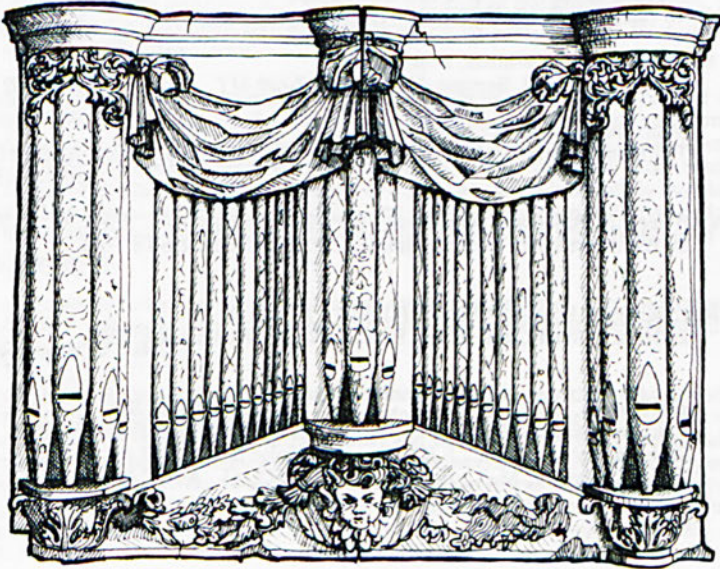


BIOS REPORTER



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Stephen Ricknell 1990



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BIOS

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Certain back issues of the Reporter are available from the Editor, from Volume 4 Number 1 onwards, with some interruptions. These are available at a cost of 25p each plus postage and packing. Please enquire at the address given above for further details. Back issues of the BIOS Journal are available from: The Positif Press, 130 Southfield Road, Oxford OX4 1PA.

Editorial

As a child - probably on the way to sail a boat in the Round Pond - and long before I became interested in organs, I remember the striking appearance presented by the Royal College of Organists in Kensington Gore. Though the elephants, camels and lions so carefully sculpted on the nearby Albert Memorial were certainly interesting, they were sombre and rather self-important. On the other hand the RCO was captivating, its extraordinary colour scheme setting it apart from any other building I had ever seen (or have seen since) and its decoration having a fresh exuberance that captivated me.

It was built in 1875. The architect, H.H.Cole, was a soldier in the Royal Engineers, but the effect comes from the cream, pale blue and maroon *sgraffito* by F.W.Moody. By a curious irony the frieze of musicians includes no organ.

The unusual circumstances surrounding the construction of the Albert Hall and the buildings surrounding it - the Royal Colleges of Art and Music being adjacent - have had some strange legacies. These projects arose from the profits of the Great Exhibition in Hyde Park in 1851, and the various tenancies and leaseholds were established then. The Royal College of Music - and certain leaseholders of boxes in the Albert Hall - enjoy arrangements that seem to stretch indefinitely into the future. The Royal College of Organists was not so fortunate and its time is nearly up. The plans for moving are in hand, and readers will find a notice concerning the sale of the Hill, Norman & Beard organ elsewhere in this issue.

The role of the music colleges in the English organ scene is an odd one. I do not propose to comment on this occasion - though I hope that some readers may contribute their thoughts - but some observations come to mind.

The strength of church music in this country over the last century has meant that the study of organ performance *per se* has always had to be seen in relation to wider issues. The music colleges have had an unwritten brief to train church musicians, and have certainly been successful. As church music enters a critical phase (Editorial, October 1989) one wonders whether the Colleges will adapt to a new role. There is something of a changed attitude in the Royal Academy's collaboration in the large Reiger organ in St. Marylebone Parish Church. There are continued cries for reform of syllabi, especially to include a more representative selection of the modern organist's repertoire. Gone are the days when an organist would only wish to play some Bach and then music written after 1850.

Against this background, how interesting that the RCO should be moving to St. Andrew's Holbom, where the new Mander organ is avowedly historic in inspiration. Will the students of the future now happily accept mechanical stop-action, no pistons and a straight pedalboard (as provided on this fine instrument) as a satisfactory alternative to the old RCO-inspired standards? One might hope so.

Errors

It has not escaped some keen eyes that The Reporter is prone to typographic errors, becoming, in its own field, a challenge to the long held supremacy of The Grauniad. Despite the relatively smart appearance of this magazine over the last few years, it is produced by a remarkably simple and home-spun process that is really only one step up from typing - it is not actually typeset in any way and goes through no proof stage. Long-suffering readers are therefore at the mercy of the typing skills of The Editor, who here presents his apologies for mistakes both past and future, and wishes to offer his assurance that the lack of absolute perfection is not due to a casual approach, but more likely to the use of only two fingers.

