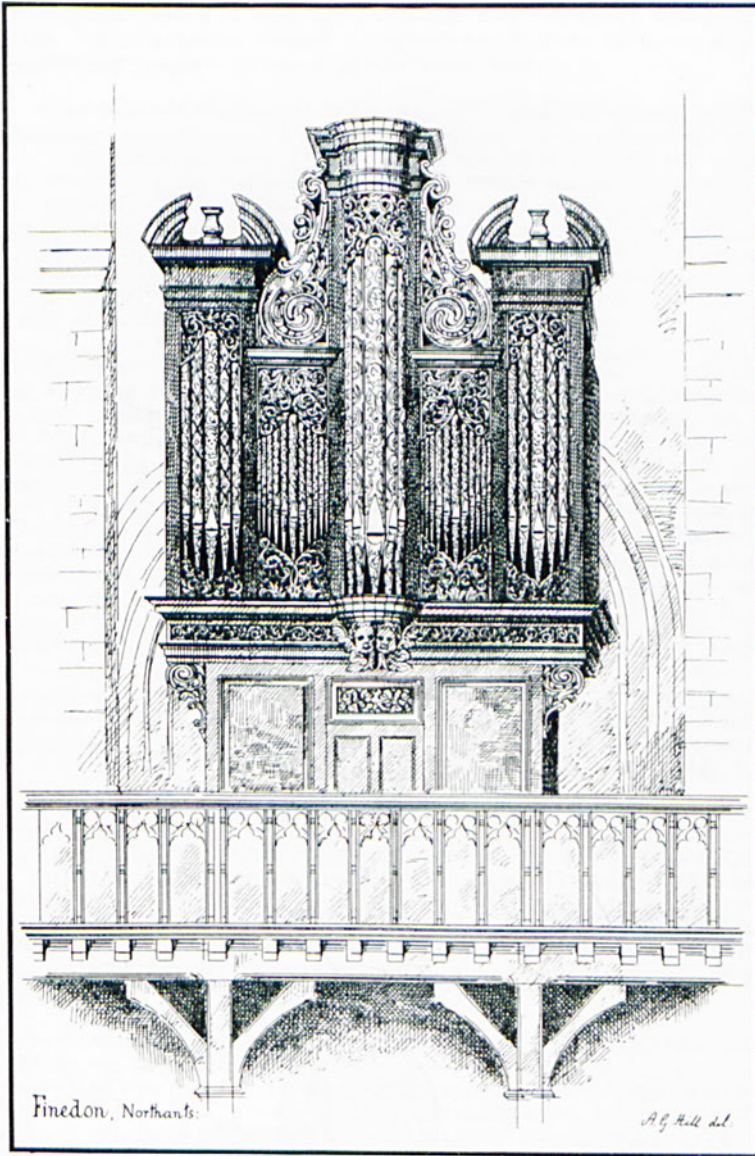


# BIOS Reporter



Finedon, Northants.

A. G. Hill del.

Volume two, no. 3 ( July 1978)

The British Institute of Organ Studies (BIOS)

# 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 the form of the publication; correspondence arising from the Notes and Queries column should be sent to the Reverend B. B. Edmonds, at:



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The BIOS Journal is under the general editorship of the Council; any enquiries or offers of material should be directed to the Secretary at the address above.



# EDITORIAL

This issue of the Reporter has turned out to be rather dominated by William Hill. No doubt this reveals something about the Editor's tastes, but it also underlines Hill's central importance in the history of English organ building. Perhaps we may venture - without any wish to tread on the Reverend B.B.Edmonds' toes - to say a little about this.

In one sense William Hill was a transitional figure. Born in 1789» He was born too late to know or work with the exponents of that vigorous school of English organ building which flourished in the first half of the eighteenth century around figures such as John Harris, Thomas Swarbridge, Richard Bridge, and the John Byfields. By the early 1800s (when we may presume that William Hill served his apprenticeship) the typical English organ was a much less spirited affair - perhaps at its best in the hands of builders such as G.P.England, but all too often rendered weak and over-refined under the pervasive influence of Samuel Green's instruments, with their 'prettiness' of tone, and unhealthy influence in mechanical contrivances.

It was Hill's achievement to take this emaciated instrument - such as he had learned to build during his association with Thomas Elliot - and, by recapturing much of the former vigour of the English tonal tradition, and uniting this with the logical design of the best European organs, to turn the highly idiosyncratic and musically sterile English organ into a versatile musical instrument. It was Hill who - among the English builders - first mastered the task of winding a large organ satisfactorily ; it was Hill who first proposed employing the pneumatic lever in a large English organ to give the player a greater control over the pallet ; it was Hill who first widely practised the regulation of compasses to start at C ; it was Hill who pioneered the use of the 'German' pedal board in this country ; it was Hill who first broke away from the conventions of the stereotyped English organ designs to experiment extensively with new reed and flute tonalities ; it was Hill who produced the first high-pressure reed.

In all these things, Hill was a transitional figure, paving the way for the later Victorian developments - we must never forget that Hill himself was not really a Victorian: only 33 of his 80 years were lived under Queen Victoria.

In another sense, Hill's work represented the climax of the English classical tradition. He stood within the same tradition as Smith and Harris - being usually very happy to retain their pipework without much alteration: by contrast, Willis seems to have thrown it out whenever he could - but, then, his style was radically different from their's. Hill re-vitalised the earlier traditions, retained many of their characteristic features (tierce mixtures, chorus design, wooden flutes, the 'English' Choir Organ, etc.) but united them with the eighteenth century classical tradition of Holland and Germany, to produce a much more versatile instrument.

Hill's response, stimulated by Dr. Gauntlett, was in an important sense a response to the organist's expanding repertoire, which had recently received an infusion of new blood with the introduction of Bach's organ works to this country. The situation was not so very different from today : a so-called 'classical' tradition which had become debased - dissatisfaction on the part of many organists with the typical organ of the day - an ever-expanding repertoire demanding more of the organs. Perhaps the time is ripe for a thorough re-assessment of William Hill's work - such of it, that is, as Modern British organ builders have permitted to survive.

# English Organ Archive

The English Organ Archive has acquired a collection of papers belonging to the firm of John Holt, reed-organ maker, of Pioneer Works, 12 Station Road, Harborne, Birmingham 17.

The business was founded by John Holt in 1876 and, on his death in 1932, was continued by his son, John William Holt (Bill). Bill Holt died in February 1946, aged 60, leaving his sister Boris to wind up the firm's affairs.

Reed-organs, now an almost vanished phenomenon, were developed from the harmonium principle; they had up to three manuals and pedals in drawstop consoles of RGO dimensions with Discus blowers. The Holt collection consists of correspondence, testimonials, advertisements, and a few drawings, from 1913 to 1946; about 200 pages in all.

Nigel Church has sent to the Archive his collection of accounts and order books from the defunct firm of Blackett & Howden, Newcastle upon Tyne, which he has acquired. Nigel also asks for information about the Edinburgh organ builder Muir Wood, who worked c1807. Any offers?

'Work is proceeding on indexing the ledgers of Gray & Davison and it is hoped to produce a catalogue of their early work in the near future. In [The Organ](#) No. 203 Betty Matthews published a list of organs by William Gray and John Gray up to 1823 and it would be valuable if anyone can fill in the dates of organs listed there; the list appears to be roughly chronological and overlaps with the Archive's ledgers, which begin in 1821.

According to Sumner, the firm was founded by Robert Gray in 1774. John Gray's son, also Robert, was in the business and we hear of a Daniel Gray at work in Ely Place, Southwark, in the 1860s: any information about him, please?

At the request of the Organ Historical Trust of Australia, a microfilm has been made of all the Hill order book entries for Australian organs; a large number of the original drawings by Thomas Hill for the Sydney Town Hall organ have been found amongst the Hill papers in our custody - two will appear as illustrations to an article on the restoration of the Sydney organ in the forthcoming issue of the [BIOS Journal](#).

The remaining Hill, Norman I: Beard archives have now been transferred from Lewes (where - on account of the expiry of the lease - HN & B have had to quit their office premises) to Keele. These consist largely of individual files containing tuning reports, details of maintenance, etc. for particular instruments.

Anyone researching church restorations might be interested to know that Keele University Archive Room also contains working drawings of the architect P.H. Crossley, author of several books on English church design.

The Archivist will always be pleased to hear of the location of further collections of organ builders' papers. James Mackenzie of Glasgow has enquired whether anyone can inform him of the whereabouts of records belonging to the following firms:

D.Hamilton / Hamilton & Muller / D, tr T. Hamilton / C.« F.Hamilton of Edinburgh : probably acquired by Ingram c. Co., Edinburgh, c.1940  
Robert Mirrlees / J. & A. Mirrlees of Glasgow - acquired by HN & B, c.194Q  
Telford & Telford of Dublin (fl. from c.1845)  
Peter Conacher "c Co., Huddersfield - business acquired by Willis.



# HILL NEWS

It is a matter of enormous satisfaction to be able to report to BIOS members that the William Hill organ, housed in the doomed church of Holy Trinity, Sydenham, has found a new home. Members will recall that this 3 manual instrument, dating from the mid-1860s, retains its original tracker action to the manuals, and that the tonal scheme has been little altered during the last 115 years: altogether, it has a claim to be the largest intact organ of William Hill's last period to survive in London. Its physical size - requiring a space something like 20' x 20' x 20' - did not encourage optimism about the chances of re-housing the organ; but, in fact, it has been bought by the Church of the Annunciation, Pinglas »Vest, Dublin, where it is to be re-erected (without alteration) by Grant, Degens and Bradbeer, under the supervision of Mr. Gerard Gillen. We are glad to think that the Redundancies column in the BIOS Reporter played a small part in saving this fine English organ.

