from Noel Mander's comment '... a very clever mechanic. Each piece of action most carefully made and as good today as the day it was put in (1883). A very fine example of north-country workmanship.'¹

A native of Gainsborough, Lincolnshire, where he was baptised in the Parish Church on 16 February 1825, he came to York as a woodcarver between 1844-45 and worked for Robert Postill, who at that time had workshops in Colliergate, York. Knowles described Denman at that time as a man of taciturn disposition, 'he would work most of the day without exchanging a word with his fellow workmen, but he was very observant of what was going on about him.'² In 1864 he had sufficient confidence in his abilities to set up as an organ builder on his own account at 8 Chapter House Street, York, as evidenced by an advert in the Yorkshire Gazette on 9 January.³ Denman's son John Dorrell Denman was a chorister in the Minster Choir and studied the organ under Dr. E.G. Monk. However, he went into his father's business and eventually became his partner (Denman & Son 1873).⁴ In 1883 the business was at 56 Skeldergate, York and William retired to Leeds in 1896. In 1898, however, on 19 February John died from diphtheria aged 46. His father was disinclined to carry on alone and between 1898-99 he disposed of the business to a fellow York organ builder, Walter Hopkins, son of Thomas Hopkins, organist of St Saviour's Church, York. Dr. E.J. Hopkins of The Temple Church was Thomas Hopkins' brother. William died on 11 December 1911 in Leeds.⁵ The former workshop in Skeldergate is now part of Middleton's Hotel, York. In all probability Denman was a Freemason, like his mentor Robert Postill, since he built an organ for York Eboracum Lodge (1864), the first he built on his own account.⁶

A list of extant organs built or enlarged by father and son is attached with a further list of those no longer existing. This has been compiled from NPOR, Griffiths⁷ and Knowles papers in York City Archives.

William Denman was one of the firms subcontracted to carry out work for Robert Hope Jones before he opened his factory in Birkenhead, and in this regard may be mentioned particularly Trinity Church, Scarborough (1892-3), St John's, Birkenhead (1892-3), Ormskirk St Peter and St Paul (1887/1894) and St Peter in Eastgate, Lincoln (1894).

Denman was contracted to rebuild the Ormskirk organ, then on a west gallery, in 1887. The organ had previously been rebuilt in 1862 by Robert Postill of York, for whom Denman worked between 1844-64, so Denman may have been involved in

the earlier work. Postill himself died in 1882. The organ was resited in a new chancel chamber to substantially the present specification. The instrument had an Echo Organ enclosed in its own box within the Swell box, but played from the Swell manual. Ventilators controlled the wind to both divisions. There were three composition pedals to Great and Pedal and three to Swell and Pedal. Pipes were of the best spotted metal. The console was attached at this stage, and the pedalboard was radiating and concave.⁸

1894 saw another rebuild of the Ormskirk organ by the Hope-Jones Electric Organ Company, Birkenhead, the work being sub-contracted to Denman. This time a mobile console was fitted with a 1500-core cable connecting it to the organ. There was a 3-horse power gas engine, which also drove a dynamo for electric light to the chancel. The organ was criticised in spite of its upwards of 50 stops, the pedal organ being only the lower octaves of an ill-balanced Great Organ. Where was a 32' stop, for example?⁹ This would appear to have been Denman's largest organ but I suspect the criticism was probably directed at those who commissioned it rather than at Denman himself, and his reputation remains as a fine north country craftsman.

References

¹ Edmonds, B.B.E., *BIOSJ* 8, 1984, p 15

² Knowles, J.W., *York musicians*, vol. 11, p370, York Central Library

³ Elvin, L., *Some north country organ builders*, Elvin, Lincoln, 1986, 150-2

⁴ *Musical Opinion*, 1883/02

⁵ Elvin, Op. cit.

