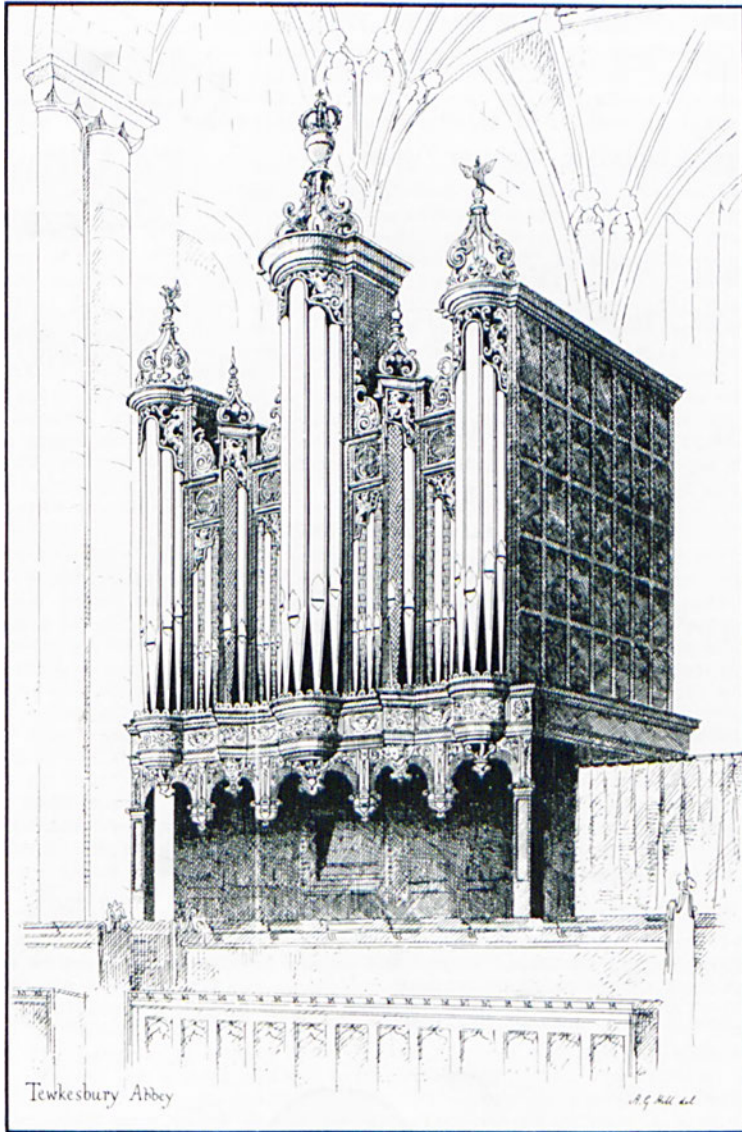


# BIOS Reporter-



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The British Institute of Organ Studies (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:



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# Editorial

One of the matters of crucial importance to those of us concerned with the preservation of the best British organs and the promotion of standards of excellence in modern organ building in this country is the functioning of the faculty procedures within the Church of England. There are significant historic organs in the chapels of the Free Churches; there are others in private or public hands; there are some in churches belonging to the Roman Catholics; but the majority of historic British organs remain within the walls of the Established Church, and therefore the machinery devised for their protection and conservation is of special interest.

As most of our members will know faculties for organ work (as for any work connected with the furnishings or arrangement of churches) are granted by the Chancellor of the diocese subject to representations made by interested parties and the Diocesan Advisory Committee. This latter body consists of members who, by virtue of particular aesthetic or practical knowledge are deemed competent to advise the Chancellor upon the desirability of schemes laid before him for grant of faculty; often, members will have special areas of interest upon which they are especially equipped to advise, and - in line with this - each diocese now has an 'organs adviser' (his precise status varies somewhat from diocese to diocese). In theory, he will consider each scheme for an organ rebuild or the installation of a new instrument; will contact the parish, visit the organ, discuss matters with the organ builder and the consultant; will then advise the Diocesan Advisory Committee as to the advice which should be tendered to the Chancellor - whether a faculty should be granted, refused, or withheld until some alterations have been made to the proposals.