The only other surviving example of William Hill's last period in London - of a similar size, that is, to the Sydenham / Dublin organ - is the three manual instrument in S.John's Church, Hyde Park Crescent. The original specification (entered in the Hill Letter Book, for May 1865) is very similar to that of Sydenham (Letter Book, November 1865)» Hyde Park Crescent had a four, rather than a three rank Mixture on the Great, and its 16' flue was only stopped wood in the bottom octave (at Sydenham, a Bourdon ran all the way up); on the other hand, the Swell at Sydenham was slightly larger, having both a Clarion 4' and a Salicional 8' (neither register appeared in the other organ), and the Pedal had a Principal 8', rather than the somewhat limited division of 2 sixteen foot stops, originally specified for Hyde Park Crescent. In the event, the latter organ seems to have been augmented by the addition of Violons at 16' & 8' pitch, and a Fifteenth 4' - the 16' Violon is one of the marvellous wooden ranks which William Hill introduced into this country. The Swell also gained a Vox Humana 8' and a Salicional 8' to tenor c, so that the Hyde Park Crescent organ as actually built was a little larger than its brother over the river. In September 1880, Hill's estimated for removing the organ at Hyde Park Crescent from its west gallery to a chamber created at the east end of the north aisle. The Pedal was re-arranged, with a metal Principal 8' substituted for the Violon 8', and a Trombone 16' introduced in the place of the Fifteenth, but otherwise the organ was very largely unaltered. In 1924-5, Rushworth & Dreaper replaced the mechanical action with tubular pneumatic, and revoiced the reeds, but, fortunately, funds prevented more extensive alterations. No work of any consequence has been done since then, and the instrument is soon to be restored by Messrs Bishop. It remains an organ of great character and musicality. One cannot better Gilbert Benham's summary of its characteristics, made as long ago as 1934 - "...a very powerful and fearlessly voiced mixture for the Great, and (a) superb finish and character about the whole of the flue work..." The present specification is as follows:

Great Organ		Swell Organ		Choir Organ	
Double Open Diapason	16	Bourdon	16	Dulciana	8
Open Diapason	8	Open Diapason	8	Stopped Diapason	8
Cone Gamba	8	Stopped Diapason	8	Como Flute	8
Stopped Diapason	8	Echo Gamba	8	Suabe Flute	4
Principal	4	Voix Celeste (c)	8	Flautina	2
Wald Flute (c)	4	Principal	4	Clarinet (c)	8
Twelfth	2-	Fifteenth	2		
Fifteenth	2	Mixture	II	<u>Pedal Organ</u>	
Mixture	IV	Cornopean	8	Ooen Diapason (wd)	16
Posaune	8	Oboe	8	Violone (wd)	16
Usual couplers				Bourc'on	16
The console retains	the original coloured			Principal (met)	8
stop faces					8
				Trombone	16

# Under Threat

## WASHINGTON

William Hill's lifetime. The first of these instruments now stands in Washington Parish Church, Co. Durham. It was built for Dr. Edwin George Monk during his years (1859-1883) as organist of York Minster, and apparently stood in his house at York where it was used as a practice organ. Upon his retirement, the organ was purchased by F. Stirling Newall, a pupil of Monk's who occasionally deputised at the week-day services, and was installed at his home: Castle Hill, Wylam, Co. Durham. Newall was a founder of Newall's Chemical Works - one of the staple industries of Washington - and in 1934, the organ was given to the church at Washington. It seems that the only alterations which took place when the organ was moved to the church were the introduction of a balanced swell pedal, and the substitution of pneumatic action to the pedal.

Sadly, both the organa which are to be noted as "under threat" are the work of the Hill firm - it is likely that both were built during

Visually, the organ reflects its original domestic location. The basses of the Open Diapason stand in the front, but spring almost from floor level - no doubt on account of the restricted height of Monk's music room. The Vicar writes that "...the case has some pleasant trumpeting cherubs balanced around the top. The five side panels were originally filled with tapestry but now have some ghastly painted angels in them..."

The instrument is apparently in "quite reasonable condition" for its age, but the tracker action to the manuals is naturally worn and irregular. The tone is described by the diocesan organs adviser as characteristic of William Hill's work: "...both the diapasons and flutes have a clear singing quality and the sound matches the needs of the building remarkably well - largely because the instrument stands unrestricted without a conventional 'organ chamber'...". A combination of the need to spend money on restoring the organ, and a desire to gain more room in the building has led to a scheme to eject the organ and replace it with an Allen computer organ.

Great Organ	Swell Organ		Choir Organ	
Open Diapason 8	Lieblich Bourdon	16	Dolce	8
Stopped Diapason 8	Spitz Flote	8	Lieblich Gedact	8
Octave 4	Viole	8	Lieblich Flote	4
Stopped Flute 4	Octave	4	Clarinet	8
	Mixture	III		
	Oboe	8	Pedal Organ	
Couriers			Sub Bass	16
Gt - Ped Sw - Ped			Violoncello	8
Sw - Gt Sw Suboctave				

## ROCHDALE

The second Hill organ "under threat" is in the Church of 5. Peter, Newbold, Rochdale. Here - as far as we know - there is no immediate threat to the survival

of the organ in the form of a proposal to eject it; it is, rather, the condition of the organ which gives rise to concern.

The organ stands in the south transept of this vast Victorian church. It is divided on either side of a window; the Swell stands above the Great and the console in the western half of the case - the Pedal stands in the eastern half. The console has every appearance of dating from c.1865. The keys do not overhang, the jamps are straight, there is a "Hill & Son" plate, and the ivory faces of the coupler knobs are crimson.

Local tradition has it that the organ came from Lincoln Cathedral - if anyone can cast any light on this rather dubious attribution, the Editor would be pleased to hear from them. The manuals retain the original tracker action (now in a poor state) and the pedal board is of the old Victorian straight and flat variety. The location of the stop knobs for the two Swell strings suggests that they are later substitutions for an original Bourdon and Mixture.

<u>Great Organ</u>		<u>Swell Organ</u>		<u>Pedal Organ</u>	
Open Diapason	8	Viol d'Orchestre	8	Open Diapason (wd)	16
Stopped Diapason	8	Open Diapason	8	Bourdon	16
Dulciana	8	Stopped Diapason	8	Violoncello (m)	8
Principal	4	Principal	4		
Wald Flute	4 <sub>o</sub>	Fifteenth	2	<u>Couplers</u>	
Two If th	2 <sub>o</sub> §■	Voix Celestes	8	Great to Pedal	
Fifteenth	2	Cornopean	6	Swell to Pedal	
Mixture	III	Oboe	8	Swell to Great	
Trumpet	8				

The writer is most grateful to Mr. Jeffrey Omerod for introducing him to this organ

Nicholas Thistlethwaite

## Briefly

... The Chamber Organ Conference at Dorking, held on Saturday, May 6th went extremely well. Some 70 members turned out on a wet and uninviting day. Following an informal gathering over coffee, Michael Wilson gave a masterly introduction to the history of the English chamber organ, liberally illustrated with excellent slides of English and European chamber organs pre-dating c.1820. Peter Collins then discussed the problems of designing small organs today, demonstrating a logical tonal development as the number of registers increases. Following lunch, Nigel Church and Hendrik ten Bruggencate spoke about the problems of organ restoration; Mr. Church spoke specifically about chamber organs, whilst Mr. Bruggencate gave some fascinating insights into a recent Metzler restoration with which he was concerned. Finally, Lady Jeans - in inimitable style - introduced members to the various organs of Cleveland Lodge. The society's best thanks are due to Lady Jeans for her hospitality, and to Nick Plumley for his organization.

The next day conference will take place at Gloucester on Saturday, September 16th, The theme is "The Loss of the English Organ" and our concern will be with the problems posed by organ redundancies. Many fine English organs have been lost in recent years on account of church redundancies; John Bowles will tell how the GG-compass organ which now stands in S.Mary de Lode, Gloucester was saved, and Cecil Adams will give a recital on the instrument. A buffet luncheon will be provided in the handsome medieval Parliament Rooms in the Close (a medieval king met his parliament there on one occasion) and in the afternoon, a panel of conservationists and those concerned in the disposal of redundant church furnishings will inaugurate a general discussion of the problems. We plan to conclude with a slide show to illustrate some of the losses over the last century. It is hoped that as many members as can will journey down to Gloucester for the day. Forms were sent out with the April Reporter: anyone who has lost his or her's should simply notify the Secretary of an intention to be present. Guests welcome.

A recent report of the Advisory Committee on Artistic Questions to the Church of Scotland has expressed concern at the loss of many fine pipe organs as churches have become redundant. Also, the committee opined that "...some congregations replace pipe organs by electronic ones 'under the mistaken belief that the cost of maintaining the pipe organ is too high...".

# HOLLAND

Some weeks ago the Editor of the Reporter was surprised to find amongst his morning mail a nicely printed invitation from the Governors and Director of the Utrecht Conservatoire to attend the public presentation of the "prijs van uitnemendheid". Further investigation revealed that this was, in fact, a Prix d'Excellence in organ performance which was to be presented to BIOS member Stephen Taylor. Following three years as organ scholar of Jesus College, Oxford, Mr. Taylor went to Holland, to the Utrecht Conservatoire, to pursue his studies in organ performance, and now, several years later, he has been honoured with the award of the Prix d'Excellence - a rare honour for an English organist, studying in the very different atmosphere of the Dutch conservatoire. The prize is awarded before a public recital, which is, in fact, a repeat of the programme played previously for the examiners ; Mr. Taylor's recital took place on May 26th in the Domkerk in Utrecht. The programme was as follows ; English organists will be surprised to notice the inclusion of two improvisationss

- |  |              |
|--|--------------|
| 1. Ut, re, mi, fa, sol, la   | William Byrd |
| 2. Two improvisations:<br>variations on Psalm 53 (in the early C17 style)<br>voluntary (in an C18 style) |              |
| 3. Prelude and Fugue in E minor ("Wedge")  | J.S.Bach     |
| 4. Trio Sonata in D major  | G.P.Telemann |
| 5. Grande Piece Symphonique  | Cesar Franck |

The Editor has asked Stephen Taylor to contribute some notes on the courses offered in the Dutch conservatories -

"Instrumentalists and singers at Dutch conservatoria usually follow either a 6 year course leading to a performing diploma, or a 5 year course leading to a teaching diploma. Both courses include the usual theoretical subjects ; in addition it is usual for an organist to study improvisation, for which there is often a separate weekly lesson.

