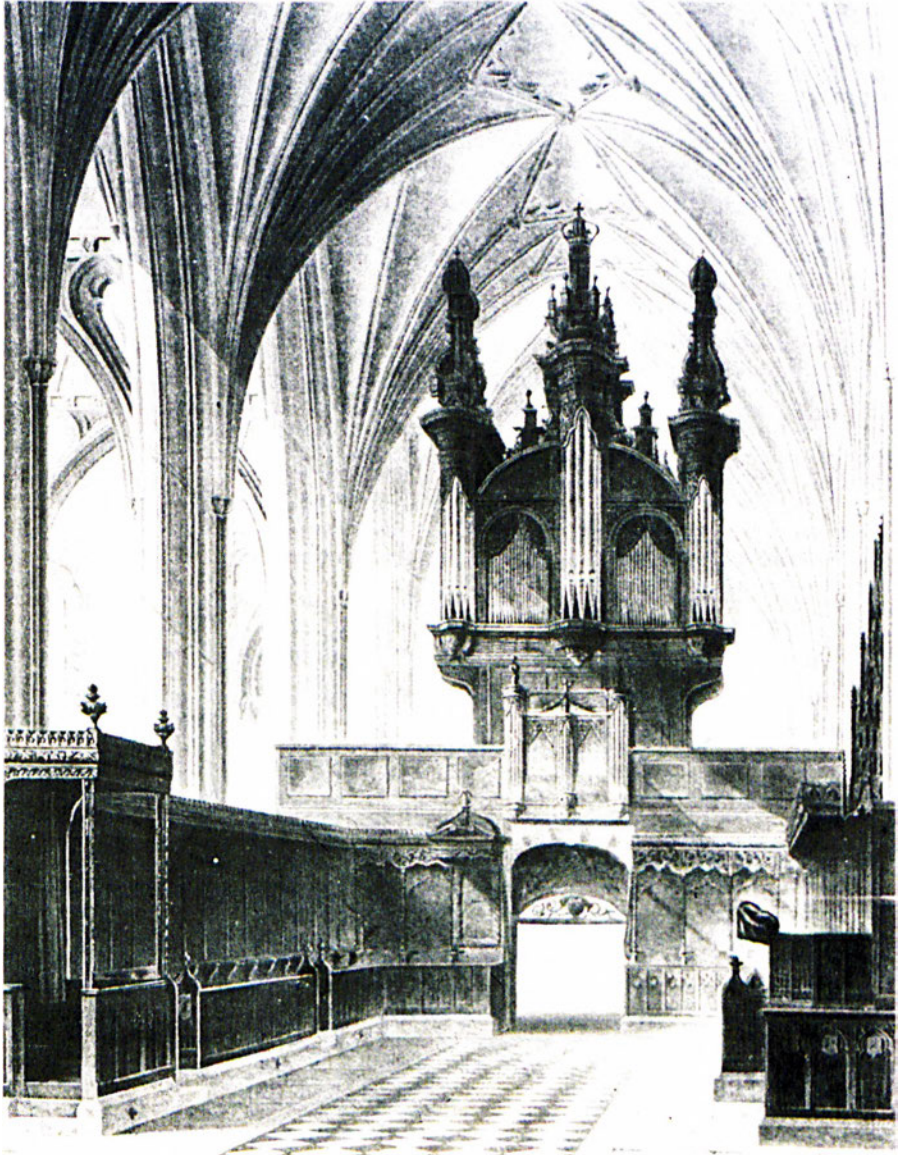


BIOS REPORTER



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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 Notes and Queries column should be sent to the Revd. B.B.Edmonds, at:

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Editorial

One of the cries which we sometimes hear from organ builders in these conservation-conscious days is "What about *our* artistic instincts? How are we to be ourselves if we are constantly tied to the practices and the tastes of the Past?" They have a point. The true organ builder (that is, one who is master of all aspects of the craft, and who has consistent artistic principles which define for him the style of instrument which he will build) is an artist in his own right, and not simply a servant of whichever past style happens to be currently in fashion. Though there may be instances when it is desired to create a new organ entirely in the spirit of a particular past era, or even to produce a straight replica of an extant historic instrument, in the vast majority of cases the building of a new organ is the opportunity for a modern master of the craft to produce a modern work of art: in his own style, without pedantic constraints as to scales and voicing, and bearing his own inimitable stamp. It can then be assessed as a musical instrument in its own right - without any of those embarrassing qualifications of "If it hadn't been for the organist..." or "I should like to have done this, but Dr so-and-so, the consultant, insisted..." No true artist will be afraid of having his work criticised (in the best sense of that word) if it really is his own work. He can ask no more.

