

BIOS REPORTER

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BIOS

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Opinions expressed in this publication are those of the respective contributors, and not necessarily those of BIOS.



Editorial

Nescit vox missa reverti

I'm giving up the organ. I'm
giving up the ladies. I'm going to
volunteer for the bloody army,
and be a *man*.

The words of Harold Atterbow, the kerb-crawling cinema organist brilliantly portrayed by Roy Hudd in Dennis Potter's television play *Lipstick on your collar* (London, Faber and Faber Limited, 1993, p.196). By this stage in the play, Atterbow's infatuation with the appalling but undeniably nubile Sylvia has got him into serious trouble, so much so, in fact, that he faces prosecution for the manslaughter (by drunken driving) of the girl's equally appalling husband; and one can perhaps understand the rejection of "the ladies" and the longing for a regimented, manly existence in which tough exercise might prove a distraction from them or, at least, deny him the energy and the wherewithal to conduct further illicit relationships.

Is it merely an unfortunate juxtaposition, or did Mr. Potter intend to imply an equation of organ-playing with unmanliness? It does not seem very likely, but the quotation is thought-provoking nonetheless. There is something of a child in most of us, and surely at least a small part of its fascination is to do with the sense in which the organ is a huge toy. In the writer's experience at any rate, few things are more pleasing to an organist than an opportunity of demonstrating to visitors the capabilities of a large instrument. "Dr. ... was very fond of Trumpets", one organist would say (of his predecessor, to whose design the instrument had been built); and he would proceed to demonstrate them with fanfare-like progressions. It was with even greater relish that he would wind up the proceedings by thumbing the Full Organ piston and regaling his delighted audience with a few devastating chords - just as, in the era of steam, engine drivers would no doubt arrange more than usually dramatic ascents of Beattock, Dainton, Shap, etc. if the likes of O.S. Nock or Cecil J. Allen were on the footplate, or 'on the cushions'. The analogy is apt: one soon grows accustomed to the kindly ridicule that an enthusiasm for the organ *qua* machine tends to attract, and one has to admit that the console of a "great engine" and the cab of a locomotive are in some respects not entirely dissimilar.

The enthusiasm and apparently prodigious energy of *organ* spotters, men every moment of whose spare time seems to have been taken up with visiting churches and neatly recording their findings, has resulted in the notebooks now in the possession of the British Organ Archive, notebooks being used to feed the NPOR. There was undoubtedly an enthusiasm somewhat akin to *train* spotting. Now, we have to be careful here, for organists have a tendency to be drawn to railways - one thinks of Walter Alcock and Henry Ley - and no doubt there are railway enthusiasts of one kind or another among our membership, capable of talking intelligently about such diverse topics as Timken roller bearings, the work of Sam Ell, and the function of snifting valves. But a scholarly interest in the development and working of the national railway system is one thing; collecting numbers - indeed, any sort of data - simply for its own sake is quite another - a somewhat curious activity, in fact. Much of the work that is done in the field of organ studies consists of gathering information - stop-lists, measurements, and so on. We have to be clear about where all this is leading. The making of musical instruments, like the making of music itself, is a social activity. In the case of the organ, it is a noble activity also, harnessing to the praise of God laws of physics and the skills of craftsmen. Its proper study should not be a time-killing, unreflective, unsociable abstraction, indulged in out of attitudes bred of cynicism. If Organ Studies leads, even in only a small way, to a better understanding of man, and music, and man's relationship with his world, so much the better.

If it leads only to bulging files and groaning shelves, then one may as well borrow an anorak and go out in search of Class 47s.