"The final examination for the performing diploma takes the form of a recital, usually open to the public. An organist is expected to play a representative programme covering the main periods of composition for the instrument; some conservatoria now permit the organist to chose where he wishes to play, so that the programme choice can be matched to the instrument. Certain conservatoria allow a student who has gained maximum marks in his final examination to study for a further two or three years for the 'Prix d'Excellence'; some of this time may be spent studying abroad, and the student may specialise in a particular period.

"The teaching diplomas also include a recital as part of the final examination, although the demands are not as high as for the performing diploma. The teachers course aims to produce good instrumental teachers: there is a separate course for those who wish to teach classroom music. Holland's many musical schools - institutions where amateurs of all ages can receive subsidised tuition - offer many opportunities (and a reasonable salary) for teachers of all types of music and of ballet. Several Music Schools possess their own pipe organs. As well as the usual pedagogy and psychology, the subjects which an organist is required to study include organ building, techniques of organ playing and organ teaching, history of the repertoire and of the instrument, and performance practice, including historical registration practice; the student must be acquainted with several historical and contemporary tutors (not necessarily organ tutors); he is also required to produce a paper on a pedagogical topic, and his own organ tutor. The student's capability as a teacher is observed and discussed over an extended period; if his teaching is unsatisfactory, the diploma is not awarded."



# OHTA

The inaugural conference of the Organ Historical Trust of Australia took place in Melbourne, between May 13th and 15th, with the general theme of "Pipe Organ Preservation". John Maidment's introduction to the conference programme includes an allusion to the reasons for the foundation of OHTA; it has a familiar ring to many English ears:

'Within recent memory, many of Australia's 19th century pipe organs have been ripe victims for modernization and enlargement, or as sources of material for 'new' instruments. Although a number of these organs were lost through this philosophy of destruction, even greater numbers have survived fortuitously...'

From this it would appear that Australia's heritage of nineteenth century organs has not been ravaged to the same extent as our own; it is ironic that there are probably a greater number of unaltered Hill organs in Australia (including the grandest of them all - Sydney Town Hall) than there now are in this country.

OHTA is fortunate in that organs can be protected by legislation in Australia, and therefore the national Trust of Australia has taken an interest in the new society's activities. The May conference was opened by Mr. Rodney Davidson, Chairman of the National Trust of Australia (Victoria) in St. Mary's Star of the Sea R.C. Church, West Melbourne. This church contains the largest unrestored example of the work of George Fincham (1828-1910) the leading nineteenth century Australian organ builder; it is an instrument of 38 stops, built in 1900 which - despite its pneumatic action - is still a surprisingly 'classical' instrument (on paper) for the date, with a complete Great chorus up to a tierce mixture, 1 6 - 8 - 4 reeds on the Great, and an independent 4' flue on the Pedal.

The afternoon of the first day of the conference was devoted to the question of organ preservation. John Stiller spoke about the situation in Germany, with particular reference to the *Vielheimer Regulativ*, and OHTA was fortunate in securing the services of our own Dr. Francis Jackson to speak upon "Aspects of Organ Preservation in England" - by a happy chance, Dr. Jackson was visiting Australia in May. There followed a discussion about the best way to proceed in Australia.

The morning of May 15th was taken up with visits to historic organs. The first of these is in St. Stephen's Church, Richmond, and is a 3 manual organ by Joseph Walker, built in 1865, retaining its original tracker action; the Swell specification is notable for a five rank mixture (15<sup>19.22.26.29</sup>). The conference then moved on to the Orrong Road Uniting Church, Elsternwick, which contains an organ of c.1870 by Merklin-Schütze - one of only 3 French romantic style instruments in Australia; it is a large 3 manual instrument with 1 6 - 8 - 4 reeds on the Great Organ. Next, Christ Church, St. Hilda was visited, where the remains of William Hill's earliest authenticated export to Australia (1860) were inspected. This began life as an average 2 manual instrument, but was subsequently altered and expanded. Finally, a Lewis organ of 1882 in St. George's Uniting Church, East St. Hilda was seen; this, too, began as a two manual organ, but a Choir division was added in the 1930s; the original Lewis work is said to be unaltered, and the sound of the Great chorus "electrifying".

BIOS wishes OHTA every success, and we hope that the co-operation and contact between our two societies will continue. The problems which we seek to tackle may require different solutions, but they are essentially the same in character.

# Notes and Queries

Following compass a few notes seem called for on what electronic salesmen call 'footages', for someone is puzzled about a stop list as follows:

open diapason 12, open diapason 4, Stopt diapason 6, principal 6, twelfth 4, fifteenth 3...and so on

This is an example of the ouondam practice of giving the length of the actual longest pipe of the rank, not - as now - that of an equivalent open pipe at CC. The organ quoted was of GG compass (10\$, then called 12) which explains all but the second open. This was, we find, down to GG only, but the lowest 4 notes were 'principal pipes grooved into the stopt diapason', (1) The Swell was only to tenor f, but the stops there are referred to in normal fashion, adding to the mystification. Why this thusness ?

Guch a method of narking gave no reliable indication of pitch (try working out the figure for a stopped harmonic septime to fiddle g D) (2) and was therefore little use and does not seem to have survived long. There are, however, hangovers of it in 'II. i R.<sup>1</sup> ; for example, the Pedal at Chester St. John has a double stopped diapason of 8ft length instead of 16ft tone, and Seville Cathedral has Pedal reed 3tops Octave, Twelfth, Fifteenth quoted respectively as 6g- . 4c , 5D» Watch out for this track in numerous lurking dens.

Roy \Williamson supplies notes of Henry Williams of Cheltenham 'from Gray & Davison, London'. After 20 years with them he was in business on his own c.1855 - 1882, and there is some evidence that they supplied the organs which he erected and maintained. Particulars are requested of any Williams organs outside Gloucestershire.

Trinity, East Finchley ; Shrewton ; and Hifdiworth come to mind. H.W. is said to have been G. & D's foreman. Mr. Williamson also mentions C.Gaylard who went from G. <1 D. to 'W.E.Evans of Cheltenham c.1850. Henry Willis had done the same, leaving about 5 years earlier. I found a bad debt against Evans when going through G. b. D. books some years ago, and hope this is not of any relevance J

Organs enquired about are Caere (Penrith), said to have been foreign, recently electronicuted ; Studley Royal (forks) ; a Willis organ with an old case at Allestree, Hertford, which provided the basis for Barnard Castle School ; also the Green chamber organ from Kemoton Park mentioned in the following advertisement (3) :

"To be SOLD ... at Kenpton Park. - A beautiful GOTHIC ORGAH, made by the celebrated Mr. SAMUEL GR JEN, under the superintendence of BAUMGARTSN, and beautified by hi3 successor Mr. Blyth, of Isleworth; ... a rich Gothic mahogany front, with brass mouldings ... -lay be seen by application to Mr. Pattison, Kempton Park, Sunbury; and Mr. Blyth ... many years foreman and successor to Mr. Green, who has built an organ for Colonel Beaumont, Bretton Hall, Yorkshire, which is considered by the most eminent in the profession to exceed in melody and tone any of Green's instruments."

There is said to have been an historic organ in a 'hall or house somewhere on the slopes above the Lea, west of Epping Forest'. Informant thinks it was still there before the War. Would this perhaps refer to 'luen Elizabeth's Hunting Lodge'? Further enquiries are a mahogany-cased chamber organ sold to an organ builder, from Procester Court in 1953 ; a chamber organ by Henry Holland belonging to Ellen Willmott of Warley Place, Brentwood,

sold through Kemsleys in June 1933 5 the fate of the Gray and Davison organ (4) from All Saints Hotting Hill, moved in 1902 to Brunswick Chapel, Marble Arch, which closed as the 'Church Army Church' in 1950 ; and the old chamber organ with black naturals spoken of by H.H.Haweis in '... Musical Life' as being in Dr, Maitland's house in Kennington.

The former Proprietary Chapel of It, Germans Blackheath had an 1872 (5) Gem with a peculiar blowing apparatus. From each end of a rocking bar was suspended an upright bar with a treadle at its lower end. The blower held the uprights, got upon the treadles, and worked then up and down. One who used it described it as 'A very horrible blowing hole'. Was it unique ?

An enquiry has come in about Donaldson of York. He is said to have been Snetzler's foreman, after which he set up on his own account, and is noted as doing work in the North of England and in Scotland. He died at the age of 60 in 1807. Does anyone know of any surviving instruments which might yield come pipe markings ?

Caine (Gilts) is said to have had a seventeenth century German organ which was rebuilt in 1770 by Hancock and went to Derry Hill. Has anyone any information - and could it link up with the 1690 Schnitger for England mentioned in 5.1'eijer's book (1968) on Arp Schnitger ?