But this licence cannot be extended to include the rebuilding of old organs. The moment an organ builder is confronted with an existing instrument by another builder constraints are imposed upon him. However much he may choose to rescale and revoice the pipes, it will not be the same as if he were building anew. How far should a builder allow these constraints to restrict him? To what extent should he compromise his own ideas to accommodate existing materials?

A great deal depends upon the instrument with which he is working. Here really is the nub of the matter. A second-rate instrument, already rebuilt by various other organ builders, need offer no real *ethical* constraints: the modern organ builder can do whatever the materials will permit, safe in the knowledge that it will still be a second-rate instrument at the end of the day. The case is completely different if the builder is confronted with an intact instrument, of good quality and some musical distinction. In such instances, the modern builder's priority is to respect the work of the original builder, and all other considerations must come second.

It is at this point that the pressing argument is raised that the instrument in question is "inadequate to meet contemporary needs". There is no need to parody this view: it has been done often enough by those who propose it with phrases such as "unable to meet the legitimate demands of all schools of organ composition". Without resorting to such nonsense it is clear that many instruments deemed 'historic' or which at least fulfil the criteria outlined above impose restrictions or difficulties upon the player which he or she would not expect to meet in a new organ. Some of them are poorly sited; some are much smaller than the building requires; some are much bigger than the present congregation can afford; some of them have eccentric tonal schemes dictated by the whims of a former organist. But the majority of these organs are perfectly serviceable musical instruments - not as we would build them now, it is true, but still works of art in their own way.

The irony is, that the more this is being realised (and compare all the talk about conservation and restoration of organs today, with what was not being said 15 years ago) the more difficult it is to secure the true restoration of these organs. It is much easier to defuse the conservationist argument by appearing to embrace it than by opposing it outright. "This organ is a wonderful example of the work of Father Willis, and we must restore it to its original glory for future generations. At the same time, we will take the opportunity to augment the resources of the organ a little by....". Most of us believe in conservation until we have to live with the consequences of it. More on this next time.

Nicholas Thistlethwaite

Archive

The Archive Collection has now received the last installment of the Hill, Norman and Beard records, in the form of the first two William Hill order-books.

One is the Elliot & Hill partnership accounts from 1829 to Elliot's death in "1832; it includes the order for Dr Gamidge's York Minster organ following the fire of February 1829 which destroyed the surviving Dallam material of 163*+ (BIOS Journal 1)

The other volume is William Hill's letter-book of 1838-61 and immediately precedes Thomas Hill's estimate-book (Vol 2) of h862—77- Vol 1 commences with the brief Hill & Davison partnership dissolved in October 1838, when Davison joined John Gray, whose ledgers we already have from 1821. The first entry in Vol 1 is the special order for Queen Victoria's Coronation in 1838, resulting in the temporary installation in Westminster Abbey of the organ destined for St John Chester, and Hill's difficulties with the Dean and Chapter in removing it from the Abbey - they having laid claim to it. There is T.A.Walmisley's design for St John's College, Cambridge where Hill spent so much time (having been diverted by Coronation Affairs) that Mrs Emma Hill assumed Davison's place as partner for a time; Cambridge work in turn delayed finishing a hired organ in Dr Worthington's church, (Holy Trinity, Grays Inn Road) stimulating the oft-quoted correspondence, about his congregation laughing at the organ, and Hill's diplomatic reply. Worthington's conduct did not improve and four years later Hill had further cause to write to the Bishop of London about him.

The volume also contains Hill's designs for the Liverpool, George Street Chapel (18^0) and for St George's Hall (18^6), out-done by Willis. One can trace the progressive expansion of Birmingham Town Hall organ, and many others in the transitional 1840s. As early as 1839 Hill was recommending (to J.W.Fraser of Manchester) The need for a Pedal compass C to f for playing Bach, whilst more conservative clients were still demanding GG manuals with an octave of pull-downs; the last GG organ was for St Mary Sheffield in 1853- For a brief period circa 18^0 Hill proposed manuals from CC with pipes only from C, the bass keys playing twelve 16ft pipes of a two-octave Pedal keyboard.