*

Lipstick on your collar was a reminder of the engaging sound and repertoire (Albert W. Ketblby's *In a monastery garden*, for example) of the cinema organ. Whether *JBIOS* 18 will contain an article on this fascinating species now seems unlikely, but logically there is no reason why it should not. It had its heyday during the period with which that edition will be concerned, 1870 to 1939, and the Society has never defined "Organ Studies" in such a way as to exclude it. The books of Hill, Norman & Beard (preserved in the British Organ Archive) are a reminder, in case any is needed, that in the 1920s and 1930s, cinema organs not infrequently came out of the same factories as church and cathedral instruments (one thinks of Compton, too, of course); and Norman Cocker is an example (no doubt there were many) of a church musician who was also a skilled performer in secular places of entertainment. We must not be snooty about the cinema organ. For one thing, it would be rude to those of our members who belong to the Cinema Organ Society, a body responsible for so much in the field of conservation (our member David Shepherd is the Society's chairman). For another, to adopt such an attitude would be to overlook the links that the instrument has with the more conventional type of organ: the typical British cathedral organ of the early twentieth century had - has - a certain amount in common, tonally as well as mechanically, with the cinema organ; and most of us, in our more unbuttoned moments, will have learned how easily the church instrument can be made to ape its cinema counterpart (especially in those cases - we know of at least one - where Mr. Arthur was kind enough to make the tremulant act upon the Swell Trumpets). Even as sober an instrument as the organ at Birmingham Town Hall can be made to sound decidedly cinema-like (and did so, in a recent performance of John Ireland's *Capriccio*).

The narrow-scale strings of the cinema instrument have respectable origins, ultimately, in Michell & Thynne (or, if one prefers, Schulze); and, of course, the Tibias have origins in the organs of you-know-who, which - whatever their faults may have been - were a serious, dignified conception and at one time considered by eminent musicians perfectly proper adjuncts to divine worship.

So let us give the cinema organ the respect it deserves, remembering that the objectives of BIOS include the study of the British organ "in all its aspects". Besides, given the left-wing element in some of our churches, it may be only a matter of time before *church* organs start to acquire toy counters (in addition to the ones some of them have already, of neo-Baroque voices) and the liturgy is illustrated with the remarkable percussion and other effects obtainable from Wurlitzers and Comptons.

*

Mozart directed the first movements of the Violin Concerto in A major, K.219 and the Piano Concerto in B flat, K.238 to be played *Allegro aperto*. It is not often that the great masters make us rise from our chairs and go in search of dictionaries of musical terms. They were able to convey their exact intentions through the notes themselves, and had no or little need to resort to Italian terms more exotic than *Adagio*, *Andante*, *Presto* and the like. Readers able to give a correct answer to question 11 (a) of Mr. Whitehall's quiz (see page 13 of the January issue) will probably know in which work the following directions appear: *un poco incalzando*, *spazioso*, *poco a poco risvegliato*. Is this a great master striving to convey the fierce particularity of some unusually intense vision? Unable to find it in the *Harvard Dictionary of Music*, unable to find it in *Grove*, on the point of assuming that *risvegliato* was an Italian *dish* of some description, the writer eventually ran it to ground in Frederick Niecks's *A Concise Dictionary of Musical Terms* (London, Augener & Co., 1884). According to Niecks, *risvegliato* means "Lively, animated"; that being so, *animato* would have sufficed, would it not? Mr. Christopher Palmer (ISBN 0 905210 86 7, page 133) suggests that this sort of thing

"is motivated solely, I am convinced, by sheer love of the words themselves and their marbled [sic] beauty". A simpler explanation immediately springs to mind.

The answers to the Quiz will appear in the October issue, together with the winner's name.

*

The stop-list of the new organ being built for St. John's College, Cambridge is now public knowledge. Given the personalities involved, how could it be anything other than an affair of sanity? And one feature of the new instrument strikes us as particularly interesting. In *Silver Blaze*, Dr. Watson and Sherlock Holmes have the following exchange:

"Is there any other point to which you would wish to draw my attention?"

"To the curious incident of the dog in the night-time".

"The dog did nothing in the night-time".

"That was the curious incident", remarked Sherlock Holmes.

We would wish to draw readers' attention to the Larigot.

Relf Clark

MEETINGS

15 May 1993

Bethnal Green

Examining the historic English organ : reed design and voicing

It is now five years since the first meeting in this series was held, at the workshop of N.P. Mander Limited. Reviewing this event in *The Musical Times* of August 1985, Richard Bower remarked that "an indefinable subject had been breached with theory and practice contributing in a way rarely possible". All thirty available places had been taken on that occasion, and it is significant that at the meeting under review, numbers had risen to fifty.