Archives, 'MS. An Historical Account of the English Cathedral and Parochial organs, from the Settlement of Schmidt and Harris ... with Biographical notices of celebrated English organ builders, etc. ... in possession of Mr. Cooper, Assistant Organist at St. Paul's...' (6) ... 'What happened to this ? Could it possibly have appeared as 'A Short Account ...' in 1847, said to have been edited by Sir John Sutton ?

B.B.Edmonds

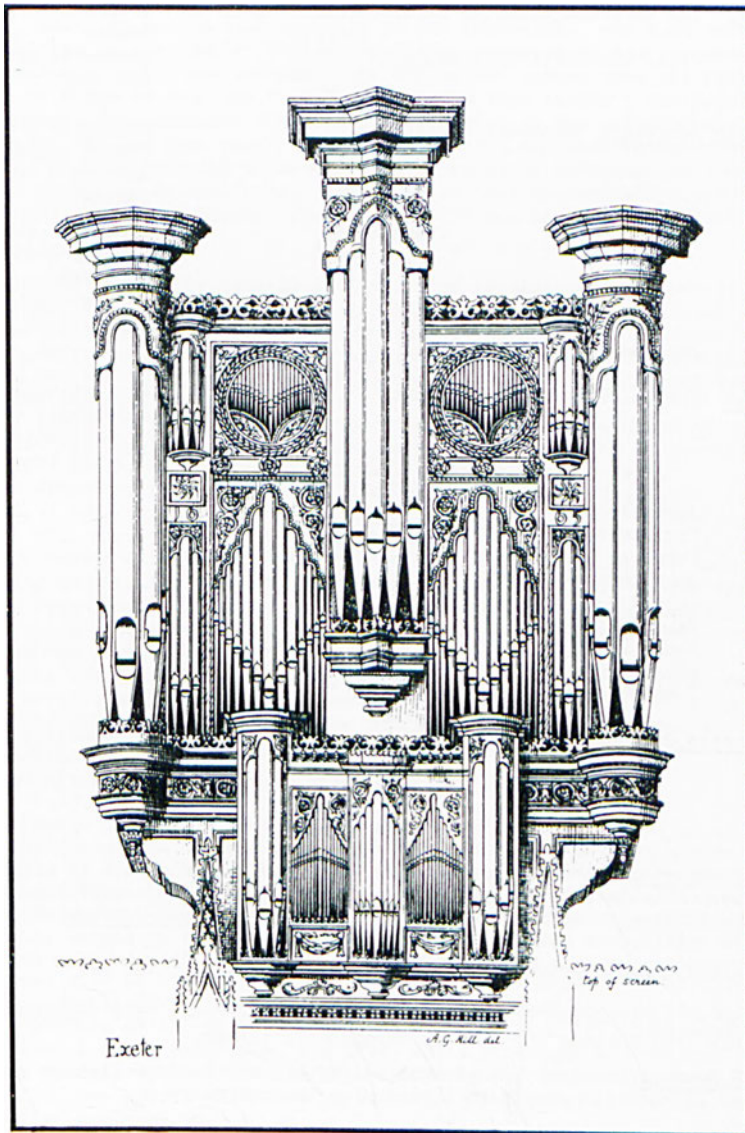
- (1) C.A.Edwards Organs and Organ Building p.23
- (2) 4/7 - in your head ?
- (3) The Times 28 August 1815
- (4) H. & R. 1877 edition p.500
- (5) The Choir 27 July 1872
- (6) Christian Remembrancer vol 15 (1832)

# AIMS OF BIOS

1. To promote objective scholarly research into the history of the Organ and its music in all its aspects, and, in particular, into the history of the Organ and its music in Britain.
2. To conserve the sources and materials for the history of the Organ in Britain, and to make them accessible to scholars.
3. To work for the preservation, and, where necessary, the faithful restoration of historic organs in Britain.
4. To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote a greater appreciation of historical overseas and continental schools of organ building in Britain.



# BIOS Reporter



Volume three, no. 3 (double issue, Autumn 1979)

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John Brennan (co-opted)

Redundancies Officer Miss Marilyn Wilson

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

The Reporter is produced by John Brennan of Positif Press  
( ) to whom the Council extends its thanks.

The BIOS Journal is under the general editorship of the Council; any enquiries or offers of material should be directed to the Secretary.

## EDITORIAL

Beside the 11-month suspension of the Times, the non-appearance for 6 months of the BIOS Reporter is a matter of little moment. However, we realise that this dislocation has caused disappointment to our 500 or so readers, and we offer our apologies for this. In addition to apologies, we must also offer our thanks : thanks, that is, to the vast majority of our membership, who have borne with our difficulties so tolerantly. Unlike the Times, our problem has not been with over-manning - quite the reverse - and our modest budget does not permit us the luxury of disputes over new technology ; would that it did : the present cumbrous arrangements for producing the Reporter (dictated by our budget) only slow down production. We are most grateful to those members who have volunteered their services to help with the production and despatch of publications (notably Stephen Bicknell, Anthony Pike, James Treloar, Bob Wetton, and Vincent Woodstock) and we are hopeful that things will run more smoothly in the future.

At the end of June, the long-awaited decision regarding the future of Preston Public Hall was announced. Following a Public Enquiry into the local authority's application to demolish this listed building, the Inspector recommended that consent be refused, and his advice was endorsed by the new Secretary of State for the Environment. Most importantly, the Secretary of State included the following sentence in his decision:

"...it should be made clear that the organ itself is considered to be a fixture for the purposes of Section 54(9) of the Town and Country Planning Act 1971 and is therefore subject to listed building control."

So, the Wilkinson organ (on which, see Dr. Gerald Sumner's article, in BIOS Journal 1) is now protected by the same listing order which covers the Hall itself. This does not solve the ticklish question of what steps (if any) the local authority will take to preserve both Hall and organ. It is, however, a crucially important precedent. As far as we are aware, this is the first time that an organ has been deemed to fall within the terms of the legislation protecting historic buildings and their fittings. Many other public buildings up and down the country contain organs which may be classed as original fittings ; until this decision, it seemed that there was no way of protecting them from either civic apathy leading to ejection, or the passing fancy of organists leading to wholesale rebuilding. The precedent set in the Preston decision must not be lost sight of.

In the course of 1980, BIOS will celebrate its fourth birthday. It is a measure of the progress made in four years that 1980 will also witness our most ambitious conference to date. We are delighted to have been invited to host the annual conference of the Gesellschaft der Orgelfreunde - our German sister society - and will hold our own conference in collaboration with the Gesellschaft. The latter has warned us to expect as many as 500 delegates - so it is to be hoped that BIOS members will rally round to prevent us becoming too swamped! The conference will be based in Oxford, and will run from Sunday, July 27th, to Saturday, August 2nd. The programme is being designed to give the Germans as broad a picture of the English organ, past and present, as possible; there will be trips to London, Cambridge, and Eton, and a distinguished roll of recitalists is being assembled. Full details will appear in the January Reporter, and application for places will have to be made rather sooner than for our previous residential conferences.

# REDUNDANT ORGANS

## St James, Camberwell, London

Organ installed c1881 (?) by J.W.Walker & Son from St. Mary-le-Bow, Cheapsido - presumably built some years earlier (possibly Georgian?). Tracker action needs attention because of tampering by DIY organist. DOA reports pipework in good condition and of exceptional quality.

Specification Great 9 (Doub Diap - Mix III - Trumpet) Swell 9 (16 - III, 2x8' reeds) Choir 5 (8.8.4.A.8) Pedal 2x16', plus octave coupler

Action Tracker (including Pedal ?)

Casework Decorative pipe front

Dimensions 10'6" wide x 15' deep x (approx) 20' high

Contact Redundancies Officer

## Wrexham, Salisbury Park URC

Organ built by Bevington & Sons in 1862, and placed in present home by same firm in 1898 (with some alterations). Pneumaticised in 1954 ; some further alteration in 1976 (builder not stated).

Specification Great 10 (Incl. 2 reeds) Swell 10 (Incl. 2 reeds) Pedal 2

Action (Electro- ?) pneumatic

Casework No details given

Dimensions 17' high

Contact Redundancies Officer

## Christ Church, Leyton

Built originally by Speechly (no date given). I have not received the full specification, but there are 2 manuals and 22 speaking stops ; tracker action to the manuals (in need of some attention, tho' still working) and pneumatic to the Ped.

Contact The Revd. K.C.White, [REDACTED]

## Christ Church Methodist, Addiscombe

Built by T. & M. Hepworth, c.1920

Specification Great 6 (to 2') Swell 4 Pedal 2

Action Tracker

Contact Mr Cecil Hadfield, [REDACTED]

## Cambo Parish Church, Northumberland

Organ by T.C.Lewis, 1880s. One manual, C-f". Non-standard pedal board (C-d) permanently coupled. In need of restoration, but still playable.

Specification Open D. Gedackt Dulciana Octave 4' Celestina 4'

Action Tracker

Casework Minimal : spotted metal pipes exposed

Dimensions 3'6" deep (including peds) x 4'3" wide x 9' high.

Contact Redundancies Officer

Marilyn Wilson

# ELECTION

Following the resignation of Geoffrey Cox from the Council upon his appointment to a lectureship in Australia, a bye-election was held for the vacant place in the course of the society's AGM on July 26th; John Wellingham, of the Loosemore Centre, was duly elected, and we welcomed him to his first Council meeting on October 27th.





# LISTING

## The Listings Officer

I have had to modify my somewhat ambitious proposals which appeared in Reporter II, No.2. Briefly, what I now suggest is that all information be sent to me please, about an historic organ, preferably on a card 3" x 5", in order to comply with my existing and growing index. This means that there will be no area supervisors for the time being, and none, therefore, of the considerable amount of paperwork that this was to involve. It is intended that I shall be the repository of information until such time as I can expand the activity and obtain grants for the work involved. Photos of cases are very welcome indeed, and if small enough, could be attached to the back of the card. If too large, then all pictures serrat can be placed in the albums I am beginning to fill. I think that I will be able to cope with this myself, for the time being.