As we see it, this process has (in theory) two chief virtues. First, it prevents a parish wasting money on organs which are too grand for their real needs, or on schemes which are mere stop-gaps entailing considerable expenditure in effecting a pointless holding operation when the better course would be to take a deep breath and plan for the next two centuries by installing a new (and usually, smaller) instrument with mechanical action. And secondly, the advisory service should enable an expert, who is informed concerning the historical survivals in his diocese, to prevent any work which tends to destroy or diminish the musical and historical character of an instrument; further (on the positive side) it should enable the adviser to see that any money spent on historic instruments tends to enhance and restore their character - eighteenth century pipe-work which has been submerged within some vast, nondescript hotch-potch for the last century can often form the basis of a partly-new organ calculated to contemporary needs.

This is theory: in fact, it seems that the machinery often functions in a crazy manner, if it functions at all. Some dioceses are honourable exceptions - the diocese of London, for instance, which now has a small organs sub-committee of the D.A.C. able to make informed and thorough assessments of individual cases - but all too often the unfortunate cathedral organist is lumbered with a job which he has neither the time nor the knowledge to discharge adequately; neither the diocese nor the parishes are prepared to pay for expert advice, and circumvention of the faculty jurisdiction is winked at - no doubt because "it's only an organ". A leading concern of BIOS must be to encourage the dioceses to enforce a more rigid observance of the faculty procedure respecting organs. There are signs that this may be coming: more of this next time.

# English Organ Archive

The latest major collection of material to join that already at Keele is that of Wm. Hill & Son and Norman and Beard Ltd., which firm traces its foundation from Snetzler in (according to Hill's 1881 brochure) 1755. Snetzler was succeeded by Ohrman, and he by Elliot, who subsequently took William Hill into partnership.

There have been a number of incorporations during the firm's history, and the Company, through various 'takeovers' has embraced the following:

Alfred Kirkland? Bates of Ludgate Hill? Bevington & Sons; Blackett & Howden; Booth of Wakefield; Bryceson; George B. Brooksby; Cedric Arnold, Williamson & Hyatt; Church Organ Co., Salisbury; Forster and Andrews; K.R. Gates; Gray A Davison; G.M. Holdich; Eustace Ingram; T.W. & W. Lewis; J. & A. Mirlees; Arthur Richardson? Robson (ex Flight, 1832); William Hill & Son; Norman & Beard Ltd. (formerly Norman Bros.) of Norwich.

Of records surviving from the above, those of Hill, and of Norman and Beard form the substantial part, together with those of the resultant Hill, Norman & Beard.

## William Hill & Son

The early records are sadly incomplete: it is believed that they were destroyed in a fire in the York Road works in 1883, together with the G.P. England manuscript Account Book which had been kept there for many years. The early extant material (Elliot and Hill Accounts 1829-32, and Hill's Letter Book no. 1, 1837-1861) is in the custody of the Rev. B.B. Edmonds, from whence it is destined to join the main collection at Keele.

The Hill material turned over to BIOS includes all the complete estimate and order books from 1862-1915» together with some drawings (in addition to those included under HN&B) e.g. four sets of proposals for Beverley Minster, clearly showing how the existing case evolved.

## Norman and Beard Ltd.

Complete records from the foundation of the firm in 1879 (early commissions included the renovation of pianos and reed organs) to 1915; approximately 1,000 contracts covering the same period and many drawings; correspondence on the Norman and Beard association with Hope-Jones; three books of press cuttings (1890-1910) covering the famous 'lock-out' at the Norwich works; and a second-hand organs book (listing by whom, from where, to where).

## Wm. Hill & Son and Norman & Beard Ltd.

'Secret' correspondence between Arthur Hill and Wales Beard on collusion to build the first Hill, Norman and Beard organ prior to the official amalgamation (Whitely Homes, Burhill). Hand-written Articles of Association.

Approximately 3,000 contracts (some Hill, some Norman and Beard) dating from 1900 to 1939 and covering instruments such as Canterbury Cathedral, Battersea Town Hall, St. Alban's Abbey, Beverley Minster, Norwich Cathedral, Cape Town and Sydney, and such curiosities as the Cafe Royal, Paisley Free Library, King's Hall, Penge, the Queen's Hall, Lyceum Theatre Magic Organ (now in Cefn Coed Hospital, Swansea) and Apollo Theatre, Vienna (1910).

Approximately 5,000 working drawings (some Hill, some Norman and Beard) including many of the famous Hill Town Hall instruments (e.g. Birmingham, Edinburgh, Kidderminster, Melbourne, Middlesborough, and Sydney), and a large number of the cathedral instruments which the firms built, either independently, or after the amalgamation (Arundel R.C., Beverley, Brisbane, recon, Chester, Chichester,

Ely, King's College Cambridge, Lichfield, Manchester, Nottinjiara R.C., Norwich, Peterborou^i, Ripon, Southwell, Waterford R.C., Westminster Abbey, etc.)