Dominic Gwynn's copious opening survey reviewed the historical evidence of reeds and regals in England from the 16th century to the Reformation. Although continental influences were likely to have ceased after 1540, the regal continued to be used in secular aristocratic music-making until well into the 17th century; any full-length reeds were likely to have vanished from church organs by the end of the 16th century. His second presentation, the development of English reeds after 1660, posed interesting questions: did Smith's early reeds follow contemporary Dutch practice (wooden blocks and boots) before the French influence of the Harris school? Is there evidence of full-length reeds before 1660 (*vide* North's reference to 'trumpet regals') in that, linguistically, 'regals' and 'reeds' may have been synonymous (the regal stop-label at Blair Atholl being termed Trumpet)? Did the Dallams introduce to England French-style reeds after Mersenne's 1637 design? Are the Adlington reeds ostensibly French in their design and dimensions?

Viewing the 18th century, he considered the work of Bridge to represent the advent of consolidation and "tonal refinement" with reduction of scales, a process continued by Gray (a voicer in the 'brilliant and clangy' Harris tradition) with the use of varying scales.

Martin Goetze amplified the question of the Dutch practices in Smith's reeds, in a discussion of the research associated with the replica reeds in the instrument recently completed for St. Matthew's, Sheffield. Interesting questions of Smith's early work were raised. If his early

reed pipes at Edam followed the older all-metal style, did he subsequently adopt the new North German practice of pipes with wooden reeds and boots before coming to England? He concluded with a voicing demonstration of the part-wooden replica reeds used at Sheffield.

Christopher Bowers-Broadbent, hot-foot from his duties at the Liberal Jewish Synagogue, filled the centre slot with a short recital on the regals, featuring music by Walter Frye and William Byrd.

The restored 'early style' trumpet and oboe reeds of the 1837 Charles Allen organ at Everingham provided the basis for William Drake's contribution, a discussion of the copies made for the restoration at Lulworth Castle Chapel, and for new instruments at the Grosvenor Chapel, London and Sudbury Mass., U.S.A.

The day concluded with a survey by David Frostick of N.P. Mander on the changes in reed voicing since 1830. Concentrating on chorus reeds, an ample supply of illustrations covered the genesis of closed shallots (J.C. Bishop?), Willis's revolutionary quest for smoothness and brilliance (or was it as much a reflection of his abilities as a precision engineer?), Gray's post-Byfield brilliance, Hill's seemingly logical progression from practices of the 18th century, and the eclectic work of Lewis. A plentiful supply of witty analogies, often of an agreeably culinary nature, gave the 'obscenities' of 'loading and leathering' a much-needed air of respectability. The final message was clear: as the century draws to a close, and with it the last vestiges of doctrinaire neo-classicism, organ builder, performer and scholar alike are required to be equally versatile and accommodating in their recognition of a wide range of historical and contemporary styles.

Christopher Kent

Council Meeting, 29 May 1993

This took place as planned.

FUTURE MEETINGS

Cambridge Residential Conference Monday, 30 August to Thursday, 2 September 1993

We confirm that completed application forms must be in the hands of Dr. Thistlethwaite by no later than Monday, 2 August.

Notice of Annual General Meeting

We hereby give notice that the 1993 Annual General Meeting of the British Institute of Organ Studies will take place on Thursday, 2 September, at St. Catharine's College, Cambridge, beginning at 11.30 a.m.

All members whose subscriptions have been duly paid are entitled to attend the meeting, free of charge.

The following elections will have to be made:

Chairman
Information Technology Officer
Three ordinary members of Council

Of the present ordinary members of Council, Mr. Sawyer and Dr. Sumner, both elected in 1991, retire, but are eligible for re-election for a further two-year term.

Nominations for the five posts must be delivered to the Secretary at least twenty-four hours prior to the meeting.

Relf Clark
Assistant Secretary

25 September 1993
Stanford-on-Avon, Northampton

Details of this meeting, arranged by Dominic Gwynn, are enclosed with this issue.

27 November 1993
London

Details of this meeting, which the Secretary is arranging, will follow as soon as possible.

12 February 1994
Reading

Details will be made available in due course.

14 May 1994
Nottingham

Another meeting being arranged by Dominic Gwynn. Details will be made available in due course.

PUBLICATIONS

Reporter

For the avoidance of doubt, the last day for submission of copy for the October issue is Friday, 4 September.

Journal 16, 1992

Readers will have received their copies by now, and we hope that their enjoyment of the various essays will have compensated for the delay.

Journal 17, 1993

This is well advanced, and likely to appear in September or October.