A very large recent step forward has been the decision of the Council for the Places of Worship to place in my keeping the records of that body regarding historic organs. This has provided me with a splendid corpus of material upon which to build. BIOS is extremely grateful to the C.P.W. for their very considerable assistance and their confidence in us to perform this task.

In the issue of the Reporter mentioned above I outlined the form and nature of the material we need to have about any historic organ. I have looked into the question of printing cards for this purpose, and have decided to have them printed, and sent to all who would like to help. Investigators should not be deterred from sending cards if they cannot glean all the information required: any organ suspected of being historic will gladly be recorded.

In a more recent issue of the Reporter I have suggested that all organs before 1890 should be listed, and then gave names of builders of organs after that date up until 191<sup>^</sup>. I have had one letter more or less agreeing with this list, but my correspondent added five others as under

Eustace Ingram (up to 1895)  
Beale & Thynne (up to the death of Thynne in 1897)  
Bevington up to c.1905  
J & A Mirrlees, Glasgow, up to 191\*+  
R. Smith & Co. Glasgow up to 191\*+

Listing in other countries is progressing well, and I have received information from Poland and Australia in this connection. In the latter country a member of O.H.T.A. has been appointed for a six month period to devote himself entirely to this task of investigating historic organs, and co-ordinating the whole future operation. I paid a visit to Heer Honor Wiersma in Holland last April to discover how things are done there, and had a useful discussion.

For the total picture of help offered so far here is a list of areas covered, or being covered

x denotes work noted by or in the care of the committee or myself.  
@ denotes work in progress or completed but not yet seen.

x Manchester area ..	David Wickens.
@ Lancashire .....	H. S. V. Shapley compiled lists.
@ Devon and Cornwall	J. W. Southern is reported to have surveyed these counties.
@ Suffolk	M. F. Woodward knows of work in this area and has offered help; Messrs Budgen and Mckinnon have prepared a list now at the C.R.O. at Ipswich.
x Norwich Diocese .....	Canon Gordon Paget, & additional work by Ralph Bootman.
@ Chichester Diocese .....	Nicholas Plumley.
x Edinburgh .....	David Stewart & others.
@ Bristol & Salisbury Dioceses .	Christopher Kent Stephen Taylor (Salisbury Diocese). Paul Hale.
@ Rochester Diocese .....	Paul Hale.
@ Parts of Scotland .....	Col. Burgess Winn.
@ Southwell Diocese .....	David Butterworth & Nigel Day.
x Peterborough Diocese	Revd. C. Hilary Davidson.
@ Leicester Diocese .....	Mr. Honeywell.
x Rutland .....	Revd. C. Hilary Davidson.
x Dorset	
@ Canterbury Diocese .....	Martin Renshaw.
x Worcestershire .....	Charles Drane.
@ Durham (County) .....	Richard Hird.
@ Glasgow .....	James Mackenzie.
@ Coventry Diocese .....	Geoffrey Holroyde.
@ Coasts of Scotland .....	Michael Macdonald.
@ Gloucester Diocese .....	Roy Williamson.
@ Cheshire .....	Stephen Young.
@ Lichfield Diocese .....	Richard Hobson.
@ Northumberland .....	Martin Charlton, John Whittle & Nicholas Thistlethwaite.
@ Winchester Diocese .....	David White.
x Isle of Wight .....	Betty Matthews.
@ East Riding of Yorkshire .	.. Anthony Pike.
@ St. Alban's Diocese .....	Revd. B. B. Edmonds.
@ Shropshire .....	R. J. Moseley.

John Clare of Edinburgh has very kindly offered to organise the listing in Scotland, and meetings have taken place to discuss proposals; Gordon Wells has written to offer his help over listing organs in Ireland.

The Revd. Canon Hilary Davidson has very kindly sent me his material on the organs of G. M. Holdich, James Mackenzie a mass of material on Welsh organs and Nigel Easton has sent pictures and information on some lesser known Lincolnshire organs. Betty Matthews has been very kind in sending some very useful material on Isle of Wight organs, and Rodney Tomkins has been telling me of his project for recording historic organs in the Diocese of Derby Nigel Day has sent details of organs in Nottinghamshire and Birmingham area.

Offers of help have been received from other quarters, and it remains for me to decide where this help could best be used.

I have also acquired various organ builders' lists, including Hill's for 1881, and 1933. I also have Haycraft's list of 1932 of the Portsmouth, Southsea and district organs. In this connection I should be glad of information about the following organs he listed, and which in all probability no longer exist in their 1932 homes:-

All Saints Landport, Portsea Island.	T.C.Lewis 1870
Baptist, St. Thomas St., Portsmouth.	"A very old Organ"
Congregational, Victoria Rd., Southsea.	Richard Brown, London c.1830
Holy Trinity in-the-Dockyard, Portsmouth.	Hunter & Webb c.18*+6
St. George's Portsmouth.	Bevington, but with a fine case c.1773
St. John's Portsmouth.	G.P.England 1789
St. Luke's Portsea.	Hunter 1867
Unitarian Portsmouth.	Hunter with v. old pipework and case
Botley (New) Parish Church.	Walker 1858
Farham Congregational (School room)	Flight & Robson chamber organ

In a recent issue of Orglet, the publication of our opposite number, as it were, in Denmark, there was a description of their newly acquired pipe store for historic material. As the work of listing increases and the knowledge of historic material grows, the necessity for a repository will become more and more urgent. It is to be hoped that in the near future BIOS will be able to acquire a "safe house", and may be ultimately a museum for historic instruments.

Nicholas Plumley

## OBITUARY

Richard George Greening, 1927 - 1979

The news of Dick Greening's sudden death on October 26th came as a great shock to us. He will be remembered as an archetypal figure in the long succession of English cathedral musicians (a succession of which he was very much aware, often commenting that he was only the sixth holder of the organistship at Lichfield since the mid-eighteenth century) and as one who strove hard to uphold the best standards in his appointed sphere. During his tenure (1959-78), the music at Lichfield was maintained at a level of competence which some other, more prestigious establishments would have done well to emulate. Also during this period, the Lichfield Cathedral organ was rebuilt. Planning the rebuilding of a grand cathedral organ is an awe-inspiring task; Greening sought to give equal consideration to the claims of past and present, and, at a time when pretentious schemes abounded, the Lichfield rebuild represented a welcome degree of sanity. Thanks to Dick Greening, the Lichfield organ remains one of our finer cathedral organs.

Greening served for two years as a Council member of BIOS, and the active support of a Cathedral organist was much appreciated in the society's early days. Quite apart from his musical gifts, Dick Greening will be remembered for his skill as a raconteur, and for his genuine humility. He will be missed.

NJT

# HOPE-JONES

The following two letters arise out of the article and correspondence concerning the Hope-Jones organ at Stourport.

(Reporter voi.3, nos. 1 & 2)

Dear Mr Editor,

May I support Dr. Williams' remarks on the need for preservation of an example of 'the worst organs ever made' ? In 19<sup>^</sup>5 I found a small one at Llanrhaeadr, near Denbigh; I could not try it as it was being cleaned, but I heard from a friend a few years ago that it seemed to be still unaltered, 'even the electrical side seems original (run from batteries)'. Diaphonic Diapason on Pedal, and Bourdon from Great ; Great 16.8.8. Swell 8.8.8.8.

The finest of them all was the McEwan Hall in Edinburgh, which I was privileged to visit before it was rebuilt in an alien mode. One's preconceived ideas on H-J received a jolt.' Any amount of brilliance - but quite the wrong kind (more startling than useful), and the tuner told me there had been no action trouble for a long time; it was the cable that was letting things down. Quite a fire-work display from the key contacts. Spilt milk.'

Yours sincerely,

Bernard Edmonds.

Dear Mr Editor,

I regret to read that the Hope-Jones at Stourport has been lost as an instrument. I knew this organ well, both at the alteration in '38, and on my insistence the cleaning and restoration rather than rebuilding in the late '60s.

Firstly I think BBE has not got the whole story. The 1881 church was a wooden one, and the complete two manual Hope-Jones was first installed in it, later to be transferred to the 1910 building where it stood totally uncased in all its square solidity of magnificent construction. Nobody used better material or stinted it less than H-J. There may have been larger schemes, but this was no 'prepared for' job. In my view it was probably the most complete existing example and an epitome of his style. The loss of the Phoneuma and Quintadena cannot justify dismissing it. Phoneumas were a tuner's nightmare - the exceedingly narrow flues very soon sooted or 'fluffed' up, and some had nicking cut away by spiders trapped in the foot. That is fact, personally witnessed. The Quintadena was an impossible chorus i+ft on the Swell and was replaced by Robert Lamb, H-J's original voicer of the job. The excessive quint produced such an uncertainty of pitch as to be dangerous to use and the 'Gemshorn' was voiced by Bob Lamb as being better, and legitimate in that he did it. Actually it was not a Gemshorn, but a slotted Principal of a deceptive tone with a trace of quint emphasised.

The console is a remarkably untouched example in quite a number of ways, even the foot-operated 'suction' compo-pedals, and original H-J pedal board. The cable failed as did most early cotton-covered gutta-percha insulated telephone cables, the soda water penetration of the church cleaners eventually reducing them to cotton-covered green copper oxide.

The organ may have had the last of the two wire electric stop actions; I left it unaltered, as designed to reduce the current drain on the dry batteries.

It may not have been every musician's delight - Roy Massey said it was like playing a brass band for 'umph' - but it is an important loss from a technological aspect. The only not dissimilar unaltered H-J was at Llanhaiadre (.) near Denbigh; it was handblown only 20 years ago and battery driven, but I have no news in recent times.

