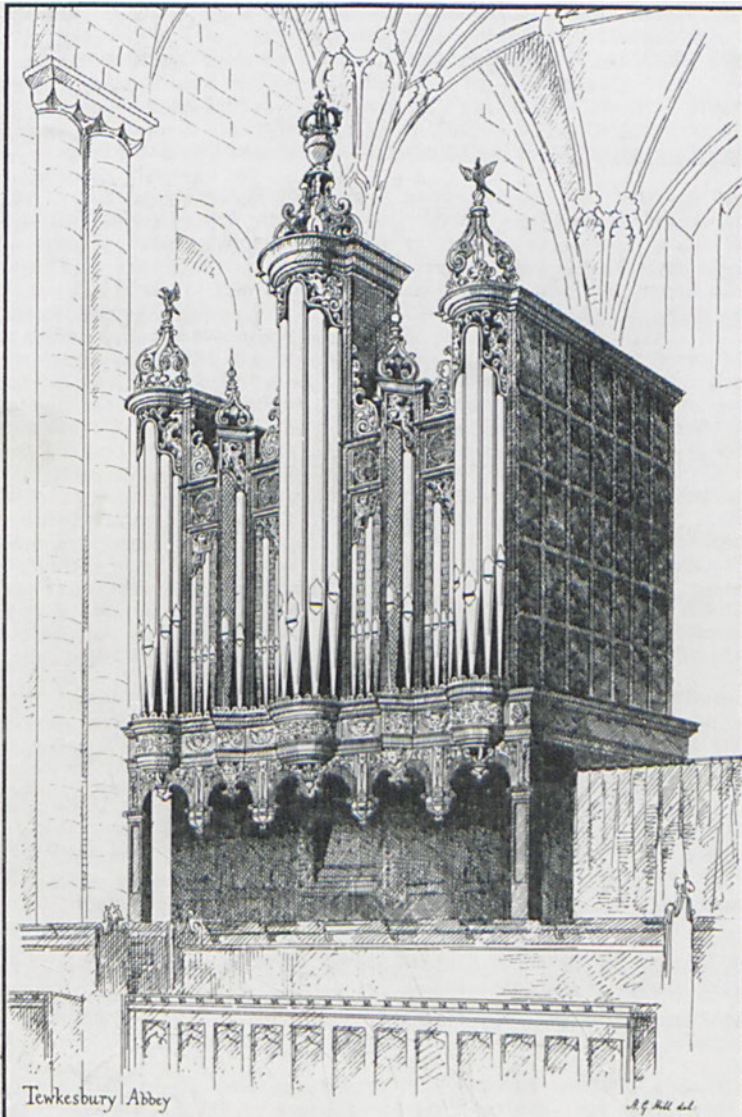


# BIOS Reporter



Volume one, no. 1 (January 1977)

The British Institute of Organ Studie8 (BIOS)

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The BIOS Reporter is edited by Nicholas Thistlethwaite, who will be pleased to receive suitable material for inclusion, and suggestions concerning its form; correspondence arising from the Notes and Queries column should be sent to the Reverend B.B.Edmonds at:

[REDACTED]

The BIOS Journal is edited by Michael Sayer, to whom any enquiries or offers of material should be directed at:

[REDACTED]

# Editorial

If 1976 marked the auspicious beginning of BIOS with the Inaugural Conference at Cambridge, let us hope that 1977 will be the year when BIOS begins to make its influence felt (in a wholly constructive way) in matters connected with the British Organ. There is so much that we could do too much, really - for there will always be a danger of spreading the net so wide that it snaps, causing various half-finished projects to fall to the ground. Hence it would seem best to concentrate initially on one unquestionable priority - Preservation! preservation of records, and preservation of organs.