It took till the mid-century for English organists to accept C manuals and CtoF pedals (the "German Plan") in preference to a GG Great organ and a tenor c or tenor g Swell. There was no sudden revolution, but this volume makes clearer than any other that Hill (with his contemporaries) slowly evolved the Victorian organ from the Georgian over something like 1500 specifications: but what marvels he could design. Ulster Hall, St Paul's Cathedral, Crystal Palace, and the Royal Panopticon (1851) - perhaps the first cinema organ, with orchestral effects for light entertainment during magic-lantern shows. One can here trace the influence of visionaries like Fraser, Gauntlett, and the numerous forward-looking committees of chapels, whose designs could have stood against anything in Europe at the time.

Michael Sayer

Obituary

We were all saddened to hear of the death of Sir John Dykes-Bower, the former organist of St Paul's Cathedral. His prominence in the world of English Church Music (and beyond) during the middle years of this century is well-known, as is his adherence to the highest standards of performance in the many areas of music-making with which he was concerned during a long and active career. Poor health in later years did not dim his interest, and his support of and enthusiasm for BIOS were a great encouragement to us. Our sympathies go to Sir John's family, and close friends.

The Memorial Service for Sir John Dykes-Bower will be held at St Paul's Cathedral, on Wednesday, September 23rd at 5*00 p

njr*

N.J.T.

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Redundant Organs

Forest Hill R.C. Church.

Built by the St Cecilia Organ Co. (Thomas Jones, Pentonville Road). Date not known. Compass 61/30

Specification Great 8,8,8,4,4,2. Swell 8,8,8,1t,8. Pedal (32),16,8.
Action Tracker.
Casework No details
Dimensions 15' high x 9' wide x 6'2" deep.
Contact Mrs E Pinnegar

All Saints and St Barnabas, Guildford Road, Lambeth.

Built by A, Hunter, 1878. Rebuilt Mander 1948. (Some?) spotted metal pipework. Compass 56/30

Specification Great 16,8,8,8,4,4,2,111,8.
Swell 8,8,8,8,4,111,8,8.
Choir 8,8,8,4,4,2,8.
Pedal 16,16.
Action Pneumatic. No further details.
Contact Mrs Pinnegar (address above).

All Saints, Lyhem Road, Clapham Park.

Probably built by J- J- Binns. Compass 61/30

Specification Great 10,8,8,8,4,4,2f,2,8.
Swell 16,8,8,8,8,4,4,2,111,8,8.
Choir 8,8,8,8,4,4.
Pedal 32,16,16,8,8.
Action Tubular pneumatic.
Casework "pleasing" "solidly built"
Dimensions 22' x 16' x 18'
Contact Mrs Pinnegar (address above).

St James, Hatcham, Deptford.

Organ by Walker, 1854. Compass 56/30

Specification Great 8,8,8,4,4,2f,2,111,8. Swell 16,8,8,8,8,4,2,11,8,8.
Pedal 16,16.
Action Tracker.
Casework No details.
Dimensions "compact construction"
Contact Mrs Pinnegar (address above).

Enquiries and information about Redundant Organs is always welcome. Contact: Marilyn Wilson (address inside front cover) BIOS Redundancies Officer.

..... and following Redundant Organs.....

"New organ donor card launched" - this was the headline which greeted breakfast browsers of the "Times" on June 5th. The DHSS has issued a new plastic organ donor card. Does this point to happier days ahead for Organ Restoration funds? Or have the therapeutic qualities of music at last been institutionalised by a government department?

N.J.T.

An Emigrant makes its mark

It is not certain, but I might have been the only BIOS member living in Great Britain to have attended the inaugural concert given by Francis Jackson at the organ of the St Christoforus Kerk in Schagen on May 18th, and it must be said it was a revelation.

The organ, a three-manual Nicholson from c1878 has in its entirety been put down in the church of a small Dutch town in the North of the Province of Northholland, and as Dutch churches go, they are mostly large, and devoid of the large congregations of yore. This particular church has been well maintained and looks in some ways like a small English cathedral (on the inside, that is), it is built in the form of a cross and has a very high nave and side-aisles. A screen however you will not find, nor an organ-chamber; so, facing the altar, the organ has been put in the left side-aisle. The sound emanating from it is absolutely first-rate and one wonders why so many great English organs have been hidden in chambers, where no justice is done to their potential.