⁶ *Yorkshire Gazette*, 13.8.1866

⁷ Griffiths, D., *A musical place of the first quality*, York Settlement Trust, 1994

⁸ Rawsthorn, M.D., *The organs in Ormskirk Parish Church*, 2011 (online record)

⁹ *Musical Opinion*, Nov. 1894

Appendix

EXTANT ORGANS BY WILLIAM (1825-1911)/JOHN DENMAN (1852-1898)
(built or enlarged)

Durham

Darlington, Primitive Methodist Church, Florence St., 1m, ped, D06388,
1910, ex-St. John the Baptist, Egglescliffe, Durham, 1874

Flintshire

Ewloe, Church of the Holy Spirit, R00759, c1976, ex-St Cuthbert,
Peasholme Green, York, N03933

Huntingdonshire

Great Gidding, St Michael, 2m, ped, D01108, 1874-5

Lancashire

Ormskirk, St Peter & St Paul, 3m, ped, R00184, 1887/1894

Tarleton, Methodist Church, 2m, ped, R01243, stencilled front pipes, 1896

Norfolk

Great Snoring, St Mary, 2m, ped, N06299, 1867, HOC

Thetford, URC, Earls St., 2m, ped, D00828, 1910, ex-St Cuthbert,
Thetford, King St., c1880

Thetford St Mary (now at Lt. Waldingfield, St Lawrence, A01057,
N06698, 1890) Suffolk)

Yorkshire

Airmyn, St David, 2m, ped, D00377, 1887

Harrogate, Methodist Free Church, Station Parade, 2m, ped, N02926

Kirkthorpe, St Peter, 2m, ped, K00106, 1865

Long Preston, St Mary the Virgin, 3m, ped, N14920, 1891

Sowerby, Methodist Church, Front St., 2m, ped, G00395, 1890

Thirkleby, All Saints, 2m, ped, G00150, 1873

Thirsk, St. Mary, D00373, 1884

Whitwell-on-the-Hill, St John the Evangelist, H00922

York, Central Methodist Church, 3m, ped, N00581/N00581, 1876/7

York, Lendal Congregational Chapel, 2m, ped, 1873

York, St Mary Bishophill Junior, D06550, 1886, ex-Spiritualist Church,
Spen Lane, York, 1864

York, St Michael-le-Belfrey, Low Petergate, 1883

York, Eboracum Lodge, 1864

ORGANS NO LONGER EXTANT

Cleveland

Hartlepool, Church of the Immaculate Conception, 1851

Norfolk

Gt. Snoring, St Benedict, destroyed WWII

Northants

Middleton Cheney, All Saints, 1871, 2m, ped

Yorkshire

Bridlington, Quay Methodist Church, Chapel St., building demolished 2004

Coxwold, St Michael, 2m, ped, A00653

Halifax, Methodist Chapel, North Parade, D07523, ?1873, demolished 1970

Leeds, Meanwood, Methodist Church, Monk Bridge Road, E00536

York, Heslington, St Paul, 1885

York, St Michael, Spurriergate (now the Spurriergate Centre)

York, Acomb, Holy Redeemer Church Hall, 1952, 2m ped, K00800, removed pre-
2010 from new building, ex- St Stephen, Acomb, N03932

IN MEMORIAM COR EDSKES (1925-2015)

Organist, organ advisor and organologist

My first experience of the organ, including the historic organ, was on a trip to Holland organized by Nick Plumley, when I was still a pupil at Christ's Hospital. My function on the trip was to speak to the church people and provide accommodation with my mother's family. Simon Joly and Paul Koronka were the young organists who were supposed to be inspired by Nick's enthusiasm for modern and historic Dutch organs. One of our visits was to the Aakerk in Groningen and I can still feel Nick's excitement as we entered the parish room, to find not just Johan van Meurs the organist, but also Klaas Bolt the eminent and pioneering organist at the Bavokerk in Haarlem, Harald Vogel who was about to embark on a similarly illustrious career as interpreter and evangelist for the German school of organ playing and making, and Cor Edskes the pioneering consultant on the restoration of historic organs, many of them by Arp Schnitger. We had coincided with preparations for the Schnitger-jubileum in Groningen, for the 250th anniversary of Schnitger's death.