As far as the preservation of records is concerned, 1977 will go down in musical history as the year in which Britain could at long last boast an organ archive, where records relating to organs, organ music, and organ builders could be safely deposited under correct conditions and made available to serious researchers. The BIOS Council has now reached agreement with the librarian of Keele University to establish the English Organ Archive in the library there, under the supervision of the University Archivist. In the course of the next few months the records in the three major collections already committed to our custody (those of Hill, Norman and Beard, Ltd., Gray and Davison, and Kirtland and Jardine) will be deposited in the Archive Room, and preliminary handlists prepared; it is hoped that material will be accessible by appointment from September 1977» Enquiries, please, to the Honorary Archivist (address opposite). But this is only a beginning. We ought to conduct a thorough survey of extant builders' records! whether they are committed to our custody is in one sense unimportant - we ought to know what survives. All members are urged to make enquiries of their local organ builders to discover what records they hold: sometimes a firm which flourished a century ago and so has important records lingers on today; sometimes a firm of recent foundation took over an older business and may have retained papers and ledgers. The Archivist will be grateful to hear from anybody having information about ■any such survivals - the jigsaw is pretty huge, and every little piece counts.

Is 1977 to be a year noted for the Preservation of the British Organ? In this quarterly newsletter we shall include a section giving brief details of Redundant Organs which seem, by their intrinsic musical or historical qualities, to merit saving. We hope through this paper to be in touch with many of the churches' organ advisers, and this should promote the opportunities for rehousing good redundant organs. What then of the parishes and local authorities which already have distinguished instruments and are yet in danger of ruining them - not only for themselves but for posterity? We shall keep our eyes on them through a regular feature on organs Under Threat - two (sadly typical) examples are discussed in this issue. Again - your co-operation please in telling us about redundant and threatened organs.

A third regular feature will come from the pen of B.B. Edmonds, whose encyclopaedic knowledge of the history of the British Organ will be demonstrated in dealing with Notes and Queries concerning organs, organists, and organ builders; your points for discussion should be sent to him at the address opposite.

Finally - Membership. The success of BIOS depends entirely upon attracting a membership sufficient to support our publications, and willing to take an active part in the task of preservation which the Institute has set itself. This newsletter and the journal can only be what the members choose to make them. Details of membership will be found at the end of this Reporter, and we very much hope that everybody who receives it will wish to fill in the form and return it to the Membership Secretary.



# English Organ Archive

As the process of assembling the English Organ Archive begins, Michael Saver writes about one of the collections of organ builders' papers which is in our custody...

Typical of the Material now being collected at Keels is that from the Manchester firm of Jardine & Co. Ltd. This important collection comprises the entire surviving technical records of the firm (founded c.1790) up to the closure of their factory in 1976. The firm has been known by several names over nearly 200 years; in chronological order (with a note of the surviving records) they are:

James Davis	c.1780	-	1822	} No surviving original records
Renn 4 Boston	1822	-	1835	
Samuel Renn	1835	-	1845	
Kirtland 4 Jariine	1846	-	66	
Frederic W. Jardine	1866	-	74	} A few drawings by Kirtland, pre-1850. Technical drawings by Jardine 1850/1 (nos. 1-8). A few drawings by Kirtland 1851-56, and a set of drawings by Jardine 1866-74 (nos. 9-82, but many missing); only mechanical action was made at this time.
Thorold and Smith	1874		89	
Jardine and Co.	1889		96	F.W. Jardine drawing no.83 renumbered 1, then an almost complete set of drawings for new organs and major rebuilds from 1874»

Also: a set of ledgers listing every organ worked on from no.1 (1874) to no 2060 (1948); with stop lists and specifications up to no.426 (1920). Also: nearly all contracts and technical correspondence from 1874 filed in a separate envelope for each organ - over 3,000 of them.

Although the Jardine Company had a local reputation centred on Manchester and extending in a narrow geographical hand from Cumberland to North Wales, the firm made several innovations including the introduction to England of the Simplification System before 1850. Later they were to work under contract for Hope-Jones, and made two electric action organs for him in 1893? and, in 1919, built the first purpose-designed english cinema organ for Dr. G. Tootell at The Palace, Accrington. The firm's last major work was a rebuild of the 5-manual Cavaille-Coll in Manchester Town Hall.