63 Order and Estimate books covering 1915-1950, together with some 7,000 tuners' reports giving professional surveys of instruments. Also, much miscellaneous material (agreements, apprentices, patents, etc.).

#### Hill, Norman and Beard/christie Organa

Substantially all the contracts and drawings of all the instruments built (including those in Germany, France, Austria, Czechoslovakia, Australia, etc.) and of the largest built in Europe - The Regal, Marble Arch; together with Sales committee minutes and Christie advertising blocks.

#### Other Firms

Material aa follows :

3evington - Order Book, 1905-1929

Hope-Jones - Specification book as amended in his own hand

Kirkland - Amalgamation agreement

Eustace Ingram - Correspondence

Of the other incorporations, apart from current ones (Cedric Arnold; Blackett & Howden) no documents survive in the possession of Hill, Norman and Beard. It is possible that some documents survive in the possession of Glyndeboume, since originally the service agreement associating Forster and Andrews with the firm was between Selve (of F. & A.) and Christie.

Justin M. Sillraan (for Wm. Hill & Son, and Norman and Beard Ltd.)

## Redundant Organs

#### Park United Reformed Church, Halifax

Built 1869 by Hill & Son: action replaced by Abbott and Smith 1395 (said to have left pipework alone); minor repairs by Laycock and Bannister 19^4- Said to be ailing. Church likely to close and move to smaller building.

Specification Great 10 (incl. open 16', 2xopen diap, Mix III-IT, Trumpet)

Swell 11 (reeds 8.8.4) Choir 7 Pedal 5 (reed removed)

Action Abbott & Smith tubular pneumatic

Casework no details

Dimensions no details

Contact Nicholas Thistlethwaite (address inside front cover)

#### St. Saviour, Coplestone Road, Champion Hill

Built by Gray and Davison (no date given by correspondent - Southwark Diocesan Redundant Furnishings Officer). Could be any date: specification suggests some remodelling at some stage. Have only two months to dispose of, as building is to be turned inside-out.

Specification Great 8 (incl. Mix IV; no flute 4' or reed) Swell 11 (reeds 16.8.8.) Choir 7 (incl. Trumpet) Ped 4 (incl. 16 reed)

No further details given apart from mention of a 'very large carved oak case'

Contact Mrs. Hilary Aggett, Diocesan Office, 94 Lambeth Road, SE1 7?0

#### St. Peter, Handsworth

See details in Under Threat

# Under Threat

## Tintwistle

Christ Church, Tintwistle, invested in a new Conacher organ in 1878; the pipework and keyboards were supplied by Zimmermann of Paris, and the consultant was Frederick Hepton, organist of St. Michael's, Hulme, Manchester. This organ remains intact, and is a fine specimen of its period. Its quality sets it apart from the many factory 'off-the-peg' jobs which adorn many of the churches in the area.

It is very much in need of attention. The pedal board is so worn as to make the playing of a single note as against a vague selection of notes a chancey matter; the metal parts of the action are encrusted with corrosion, and wear-and-tear has made it 3 mark generally upon the mechanism of the instrument. It soldiers on more or less in one piece - functioning almost in its entirety - but it will undoubtedly be enveloped in mortifying silence before long for want of a major overhaul.

Some bad advice has been proffered for this west gallery, tracker organ - such as converting to electric action and harnessing it to a detached console placed in the chancel. The parish is not rich. It boasts a population of nearly 1,400 and an electoral roll of 180. There is no money to spend on the organ, yet the church - a rural one at the extremities of the Greater Manchester conurbation - is unlikely ever to face closure. Funds, and a sympathetic craftsman, are urgently needed. What does one suggest in such circumstances?