Regards,

Herbert Norman.

# THE ENGLISH ORGAN ARCHIVE

## Introduction

A grant of £600 from the Royal Society has enabled us to employ some assistance in indexing the manuscript order-books in the Archive collection and the list below summarizes the Archive collection as it stands, with the extent of indexing to date. The index is on A6-size cards.

### Archive Collection Handlist - December 1979-

Organ-builders represented, arranged alphabetically.

Bevington One order-book only, period 1905-1931 (Organs Nos. 1596-1656)  
Published list of organs c.1885

Blackett & Howden 1. Order-book 1902-1912 (Organs Nos.153-263). Indexed.  
2. Wages book 1907-1911  
3. Letter-book 1901—1916  
- Loose papers and organ specs, c.1900-15. Indexed.

John Gray (1821—1838) Shop-books indexed to 1928, Account books to 1865.

Gray & Davison, (from 1838) Shop-books 1-16, continuous from May 1840 to March 1928. (These contain working details for all new organs and major rebuilds. Serial numbers begin in 1851 at 10 001 and continue to 10 998 in 1928; another sequence, beginning at 4001, was for second-hand organs in stock for sale or hire. Many organs are known by number only.)

Shop-book 4a duplicates entries for 1852-6 in Shop-books 4 & 5

Wood pipes book 1886-1901 ) Not indexed-

Metal pipes book 1887-1901 )

Account and order-books, continuous from 1821 to 1945:

Vol.1. John Gray 1821-1838

2. Gray 1838-9 with duplicate entries copied by Davison from

3-7. Gray & Davison 1839-65

(Vols. 3 & 4, 1839-45.

8a,9a Gray & Davison London office accounts 1865-90

8b,9b Gray & Davison Liverpool office accounts 1865-90

10-12 Gray & Davison (London) 1890-1945

Two Vols. (1857-65) of Liverpool accounts are missing.

Order-books and shop-books indexed to 1865.

(These books contain accounts for tuning, repairs, hiring, and sales, of organs. Dates and costs are always given, and the client's name, but not always his address or the location of the organ concerned. Shop-book numbers are seldom quoted and attempts to match the two sets of books still leave many organs unidentified, and many orders without a specification.)

Vol.13-14 Trading accounts 1903-1944

15-16 Order-books 1891-1927

17. General accounts 1918-1939

18. Tuning accounts 1899-1905

Tuning registers: 9 Vols. 1914-1933

### Wm. Hill & Son.

Estimate Numbers.

Hill '5 number	I-610	511-1424	1525-2582	4583-4636	4337-4505	2506-2554	2055-2156
Correct number	I-610	611-1524	1525-2582	2583-2636	2637-2805	2806-2854	2855-2956
Volume	2	2	2 2B	2B	2B	2B 5B	5B

Wm. Hill & Son (continued) Vols. 2-7 indexed.

- Vol.1. William Hill letter-book: not yet received
2. Thomas Hill estimate and order-book, Jan. 1862 to May 1877  
(Contains estimates Nos.1-1621, some incorrectly numbered:  
see table on previous page. Estimates converted to orders  
numbered from 1076. Estimates 1622-162\*+ missing.)
  - 2B Estimate-book, May 1877 to October 1889  
(Estimates 1625-2813» wrongly numbered.)
  - 5B Estimate-book, October 1889 to October 1893  
(Estimates 281\*+-2956, wrongly numbered.)  
Subsequent estimate-books missing
  - 3-7 Order-books, May 1872 to 1915 and the amalgamation with  
Norman and Beard. (Orders Nos. 1\*+03-2\*+57)

Wm. Hill & Son and Norman & Beard Ltd.

Not indexed after 1915.

For order-books 1-16 see Norman & Beard.

Vols. 17-36, with many extra books and duplicates, contain all orders from March 1916 to February 1958. Subsequent books have not been released to BIOS.

Estimate books also exist for the period 1923-19\*+5 with some minor gaps.  
There are also an estimated 10,000 technical drawings from c.1890 to c.1970,  
not indexed and unsorted, but shelved roughly alphabetically.

John Holt (Reed Organs) of Harborne, Birmingham. The Archive possesses a small package of papers and correspondence for the period 1913-1951\*

Hope-Jones.

Order-book Vol.1, 1889-1896, Contracts Nos.1-98 Indexed.  
(Vol.2, 1896-1899 or 1900, is missing)  
Letter-book 1900-1901

Indexed.

(in June 1899 the Hope-Jones Electric Organ Co.Ltd., in liquidation, was purchased by Norman & Beard; Hope-Jones continued to accept orders on his own account. In 1901 he formed Ingram Hope-Jones & Co., which lasted until May 1903 when he fled to America to escape prosecution.)

Jardine Co. Founded by James Davis (in Preston c.1780, London c. 1790-1822), continued in Manchester by Samuel Renn, Sarah Renn, Kirtland and Jardine, and F.W.Jardine, who sold the business to Thorold & Smith in 187\*+.

Drawings: by James Kirtland 18\*+5-1865, undated, some unidentified  
by Frederick Jardine 1850-51, Nos. 1-8 (No.\*+ is missing)  
1866-7\*+, Nos.9-83 (many missing)

by Thorold & Smith ) 187\*+—1976 Almost complete to 191\*+  
alias Jardine & Co.)

Indexed to 19\*+8.

Order-books: Vols.1-\*+, period 187\*+-19\*+8 (Contracts Nos.1-2060)

Contract files: period 187\*+-1970 (Contracts Nos. 1-2995) indexed to 1905'

Subsequent files are not yet released to BIOS.

Kirtland & Jardine. See Jardine & Co.

Liddiatt & Sons of Leonard Stanley, Gloucestershire.

Not indexed.

- Vol.1. General accounts 1919-1929.
2. Tuning accounts 1923-1939
3. Accounts rendered "928-19\*+0

Norman & Beard. Founded in 1870 in Norwich. The early order-books contain

accounts for all kinds of musical instrument repairs and sales, including hundreds of piano pedal-attachments; these, with organ repairs, are the "small orders". "Main orders" are new organs and major rebuilds.



Location of archives not at Keele.

Abbott & Smith:	with Wood, Wordsworth in Leeds.
Cedric Arnold:	with Hill, Norman and Beard, London.
Binns:	believed lost.
Bishop:	at Bishop's office, London.
Brindley & Foster:	believed to be with Willis.
Compton:	believed lost.
Conacher:	believed to be with Willis.
Forste & Andrews:	with L. ELvin, Lincoln.
Harrison & Harrison:	Durham County Records Office.
Hele & Co:	with J. W. Walker, Brandon.
Hunter:	believed to be with Willis.

Alfred Kirkland (including Booth of Wakefield and Bryceston Bros): lost

T. C. Lewis:	believed to be with Willis.
Rushworth & Dreaper:	post-1913 only, Liverpool office.
Speechley:	with N. P. Mander.
Spurden Rutt:	lost.
Taylor of Leicester:	lost.

Vowles (including Smith and Seede of Bristol): destroyed in fire, 1924

J. W. Walker:	Brandon office.
Wilkinson of Kendal:	County Record Office, Kendal.
Willis:	Petersfield office.
Roger Yates:	Loosemore Centre, Buckfastleigh.
Alex Young:	lost.

Other active firms are presumed to have their records in regular use, but further information to expand this incomplete list will be gratefully received



# ANDREW FREEMAN

B. B. Edmonds

A shortened version of the lecture delivered at  
BIOS' Worcester Conference, September 8th, 1979

Andrew Freeman's work is drawn upon sooner or later by every researcher on the organ - he has become legendary. 'A parson with an organ hobby' is the picture sometimes painted. Yet he was a professional musician, B.Mus. Cambridge and F.R.C.O., and was not ordained until middle life. He told me that he was tired of strife with his clergy, and thought that if he could not beat them he would join them'.

He was born in Newbury in 1876, where his father had a business. This seems to have embraced small properties, including shops, of which at least two are still remembered. Grandfather seems to have achieved financial disaster, but father retrieved this, paid off the debts, and the business flourished. Andrew's school-boy diaries show that he wanted to be an organ builder, but in the event he went to Cambridge where he graduated in 1895 and took his B.Mus. in 1903; and where, incidentally, he met his future wife.

His first organ post was at Newbury Wesleyan Chapel from 1892 to 1900; then he migrated to the Guildford Congregationalists until 1902. While working for his B.Mus. and F.R.C.O. he acted as assistant to Dr Huntley at St Peter, Eaton Square, at which period he gave a series of recitals at St. Clement Danes. In 1903 he returned to Newbury, this time to the Congregationalists, where he supervised the erection of a new organ - now in Essex - by Hunter. Speaking to him in later life about cases, I mentioned some of Hunter's as being reasonably good. 'Not too bad' he said, 'but with faults' - which he proceeded to enumerate. It was long after his death that I discovered that he was the designer.

While in Newbury he ran successful 'Penny' and 'Twopenny' Concerts, but in 1909 he moved to London and was organist at Immanuel, Streatham until 1915. Ordained in 1915 to a title at St.Margaret, Lee, he became Priest-Organist at Lambeth Parish Church in 1918, moving in 192\*+ to Standish-cum-Hardwieke.

It was at this point in his life that writings on his researches came to the fore. His research had been prodigious and painstaking. Now, as vicar of two country parishes, with diocesan and wider duties also, and the usual restoration of buildings to boot, he was not quite so free for research as before. Yet he began to spend his holidays abroad, when that was not so easy to do as it is now. At first on cycles, by rail, by waterway; and later with a car, the Freeman family explored European organs, and the well-known series of articles began.