Journal 18, 1994

The cut-off date is 21 September 1993, and this is necessarily the last occasion on which promisors will be reminded (in these pages, at any rate).

Journal 19, 1995

It is hoped that the Editor's identity will be made known shortly. In the meantime, readers are reminded that 1995 marks the three-hundredth anniversary of the death of Henry Purcell; it is likely that this Journal will contain, or consist almost entirely of, essays on Purcell. We shall be pleased to hear from any Purcell scholars casting around for a platform.

*

FROM THE ARCHIVE

Amongst the Freeman correspondence in the Archive is this letter, dated 12 September 1922:

Dear Mr. Freeman,

Mr. Willis is away so I am replying to your post card of the 10th instant. Yes, there is a thunder pedal at St. Paul's Cathedral but the late Sir George Martin who was responsible for having it inserted must have been somewhat ashamed of it as he had it made removable! It is kept in a cupboard in the Organ loft and when required all that is necessary is to remove same and drop the shank down a square hole in the floor about the centre of the bass end of the pedal board. When in position its top stands up just beyond the bottom C of the Pedal board and mid way between front and back. Its action is as follows:- On being depressed it rolls down in rapid succession the bottom octave of the pedal board starting at bottom C! I understand that Sir George used it for getting the drum effect in the Dead March (Saul) and I believe many people used to wonder how the magnificent effect was obtained! After use it was promptly and carefully returned to the cupboard where it remained until some other notable person joined the great majority. I cannot say whether it is ever used now. Please don't publish the above as I have merely told you the story as told to me and cannot say how much is true. One thing I can vouch for, however, is the actual existence of the pedal as one evening some time ago when no one was about Mr. Willis and I tested it and it was working perfectly. I understand it has always been omitted from specifications of the instrument...Yours sincerely,

G. Donald Harrison

David C. Wickens

Co-editor's note:

At the Council meeting held on 29 May, Mr. Wickens stressed the importance of sending requests for information *not* to the Archive but either to him at his home address (see the inside of the front cover) or to him *c/o* the Music Department of the University of Reading.

MEMBERSHIP MATTERS

Members are reminded that subscriptions were due on 1 January and that those remaining unpaid by 1 August will automatically cause termination of membership. A *final* reminder letter will accompany this issue should your 1993 subscription remain outstanding.

JKW

St. George's Chapel, Windsor Castle

Our member Roger Judd, Assistant Organist of St. George's, has kindly supplied details of this year's series of recitals. We give the complete list, even though two and possibly three of the recitals will have taken place by the time this issue appears:

1 May	Roger Judd
5 June	Margaret Phillips
3 July	Christopher Allsop
4 September	Jonathan Rees-Williams
2 October	Iain Simcock

Each recital begins at 6.15 p.m., except Christopher Allsop's, which begins at 6.30 p.m. There is an admission charge of £3.

The organ at St. George's is a 1965 rebuild (by Harrison & Harrison) of the Walker-Rothwell instrument of the 1930s. The scheme was drawn up by Sidney Campbell, and although the stop-list shows the influence of Ralph Downes, especially in the Pedal and Choir Organs, it is less extreme than some of Downes's designs, and retains Romantic voices from the 1930s.

We congratulate Christopher Allsop, a BIOS member, on his forthcoming translation from Windsor to the piston-free environment of the organ loft at Trinity College, Cambridge.

Grosvenor Chapel, South Audley Street, London

A reminder of the dates of the Saturday concerts:

17 July	Hans Fagius
21 August	Francis Jackson
18 September	Alfred Champniss
	Richard Hobson
16 October	Margaret Phillips

These concerts begin at 7.30 p.m. The Tuesday lunchtime ones (11 May to 26 October) begin at 1.10 p.m. and take place at fortnightly intervals.

Members living outside London may like to know that the Assistant Secretary recently satisfied himself that the walk from Paddington to the Grosvenor Chapel takes only twenty-five minutes. Those less fit, or who arrive at other termini, should consider the tube stations at Hyde Park Comer, Marble Arch, Green Park and Bond Street. Alternatively, the walk from Oxford Circus involves passing Handel's house, at 25 Upper Brook Street.