<u>Great (C-g<sup>11</sup>)</u>		<u>Swell (C-g<sup>11</sup>)</u>		<u>Choir (C-g<sup>11</sup>)</u>	
Bourdon	16	Double St'pd Diapason	16	Clarabella	8
Open Diapason	8	Open Diapason	8	Dulciana	8
Gamba	8	Stopped Diapason	8	Salcional	8
Hohl Flute	8	Keraulophon	8	Flute	4
Principal	4	Voix Celeste (c)	8	Clarionette (c)	8
Harmonic Flute	4	Principal	4	Swell to Choir	
Twelfth	2f	Suabe Flute	4		
Fifteenth	2	Flageolet	2	<u>Pedal (C-f)</u>	
Mixture (17.19.22/ 8.12.15)	III	Mixture (as Great)	III	Open Diapason	16
Posaune	8	Oboe	8	Bourdon	16
Choir to Great		Horn	8	Violoncello	8
Swell to Groat		Clarion	4	Choir to Pedal	
		Tremulant		Swell to Pedal	
				Great to Pedal	

3 composition pedals each to Great and Swell  
lever swell pedal

David C.Wickens

## Handsworth

Strictly speaking, this organ, at St. Peter Handsworth only qualifies for inclusion in the Redundancies column, but its survival is of sufficient importance for the writer to exert his prerogative as editor to include a longer account of the instrument than would be possible there. So seldom does one come upon an early organ by William Hill in something approaching its original condition (the vandals have been very busy) that, whenever it does happen, one is always struck afresh by the unassuming genius of a man whose work - could we but prove it - stands alongside that of Smith and Snetzler in the annals of English organ building.

My impression, when I heard this Handsworth organ eighteen months ago, was that it ranked amongst the most distinguished small organs I had heard, in this country, or abroad. It retained the characteristic vitality of an early Hill low-pressure chorus - a bold, ringing, colourful chorus - as well as having typical individual registers of great beauty. The action was (then) very responsive, and no serious alterations appeared to have been made since the instrument was built in 1846 (for West Bromwich Church). The Vicar told me that the organ had not been used in the services for three years, and that he was prepared to dispose of it to a good home. Over the ensuing year and a half, a series of misunderstandings with the diocese has bedevilled my attempts to find the organ a new home, though it now seems fairly certain that a faculty would be granted for removal elsewhere. Nor have I had any greater success in finding a home for the instrument: none of the hopeful enquiries has produced a firm offer. The tragedy is that the organ has now deteriorated seriously (I have not seen it myself recently), and a professional organ builder now reckons that removal, rehabilitation, and re-erection would cost about £3,000. Unless something is done in the next month or two, there may be nothing left to salvage.

This is no ordinary organ and it is more than a cut above all but a handful of - the late English classical organs which are extant. It is one of perhaps four early Hill organs which have not been seriously altered - if it goes, there will be only three left. It is a highly musical instrument, and ideal for the accompaniment of congregational singing. Can anybody help ?

<u>Great Organ (C-f ' '')</u>		<u>Swell Or/jan (f-f,^H)</u>	
Open Diapason	8	Open Diapason 8	Swell to Great
Stop Diapason Bass	8	Stop Diapason 8	2 comp. peds.
Stop Diapason Treble		Hautboy 8	lever swell pedal
Dulciana (c)	8		
Principal	4	<u>Pedals - a modern pedal board (C-f) permanently coupled to Great ; there is a Bourdon, only the bottom octave of which is original</u>	
Suabe Piute	4		
Twelfth	2f		
Fifteenth	2		
Sesquialtra (19.22)	II		

There is a proper case (churchwarden Gothick) with rather tarnished gilt dummies in front: 8'6" wide, 11'6" high, and 4'0" deep; additional space required at back for bourdons and blower.

Nicholas Thistlethwaite

## Chatham

Within the last year the church of St. Mary in Chatham has become redundant, and thus the fate of the Samuel Green organ has become the subject of speculation. The writer has yet to investigate the instrument in person, but offers the following preliminary report on the basis of news from reliable sources.

Sperling gave the following details concerning the organ:

<u>Great Organ</u> (GG-f ' '')		<u>Swell Organ</u> (g-f'^1')
Open Diapason	Sesquialtra 3 rks.	Open Diapafon
Stop Diapason	Trumpet	Stop Diapason
Principal		Dulciana
Piute (thro')		Principal
Twelfth		Cornet 3 rks.
Fifteenth		Hautboy

Walker added pedals in 1847» and Browne did further work in the 1890's, but until the organ has been dismantled and the archives thoroughly searched we are not likely to know the full story of the subsequent work; reports about the present state of the organ would seem to indicate that remarkably little has happened to the instrument, and certainly the fine case remains. Shortly after the church went out of regular use vandals entered the building and did extensive damage to the organ, removing some pipes and seriously damaging the Great upperwork. This will inevitably add to the cost of the restoration of the organ in a new location.