The organ's powerful singing voice can be heard in the furthest corner of the building, and is as clear as if one were sitting close to it. All this of course helped by good acoustics.

The organ was purchased by the church council from St Mary Magdalene, Worcester, for the *scrap* value of *one thousand pounds* 00, although dismantling, refurbishing and resituating was not cheap. The job was done by Bishop and Son, and John Budgen made a magnificent job of it.

The Dutch with their fondness of pedal reeds did add a 16' Trombone belonging to a Hill organ of 1858 (St Mary, Hulme). The bass octave of the Dulciana (choir) from St John's, Tottenham, and the oboe (swell) from an organ at Blechingley in Surrey.

It must have been a little tiring for Dr Jackson to play this instrument without a registrant (John Budgen turned the pages), as the organ is completely mechanical, no pistons of any kind, so all stop changes had to be made while playing, no mean feat. The old-time swell footlever was also left intact. But Dr Jackson was undaunted and played more than an hour non-stop, and for his efforts was rewarded with a bouquet of flowers and enthusiastic applause. It was altogether an unforgettable experience.

A visit to Schagen to see and play this organ is a must for any British organist visiting Holland, and I am sure our fellow-member Gerard Verloop (he was the instigator) would be glad to assist. The disposition is as follows:-

| Great | | Swell | | Choir | |
|---|----------|---------------------|-------------|------------------|----------|
| Bourdon | 16 | Bourdon | 16 | Dulciana | 8 |
| Large Open Diapason | 8 | Dulciana | 8 | Stopped Diapason | 8 |
| Small Open Diapason | 8 | Gamba | 8 | Gamba | 8 |
| Clarabella | 8 | Lieblich Gedeckt | 8 | Flute | <i>k</i> |
| Keraulophon | 8 | Vox Celeste | 8 | Piccolo | 2 |
| Principal | <i>k</i> | Gemshorn | <i>k</i> | Cremona | 8 |
| Waldflöte | <i>k</i> | Harmonic Flute | <i>k</i> | | |
| Fifteenth | 2 | Piccolo | 2 | <u>Pedal</u> | |
| Mixture | IV | Mixture (incl.17th) | III | Open Diapason | 16 |
| Trumpet | 8 | Cornopean | 8 | Bourdon | 16 |
| | | Oboe 8 | | Principal | 8 |
| <u>Couplers</u> | | | | Trombone | 16 |
| Choir to Pedal | | No Great to Choir | coupler | | |
| Great to Pedal | | Three composition | pedals | for Great | |
| Swell to Pedal | | Three composition | pedals | for Swell | |
| Swell to Great | | Windpressure | 2;; inches. | | |
| Swell to Choir | | | | Number of pipes: | 186++ |
| Octave on Pedals (Pedal octave coupler) | | | | | |

J.G.Van Daal

Dear Sir,

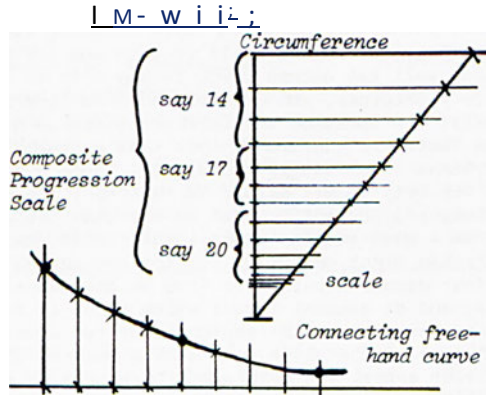
David Wickens' interesting contribution (Comments on pipe measurements) prompts me to record my recollections of H J Norman's practice. N&B principal scales were nominally '17' but as the halving was on the 17th upper note it was 18th progression. The metal shop had a set of precisely engraved zinc rules - made by voicer Beech - each giving a progression rate ranging from '12' to '36', the latter for reeds. These rules aided construction of a composite scale for some special situation. This sort of scale gave the early 'Walker' big bass and warm-toned treble for acoustically unhelpful buildings.

We also had engraved brass rules - Tr scales - for reading diameters from circumference scales.

Some builders used much simpler means, an evenly spaced scale ladder, on which they marked the principal dimensions and the halving notes, then by connecting with a free-hand curve, they had a reasonable scale relationship, though distortion could arise.

The paper strip measure of pipe circumferences is the usual way of measuring for tuning slides.