The Susi Jeans Research Centre, University of Reading

The second stage of the conversion work will have taken place by the time this issue appears, involving the removal of the (leaky) gas central heating boiler and the putting up of cupboards and shelves in its place. Exploratory probes of the plethora of material from Cleveland Lodge have revealed that in order to produce a catalogue it will be necessary to engage a professional archivist. To this end, funds are currently being sought from appropriate trusts.

CJK

BIOS on BBC 1 Breakfast Television

A few seconds of interview with the Honorary Secretary hardly constitutes stardom of the screen for BIOS! It all began just before 5 p.m. on a Friday afternoon when (perhaps to the surprise of readers) I was still at my desk and received a telephone call from a BBC News and Current Affairs producer. My jaded pre-week-end mind slipped into overdrive as I learnt that they were planning a feature on the plight of the pipe organ in churches. What ideas could I give them for features? The film crew was booked for the following Tuesday and Wednesday! With little time to discuss ideas with colleagues, I ventured a three-dimensional view: one, an example of a recent restoration (the Richard Seede organ at Lulworth Castle Chapel); two, a fine instrument undergoing routine maintenance (Salisbury Cathedral); and three, an historically and musically important organ in a state of neglect and 'under threat' (the Joseph Mundy organ in the Buckingham Chapel, Bristol). It was perhaps regrettable that valuable seconds were given to the futile pipe-versus-electronic debate at the expense of material which focused attention on Britain's lack of protective legislation for historic organs. Nevertheless, the feature was given three showings on Tuesday, 4 May.

CJK

Co-editor's note:

Mr. John Thaw recently starred alongside Jim Berrow, in the Holywell Music Room, in the last (?) episode of *Inspector Morse*.

THE BEALE & THYNNE ORGAN IN ST. JOHN THE DIVINE, RICHMOND

"£50 has been offered...towards a really good organ to supply the place of our present old 'box of whistles'..." wrote the Vicar of St. John's in his report to the Annual Vestry meeting in 1892. The instrument of which he spoke had stood in the west gallery of the church since its consecration sixty years earlier, and is referred to in Brayley's *History of Surrey* (1850) as "... a good organ ..."; later editions of this work carry water colours of the interior showing its position and appearance. The specification (given below) is found in the Sperling notebooks:-

Built 1831 not known by whom - 2 rows of keys - Great organ GG-F Swell to Tenor F - an octave and a half of pedals.

1.	Open Diapason to Gamut G		Swell
2.	Stopt Diapason Claribella treble	1.	Open Diapason
3.	Principal	2.	Stopt Diapason
4.	Fifteenth	3.	Dulciana
5.	Sex. 3 ranks	4.	Hautboy
6.	Cremona\ Dividing on Mid C		
7.	Bafsoon/		Swell and pedal couplers
8.	Unison Open Pedal pipes Wood GG to gamut G		A composition pedal

Changing tastes presumably explain the derogatory attitude of the cleric and, when the instrument finally became redundant, there are no records as to how it was disposed of. This, however, is not the point of interest here.

The partnership of Beale & Thynne, of Woodstock Road, Shepherds Bush, was approached to supply a new organ. William Thynne, having begun life as a piano technician in his native

Bishopwearmouth, had become the tuner of the Schulze organ at Tyne Dock and later moved to London as apprentice voicer with T.C. Lewis. He attracted a good deal of notice with the instrument built for the 1885 Inventions Exhibition (now more familiar to us as the 'Grove' organ in Tewkesbury Abbey). Although there are connections between the parish of St. John's, Richmond and the Lewis company, there are no records which explain how the contract with Beale & Thynne was secured, Thynne having left Lewis's employ in 1881. One theory, yet to be fully explored, is that H.C. Tuckwell - later to become the general manager of Lewis and Co. - having been the tuner of the old organ in St. John's, suggested that the work be undertaken by a protégé, Lewis being at the time involved with the planning and construction of the organ in St. Saviour's, Southwark. More likely, perhaps, is the connection between the church and that of the Cowley Fathers in Oxford, where Beale & Thynne were also building an organ (destroyed 1978).

Whatever the reasons for placing the contract, the following organ was built for the sum of £1,374. 6s. 9d.