Conferences

Annual Residential Conference

Glasgow - Monday 30th July to Thursday 2nd August 1990

Organised by Stuart Campbell

Glasgow is one of Britain's most fascinating cities and rapidly becoming one of its most lively. We are fortunate to be visiting Glasgow in 1990 while it is Cultural Capital of Europe - not the paradox it might once have been. The programme for the conference is full of variety and interest, and this promises to be an especially stimulating and rewarding event. Details and a booking form were enclosed with the last issue of the Reporter.

London - 10th November 1990

A conference on organ music is being organised by Christopher Kent and Richard Hobson, Details will appear in due course.

Annual Residential Conference 1991

Eire

Plans are being made for a conference at Maynooth. This will provide an ideal base for visits to many interesting Irish organs.

Other Events

Peterborough Festival

Peterborough - 2nd to 8th July 1990

The Festival's various organ events include the premiere of Composer-in-residence John Joubert's Six **Preludes** for Chamber Organ, performed by Nicholas Danby.

Further information and bookings: Christopher Gower, [REDACTED]
[REDACTED]

International Organ Festival & Summer School for Young Organists

Oundle - 8th to 15th July 1990

The highly acclaimed Oundle summer school returns again, proving an invaluable step for many would-be organists in their First encounters with the wide world of performance. Through the perseverance of James Parsons and Martin Freke and the loyalty of a group of distinguished tutors and specialists this international event has a growing reputation and fills a much-needed gap in the British organ scene.

Further information can be obtained from: The Directors, Oundle Summer School for Young Organists, The Music School, West Street, Oundle, PE8 4EJ; [REDACTED]

Obituaries

Canon Arthur Gordon Westwood Paget

During the war when there were silly invasion scares about nuns in jackboots, the Norfolk police were alerted about 'a strange clergyman going round poking into organs'. In those parts he will long be remembered for his expertise in conjuring up organs for parishes in need of them. He was still doing this, and not only in Norfolk, until three years ago. Especially was he a pioneer in conservation and the rescuing of organs of historic and artistic value, long before this was taken seriously.

Another sighting was in the small hours on Peterborough station, 'waiting for the milk train' on his way back from a northern cathedral; a typical example of his pertinacity in regularly attending Festivals of Church Music all his life, especially the Three Choirs Festival. He organised many of his friends into the Friends of Saint Cecilia, gathering them for the November Festival at St. Sepulchre, Holbom; then lunch at an unusual venue - the Old Bailey, and the Merchant Taylors Hall, for example - then a church crawl, with organ music, and Evensong at St. Paul's Cathedral.

In his country parish it was hardly possible to be musically ambitious. But he had a festival in the summer, to which he invited many friends; and with such a galaxy of those able to 'take a part' he took the opportunity to insert anthems and other music into every possible chink in the service. A good time was had by all. He came of a musical family, and was especially proud of his great-uncle, A.H. Brown of Brentwood, composer of excellent hymn tunes and liturgical music.

He was quite imperturbable. Once, after a complicated journey by public transport from the wilds of Norfolk to the wilds of the south midlands, to give an opening recital, he found on arrival that the diocesan dignitary had not turned up. Quite calmly he did it all himself - dedication, sermon and recital - and replenishing his bag with some sandwiches he set off towards 'the milk train'. (He seemed to know the timetable by heart!) That bag was his constant companion. A venerable and capacious shopping bag, it contained music, memorabilia, organalia, postcards and a supply of fruit loaf for his journeys. Neat and informative postcards used to arrive when he had come across something which he felt was germane to your particular interest. Information he was always ready to provide, though it must be confessed that he was not invariably archive-minded.

It was his long and faithful service to the church which was most memorable. Born in London in 1893, after Merchant Taylors School, St. Chad's College Durham, and Ely Theological College, he was made deacon in 1920 and priested in Ely Cathedral in 1922. On the 60th anniversary of the latter event, he was invited to celebrate High Mass in the Cathedral, the Bishop presiding, the Dean preaching, and two of his old choirboys as Deacon and Subdeacon - this in his 90th year! His friends were beginning to look forward to the 70th anniversary, a much more unusual celebration, but it was not to be, and he died on the 12th December 1989 at the age of 96.