I hope this may be useful history.



Herbert Norman
London

Dear Sir,

On page *b* of *Reporter* iv 2 there is a note on the cover illustration of the Harris organ at Bristol Cathedral. The last sentence that according to Pearce, 'The Chair had no pipes of its own, but borrowed from the Great "by communication".' If I may be forgiven for advertising my own publications, I refer you to my article 'Bristol Organs in 1710' in *The Organ*, lvii (January 1979), pp. 85-90. On p.87 of this article I pointed out that according to Stephen Jeffrys Jnr., Organist of Bristol Cathedral from 1700 until 1710, the Chair Organ was built by Robert Taunton in 1662 (twenty-three years before the main organ) and was not borrowed from the Great. I think the confusion arose because Harris' contract of 1685 did not include pipework for the Chair Organ. This, however, was not because the Chair Organ was borrowed, but because the pipes were *already there*. With all good wishes.

Dr. John L. Speller
Birmingham

Dear Sir,

After reading your plea for material for inclusion in the *Reporter* it crossed my mind that you may be able to give the organ in Brocklesby Church, near Caistor North Lincolnshire a mention, for the benefit of members who know not of it.

The Parish Church of All Saints is on the estate of Lord Yarborough, and it contains one of the country's most historic organs. It was built in 1773 by Thomas Knight as a one manual, (GG, no GG# to E) with one octave of pedals with open wood pipes. The only additions to the organ over the years have been the Fiddle G Swell in 1820 by W Greenwood & Sons, Leeds, and the Great *k** Doppel Flute on the edge of the soundboard, and very poor. Whether this dates from the same time as the Swell or not, nobody seems to know.

The case is one of the glories of the instrument, again, it's maker is uncertain but traditions ascribe it to either Chippendale, Sheraton or James Wyatt.

This is an organ well worth visiting, as it is in superb playing order. It had a careful restoration a few years ago by Cousins (Lincoln), and more recently some necessary work was done to put the casework in order.

Yours faithfully

Lewis E. Paul
Lincoln

Not-so-old organs and their preservation

Much has been written about the spoiling of old instruments by often well-meaning "improvers". We have seen beautiful organs drastically altered. What was lost in improving is gone for ever, and we are powerless to restore the situation.

However, there is still a considerable well of instruments that have as yet escaped the vandals. At present, most are considered to be almost worthless - too big, too loud, unreliable, tasteless and so on. But wait, their time will come, and we will kick ourselves for losing so much. We must look out *now* for the best of these instruments for preservation in their original state.

I am talking of organs built in this country in the inter-war period. I have come to know well two organs c1930 in the City of Newcastle upon Tyne. Both are almost entirely original, and I return to them time and time again.

Briefly, the Harrison and Harrison organ in Newcastle's City Hall - a four manual organ, built in the Grand style that we could never hope to repeat. Currently this instrument is virtually unplayable, through neglect and central heating. It seems that the City cannot afford to restore it, and its future seems certain - removal and loss (*). Accepting that as the inevitable, may I make a plea that we keep our eyes on a much smaller organ - that in St James' and St Basil's, Fenham.

The Fenham organ was built for the new church by J W Walker and Sons in 1931. It has four manual departments (two on one manual) and Pedals, thirty four speaking stops, and an unusual layout which makes it remarkably effective in this large church. The plan of the church is of two equal parallel naves; at the east of the north nave is the altar, and at the east of the south nave is the Lady Chapel with the tower above. The main organ is placed in a chamber above the vestry, facing into the north nave at the head of the congregation. The Celestial Organ, and one pedal stop are in the tower, speaking into the south nave. The console (originally in a bird's nest adjacent to the main organ - a terrible position, according to a previous organist) is approximately equidistant between the two sections, at floorlevel beside the south choir stalls.