Material from Wadsworth 4 Co. consists of 5 ledgers listing contracts from the firm's foundation in 1861 to the take-over by Jardine 4 Co. in 1946; also two shop books containing technical notes on organs nos.530 to 716 (1904-26).

In the case of Jardine and Wadsworth each ledger contains an alphabetical index of places; a numerical index of organs and surviving drawings is being prepared.

The Archive will be accessible by appointment from September 1977, and any correspondence should be sent to the Hon. Archivist (address inside front cover). The University is close to the M.6 and about 20 minutes from the railway stations at Crewe or Stoke on Trent. Archive researchers are invited to submit their work for publication in the BIOS Journal.

# Redundant Organs

## Ghriat Church, Cosway Street. London

Built c.1825 by J.C.Bishop; subsequent modifications by the same firm: the console dates from 1875» Church now redundant and re-aiting of the organ is of some urgency. Retains the early (distinguished) Bishop tone.

Specification 3 manuals - design of usual proportions for date - retains mixtures on two manuals.

Casework original

Dimensions (approx) 15' wide - 12' deep - 16<sup>1</sup> hi^i

Contact Michael Gillingham [REDACTED]

## St. James, Watford Fields

Built 0.1862 by Bishop, Starr, and Richardson; some alterations by KingBgate Davidson in 1948 (notably, insertion of swell stringB, transposition of Oboe, and transference of double to pedal/great on pneumatics).

Specification Great:12 (incl. 12th, Sesq III, Trumpet) Swell:9 (no mixture reeds at 16.8.4.) Pedal: 2x16' Compasses: C-f'''/C-f' 3 couplers

Action Tracker (except bourdon basses)

Casework Has a proper case

Dimensions (approx; 18' wide - 12' deep - 16' high

Contact Rev'd B.B.Edmonds (address inside front cover)

## All Saints. Jesus Lane. Cambridge

Built 1864 by Forster and Andrews; addition of second pedal rank by Miller of Cambridge later in century; an unusually intact survival.

Specification Great:9+spare (incl. 12th, Mix III, Trumpet) Swell:7 (some not full compass; has Mix III and 2x8' reeds) Pedal: 2x16' 3 couplers

Action Tracker

Casework typical '60s pipe rack

Dimensions (approx) 14' wide - 10\* deep - 15\* high

Contact Nicholas Thistlethwaite (address inside front cover)

## St. Julian. Shrewsbury

Built by Groves and Mitchell in 1830 (in older case?); some work by Gray and Davison in 1950; third manual added c.1900.

Specification Great:8 (no 12th, incl. Mix III, Trumpet) Swell:10 (has vox humana and stringB, something replacing a mixture; 8.8.4. reeds in addition)

Pedal: 2x16\* Choir:7 (predictable - up to Piccolo) Compasses: C-f<sup>M</sup>/C-f' 3 couplers

Action tracker to manuals unreliable pneumatic to pedals

Casework oak case with three towers (pre-1850?)

Dimensions (approx) 11' deep - 11' wide - 18' high

Contact Richard Greening, [REDACTED]

## St. Michael. Shrewsbury

Built by Gray and Davison, possibly contemporary with church (1829); some subsequent re-arrangement and substitution; overhauled 1970.

Specification Great:8 (no 12th. incl. Mix II, Clarinet) Swell:5 (Gamba and Piccolo must be substitutions; oboe said to be "trumpety") Pedal: Bour. Compasses: C-f'''/C-f' 3 couplers

Action tracker

Casework ?

Dimensions (approx) 10' wide - 10' deep - 16' hi^i

Contact Richard Greening (address above)

# Under Threat

## Rolvendon

In the village church at Rolvendon in Kent there stands in its original west gallery position an organ dating from the 1820s.

Organographia (1) lists this organ as being by William and John Gray, but the original brass plate survives to contradict this; it is engraved in fine copperplate and reads "T.Russell London 1826". Sperling (2) records a dozen organs by this member of a well-known organ building family. The earliest organ mentioned by him as being built by Timothy RuBsall was built in 1824 for Holy Trinity, Newington, whilst a small instrument now in Brisbane, Australia, dating from 1850 must have been one of his last.