It didn't mean much to me at the time, but it did not take too many years before it meant a great deal. I was already excited by historic buildings and feeling the presence of people from the past who had made use of them. The organ added another dimension, with sounds which those people had actually heard, and with the potential to provide a similar musical, liturgical or recreational experience as theirs. By the end of those two weeks I was hooked.

Of the four men, Cor Edskes has obviously had the most influence on me, though Nick did entice Johan van Meurs to a memorable visit to Christ's Hospital, Klaas Bolt recreated some fascinating performances of psalm-singing with improvisations and interludes which made a great impression on me, and Harald Vogel's combination of scholarship, performance practice and advocacy of the organs was and continues to be inspirational.

Cor Edskes died in September 2015, at the age of 90. He was the father of all today's organ historians, introducing the practice of thorough documentation as an essential element in all historic restoration projects, and in the 1950s insisting on the adoption of historical organ building techniques, in the style of the builder of the organ being restored. I can remember him talking about a historic Trumpet removed in the 1940s and the idiocy of destroying it without measuring or photograph (unfortunately I can't remember where it was). One photograph would have been enough to make comparisons with surviving reeds.

He was perhaps the first person to advocate that restoration work should follow the archaeological evidence dispassionately, and not some preconceived idea of the

organ of the past. He was among the first to research into the original tuning systems of historic organs, and in 1955 the 1642 organ at Westerhusen was the first to have its original meantone tuning system restored. In these years he combined with the firm of Ahrend and Brunzema to develop the practices which have since become the standard. In 1972 his preparatory report for the restoration of the organ at the Martinikerk in Groningen remains a model for such reports. He introduced the idea that minute analysis of the organ itself would define its building history, and he analysed the proportional systems used by the original organ builders in the design of the pipework and wind systems.

Unfortunately he has published little, nor is his archaeological work easily accessible. The most inspiring products of his work are the restoration projects themselves, such as those at the mediaeval organ at Rysum (1959), the Nieuwekerk in Amsterdam (1981), Ludingworth (1982), Roskilde Domkirke (1991), Hamburg Jakobikirche (1993) and of course the Martinikerk in Groningen. The only easily accessible introduction to his career, and the city and country of Groningen which was the background of his life, the most bewitching organ landscape in the world in my opinion, is to be found on the remarkable film made by Fugue State Films for the Dutch music publishers Boeijenga, 'Pronkjuwelen in Stad en Ommeland' in 2009. Apparently Jürgen Ahrend would only talk about his work on the Groningen Martinikerk organ if Cor Edskes did too, and since he had never talked or written about his work since his time as editor of *Het Orgel* (1957-63), Ahrend thought he was safe. Unfortunately for him, and fortunately for us, Cor Edskes said he would, and the result is a fascinating series of interviews with both men, interleaved with visits to the organs of the region with Sietze de Vries playing and introducing the organs. It is an amazing testimony to the career of a great man.

Dominic Gwynn

MUSIC REVIEWS

William Herschel: Full Organ Pieces (1st set) and Full Organ Pieces (2nd Set)

Editor: David Baker and Christopher Bagot

Publisher: Fitzjohn Music Publications

Available from: www.impulse-music.co.uk/fitzjohnmusic £9.00 + p&p

In these two slim volumes (20 and 16 pages of music respectively) we are presented with pieces from the two sets of 'Twelve Organ Pieces' compiled by William Herschel, who, after arriving in England in 1757 pursued an active career in music in Halifax and later in Bath – a large corpus of organ music survives in mss - before becoming a full time scientist and astronomer, in which fields he is far better

remembered today. The first volume includes ten pieces, nos. IX and XII being missing in the manuscript. The second volume contains only eight of the projected 12, since nos. VI, IX and XX are incomplete (the editors decided to omit them) and no. XII is missing. All but three are in one movement, no. II in the first set is an Andante and Moderato in C minor (the Andante is in 2/4, the Allegro in C time, the position of the repeat dots not making it completely clear whether the Andante is to be repeated before the first half of the Moderato), no. VI is an Andante and Allegro Assai in D in which the repeat dots make the requirements quite clear, and no. II in the second set is an Allegro and Adagio in D minor, the Allegro in 4/4 being in binary form, while the Adagio is an uninspired movement of just a few bars—perhaps the Allegro could be repeated after it. Italianate traits are conspicuous in each piece.