In keeping with the rest of the church, built by Sir James Knott, as a memorial to his two sons, killed in world war I, no expense seems to have been spared in the construction of the organ. Apart from the buried position of the choir organ, all speaks straight into the church. The unfashionable stop-key console is beautifully made, and most comfortable. The sound that comes out is quite unique. Dull, perhaps at times, refined, certainly, at all times, but never gutless. There is a vast palette of tone colour available which is not only suitable for the bulk of English music of the last century (please don't say that such music is unworthy), but also remarkably suitable for much French music of the same period, as I have discovered through years of experimentation.

| Great | | Swell | | Pedal | |
|----------------------|----|----------------------|-----|-------------------------|----|
| Double Open Diapason | 16 | Open Diapason | 8 | Open Diapason (wood) | 16 |
| Open Diapason I | 8 | Lieblich Gedeckt | 8 | Bourdon | 16 |
| Open Diapason II | 8 | Viola da Gamba | 8 | Celestial Bass (Tower) | 16 |
| Wald Flute | 8 | Voix Celeste (T.C.) | 8 | Octave (from Op.Diap.) | 8 |
| Octave | it | Principal | it | Flute (from Bourdon) | 8 |
| Harmonic Flute | it | Open Flute | it | Trombone (Gt Tromba Ex) | 16 |
| Fifteenth | 2 | Fifteenth | 2 | | |
| Tromba | 8 | Mixture (17,19,22) | III | Choir (enclosed) | |
| | | Contra Fagotto | 16 | Gedeckt | 8 |
| Celestial (enclosed) | | Trumpet | 8 | Dulciana(now B1.F1.2') | 8 |
| Echo Gedeckt | 8 | Oboe (revoiced 1976) | 8 | Lieblich Flute | it |
| Vi ole | 8 | | | Clarinet | 8 |
| Celestial Flute | it | | | Tromba (Gt) | 8 |
| Vox Humana | 8 | | | | |

The action is electro-pneumatic. All unison couplers plus octave and sub. to Swell and Choir/Celestial play through. There is a full complement of adjustable pistons and three tremulants, and a Great and Pedal combinations coupler.

How, you are asking, does one do anything at all with an organ like this? I urge you simply to select your music and play. There are defects - no Great Mixture, a lack of Pedal clarity, for instance - but there is much beauty, and what is more it all blends, save perhaps the Tromba, a superb solo stop.

I admit this is gross Romanticism, but the combination of voicing, layout and the church's acoustics make this a unique organ. I am not hoping for the preservation of all such organs, and I am in full agreement with the Classical Organ movement. This organ has survived fifty years unscathed and it is not threatened - yet. But we must look after it, and hope that it survives another fifty years. Then we shall see that it was a true and worthy example of organ building and musical ideas of the time, and be glad that we did preserve it.

P.J.L. Rickinson

(O) -----
The BIOS Council is aware of the threat to the Newcastle City Hall organ and wrote recently to the authorities to ask what plans, if any, they had for the future of the instrument. It appears that some months ago, a proposal was put forward by one of the City Council committees to spend about £10,000 on the organ in an attempt to get parts of it playing again, and with a view to preventing further major damage from heating by installing a humidifier. Since then, nothing has been heard, and it is not known whether approval for this course of action was forthcoming from the relevant finance committee. - Editor. _____

Your views please

We have received a request through Douglas Carrington for information, concerning extant instruments representative of the best in British organ building. Dr. Guido Peeters (son of Flor Peeters) is writing an article for a large Dutch Encyclopaedia on the Organ, and wishes to include a chart of old organs in Europe which can be seen and heard. Dr. Peeters' request includes two questions:-

1. Are there any 16th, 17th or 18th century organs left by Th.Harris, Th.Dallam, B.Smith, R.Harris or other organ builders, comparable in their state of condition to the Schnitger organs in Cappel or Steinkirchen, or reconstructed like the Stellwagen in Stralsund?
2. The 19th century was much richer on organ building in England. The type of organ changed also. Could you give me 5 typical organs of this period from people like Willis, Hill, Walker & Co ... It is possible that a lot of these organs are modernised. You know that the most original from that period are the most welcome."

At Mr Carrington's suggestion, we invite BIOS members to forward their views concerning organs which should (or should not?) be included in these lists to Dr.Michael Sayer (address inside front cover) who will then respond to Dr.Peeters' request on our behalf. Please contact him by September 15th.

The Editor Thanks----

Your editor was greatly encouraged by the response to his plea for more material for the *Reporter*. Various interesting items have dropped through the letter-box in the last few weeks, some of which appear in this issue, and some of which will be included in the next. So far, so good. But it is a *constant* need: so, please, don't put your pens and typewriters away; keep up the good work. *BIOS needs YOU !*

N. J.T.

N and Q

Writing on the organ at Peterborough Cathedral, Michael Gillingham refers to its origins in 1735 by Kellingburgh, a local builder, about whom at present we know little". (1) Certainly, one does not see his name in any reference book, and news of his work will need winking out by local historians. As will shortly appear, he seems to have had some sort of a *pied-i-terre* in Peterborough; but the headquarters of 'John Ulrich Killeburgh' were 'near the Red Well in the King's Arms yard' at Norwich, as we learn from sundry contemporary notices in the Norwich Gazette in the seventeen-thirties. A few of these are quarried over.