Apart from those first three years in the Ely diocese, his ministry was in the Norwich diocese, broken only by a stint as minor canon, precentor, sacrist, and teacher at Peterborough, and a brief sojourn in a Cornish village. Besides some schoolmastering, in his early days as a Norwich incumbent he was active in promoting village hymn festivals and the like. He was honorary minor canon, and for long was assistant organist at the Cathedral, taking the reins completely during an interregnum. Retiring at 74 to Bury St. Edmunds, before long he was made an Honorary Canon there. Shortly, somehow or other, two small organs arrived in that Cathedral. Retiring finally at 88 to the College of St. Mark near Saffron Walden, he did his conjuring trick again. One of his last outings was to the recital on the organ for Adelaide Town Hall at Walker's works. His last weeks were spent in the hospital of All Hallows Convent, Ditchingham, to which he had been chaplain 50 years before.

Only the older among us can remember our fellow member in his prime; but he had friends of all ages, and a goodly number gathered to his requiem on the 9th March at St. Sepulchre, Holbom. The

celebrant and preacher were two of his successors as Precentor of Peterborough; the organists were the Sub-Dean of the Chapels Royal and the Music Director of Gresham's School; while the server came from the Organs Advisory Committee. Amongst the music (chosen by Gordon) were Parry's Elegy and Wesley's Choral Song, and naturally a tune by A.H. Brown - 'Saffron Walden' to 'Just as I am'. May he rest in peace - in between assisting with the music.

Bernard Edmonds

Sheila Lawrence

Many of you will know by now of Sheila's passing on Sunday February 25th 1990. It was over five years ago that she first became ill. Her recovery after her first operation was remarkable, and her continued faith, courage and optimism in the face of her uncertain health since was a tremendous inspiration to all who knew her.

She was a great supporter of BIOS activities. Indeed I first met Sheila at one of our first day conferences, that held at Christ's Hospital in 1977. I was immediately struck by her quiet strength and informed enthusiasm, and I was amazed and delighted at her ambition, for what it really amounted to was a desire to inspire a new approach to organ teaching in England. It was music to my ears. Being one of the original five founder members of the Institute who had met in Dr. Thistlethwaite's rooms in Cambridge only two years before, I quickly realised that whilst her main concerns and those of BIOS were not entirely the same, the ultimate aim, that of bringing off the music written for early organs was the same. We were working from different angles to be sure, but really towards the same goal.

Trying to affect change is a very exhausting activity, and it can be very demoralising. Many of us can tell tales of the draining struggles with philistine P.C.C.s, indifferent organists and organ builders. For her part, Sheila rarely seemed to be discouraged from continuously pegging away at the establishment. She organised conferences and master classes at many universities, at the Early Music Centre in London and around new organs, and encouraged all of us who learned the organ with her and as many students from the London music colleges as possible to come and participate.

She was a most inspiring teacher. She had all the qualities of a good one, but most of all she was tremendously encouraging. In the midst of a lesson on early fingering techniques one often felt that one would never master a piece performing it in such an unfamiliar way. Yet by the end of a lesson one felt one had enough confidence to approach the problem and win. In master classes one often feared that one would make a fool of oneself. Somehow though Sheila managed to engender such an atmosphere of enthusiasm for the music that any self-consciousness was almost entirely banished. Yet she did not let you off the hook until she had achieved for you what she knew you could do. "Do it again, and this time make it dance!" - "attend to the soft under-belly of the music" - many other other well remembered phrases could be related here - these will serve. She always made an impression.

As a player she was never dull. It was impossible for her to be so. She exhibited the same attention to detail in phrasing and rhythm that she would have demanded of any pupil. But above all her playing was exciting and inspiring and her registrations often original.

She followed the making of new English organs with the keenest interest. Herself the owner of a Collins practice organ, she was the adviser on the building of Peter Collins' new organ in Barnes Parish Church, and when her many commitments allowed it she enjoyed visiting new organs. I remember shooting off down the M4 with her to see Peter Collins' large new organ in St. David's Hall, Cardiff early one morning shortly after its completion. We arrived at 9.00 a.m., such was the difficulty of getting the hall to ourselves to play and hear the organ properly.

She loved skiing and visiting Europe, particularly Italy. Indeed she spent much of her time playing Italian music and in learning Italian at which she became most proficient. All of us who knew her will also remember the excellence and flair of her cooking and the kindness of the hospitality of her and her family at Liverpool Road. There was much music making there and conversations about such subjects as literature, art and gardening. She was a sensitive painter herself, and this was another interest which we shared.

It seems so inadequate to say that she will be greatly missed. It is certainly always impossible to express in words that deep sense of sadness and loss on the passing of a really good friend. Hers was so generous and life giving a spirit that all who knew her should count themselves fortunate that they did. The depth and strength of her religious faith is something to emulate.