C - f - a"			
Choir:			
1. Double Open Diapason	16	8. Open Diapason	8
2. Open Diapason	8	9. Lieblich Gedeckt	8
3. Clarabella	8	10. Dulciana	8
4. Principal	4	11. Salicet	4
5. Harmonic Flute	4	12. Zaubrerflöte	4
6. Mixture, 12-15		13. Clarionet	8 (Swell)
7. Tuba	8	14. Tuba	8 (Great)
Pedal:			
15. Bourdon	16	26. Contra Bass	32(part acousic:from 27)
16. Geigen Diapason	8	27. Open Bass	16
17. Rohr Flöte	8	28. Violone	16 (from 1)
18. Viole d'Orchestre	8	29. Echo Bourdon	16 (from 15)
19. Voix Celestes (Ten.C)	8	30. Flauto Dolce	8
20. Geigen Principal	4	31. Octave	8 (from 27)
21. Flautina	2		
22. Mixture, 17-19-22/8-12-15 (from e")		Sw-Gt/Sw Oct-Gt/Sw Sub Oct-Gt	
23. Horn	8	Sw-Ch/Ch-Gt	
24. Oboe	8	Ch-Ped/Sw-Ped/Gt-Ped	
25. Clarionet	8		

Three composition pedals to Great
 Three coupler pistons to Great
 Four composition pedals to Swell
 Two composition pistons to Choir
 Each composition includes an appropriate Pedal Bass

The action was tubular-pneumatic throughout, with the exception of the console action and the unison couplers, which were mechanical (the stop action and the octave couplers were, and are, pneumatic).

The Tuba is on a separate chest and is trunked directly from both Great and Choir soundboards (this is also the case with the Choir Clarionet, which is trunked directly from that manual to the Swell).

There are no contemporary records to show the wind pressures. However, a letter from Henry Willis, in 1954, gives them as follows:- Great 3 "V, Swell 3". Choir 3 1/4"; Pedal 6 1/2" and

Tuba 6 1/g". As this company took over the tuning from Lewis, and retained the contract until 1960, it is unlikely that any unrecorded alteration took place. A more recent survey shows that the pressures had been universally raised. The hydraulic blower was in use until 1960.

A report of the service of dedication appeared in the *Richmond and Twickenham Times* on 19 December 1896, together with details of the opening recital, which was given by C.H. Lloyd of Eton:

Sonata no.6	Mendelssohn
Canon in B minor	Schumann
Variations on an Original 'Theme	Hesse
Prelude in D minor	Chaminade
Ave Maria	Hassett
Prelude and Fugue in B minor	J.S.Bach
Cantilène (Sonata no.9)	Rheinberger
Postlude in E fiat	Lloyd

The next stage in the organ's history occurred a few years later, when some building works were undertaken to the church. The building had been a 'preaching box': rectangular in construction, galleried on three sides with a very shallow sanctuary. The organ had stood at the eastern end of the north gallery, in an unfettered position, and we possess a photograph showing its exact position and appearance. Due to the changing nature of the liturgy and religious practice, plans were made to extend the east end of the church, in order to construct a large sanctuary area and side chapel. The organ, it was deemed, was better placed in a specially constructed chamber on the north side of this new extension, set back somewhat so that its front should be in line with the outside wall of the nave, allowing room for a passageway between it and the new choir stalls. The task of moving the organ into this chamber was undertaken by Lewis, and there appears to have been a certain amount of re-arrangement, to make the instrument fit into too small a space.

The work completed in 1905 remains to this day and contains many acoustic solecisms, chief among them the placing of the Great at the back of the organ chamber, in its deepest and furthest recess, behind the Choir, directly under the Swell and surrounded by the Pedal (which is itself split up around the instrument in a very haphazard manner). Some of the longer pipes were mitred to fit under the sloping ceiling, and a west-facing arch (containing all that is visible of the organ to most of the congregation) displays a motley collection of pipes from various ranks, each quite different in formation, in a position which actively discourages tuning, being at least twenty feet from the rest of the instrument. The organ is almost impossible to maintain, and records exist of tuners' complaints to this effect. The internal mechanism is bizarrely laid out and, in the words of our Consultant, "...would give even the untidiest spider food for thought". Also at this time the reeds were revoiced (although these were not Thynne's original work) and there is a reference to the Great Mixture being revoiced, though to what degree we are, as yet, unsure.

Various improvements were carried out in 1914, whilst Alec Rowley was organist, but these amounted to little more than the addition of a Swell tremulant and a new piston action (now defunct).