We first come across him in connection with an organ built for St Mary, Bungay, in 1730, described as having '1100 pipes and upwards, and 21 stops'. In 1732 he advertised some organs for sale, and announced that he was at work on one which 'he hoped would excel any in England'. In 173*+ an organ of his was opened at 10am. on 18th June at St Nicholas, Harwich. The opening was followed by a concert 'of vocal and instrumental music, performed in a spacious room in the charity school by a great number of the best masters out of Essex, Norfolk and Suffolk' as a 'benefit' for Joseph Gibbs, the organist.

Meanwhile (2) he had trouble with industrial relations. 'Run away from Mr John Killeburgh, organ-maker in Norwich, two lads who are brothers, the one named Christian Pankell, and the other Jacob Pankell. Christian is about 15 years of age, an apprentice, and had on when he went away a brown coat and a horse-hair wig; Jacob is nine years old and had on a blue coat, a striped wastecoa and a horse-hair wig. Whoever secures the lads and gives notice to Mr John Killeburgh in the King's Arms lane in Norwich shall be well rewarded for their trouble; or if they will return, they shall be kindly received.'

One wonders whether the organ to excel all others was that for Peterborough Cathedral, though one would expect John to have made publicity of that. So it might have been the Harwich one, by the date. Possibly Peterborough led to the opening of a workshop there, as the next advertisement (3) might imply. 'At Chapel Field House is a beautiful large organ, with a gilt speaking front, and sashed doors, made by the late Mr John Killeburgh to be sold by his widow. The dimensions are: 8 feet and a half in height, and *k* feet 8 inches in breadth. It consists of ten stops: Stop Diapason. A Flute throughout. A Wooden Open Diapason. A Metal Fifteenth. A Great Twelfth Metal. A Three-rank Cornet. A Trumpet Treble. A Bassoon Bass. A Two-rank metal Sexqualtera. A Half-open Diapason. The keys are long Eights. It has been played on and improved by several eminent hands, and given entire satisfaction to all who have heard it. N.B.- The said widow Killeburgh has two other organs at Peterborough to dispose of, one of seven, the other of six stops. Likewise a stock of metal pipes most of them reed stops. Four large pairs of bellows for church organs; and several other materials fit for organ-makers, which will be disposed of at a very reasonable rate.'

There is only one other organ for which a locality is recorded. 'Notice is hereby given, that there is now to be sold, and may be seen at Mrs Butler's over against the Rampant Horse, in St Stephen's parish in Norwich, a very fine new house organ made by the ingenious Mr Killeburgh, deceased; which instrument for beauty of structure and harmony of it, is allowed by several masters of musick to exceed anything of that kind for many years past; and considering the goodness of it, it will be sold a great pennyworth.' (5) For information about any other organs (or indeed, about these five too), and about John's training, we must await the researches of BIOS members - this may mean YOU.

The organ in Poole Baptist Chapel, formerly in St Paul, Poole, bears an attribution to T J Duncan of London, 1839. This is odd, because Thomas J Duncan of Poole did work (6) at Christchurch Priory in 1836; and at Bournemouth St Peter (77 he not only built a west gallery organ for the church of 1811 - designed by Tulloch of Poole, hence probably the choice of organ builder - but he was organist from 1843 for ten years or so. His premises were near the Quay in Poole High Street. The Baptist plate is not contemporary but dates from the erection of the organ there in 1879. Was it just an error, or did Duncan leave Poole for London later in life? I am clueless.

Someone is confused between Kirkland and Kirtland. Not the first victim! As I have a note that Kirkland trained with Jardine, the confusion becomes even more understandable. It was James Kirtland who was apprenticed to his uncle, Samuel Renn, in 1826, and became partner with Jardine in 1850. (8) Alfred Kirkland began business for himself in 187*+, and the following yeartookover the business of Booth of Wakefield. Some years later, apparently 1882, he transferred to London, leaving a branch business in Wakefield, and later opening a branch in Burton-on-Trent. He took over Bryceston Brothers and was himself taken over by Hill, Norman and Beard in 1923. Canon Kirkland of Ely, once Headmaster of King's School there, was his son.