I feel sure that all of us in BIOS who knew her will want to extend our greatest sympathy to her husband Peter, and to her children Patrick, Alastair and Louise. We will remember them in our prayers.

Nicholas Plumley

From the Archive

David C. Wickens

Following an enquiry about an Abbott & Smith organ (for a local church history) I tried to locate the records of the firm. I remembered an article by David M Baker in **The Organ** (Towards a History of Abbott and Smith, Organ Builders of Leeds', Vol.56 no. 224, April 1978) in which he mentioned 'four hefty letter-books' and 'five pocket-size books ... which list almost all the organs built by the firm, together with other interesting details of construction, staff, etc.' These were the property of Wood, Wordsworth & Co. Ltd., with whom Abbott & Smith had amalgamated in 1975. I discovered that unlike the records of Wood, Wordsworth, which Peter Wood had deposited in the Leeds City Archive, the Abbott & Smith books had fallen into the hands of the liquidators when Wood, Wordsworth folded up in the early 1980s. The liquidator informed me that anything received was kept for six months and then, if considered of no importance or value, was destroyed; no books had survived. It appears, therefore, that unless anyone knows of some other fate of this valuable archival material, the records of Abbott & Smith have been lost for all time. It is horrifying to think that despite a growing awareness of the value of such documents, and during the lifetime of BIOS, such a thing can happen.

The records of Wood, Wordsworth were deposited in the Leeds Archive by Peter Wood in April 1976. The firm was established in 1866 as Wordsworth & Maskell; in 1888 it became Wordsworth & Co., moving into the new Hanover Avenue works; in 1920 it became Wood, Wordsworth, and ultimately incorporated Abbott & Smith, Andrews & Co. (Bradford), and T.E.Hughes. The core of the deposit is ten specification books (from 1888 to 1929) and seven letter books (from 1906 to 1941); there are also accounts ledgers, wages books and miscellaneous material. The Leeds Archive may be visited between 9.30 and 5.00, Monday to Friday, but it is necessary to make an appointment. [REDACTED]

Organ Transplant

The 4 manual organ from St. Werburgh's Derby (Ingram, rebuilt Henry Willis II in 1905) is being moved to All Saints Newton Heath, Manchester. This 48 speaking stop organ with pneumatic action will be re-erected as left by Nicholson after cleaning and some tonal alterations in 1960, and the project is due to be complete during this summer. Donations to cover the cost of the work would be welcome, and should be sent to: Philip Smith (All Saints Organ Fund), c/o [REDACTED]
[REDACTED]

The RCO ■ Sale of organ

As the Royal College of Organists will be vacating its present address, offers are invited for the unique 3 manual, 45 stop instrument rebuilt in 1967 by Hill, Norman & Beard. Full details from Dr. Lionel Dakers, CBH, The Royal College of Organists, Kensington Gore, London SW7 2QS.

Sir George Thalben-Ball Memorial Trust

A £250,000 appeal has been launched by The Sir George Thalben-Ball Memorial Trust, whose aim is to fund scholarships and bursaries for music students specialising in the organ and church music. Under the presidency of the Queen Mother the Trust hopes to encourage a reversal of the current chronic shortage of young organists, by offering financial support to students from the United Kingdom and overseas. It also plans to initiate educational opportunities in collaboration with the music colleges, the Royal School of Church Music and the Royal College of Organists. Donation and covenant forms, and further details of the Trust, are available from Jonathan Rennet, [REDACTED]
[REDACTED]

Index to the Reporter - Volumes 1-10

Printed at last, the ready reference booklet we believe several of you have been awaiting, and which we hope many more in receipt of the **Reporter** will be anxious to purchase - a comprehensive index to Volumes 1-10 (1977 to 1986) of the **Reporter**. The content has been prepared voluntarily and with admirable devotion and application by BIOS member Mark Jameson. The booklet is A5 size, to sit neatly with your **Reporters**, 47 pp, with a tasteful beige card cover of matching design.

Do make certain of your copy now. Orders please to Richard Hird, Hon. Treasurer (address inside front cover of this **Reporter**) with cheque for £2.50 to cover costs, payable to BIOS. Please include a self addressed 6" x 9" (or larger) envelope with 24p stamp (second class post) for return mailing within Great Britain others please contact re mailing cost).

What they were saying ...