It is rare enough to find an instrument in its original west end eminence to-day (the only other historic organ in the Weald so placed is the 17<sup>th</sup> George England organ at Gravesend). Despite a rebuilding in 1910 (by Brownes of Canterbury) when wind-pressures and cut-ups were tampered with, and leather was applied to the lips of the Open Diapason, most of Russell's pipework survives. The case is a finely-proportioned Gothick construction (projecting sides were added in 1910 spoiling the over all appearance) and has castellated caps to the three towers; the flats have sloping toe boards reminiscent of Bernard Smith's cases.

### Present Specification

#### Great Organ (G -f''' )

Open Diapason	8
Stopped Diapason	8
Dulciana	8
Courcellina (a string)	8
Principal	4
Flute	4
Twelfth	2§
Fifteenth	2
Trumpet	8
Spare Slide	

#### Swell Organ (C-f''' )

Double Diapason	16
Open Diapason	8
Lieblich Gedackt	8
Salicional	8
Vox Celeste	8
Principal	4
fixture	II
Horn	8
Oboe	8
Tremulant	

#### Pedal Organ (C-f<sup>1</sup>)

Open Diapason	16
Bourdon	16

Usual 3 couplers, plus swell . octave and swell octave to great  
Foot lever to swell box

Wind pressure 3 $\frac{1}{2}$ "

### Original Specification (conjectural)

#### Great Organ (GG-f''<sup>M</sup>)

Open Diapason (in front)	8
Stopped Diapason (in halves)	8
Dulciana (c)	8
Principal (basses in front)	4
Flute (g)	4
Twelfth	2§
Fifteenth	2
Sesquialtra and Cornet	III
Trumpet	8
Cremona (g?)	8

#### Swell Organ (c-f''<sup>M</sup>)

Double Diapason (?)	16
Open Diapason	8
Stopped Diapason	8
Principal	4
Cornet (17.19.22)	III
Trumpet	8
Hautboy	8

#### Pedals (GG-c?)

Pedal Pipes (GG-G?)	8
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swell coupler

Wind pressure 2  $\frac{7}{8}$ " (?)

The pariah is not wealthy and does not plan to spend more than £6,000 - it will not be easy to raise even that sum. The usual English practice of inviting tenders from a variety of organ builders has been indulged in, and advice sought through the usual channels. The D.A.C. met in October 1976 and (happily) turned down a scheme which involved the substitution of electric action for the original tracker action of the great organ. At the time of writing no further action is known to have been taken, but various schemes are in the offing. So far as the writer has been able to discover no exhaustive investigation from both archival and archaeological angles has taken place along the lines insisted upon in certain other countries before work can be contemplated upon an historic instrument. This is an important organ, and the extant materials suggest that a proper restoration is feasible without in any way impairing the role which the organ must play in the music and worship of the parish. It seems that it should be possible to restore the original stop list for the great, including the original compass. The swell could usefully be reduced in size (its enlargement in 1910 necessitated the deepening of the case, so bringing the whole organ very close to the edge of the gallery), though the restoration of its original compass might not be entirely desirable. New console arrangements would obviously have to be made, and stop shanks and heads, and the keyboards should be made to conform with other examples of Russell's work.

Nicholas Plumley

(1) RCM MS 1161

(2) RCO Library

# Ely

With the subdivision of the vast parish of Paddington in the second quarter of the nineteenth century, four new churches were built. Into each went an organ by J.G.

Bishop to a standard two-manual specification. Only one of these organs survives intact - that built in 1847 for

Holy Trinity, Paddington, at a cost of £422 (1).

At some date between 1870 and 1882 the Bishop organ made way for an instrument by T.C. Lewis, and in the latter year it was re-erected by Bishop's in the parish church of St. Mary, Ely - it is probably no coincidence that Edmund Chipp, a former organist of Holy Trinity, was then organist of Ely Cathedral. It appears that the only physical alterations made to the organ were the discarding of the case, and the re-arrangement of the Pedal Pipes to suit the limited space available at the east end of the north aisle; at some stage prior to removal to Ely, a Flute 4' had been substituted for the original great Cremona.