At the time of writing there is much doubt as to where the new location will be. Offers for the organ have been received from Scotland, Holland, and Germany, and (two) from the home counties. It is to be hoped that this Green organ will remain in this country, and in a church. Plans have been mooted for removal to, and restoration in a Surrey church, and this work would be sensitively carried out under BIOS supervision.

Nicholas Plumley

## Briefly . . . . .

The Membership Secretary would like to put in a gentle reminder concerning subscriptions. Many of those who have expressed the intention of joining BIOS have yet to

contact him; he feels sure that you will not wish to miss the forthcoming Journal of over 80 pages, nor yet subsequent issues of the Reporter, details of events, etc. Please take action at your earliest convenience!

The first BIOS Journal (our yearbook) should appear during June, and will be sent to all those who have paid the annual subscription. It will include

Michael Sayer	The English Organ Archive
B.B.Edmonds	Of Tombstones, Piles, and Coelacanths
Gerald Sumner	Preston Public Halit the Wilkinson organ of 1880
David C.Wickens	The Disky Rennt an essay in investigation
Nicholas Danby	Organ Design for English Liturgy
Michael Sayer	Robert Dallam's organ in York Minster, 1634
Nicholas Thistlethwaite	Certain source-materials from the early nineteenth century
Nicholas Plumley	Two Flight and Robson barrel organs

It has proved impossible to organise a residential conference this year, but plans are already in hand for such an event in 1978. Instead, it is hoped to hold some single-day events in different parts of the country - in the North, at Keele, and at Christ's Hospital near Horsham, Sussex. Pull details of these events will be circulated with the next (July) issue of the Reporter; meanwhile, Nick Plumley writes as follows of the event which will be held at Christ's Hospital on Saturday 3rd. September (note the date in your diaries): "Amongst the three organs at the school are the Plight and Robson organ featured in the forthcoming Journal, and a splendid 3 manual Hill organ based on the original Elliot and Hill instrument of 1829 - this organ will be the subject of one paper. Christopher Kent has kindly offered to speak on the Elgar Organ Sonata in G major, and will, in particular, talk about Elgar's registration scheme, planned for a classical Hill - just such an organ as that at Christ's Hospital, and the sonata will be performed as part of the programme." Members who have suggestions for these regional events are strongly encouraged to contact the Secretary as soon as possible.



# Notes and Queries

I had expected a flood of complaints but so far have only had one mild remonstrance / It was the organ from St. Bartholomew the Little not the Less which went via Moor Lane and Fulham to St. Vedast. It was the Less about whose Byfield Plumley was asking. (The England MS ascribes it to Bridge.) Sir Waldron Smithers who became organist of Knockholt about the beginning of this century told me at his fiftieth anniversary celebration that the organ from the Less had come to Knockholt. I assume that would be after Gray and Davison in 1863 had built a new organ for the Less, which in its turn migrated about 1930 to Finchley Baptist. I understood that the 1934 Percy Daniel at Knockholt contained some surviving parts.

There is often confusion about the two churches. One book of reference, for example, says 'the Little or the Less (later, by-the-Exchange)<sup>1</sup> but they were quite separate. The Less is in the Hospital grounds; the Little, on the corner of Bartholomew Lane and Threadneedle Street, was much better known as St. Bartholomew-by-the-Exchange.

Another confusion which keeps cropping up is about St. John's Chapel, Bedford Row; this is not the same as Bedford Chapel. Interest is common, because the Bedford Row organ (built by Lincoln in c.1826) survives more-or-less intact in Thaxted Parish Church: it is one of the most important extant English organs. Bedford Chapel was near Bedford Square in Bloomsbury Street, and was perhaps better known in Thaxted (where the confusion seems to have originated) because of its noted minister, Stopford Brooke. Wheatley ("London Past and Present") says that when the chapel was built the street was named Charlotte Street, the name being changed when New Oxford Street was made. This must explain another confusion, for it has been said that St. John's Chapel, Bedford Row became St. John, Fitzroy Square. That church stood a few hundred yards away in yet another Charlotte Street!

St. John's Chapel was not actually in Bedford Row, but in a road continuing from it on the north side of Theobalds Road; on the corner of Millman Street and Chapel Street - now known as Rugby Street. There Dr. Worgan had been organist, and Cecil the then incumbent, paid tribute to his artistry (1). St. John's was in operation at or before the beginning of the eighteenth century whereas the Bedford Square area was still undeveloped forty years later (2). Confusion is not lessened by the existence at some point of John Street Chapel Bedford Row (3) - By now I hope we are all sorted out!