"Shepperton Church was a very different-looking building five and twenty years ago ... Now ... ample galleries are supported on iron pillars, and in one of them stands the crowning glory, the very clasp or aigrette of church adornment - namely, an organ, not very much out of repair, on which ... an organist will accompany the alacrity of your departure after the blessing by a sacred minuet or an easy 'Gloria'"

(from Scenes of Clerical Life by George Eliot, 1857; quotation kindly supplied by Richard Hird)

Dear Sir ...

Dear Sir,

I have read the October 1990 editorial with interest.

The parish situation is appalling and frankly at present hopeless. I wonder what evidence you have to argue that the core of sacred music in cathedrals and collegiate churches is not in serious decline. You mention standards of the choirs, but there are at least two other factors of significance: the number and type of choral services and the repertoire.

As I understand the position, the sole justification for the choral foundations of our Cathedral and collegiate churches is to sing the daily services as contained in the Book of Common Prayer to music composed for these services by a choir of male voices with organ accompaniment.

Contrary to what you say I believe that the position is in serious decline. Reflect on the number and type of service sung today compared to twenty years ago. The comparison is staggering, particularly what this means in terms of the repertoire which as a consequence is put out of use.

Although a sung week day Mattins over twenty years ago was a rarity, at least it was safe on Sundays at most cathedrals. Now only half claim to sing Sunday Mattins and the ghastly Rite A is predominant.

Twelve months ago an excellent history of the music of Leeds Parish Church was published, and it contains a most ominous comment: "Viennese Masses lent themselves more suitably to the changed order of ASB Communion Services than did the classic English settings by Darke, Bairstow, Harwood and Stanford". And four years ago saw the closure of St. Michaels Tenbury and the diocese had the temerity to say that its objectives had been achieved. How even more disastrous that closure seems now when a Tenbury is needed more than ever to show what English cathedral services should be like - the Prayer Book offices sung to the music inspired by the language of those offices. Certainly Tewkesbury is a welcome gain but in no way compensates for Tenbury.

The Revd. Dr. David Martin has given a clear warning that "musicians need to see that the defence of church music is closely interlinked with the defence of the Prayer Book". Everyone who is genuinely concerned for the future of the church, and in particular cathedral music, should be in the forefront of protest at the abandonment of the Book of Common Prayer with the repertoire of English music that

goes with it. If the consequences of liturgical vandalism are not appreciated and the trend reversed then the need for cathedral choirs, as with parish choirs, will cease. We can all join and support the objectives of such bodies as The Prayer Book Society, The Anglican Society, The Anglican Association, Church in Danger. And sadly one has to ask at times what use are the organisations who should be making a vigorous stand such as the RSCM, Church Music Society, and Friends of Cathedral Music.


And now we have the appointment of a further archbishops commission to review music in church. But will this committee have the integrity to deprecate the virtual abandonment of the BCP and expose the disastrous effects on church music? Also one still awaits with interest the publication of the report on cathedral music by FCM, and would it not be instructive to have up to date editions of the CMS publications **Cathedral Music Today & Tomorrow** (last published 1941), **The present State of Cathedral Music** (last published 1934) and **Sixty years of Cathedral Music** (last published 1958)?

The damning story of liturgical destruction is clearly told in the following publications: **Ritual Murder - Essays on Liturgical Reform** edited by Brian Morris; **No Alternative - the Prayer Book Controversy** edited by David Martin and Peter Mullen; and **When Will Ye Be Wise - The State of the Church of England** edited by Anthony Kilminster.

How can anyone with a genuine belief in a beautiful liturgy represented by the standards flowing from the BCP, seriously contemplate a career in church music - consciences and loyalties must be sorely tried. This is the real reason for the lack of young organists.

And please do not belittle the Victorian and Edwardian Repertoire, and by inference their values. Attracting people to secular concerts is one thing, but church music is about clothing the daily offices and liturgy with beauty in the worship of Almighty God.

I end by quoting a comment made to me from someone highly respected in cathedral music affairs: "Future generations may well view the 20th century in the same way that we view the puritan interregnum today". A sobering thought?

N.G.Walmsley


[This letter has been shortened - Editor]

Dear Sir,

It was not a moment too soon that the BBC made a gesture towards alerting public attention to the importance of preserving historic organs and the vandalistic risks to which they are exposed [**Reporter** January 1990; p.3] The daily newspapers, by contrast, are all too easily - or naively - manipulated: notably **The Observer**.

All BIOS members must be deeply concerned at Simon Preston's plans to ruin the Jordan-Byfield-Bridge case at St. John Smith Square, by planting a huge Positive case in front of it. Public reluctance to finance the characteristically bloated scheme indicates that we are not alone in our fears.