The problems inherent in this newly arranged instrument have been rehearsed for more than seventy years. Due to the design of the new chancel and the position of the console, aural and visual communication are virtually impossible. A detached console has long been seen as a necessity, as has the re-arrangement of the divisions to ensure a proper balance.

Plans have been mooted and discussed in great detail for most of this century. On two

occasions, the re-decoration of the church meant that work on the organ had to be shelved; and the Second World War halted plans for the most comprehensive rebuild envisaged. It was not until 1960 that any serious work was carried out on the instrument, by Walkers, although this was little more than a clean and overhaul. The Pedal action was electrified at this time, the old composition cranks were replaced by pistons, and a balanced Swell pedal replaced the old nag's head lever. The reeds were again revoiced and the Tuba chests overhauled.

In essence, with the exception of the reeds (which have been revoiced many times) and to a small degree the Great Mixture, the organ is tonally and mechanically almost exactly as it was when built, a fine example of Thynne's work and one of the very few original instruments by this artist which remain. Some of the stops are justly famous: there is a long description of the Zauberflöte in Audsley's *The Art of Organ Building* (II, pp. 546-7) - a stop which Thynne created for the 'Grove' organ but perfected here. The Swell strings attracted the attention of The Revd. Noel Bonavia Hunt, and he makes reference to them in his works.

I made reference earlier to the mechanism being original. It was deemed to be worn out in 1947, and the organ is now virtually unplayable. We have therefore decided that the time has come to undertake a complete rebuilding of the instrument, lest it is silenced for ever.

This is not something which we have entered into lightly. On a personal note, I see myself as the custodian of the instrument, and the goal set is nothing more than has been so often discussed over the years. This goal is based on the following principles:

1. The instrument must not be altered tonally.
2. The departments must be re-arranged to allow them to speak properly.
3. There must be a detached console.

We hope to revoice the reeds to as near an original sound as possible, and to add a bottom octave of a Lewis-type Pedal 16' reed, which is deemed by all to be necessary to complete the instrument. If we can decide how the Great Mixture was altered, then this too will be restored.

We have taken advice from a number of experts, but particularly from John Budgen, who was involved in the restoration of the 'Grove' organ. His report summarises the problems of the instrument:

A perverse layout of the main divisions
A complex and questionable pneumatic system
Poor access for tuning as well as upkeep
Poor appearance in an unfavourable and not original position

A decision has been taken, therefore, to *avoid* a true restoration, as this would merely perpetuate the problems outlined above. A decision to electrify the action (although not the chests themselves) was not taken lightly.

The intended re-disposition of the departments is hard to describe to those unfamiliar with the building, but it consists of removing the organ from its present position, building a gallery in the present chamber (at first-floor level), and resiting the instrument on this gallery. This will allow for the passageway (mentioned above) to remain free, and will further permit the Great to be placed in the west-facing arch (towards the congregation), the Choir to be situated in the Chancel arch, and the Swell to speak through both arches at once. All but the longest Pedal pipes will be on this gallery. By allowing the instrument to speak freely once more, the wind pressures can be lowered to their original level, particularly that of the Great (where several ranks are overblowing in the struggle to be heard).

The visual aspect of the instrument could only be improved. Sketches are extant, in the hand of the architect of the east-end extension, showing the west-facing arch filled with a metal grille, matching existing work in the crossing below. The chancel, which is in the 'Arts and

Craft' style (rather than gothic, as is the nave), needs a different treatment, and here the Choir department will be fronted by a simple screen of pipes. Both will be designed to ensure that the egress of sound is not affected.

The Beale & Thynne organ in St. John's is an important instrument not only in terms of its uniqueness, but because it represents a major stepping-stone in the development of various types of organ tone, particularly the metal string ranks. It has suffered much over the years, due both to the move into the chamber and general neglect. St. John's has never been a rich church, and for this reason the organ has probably escaped the faddish 'improvements' which have befallen so many of its contemporaries. That it remains a virtually unaltered work of Victorian artistry is something for which we should all be thankful.

It was a century ago that Fr. Tylee made his request for funds to replace an existing but unsatisfactory instrument. On 16 January 1993, we launched an appeal to restore both this instrument and the 1907 Walker organ in St. Mary Magdalene, Richmond, with a view to keeping and improving both. The sum required is daunting - £200,000 - but, at the time of writing (within a month of the launch), we have either raised or had promised sums in excess of £36,000, and we have great hopes for a swift and successful appeal.