Keys used range up to three flats and two sharps with five pieces being in the minor, and metre is confined to 2/4 or C with the exception of the above-mentioned Adagio. All movements apart from the composite ones are headed Allegro. There is inconsistency in the marking of repeat dots for the second half of the movements, probably they should also be repeated despite a sometimes quite large disparity in length. There is a variety of texture and rhythm, which can feel applied rather than natural at first play through, and occasional passages in rapid thirds in semiquavers, which, like some of the demisemiquaver passages will require care. Oscillating semiquavers, quavers and broken triads occur regularly, as do scalar passages in semiquavers. The occasional bass notes which exceed the modern compass will need to be taken on the pedals with 16 ft tone. The only specific registration is for the Vox Humana in no. II of the first set. 'p' appears quite frequently. Indications for Swell and Great appear in the second set. Ornaments are marked sparingly, the editors quite unnecessarily replacing the 'tr' in the first set by the signs for either a trill or a beat/mordent, but retaining it in the second set.

The edition is in landscape format, and conveniently printed so that each piece fits onto a facing double-page spread, thus eliminating page turns, although the font size is quite small. The introduction details Herschel's musical career and provides specifications of two instruments, including the fine Snetzler at Halifax. These pieces may betray their amateur origins through the occasional awkward progressions, consecutives and some passages and leaps not lying too happily beneath small hands, but the better pieces, including several in the second set, are sufficiently interesting to merit playing by a wider pool of players than the determined specialist, and could be useful as voluntaries; they can stand comparison with some of the contemporary Italian repertoire. The importance of these volumes lies in their expanding our awareness of the achievements of amateurs of the period, and the editors are preparing further pieces by Herschel for publication.

John Collins

CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE 2018

Proposals for papers are invited for the British Institute of Organ Studies Bernard Edmonds Recent Research Conference to take place on 17th February 2018 at the Barber Institute, Birmingham University.

Proposals should present some recent research into aspects of organ history, including music and performance. A broad range of subjects is encouraged and papers on organs and organ builders, including British organ-builders working overseas and organs built in Britain by foreign organ-builders, will be welcomed alongside papers more broadly based.

Papers should be around twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged. Students are encouraged to apply for short slots if they wish to present initial research findings.

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

A summary proposal of 200 words, along with a brief biographical note, should be sent by 30th October 2017 if possible, but enquiries are welcome any time.

Richard Hobson, [REDACTED]
[REDACTED]

[REDACTED]
[REDACTED]

FORTHCOMING BIOS 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 at 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 (Richard Hobson and Martin Renshaw)
- 4.15 Tea and depart

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)

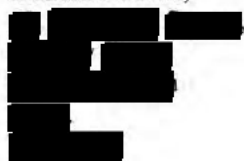
e-mail

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:

Richard Hobson,



FORTHCOMING BIOS MEETINGS

Saturday July 8th 2017 10.30 for 11.00

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

'A most elegant and beautiful instrument' - John Marsh's house organ 'rediscovered.'

See page 71 for programme and opposite for booking form.

October

The proposed Cavaille-Coll day in Manchester is not viable at the moment, but we hope to arrange something in the future.

A day conference will be held in late October, date and venue to be confirmed - please watch the website for further information. Members will also be emailed with details.

Saturday November 25th 2017 12.30 for 1.00

Grosvenor Chapel, South Audley Street, London W1

The BIOS Lunch

A three course lunch including wine and drinks. Cost £30.

A social occasion for members, wives, partners and guests; all are welcome.

Numbers limited to about 25. A menu and request for payment will be sent to those who reserve places with the meetings officer by Monday 6th November.

Contact the Meetings Officer directly - hbsrnh@aol.com

Saturday February 17th 2018

Barber Institute of Fine Arts, University of Birmingham

Bernard Edmonds Research Conference

See page 70 for Call for Papers.

Saturday April 28th 2018 (date and venue to be confirmed)

BIOS Annual General Meeting

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.