Great Organ (GG-f')	Swell Organ (GG-f')	Pedals (C-f')
Open Diapason (front)	8 Double Dulciana (c)	16 Pedal Pipes 16
Open Diapason	8 Open Diapason (c)	8
Stopped Diapason	8 Stopped Diapason (C)	8
Principal	4 Principal (c)	4
Flute (c)	4 Trumpet (c)	8
Twelfth	25 Hautboy (C)	8
Fifteenth	2	8 Swell to Pedal
Sesquialtra (17*19«22) III	3 composition pedals	
Trumpet	8 lever swell pedal	

Despite the poor condition of the organ, the affinities with the best of J.C. Bishop's work (Bermondsey, Kinlet, Camberwell) are plain. Tonally, the full-toned diapasons with rather IBS harmonic development than would have been typical of Hill, or Gray and Davison at the same date are in keeping with all that we know of Bishop's work, as is the Stopped Diapason (with its Clarabel treble) and the metal (dulciana) double on the swell. The interior finish (with varnished movements to the blowing handle, and carefully angled wind

trunks) is of the standard which only Bishop achieved before the days of Willis. The swell keys are permanently coupled to the great below tenor o. The Pedal Pipes were originally of 1s' pitch (3) commencing at GG; when a C-compass pedal board was substituted (in 1882?) the organist chose to retain a reminder of the former arrangements by duplicating the Pedal to Great (aic) coupler - the CC coupler couples great o' to pedal o', the GG coupler couples the same note to pedal o.

From the point of view of preservation, the cramped location of the organ has proved a blessing in disguise. With the exception of the reed, the great can only be tuned by removing large numbers of front pipes« tuning slides have never been fitted, and the tops of the pipes are not impossibly tom. The swell box is virtually inaccessible, preventing inspection (and tuning?) of the pipework, but the tone of the reeds suggests that they may not have been voiced. Unfortunately the great basses have been removed (though the soundboards and stages survive) and the ranks now commence at C. The mechanical arrangements are intact (an electric blower has been fitted, but the original blowing apparatus is extant) with the exception of some of the pedal trackers, the broken and partly inaccessible condition of which is causing the organ tuners to press for a rebuilding of the instrument. The console is a typical, low-jambed Bishop console, with handsomely-engraved faces to the stop knobs) a peculiarity is the reversed position of the two manual departments (great to the left, swell on the right) - it has been suggested that this makes the organ difficult to manage (j) and has led to suggestions that the stop action should be electrified and the present (old-fashioned) console be replaced with a modern one furnished with stop tabs and electric pistons.

No decisions have yet been taken as to the future of the instrument, and the church authorities are seeking advice as to the most suitable solution. Various schemes have been put forward proposing a whole range of "improvements": as well as the electrification of the pedal and stop action, and the installation of a modern console, it has been suggested that a bourdon unit should replace the original pedal pipes, that the (original) great Sesquialtra should be redesigned (presumably to eliminate that most characteristic feature of the British Organ - the tierce mixture), that the great reed is beyond repair and should be replaced, that at least one of the swell reeds should be removed (to make way for a larigot), and that Bishop's Double Dulciana should give way to additional upperwork.

Unfortunately, none of these proposals seem to have been accompanied with a proposal to re-site the organ: irrespective of the question of whether restoration or rebuilding should be undertaken, it would be sheer waste to spend money on anything other than a simple repair while ever the organ remains in its present, obscure position. Nor have any of the proposals demonstrated an appreciation of the organ's real musical and historical qualities. This organ is an important historical survival - there are very, very few of J.C. Bishop's organs now left in anything approaching their original condition. It is the organ's present crazy state rather than any basic flaws in its tonal design which renders it less effective than it might be wished in the church service: cleaned and repaired, it would be entirely appropriate to the musical needs of Ely Parish Church. Rebuilding and alteration would constitute an expensive desecration of something of which Ely should be proud. <sup>1 2 3</sup>

Nicholas Thistlethwaite

- { 1) Bishop papers - miscellaneous bundle.
- { 2) "The Organ..." E.J.Hopkins and E.F.Rimbault, 3rd. edition, p.502
- { 3) Sperlmg MS Vol.1, p.86



# Notes and Queries

Those who attended the Cambridge conference will recall that Henry Turner and his son Barnard worked on the Great Saint Mary's organ, and elsewhere in the area, between 1714 and 1776. A chance reference has led to further research, indicating that Henry was originally a German named Tolner who came to Cambridge from London. More of this at a later date.