Before Christmas a friend of Mr. Preston persuaded **The Observer** to publish a half-page article applauding the project, in which she went out of her way to refute claims that the case was to be vandalised, by saying that only minor repairs would be carried out. This is, of course, quite true; what she carefully omitted was any reference to the proposed additional case, which is in itself vandalism of the worst sort.

A letter to the Editor, intended for publication, was suppressed. A further letter to the Editor, personally, pointing out the deception he had compounded, was ignored.

So much for the state of the art as exemplified in The Observer newspaper.

Cecil Clutton

Dear Sir,

May I, even at this late date, cross pens with Stephen Bicknell over the accuracy of some of his facts, and, consequently, of some of his opinions expressed about the organ in Rugby School Chapel in BIOS **Journal** No. 10?

He claims that the organ has some splendidly pervasive and heavy pedal rumbles (Norman & Beard 1910) spoiled only by "the usual infectious growth of spindly modern upperwork ... which bears no relation to the old choruses." (Which or whose SM choruses?)

The facts are these: a few minor parts of the original west-gallery Elliot organ of 1823 and the subsequent Hill (north-east) subsidiary additions were retained in the largely new (but incomplete) Bryceson electric-action organ of 1872, coincident with Butterfield's rebuilding of the eastern parts of the building, with the huge new organ-chamber. The Bryceson organ included only one mixture (with tierce) on the Great. (Old choruses?) It was a fact that until 1960 the Bryceson manual stops were all rather feeble in that big building.

In 1910 Norman and Beard enlarged the organ, adding to the Pedal only a Salicional and Trombone (hence the 'rumbles' were all Bryceson); to the manuals they were asked to add, inter alia, several powerful 8' stops simply for increased decibel output, and a Swell four-rank mixture, a mild 'harmonics' which included two ranks of string-toned pipes, unsociable with the flues, and ineffective with the reeds.

In 1960 the Great was moved and raised behind the western arch of the organ chamber (instead of it bludgeoning the choir in the Chancel); the Swell mixture was remade as 19-22-26-29, the pipes being rescaled and modified to lose the string tone; and a most carefully scaled and patiently voiced new mixture was inserted to blend harmoniously with the (slightly re-balanced) unenclosed Choir Organ. This work was done most sensitively by that skilled artist, Walter Goodey, and is, (or was in 1960) eminently musical, tasteful, and valuable.

Has Mr. Bicknell actually played this organ?

The chapel adjoins a busy road junction, and after 30 years the organ has got unusually dirty, and the small pipes urgently need a long-overdue cleaning to restore their speech. But "the usual infectious growth" etc., is, I submit, unreasonable and misinformed criticism. Indeed, I do have serious doubts about the propriety of a British organ-builder reviewing post-war British organ building in print, from a mere cassette, particularly when very good work is dismissed in so over-facile a manner.

Alfred Chamniss

[I am grateful to Mr. Chamniss for pointing out the potential impropriety of one organ builder commenting publicly on the work of another, executed in recent memory. My intention in the review concerned was to criticise the habit of adding or recasting mixtures in English romantic organs, not to comment on the quality of the work carried out in 1960, and I believe that most readers will have taken the remarks in this way. Factual inaccuracies are the result of misleading or incomplete notes on the cassette insert - Stephen Bicknell]

Dear Sir,

Charles John Klitz (1843-1907) [**Notes & Queries, Reporter** Vol.14 No.1 p.10]. I happened to know someone of this surname who kindly sent me a family tree. He did not know of C.J.K. son of Robert John, but a Musical Directory of 1869 gives CJK of 41 Hanway Street as a Métropolitain and Musical Instrument Seller'. I don't think he was a builder, only a provider of instruments.

The family was largely concentrated around Lymington and places adjacent At least one of them was organist of Lymington, namely P.Klitz (I think Philip) when in 1831 a 'fine organ was installed Mr. P.Klitz presided at the opening'. Members of the family were organists from this date until 1887. In 1821 G.P.Klitz was paid £13-3-6 for playing the double bass - presumably no organ.

Mr. Klitz sent me an advertisement from the **Hampshire Telegraph** of 27 November 1847 announcing that Mr. John Klitz (from Erard's, Paris and London) was a tuner and repairer and regulator of Piano Fortes and has had considerable experience for ten years in factories in London and the last four at Erard's and had tuned for Benedict, Balfe, Wallace etc. He was then living in Southampton, at least he was visiting there.

I have an extensive family tree showing that the family came from across the North Sea, I imagine Germany, but no other musical connections are mentioned.

Broderips. Throw away your reference books which for many years have been disseminating the wrong information and turn instead to the **New Grove** which entry is correct, as **I** wrote it myself. For those who do not have access to a set here is the gist of the matter.