George Parsons received £500 for an organ for St Leonard, Bilston, in 1826, and Mr Thomas Bowen was appointed organist. The minutes continue: 'That in order to pay the organist for his services an Annual Ball be held at Mr John Bowen's during the Christmas Holidays, that the profits of such a ball to the amount of £25 be considered as his salary, and that any deficiency be made up by voluntary subscriptions, and that the overplus, if there be any, be paid into the hands of the minister and churchwardens and applied to any purpose connected with the organ as they may deem necessary'. Passed to you - for action?

Bewsher and Fleetwood interest several. Origins unknown, but in 1821 they set up at 1 Bronte Street, Liverpool. A small organ of theirs may be seen (altered) in the west gallery at Hilderstone, Staffs., with a nameplate which confirms this spelling of the name. Two strayed as far as Birmingham; St Peter, Dale End; and St Clement, Nechells - moved by Tubb from a Liverpool church. Many others include a three manual at St Paul, Burslem, of which the case and some stops were retained by Steele & Keay in 1902, Wrexham Abbey (1827), Liverpool Philharmonic Hall, and Great Homer Street Chapel in Liverpool (1839). Their business and premises were taken over by Gray and Davison in 18A5. Fleetwood is said to have worked by himself at one time, and to have made an organ for Mullingar Old Cathedral (9). This may link up with the fact that the first work of the firm known tome was at St Patrick's Cathedral, Dublin, a year or so before the Brontg Street establishment. On the other hand, the Directory for 18*+5 shows just William Bewsher at that address. More information needed, please.

That same year we note Rushworth & Van Gruisen at 1 St Vincent Street East; William Vincent at 12 Epworth Street - an excellent 1862 organ of his is to be seen at Woolhope near Hereford; William Porter Dreaper at 16 and *+9 Bold Street. Dreaper came over from Ireland in 1830 or 31» having been in business in Waterford from 1821, where his brother Calvin Dreaper was also in business.

S.B.Priestley of Hounslow was the father of Priestley of Comptons, and died in 1932. Trained with Lewis, he then worked with Casson, and went on to Hope-jones before starting for himself. He had designed the consoles for McEwan Hall, Worcester Cathedral and St George Hanover Square. An organ of his make (1915) is, or was, in 1939, in St. Thomas Acton Vale, and his name appeared on the restoration of a large Casson-style organ, with octave duplication and most of the trimmings, which I saw at Heston in 19*+3- Further than those, I am unable to help.

A T Miller set up in Cambridge in 1856; he was an organist as well as an organ builder. His work was of excellent quality, and increasing contact with ithasled to an enquiry as to his antecedents and training. Does anyone know?

Other enquiries include F W Durham of 23 Leadenhall Street (Little Glemham); Thos. Totyll (Worksop 1568); Arnoul de Sand, an Englishman working in France in 1585 (St Melaine, Morlaix); and W Hamlin 'from Hills, 8 Brook Street, New Road London' (Maxstoke). Organs: Harston, Cambs. A Bryceston (now rebuilt) rumoured to have come from, or to contain pipes from, Peterborough Cathedral. Any evidence? These stories of cathedrals are legion, and many of them should be cast out. Harston Baptist has an old instrument, converted from GG, square rods, copperplate, tenor c Swell, installed there by Kingsgate, Davidson in 19A3. Maker and former home sought. Incidentally, the Maxstoke organ (above) has the surely unique feature of a pedal compass up to F sharp. _ _ _ _ _ ^

B.B.Edmonds

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| (1) <u>Report of Friends of Peterborough Cathedral</u> 1980 | 20. |
| (2) <u>Norwich Gazette</u> 25 Sept 1771. | (3) 11 Aug 1739- |
| (2t) sc Norwich. | (5) 3 May 17*+0. |
| (6) Betty Matthews <u>Organ</u> LII 150. | (7) D.E.L. Salwey <u>Organ</u> XVII 12*+. |
| (8) Sayer <u>Samuel Renn</u> 11-18 | (9) MJ3. 12/1936 252. |

MISPRINT APRIL REPORTER:- Date of A.G.M. is Thursday, July 30 1981 at 11.00 am.
----- and not as given. N.J.T.

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.