His output was as prodigious as his research had been. He did all his own photographic processing - and, by-the-by, his own bookbinding. All this he accomplished by staying up until all hours of the night. He was behind the launching of The Organ in its original form, and the guiding hand in the crystallising of organ matter in Musical Opinion into 'The Organ World' as we used to know it. A great deal of unsigned material was by him; and he hid behind 'Lethe' in 1897 and 'Mercurius Urbanus' of later years.

Most of his writings you can read for yourself, but here are some bits you are unlikely to have seen. For a symposium on post-war churchbuilding, he wrote advocating smaller organs than customary, and said,

"Especial care must be taken over proper placing and ^nore thoughtful stop schemes, so that neither volume nor quality may be muffled, and most of the stops chosen may make a definite contribution to the ensemble, avoiding needless duplications".

About cases, he said,

"Those who disagree with the author" (in the importance he ascribed to the outward appearance) "are asked to scrutinise the organs in the next twenty churches they may chance to enter, and compile a list of those few that add to the beauty of the building and those many by whose removal the church would be enabled to recapture its erstwhile charm. The figures would be revealing".

He went on to point out that the perfection of a case results from the co-operation of designer and organ-builder, so that the work of the one provides a fitting frame for the work of the other. (Post-War Church Building Ed. E. Short. Pub. Hollis & Carter 19<sup>^</sup>7)-

Before the war he visited an organ and wrote appreciatively of the case, commending its proportions of wood to metal and of large pipes to small; but his chief commendation was that the outward appearance sprang naturally from the inward arrangement. These sentiments are of course quite familiar to us now; but we must remember that they were not usually accepted then and Freeman was by many considered a 'crank' for harping on what a press critic called 'unessential details'. When asked to suggest the very smallest practicable organ for a country church, he replied,

"Stopped Diapason, Stopped Flute, Fifteenth, Two-rank Mixture; have pulldowns, a shifting movement to the upperwork; put the lot in a box, opened or shut by a stop-knob". And that was in the mid-twenties.'

At the same period he wrote, concerning a book by an architect-organist,

"He shows only one 'proper' case in all his pictorial, and this one he condemns. Though it is not one that can be unreservedly commended, it is at least a case, and not a park-gate, or a pipe-rack, or a grille, or a brick fence that would look more in place in a Turkish seraglio than as an obstruction in front of a respectable organ -all of which Mr. A. approves. Some... recent... British cases are not always above reproach. If their show-pipes were removed, their frames would make excellent shop-fronts. This eventuality can hardly be imagined in connection with any of the best period cases; they were organ cases first and last, and nothing but organ cases. No sober person could ever approach one of them with any reasonable hope of buying a pound of butter or ordering a chop.. If a 'design for an organ' would" (as Mr. A. had inphed) "really be spoilt by the addition of so fine a case as that at Le Grand Andely, I should say 'so much the worse for the design. If the design cannot be improved up to the level of the case, may it never be carried out'."

But we must resist the temptation to continue dipping into his letters and papers, or the delicious entries in his schoolboy diaries. He died in the bitter winter of 19<sup>^</sup>7, just before his 71st birthday. And because a vicar lives in a tied cottage, the family had to leave within a few weeks; the organalia were stored in sundry family attics, where- for various reasons -they remained under lock and key for nearly a quarter of a century. An S.O.S. a few years ago ('I don't know what to do with Dad's things') led to a visit to do some sorting out, and ultimately three vanloads descended upon my vicarage and were stored along the passages and up the stairs and wherever a cranny could be found. The disposition was arranged in consultation with the family. His notebooks and negatives were entrusted to me; as was the colossal quantity of loose papers, amassed magpie-fashion, which has been rather a problem to me ever since.' BIOS was not then a twinkle in anyone's eye; but prophetically all printed books with a British connotation remained in my custody. The many foreign ones went to the Organ Club Library at the R.C.O. , duplicates being sold on behalf of the family; and as the British section overlapped in many places with my own, duplicates were sold in the same way. It was most often A.F.'s copy which was retained, because of the graffiti. So 'Dads things' emerged from hibernation to a fresh season of usefulness.

# DERBYSHIRE REPORT

During the last five years I have undertaken a survey of Derbyshire organs of historical note. All have manual tracker action unless otherwise indicated and all preserve a recognizably original tonal scheme (even when extra stops or manuals have been added). All have been visited by me personally, played, inspected, annotated and, in many cases, tape-recorded (with the assistance of a BBC Radio Derby engineer). Here follows a brief summary of my findings to date.

The earliest organ fragments are at Marston-on-Dove. Upper casework and display pipes are early 17th century (probably a Chair Organ of Dallam type), while lower casework is early 18th century domestic panelling. It once stood in nearby Sudbury Hall, but in 1827 was transferred to Marston. The 5 stops (8-2) are in a row above the keyboard. The soundboard has 2 spare slides but shows no sign of having been longer than C compass. The coupled Pedal (no stops) has 25 notes. Altogether of uncertain parentage; in its present form probably 'assembled' mid-19th century.

Another mutilated fragment is the early (1746) Snetzler at Openwoodgate (Belper). Originally a 5 stop chamber organ, it was presented to the church in 1905 and in 1927 it was rebuilt (still tracker) and enlarged to 2 manuals. What remains is the case of Spanish Mahogany, the Great soundboard with Snetzler autograph and some 8ft and 4ft pipework including an inverted conical 'Dolce'.

In contrast the 1767 Snetzler at Kedleston Hall is still exactly as recorded by Buckingham in 1824 (The Organ No.208). The Grecian-Classic case is by Adam, architect of the Hall. The non-standard stop list (note the absence of Principal) is worth quoting:

Compass: C (not GG) - e " '                      53 notes.  
LH  
Sesqui                      Bass, 3rks. (4rks. bottom 6 notes)  
0 Diap                      Treble, from Middle C sharp  
Hautboy                      Treble, from Middle C enclosed and on its own keyboard  
Flute Bass  
RH  
Cornet                      Treble, 3rks. from Middle C sharp  
Flute Treble From Middle C sharp  
Stopt Diapn Complete

The third Snetzler (1779) is a 4 stop chamber organ in the private chapel of Locko Park (Spondon). It is in good order, though a divided upperwork stop has been replaced by a divided Gamba, leaving nothing above 4ft pitch.

Of the late Georgian/Regency period the following still remain:

Brimington. Allen, 1797» 5stops (8-2)

Mackworth, Methodist. Anon. Refashioned mid 19th C. 6 stops (8-2 + Ped 16)

Old Normanton (Derby) U.R. Davis. 5 stops (8-2).

Hassop R.C.Chapel. Lincoln, 1816. Built for, and contemporary with the chapel  
5 stops (8-2, Sesq/Comet).

Dalbury Flight & Robson. 5 stops (8-4, 1 blank)

Calke Flight & Robson Barrel Organ of 3 stops (8-4)

Cases only still survive at Chapel-en-le-Frith (Glyn & Parker, 1787) and at New Mills (Renn & Boston, 1835)•

The earliest purpose- built church organ of Victorian substance is the 1849 Kirtland & Jardine at Hayfield: Great 6 (8-2 + Clarionet); Swell 7 (16-4, Mixture, Oboe); Pedal 1. The Tenor C Swell of 5 stops later received 2 additional ones of full compass. Otherwise it remains fairly unscathed, as does also the similar K & J of 1862 at Youlgreave.

An interesting survivor of the 1840/50 period is an anonymous 2 manual at Holbrook Methodist. Great 7 stops (8-2\$,2); Swell (Tenor C, but with bass octave coupled to Great) 5 stops (8-2+Haut.); Pedal 16.

Thorpe has an 1851 Bishop 1 manual of 5 stops (8-4+-Haut.) and 5 composition pedals. Could it be like the Exhibition organ mentioned in Sumner?

St. Peter, Belper, has a large west gallery organ. Built as a 2 manual by Holt in 1853 it received a third manual in 1873 (Ratcliffe & Sagar). Silent for over 40 years, it will be heard again this year after restoration by Edmund Stow of Derby: Great 10 stops (16-2\$,2,Sesq.,Trpt.); Swell 7 stops (16-\*+,II,Ob.,Corn.); Choir 4 stops (8-2+Clarionette); Pedal 2 stops (16).

An early Forster and Andrews (1859) is at Brassington. The simple classical case has a misleadingly 18th century look. Stops with square shanks and cursive script are in a row over the keyboard: 7 manual stops (8-2\$,2); Pedal 16.

Ticknall has an acoustically grand Walker of 1869: Great 8 stops (8-2, blank); Swell 7 stops (16-4,11, 2 reeds); Pedal 2 stops (16).

Opus No. 1 of Ian Abbott (1869) is still virtually intact at St. Luke, Derby: Great 9 stops (16-4,II,III,Trpt.); swell 11 stops (16-4,III, 3 reeds); Choir 7 stops (8-2, Clnt.); Pedal 3 stops (16-8). The Schulze influence is evident in the two-rank 12/15 mixture.

Very shortly after this is an interesting small Abbott at Long Lane. It has a combined Great and Choir played from its single manual. Great 7 stops (16-4,II)+ Pedal 16; Choir 4 stops (8-4)+ Pedal 16.

Several Nicholson & Lord instruments are all in the Hill rather than the Willis or Schulze tradition. Most impressive (c.1870) is at Sudbury. Great 7 stops (° 2, Sesq., blank); Swell 8 stops (16-2, blank,Haut.); Choir 5 stops (8-4, blank, Clnt.); Pedal 2 stops (16).