William Broderip (1683-1727) was organist of Wells Cathedral. His son John followed him after a short gap and died in 1770. Edmund (1727-1779) was his brother and the son of William. He was organist of St. James's Bristol and the Mayor's Chapel (1764). Francis Fane Broderip was probably the son of John (c1750-c1807), a music publisher and the Broderip of Longman & Broderip. Robert (c1758-1808), organist of the Mayor's Chapel from 1780 and of St. Michael's from 1793 was the son of John, and therefore presumably brother of Francis Fane.

Lastly with reference to Bernard Edmonds's interesting article 'Rose Yard' (**BIOS Journal 13**). **I** think **I** must take issue with him on the statement that the Howard family were Roman Catholics. The Howards are widely scattered and **I** feel sure that the Earls of Carlisle have not been Catholic for some generations, if ever. **I** know of course that the Duke of Norfolk is an important member of this church but I am referring to the Carlises of Cumbria and the connection is complicated.

Betty Matthews

Redundant Organs

Oxfordshire

Anon.; moved to present location c. 1886 Wordsworth & Maskell
Disposition Gt 8.8.4.4.(& 2 preparations) Sw 8.8.4.8.(& 2 preparations) Ped 16.16.
Action Mechanical
Casework Front only, with decorated pipes
Dimensions h 20', w 9' 6", d 10' 8"

Bedfordshire

Hill 1868 Gt 8.8.8.8.4.8. Sw 16.8.8.4.3.2.8.8. Ped 16. (open)
Action Mechanical

Greater Manchester

Anon, chamber organ (stylistically possibly by a Liveipool builder c. 1855)
Disposition Man 8.8.8.4.4.2. Ped pulldowns
Action Mechanical; total enclosure (not original)
Casework Freestanding; mahogany ? grecian front
Dimensions h 9' 10", w 5' 10", d 3' 1" (plus 2' 1" pedals)

Hampshire

Anon c.1850
Disposition Man 8.8.8.4. no pedals
Action Mechanical
Dimensions h 10', w 4' 2", d 3'

Norfolk

Bevington c 1865
Disposition Man 8.8.8.4.4.Mix. Ped 16.
Action Mechanical
Casework Pine case, Open Diapason in front
Dimensions h ?, w 6' 3", d 5'

Devon

F. Tucker of Plymouth, no date
Disposition Man 8.8.4. Ped 16.
Action Mechanical
Casework Freestanding; piperack front
Dimensions h 9' 3", w 5' 4", d 4' 9" (plus 5" pedals projection)

Derbyshire

- P. Conacher 1893
Disposition Gt 16.8.8.8.4.4.3.2.8. Sw 16.8.8.8.8.4.2.III.8.8.
Ch 8.8.4.8.8. Ped 16.16.8.
Action Pneumatic (charge)
Dimensions h 15', w 20', d 10'

Staffordshire

Hope-Jones; slight alteration by Norman & Beard. An important, substantially unaltered example of Hope-Jones's work. Available for restoration; at present in store.

Other organs currently available:

Humberside: 3m Forster & Andrews 1912/1932; electro pneumatic; Gt 10, Sw 12, Ch 9, Ped 5.

Kent: 2m rebuilt by Willis 1970; electro pneumatic?; Gt 5, Sw 8, Ped 5.

Essex: 2m extension Gordon Foster 1986; electric; Gt 4, Ch 4, Ped 4.

For further information and contact addresses, please write to the Redundancies Officer (address inside front cover)

Notes and Queries

Bernard Edmonds

A gremlin got into the last **Notes & Queries** and gave **Bedwell** a place in organ history which was not intended. At the foot of page 10 several lines have dropped out. Following 'in 1875 at 15 Hills Road, Cambridge' please continue:

Bradbury Last, musical instrument seller, 111 King Street, **Cambridge**, in 1850, and 'Kelly' 1858 puts him at 39 Manor Place in Jesus Lane. He would repay research, for his place in organ history is probably more important than has yet been discovered.

Arising from the last issue, John Bowles has been puzzling over 'Ropable' and has come to the conclusion that it must be the result of someone copying a badly written version of **Rochdale**. It would fit the likelihood of a place in Lancashire significant enough to have a building with an organ which could be offered for sale second-hand at the beginning of last century. This seems possible. After all, the transcriber was even doubtful about Chester.