Some Tolners were still working in London long after 1714; one of them took over the care of the organ at St. Anne, Soho, from John Crang (date?), and in 1782 the firm became Dodo, Tolner and Company, continuing at St. Anne's for another twelve years or so. Any information on the Tolners - and indeed Dodo - would be welcomed. Is anyone working on John Crang\* ? Though he came from Charles, on Exmoor, his name is sometimes spelt Cranz (though not by him) and one wonders whether that has any significance and whether Tolner was one of his men.

Enquiries have been received concerning Chapman of London (fl. 1779)» and Culliford, Rolfe, and Barrow who put in an estimate at St. Martin's, Ludgate in 1797« No information to hand (can anyone else help?) but there was a Barrow building organs a hundred and fifty years earlier (no date). Stephen White of London (fl. 1790) is another about whom I could say nothing.

Any information resulting from this will be passed on and recorded here, and embodied in a card index which it is intended to establish in order to gather together the scattered references in various MS note books and indexes to which I have access, as well as my own.

Nicholas Plumley writes (i summarise): W.L.Sumner (The Organ no.153. p.40) writing on Handel and the organ mentions an instrument made by Richard Bridge for a house called Hamels, near Braughing, HertB, for Handel's friend William Freeman. My researches so far indicate that the house is in the hands of property developers and I have been unable to ascertain whether there is an organ in the house still. Has anyone any information? I also seek information about an organ of one manual and six (?) stops which was in the possession of J.P.Callard Esq. in the 1920s. This chamber organ with its most accomplished neo-gothic case was attributed to Bridge in The Dictionary of English Furniture by Macquoid and Edwards (vol. 3, p.12). There is so little by Richard Bridge that it is of great importance to trace this organ.

In working through the Sperling Note Books in the R.C.O. Library (Plumley continues) one is struck by the number of unrecorded organs by Byfield. They are noted below among the instruments I am trying to trace by him; dates as in Sperling, and those marked with a cross axe recorded elsewhere. Any information as to the present whereabouts and condition of these organs would be of great interest to me for my work on the organs of Harris and Byfield families and their apprentices.

Lord Mayor's Chapel, Bristol	1760	moved 1830 to Abergavenny St. Mary
+5mithfield, St. Bartholomew		
the Less	?	
Bethnal Green, St. Matthew	1772	(Byfield and Green)
+Highgate Old Church	1760	moved to Casterton, nr Kirby Lonsdale
Hampstead Well Walk Chapel	1758	
+Pimlico Charlotte Chapel	1770	(Byfield and Green)
Eaton Chapel	1750	(Harris and Byfield)
Mayfair Curzon Chapel	1760	

\* I hope to include a list of research work in progress in the next Reporter: would those wishing to be included, please contact me - Ed.

A few answers to Nicholas Plumley are to hand.: the Bethnal Green organ was the old "Anon 1709" organ from Newbury which Byfield and Green moved and re-erected in St. Matthew's, and it was destroyed with the church by fire on 13/12/1859. It was so cold that the water froze as it left the hoses J Casterton when visited 2/7/1953 had a Walker of 1893» The Smithfield organ (1740) was removed in 1841 to the new St. Bartholomew, Moor Lane, Cripplegate, and when that was pulled down in 1904 it went to St. Alban, Fulham where I saw it in an extreme state of dilapidation 17/8/1940. The pilgrimage ends at St. Vedast, Foster Lane. Eaton Chapel (episcopal proprietary) by 1889 possessed a Gray and Davison. Some eight years ago, a one-manual with an old case was installed at Thorpe Morieux near Bury St. Edmunds, claiming to be made up from the instruments of Curzon (e.p.) Chapel and St. George's (e.p.) Chapel, Albemarle Street, and to have stood at chapels in Brixton and Kingsbury, but details are not to hand, so I do not know/ if this connects up. It is credited to J.C. Bishop who certainly provided an organ at Albemarle Street.