Further, 'ohapel' when correctly used meant - and still means - any place of worship other than the parish church (or a cathedral, abbey, and so on). This has nothing to do with denomination, as sometimes used. It may therefore refer to a chapel-of-ease to a parish church; to an extra-parochial anglican place of worship such as at hospitals, prisons, schools, colleges; to a dissenting 'conventicle'; to a roman catholic establishment; or to a proprietary (i.e. privately-owned) place of worship which may be either 'episcopalian' (i.e. anglican) or 'dissenting'. Sometimes indeed the proprietaries changed their allegiance - as with the King's Weigh House Chapel in our own time, and Bedford Chapel under Stopford Brooke. All this can make organ research rather puzzling at times.

Such a change occurred in Gray's Inn Road (see Reporter, January 1977). A dissenting chapel was converted to an episcopal chapel in 1836, and in it Gray installed the Harris from St. Andrew, Newcastle on Tyne with alterations, and a dummy choir case behind the player (4). The building was consecrated as a chapel-of-ease in 1860, made a parish church by special act of parliament in 1869, and was known as St. Bartholomew, Gray's Inn Road. The organ was at the east end over the altar, and was last rebuilt by Hele with pneumatic action in 1907. The doiceee declined to preserve the case when the church was demolished

but the crown from the top oan be seen in the Barber Institute at Birmingham.

Austin Niland asks about the former home of the organ installed 1903 in St. Barnabas, Hove. said to be Kar Gray Chapel, Albemarle Street (5)} the organ rumoured there to have accompanied Dame Clara Butt. I think this must really mean St. George's Chapel, Albemarle Street, rebaptised through exercise of Preacher Personality Cult, for at that time the incumbent was E.K(Err?) Gray. In 1901, Noble of Shepherd's Bush (re)built the organ, which was "in the gallery... the case is of fine Spanish mahogany, French polished, with 49 nickel-plated front speaking pipes...key fittings of figured oak" (6). The Hove specification considerably resembles the Noble one, but one would not expect so sudden a move, and surely the Noble one remained long after that. Some eighteenth century pipes appear to exist at Hove.

Charles Drane wonders whether Chapman of London (fl. 1779) might have been a maternal relative of James Chapman Bishop. This opens up possibilities; was JCB'a father a parlour apprentice to Chapman and - as often happened in such a case - did he marry his master's daughter? As the original enquirer is now dead, I am unable to say where he found the reference to Chapman.

Richard Hird enquires about the original home, date, and contents of the 3 manual Father Willis acquired from a large house for Winterton Hospital, Sedgelyield late last century; and similarly about the organ, probably by Bates, acquired second-hand in 1888 for St. Laurence, Middleton-One-Row, Darlington.

Thanks to all who have sent material and enquiries; individual answers where appropriate look like taking some time] All gratefully received. SAE please.

- (1) Quarterly Musical Magazine 1923 vol. v pp.113-134, quotes Cecil Remains
- (2) John Rocqus's Map of London 1746 (3) Musical Opinion Dec. 1397 p.129
- (4) Sperling MS 1:110 (5) Dictionary of Organs and Organists 1912 p.183
- (6) Organist and Choirmaster no. 97 p.20

B.3.Edmonds

## Listing

Some information on the listing of organa of historic importance was promised in the previous issue. Nick Plumley is dealing with this, and has formed a sub-committee consisting of John Bowles, Donald Findlay, Christopher Kent, and Austin Niland. This will meet from time to time to discuss grading and general strategy. Groundwork so far done has been concerned with trying to discover how much listing of organs in the British Isles has already been achieved. Work already undertaken or in hand seems to be in the following areas: - Lancashire, the 'Manchester area', Devon and Cornwall, Suffolk, Norwich diocese (a complete register compiled by Canon Gordon Paget), Chichester diocese, Canterbury diocese, Edinburgh, Wiltshire, parts of Scotland, and Bournemouth, In addition, there are various extensive collections of specifications including organs in all parts of the country. Nick Plumley would be pleased to hear from any member who is able to add to this list, and from members intending to undertake work in their own areas.

Plumley will be discussing guidelines for an exhaustive description of an organ in the forthcoming Journal; he will, meanwhile, be delighted to pass on to any members interested a suggested scheme within which vital details of any instrument will be included (Plumley's address will be found inside the front cover).