In the Lancashire inventories under 12 October 1551 (1) Rochdale was credited with 'Apayre of orgaynes', but coming on to the period in question Sperling says (2) an old organ from Manchester Collegiate Church went there in 1810; 'Schmidt or Dallans' about 1660. The organ by 1853 was disused and dilapidated. Were they advertising its predecessor? Perhaps Rochdale can tell us something.

A mixed bag of enquiries: **George Green** of **Ipswich** - who did work at **Tattingstone** 1872 and an organ still at **Barking**, Suffolk. **Richard Plum** of **Bury St. Edmunds**, who did work at **Norwich Cathedral** 1661. Particulars of the organ at **All Saints, Newmarket**, before **Brindley & Foster** rebuilt it in 1910. Who rebuilt the organ at **St. Mary, Thetford**, originally

by **Hart of Redgrave** and obviously altered considerably before **Norman & Beard** worked on it in 1890, without changing the stop-list, apparently?

St. Anne, Limehouse. (3) I find that **William Pole** in his 1851 book (worth reading for his remarks on the organ in general) (4) when dealing with this instrument, comments on the use of that 4ft coupler for works such as Bach's Chorale Preludes. That coupler was followed by another at **The Catholic Apostolic Church in Gordon Square in 1853 (5)**, and possibly **Gray & Davison** made others. But Limehouse was not a 'first', for one was installed by **Hill** in 1837 at **Christ Church, Newgate Street**, just prior to Mendelssohn's recital there (6) perhaps at Gauntlett's suggestion.

It was called 'canto fermo coupler' and the same name had been used at **Trinity College, Cambridge** by **Gray** in 1836, in that case for a 2ft Choir to Pedals - unique? (7) Cobb says that Walmisley suggested this, which is a bit puzzling as he also says that Walmisley 'could hardly be reckoned' to be one of those who had mastered the use of the pedal organ, and so had had the Great manual extended down to 16ft.

Two years later, under his other hat as organist of **St. John's College**, Walmisley designed a new Hill organ for which he chose F compass and no adventurous couplers. H & R (8) show no pedal couplers at all - in all three editions - but there were in fact Great and Choir couplers to pedals. There was also an early example of Swell Octave to Great. Perhaps the canto fermo idea had come from elsewhere; do I smell Cooper? Walmisley, incidentally, at one time spent his Sundays playing two services each at John's, King's, Trinity and the University Church.

I do not know of the '**Mr. Chappelle**, organ builder, of **London**' whose address was anxiously sought by an enquirer in 1863. (9) There was a **T. Chappell** of **Mildenhall** who had in fact advertised in the previous year; (10) had he migrated. His speciality was a small portable bureau-style organ, about 6ft by 3ft and 3ft high, looking very like a harmonium; open treble, stopped bass, principal, fifteenth. He said that 'the pipes are so arranged as to require only half the number'. What he meant by that I do not know, as the possible hint of extension did not seem to be borne out by the instrument I came across at **Kenton**, Suffolk, in 1966, which met the above description and was surely one of his. It had a stopped treble and no fifteenth; the tops of the tallest pipes, some mitred, were disguised behind the music desk by a small casing with its own shutters. Foot blowing lever in centre, lever swell at bass end. It had been 'electronocuted' and was later acquired by Canon Dudley to join the organs at **Edington**, Wiltshire, where he held an annual music festival. Judging by the advertisement, several of these were in service.

I am asked what happened to the **Holdich** in **Trinity Congregational** at **Huntingdon** when the church was demolished. In fact the organ there then was a **Conacher** of about 1882; the Holdich had gone to a **Wesleyan Chapel** in **Peterborough** and was rebuilt by **Ingram**; I know no more. The **Conacher**? I lived in the area then and on enquiry was told that it had been destroyed with the church, as no purchaser had resulted from advertisements in local periodicals. Which reduces me to silence.

- (1) **Cheetham Society 1879. Vol.107 p.49**
- (2) **ii 170**
- (3) **Reporter vol. 14 no. 1 p. 10**
- (4) **Musical Instruments of the Great Industrial Exhibition**
- (5) **H. & R. p.56 (1855 edition)**
- (6) **Musical World 1837 p.279**
- (7) **H. & R. p56, 240. Cobb Organs of Trinity College p.25.**
- (8) **H. & R. p.541 Cambridge General Advertiser 6 March 1839**
- (9) **Musical Standard 16.3.1863 p.217**
- (10) **15.10.1862 p.76**

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 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.



The drawing on the cover is by Stephen Bicknell, and shows a dummy organ-case or screen, carved in solid wood with painted decoration; the style is typical of the second half of the seventeenth century. The history of this object is unknown; it is now the property of J.W.Walker & Sons Ltd.