A query for a picture "of the case in a Grays Inn Road Church" has appeared. There were three churches (all gone now) but from a pre-War visit I imagine that it may be St. Bartholomew which was meant, as I dimly recall a case at the east end over the altar. None of the three appears in Freeman's lists or notebooks, or albums of his own or other people's illustrations. The building had originally been a dissenting chapel, became a church in 1836, and had a three-manual Gray. Also a query concerning St. Agatha, Finsbury - one of the only three churches with that dedication in England, all bombed, but this one not rehabilitated. I did go in once - it was a first-floor church - but I do not remember any case. The organ was by Cramer (built or provided?) in 1871; I was unable to note its contents or labels in 1940\* Has anyone pictures or information?

The other two in Grays Inn Road, by the way, were St. Jude (Hedgeland 1877) and Holy Trinity (Hill) but I can trace no particulars; Hele has been spoken of to me as having rebuilt one of them. Work on the vanished organs of modern London awaits someone's attention.

Notes and Queries will be gratefully received.

B.B. Edmonds

Briefly Æ



Has anyone any information regarding the organ in the now-redundant Congregational Church in Pevensey Road, Eastbourne? The agents are anxious that nothing drastic should take place before-due investigation.

In the next issue of the Reporter plans will be outlined for the project to list organs of historic and artistic importance in the British Isles. This will be a very important task for BIOS, and Nick Plumley (address inside the front cover) would be very glad to hear from anyone who feels able to undertake a survey of any particular area (however small), or from anyone who has already covered an area of the country and would be willing to make his/her work available to BIOS.

It is hoped to hold a conference later this year (late August has been suggested) but plans are at the moment held up by circumstances beyond our control. We hope to be in touch with members very soon about this. Meanwhile, Nick Plumley would be pleased to hear from anyone who would care to prepare a paper or mount a seminar (etc. etc.) dealing with any aspect of the English organ or its music pre-1850.

# Membership

The Council has now discussed the matter and form of membership at some length. After consideration of the membership fees of other societies of a similar nature, and having reviewed the facilities which they offer for a particular fee, the Council has decided that BIOS subscription rates should be as follows«

<u>Ordinary members</u>	£5 per annum
<u>student8 and OAPs</u>	£3.50 per annum

In return for payment of this subscription, members will:

1. Receive a copy of the Institute's quarterly newsletter (BIOS Reporter) which will appear in January, april, July, and October of each yearj
2. Receive an annual publication (BIOS Journal) which will appear about the middle of each year, and which it is anticipated will be available commercially at a price of £3 - £3\*50. In form and appearance this Journal will resemble the Orqan Yearbook, though conceived on a more modest scale, and with a strong bias to the British Organ and its Music;
3. Have access (by arrangement with the Honorary Archivist) to the English Organ Archive;
4. Receive due notice of any further publications produced by BIOS;
5. Be entitled (conditional upon paying the fee named by the Council) to attend any seminar or conference organized by BIOS.

It is, of course, essential that members should be in sympathy with the aims of BIOS and feel able to support these - preferably by taking some part (however small) in assembling and cataloguing the sources for the history of the British Organ and its Music, and by assisting in the protection and preservation of historic instruments.

Please complete the form below, and send it to the Membership Secretary, whose name and address will be found inside the front cover of this paper.

N.J.Thistlethwaite (Hon. Secretary)

## The British Institute of Organ Studies                      Membership Application

Cheques to: "The British Institute of Orran Studies"

I hereby apply to become a member of the British Institute of Organ Studies being in full sympathy with the aims of that society; I enclose a cheque/ postal order for £5/^{3}50 (please delete as appropriate).

Signed

Please enter name (with style, and any degrees) and address below