Brindley & Foster were probably the most prolific builders of the 1870's and, like Abbott, they followed in the footsteps of Schulze. A comprehensive 2 manual (one of their best) is at Alerwasley (1880). Great 7 stops (8-4,II,Clnt.); Swell 8 stops (16-4,III, 2 reeds); Pedal 2 stops (16-V'cello 8); couplers include a Great Sub Octave/Smaller 2 manual versions of the above, usually containing one or other (or both) of the mixtures are at: Chellaston (1873)? Peak Forest (1878); Eyam (1879); and Fenny Bentley (1879).

Both musically and acoustically the most impressive organ in the whole County must be the 2 manual Willis (c.1875) in the RC Church of the Annunciation, at Chesterfield. It is divided in the west gallery with a 16ft frontage of Pedal Violone pipes. Great 8 stops (16-2, Trpt.); Swell 9 stops (16-2, 2 reeds); Pedal 3 stops (16). Rich and splendid, and yet not a Mixture (or even a 12th) in sight!

Equally favoured acoustically, though slightly smaller, is the 18jt Willis in St. John, Derby. It received a third manual in 1914; but this was removed in 1975 when the basic Willis work was restored, with upperwork substitutions for certain 8ft stops, and a new extended Pedal division. The work was done by Johnson of Derby.

With much of the brilliance of a Willis is the 1876 Lewis at Ironville. Great 6 stops (16—4); Swell 7 stops (8-2,11, Trpt.); Pedal 2 stops (16-V 'cello 8). Here for the first time we see a foundational Great Organ which depends on the through-coupling of a brilliant Swell for any kind of Tutti.

Amidst much rubbish of the 1890's a few splendid instruments stand out. Lloyd built a generous 2 manual for the newly completed St. Barnabas, Derby. Great 10 stops (8-2, 3 blanks); Swell 10 stops (16-2,11,2 reeds); Pedal 2 stops (16, blank). A pity the blanks were never filled in.'

The 1895 Forsta'St Andrews at Tideswell has a magnificently carved Gothic case that well matches the architectural splendour of its surroundings. Great 7 stops (8-2, Clnt.); Swell 9 stops (16-4, III, 2 reeds); Pedal 4 stops (16,16,10?, & Principal8).

Some original pneumatics are also worth of note. The 1893 Conacher at Greenhill Central Methodist, Derby, is well placed in a front gallery position. Great 9 stops (16-2\$,2, Trpt.); Swell 10 stops (16—2, III, 2 reeds); Choir 5 stops (8—4, 2 reeds); Pedal 3 stops (16-8).

Still characteristic of its builder is the 1899 Brindley & Foster pneumatic at Wirksworth. Great 8 stops (16-4, II, Pos.); Swell 9 stops (16-4, III, 2 reeds); Choir 5 stops (8-2, Clnt.); Pedal 4 stops (16-8).

As is to be expected, a small 1914 Hill pneumatic at Crich looks back to the 19th century tonal traditions. Great 6 stops (16-2); Swell 6 stops (8-4, Oboe); Choir 4 stops (8-4, Clnt.); Pedal 2 stops (16-8).

Harrison & Harrison built in 1914 a superb 2 manual tracker in a side gallery position at Denby. Great 5 stops (16—2); Swell 5 stops (8-4, Corn.); Pedal 2 stops (16-8).

I have outlined what my researches to date suggest to be the instruments of most historical interest. Space does not permit more than a passing mention of a number of small (mostly 2 manual) organs of good workmanship though predictable design, dating from the 1860's, 70's and 80's. They include:-

Milford, Ebenezer Methodist (c.1855)

Mackworth (c.1855)

Findern (c.1860)

West Hallam (1864)

Mugginton (Hill, c.1865) (1 manual)

Heage (Hedgeland, 1877)

Matlock Bath (Hill, c.1880)

Milford, Shaw Lane Methodist (c.1880)

Derby, St. Joseph RC. (c.1880)

Belper, Baptist (Hill, c.1880) (small 3 manual house organ)

Derby, St. Paul, (Conacher, c.1880)

Parley Abbey (Forster & Andrews, 1884)

Morley (Hill, 1885)

Church Broughton (Nicholson & Lord, 1886)

Milford (Bevington, c1890)

Newton Solney (Bevington, c.1890)

Duffield, Baptist (Nicholson & Lord, c.1890)

Rodney Tomkins

# NOTES & QUERIES

The account of the Yarmouth organ referred to earlier (1) I have traced to the Church of England Magazine March 18<sup>^</sup>5 where the Revd. J.J. Westbrecht wrote, "In 1812 Mr George England (a grandson of Mr Jordan) repaired and enlarged the organ".

It was of course George Pike England who did the work and we saw that it was rather difficult to find how he could have been grandson to Jordan. It is I suppose just possible that George could have been grandson to the older Jordan, but in default of further information we must assume another case of crossed wires.

The mystery man Glyn and Parker I have suggested (2) might really have been the Gwvn who did work at St Nicholas, Liverpool 1743 and Holy Trinity, Coventry in 17H7. Going through the Sperling notebooks recently I saw that Leek was given as Parker and Gwynne 1770; (3) that his name was Thomas we find from repairs at Leeds Parish Church about 1743. This would link him with the second Richard Parker, if in fact there were two. (4)

Yet another Richard was working at Annapolis, Maryland, c.1760. (5)

I have a note that the business of Bridge's apprentice Thomas Parker of Grays Inn Lane, often confused with the Salford Richard Parker (were they related), and his son Joseph, was taken over by the Russells. Has anyone dates and details? The Parkers were functioning at least till 1787 (Barnsley); (6) the Russells were at 28 Theobalds Road until at least 1824, (7) but by 1830 Hugh is noted as 2 Terrace, Grays Inn Lane - is that significant? By 1838, 2 Grays Inn Terrace was ascribed to Timothy.

On the authority of J.W. Billinghamurst, C.W. Pearce tells us (8) that the organ at St. Bartholomew the Great

"in 1865, when extensive restorations took place in the church, ... was removed to Russell's factory, where it was lost.' The church being closed for about six years, Russell died during this period., and by inadvertence the organ was sold as part of his effects"

From this it has been assumed that Timothy Russell died between 1865 and 1870, and that the organ was the old Bridge one.

E.A. Webb, however (9) tells us that

"The organ gallery ... was rebuilt on the site of the pulpitum in 1624 and the gallery was also continued across the south transept ... In 1864 the gallery was removed and the then organ (a second-hand one by Russell, reconstructed by R.H. South of Grays Inn Road) was sent to South for safe custody during the restoration of the church; but before the church was reopened South died intestate and the organ was sold as part of his effects".

What had happened to the Bridge organ?

Timothy's last organ was built in 1858 for St. Philip Arlington Square (any information welcome) and I have no tuning or repair dates for him after that. Two years later the firm of R. & H. South comes into notice at 5 North Place, Grays Inn Road, (10) making organs (11) for St Michael Bassishaw i860 and West Hackney 1866, and amongst their tuning and maintenance looking after St Mary Woolnoth 1864-6. (12) It would seem likely that Timothy died 1859 and the Souths took over, but so far no direct evidence is to hand.

Enquiries include Joachin Beyfield working in Ireland 1730-32; A. Noble 1708 (possibly not an organ builder) whose pencil Graffito occurs inside a Cambridge organ; John Dresser of Birmingham Fl. 1883, winner of medals at a Lichfield industrial exhibition; John Rayment Rust Fl. 1850; and information about 'Large Snetzler chamber organ, mixtures, trumpet etc, Chinese Chippendale case' advertised for sale in Musical Times December 1967.

Dresser of Walsall - Wisemore House C13) - Made the organ at Alderley, GELos.; he moved to Perry Barr at some point, for in 1882 he removed thence to Albert Road Aston. (1\*+) He wrote a series of articles in The English Mechanic in 1873 (a periodical which included much 'organical matter', to borrow a phrase from J.W.Warman) and according to the notes of J.T.Lightwood (present whereabouts unknown) and F.W.Haycraft (Organ Club Library) he exported a number of small organs of 3 1° & stops to Australia. He has sometimes been confused with W.Drechsler who, at first with his partner Specht - both 'From ED.SCHULZE' - functioned in Askew Crescent, Shepherd's Bush (15) and is said to have 'Finished' the Anneessens organ at the Italian Church Hatton Garden.

Rust of Chelmsford built the organ at Croft, Herefordshire, 1856 and with his son Walter enlarged it 1858. They built organs at St Nicholas Chislehurst (rebuilt by Lewis and sold c.1900) and Ipswich Rope Walk Chapel; in 1865 added extra barrels to the Bevington at Barnston; and at the International Exhibition 1862 Rust & Co. received a medal for improvements 'in the framing of pianos'.

Stop Press - Green and Savage, Smithfield, fl 1878?

B.B.E.

(1)	Reporter III 1	
(2)	Musical Times August 1970	
(3)	Sperling II 265	
(*t)	Sayer Renn 61	
(5)	Ochse History of the Organ in the	United States 35
(6)	Buckingham's Diary Organ LVIII	125 Organ IX 11*4
(7)	Pigot's Directory	
(8)	CLCC 18	
(9)	The Records of St Bartholomew the	Great Vol 2 (1921) *49
(10)	M.Standard 8 September 1862 32.	
(11)	Pearce OLCC 215, NEO 100	
(12)	Vestry Minutes 18*41-67	
(13)	Musical Times 1876	
(lit)	Musical Opinion June 1882	
(15)	Musical Opinion May, September,	1886.

# AIMS OF BIOS

1. To promote objective scholarly research into the history of the Organ and its music in all its aspects, and, in particular, into the history of the Organ and its music in Britain.
2. To conserve the sources and materials for the history of the Organ in Britain, and to make them accessible to scholars.
3. To work for the preservation, and, where necessary, the faithful restoration of historic organs in Britain.
4. To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote a greater appreciation of historical organ building in Britain.