If any members are interested in hearing more about the rebuilding/restoration plans, or the appeal, then they may contact either myself at 29 Park House Gardens, East Twickenham, Middlesex TW1 2DF (081 892 5831) or the Appeal Office - The Vicarage, Ormond Road, Richmond, Surrey TW10 6TH.

Michael R. Bundy

St. John Maddermarket, Norwich

A misattribution?

The organ here was referred to in the April issue, in the review of David Fox's Hope-Jones book; it appears in the list of Hope-Jones organs which Michael Sayer gives in his article *New light on Hope-Jones (The Organ, 60,235,36)*.

Volume 9 (page 121) of Norman & Beard's books has the following, under job number 563:

March 1st 1904 Old Organ from St. Peter's Lowestoft/(£150 allowed, plus cost [of removal])/Send to St. John's Maddermarket Church Norwich.

There follows a stop-list of which the following is a synopsis:

C - r - g

Great	8	8	8	4	4	2	8
Swell	16	8	8	8	4	2	8
Pedal	16	8					

Three couplers, three composition pedals to each manual

The price was £350 plus "the old Organ (worth £50)". The Pedal flute, an extra, cost £7. The action was to be electro-pneumatic, the builders' latest type, with a detached console in the chancel. These details accord in all respects with those which appeared in the 15 May 1904 edition of *The Organist and Choirmaster* (XII,133,48).

Job 583 (page 180 of volume 9) has the following:

Apl 29/04/Old Organ from St. John's Maddermarket, Norwich (£50 allowed)/To be erected for temporary use at St. Peter's Church Lowestoft and must/be ready on June 9th. 1904, but must not be removed from St. John's Maddermarket/until Monday June 6th/04(no charge)

This is the stop-list which then follows:

MANUAL COMPASS CC to G. (56 notes)

1. Open Diapason 8ft. Metal 56

This stop to be carried down to CC in open Metal

2. Bourdon, Tenor C. 16ft. Wood 44
3. Stopped Diapason & Clarabella 8ft. Wood 56
4. Gamba, Tenor C. 8ft. Metal 44
5. Principal 4ft. Metal 56
6. Flute 4ft. Wood 44
7. Fifteenth 2ft. Metal 56
8. Spare slide for Dulciana 8ft. Metal 56
9. Spare slide for Reed 8ft. Metal 56

PEDAL ORGAN CCC to F (30 notes)

10. Bourdon 16ft. Wood

Manual to Pedal Coupler.

All Stops enclosed in Swellbox, with the exception of Open Diapason and Pedal Bourdon.

"Spare slide for Dulciana 8ft." is struck through in ink and above it written "Mixture 3 ranks"; "Trumpet" has been written above "Spare slide for Reed", which phrase is also struck through.

Clearly, the old organ was not by Hope-Jones. The S.W. Harvey notebooks, preserved in the British Organ Archive, show that when E.E. Adcock visited the church, in 1908, the organ had the stop-list given in volume 9, page 121, and that the console was in the chancel. What Adcock saw, over eighty years ago, appears to have been exactly what I saw in the summer of 1992, except that the console is in the gallery at the west end of the church, near the pipework.

By May 1904, when Norman & Beard publicly referred to the instrument (indicating, one assumes, its completion, or imminent completion), Hope-Jones had been in America for about a year. He cannot have played any part in the construction of the organ. Moreover, by 1901 he had thrown in his lot with Norman & Beard and entered into a partnership with Ingram. Ralph Bootman, in a letter which appears elsewhere in this issue, claims that Hope-Jones's name appears on the console. He cannot be mistaken, and I can offer no explanation, except by underlining the links between Hope-Jones and Norman & Beard, which go back at least as far as 1892, when one of the Beard brothers became a Director of The Hope-Jones Electric Organ Company Limited. It is a measure of the strength of the Hope-Jones-Norman & Beard connection that when Hope-Jones moved his factory, in about 1898, it was not to Liverpool, or Manchester, or Chester, but to Norwich, the other side of the country from Birkenhead. Norman & Beard bought the second Hope-Jones company from its Court-appointed Receiver, in 1899, and Hope-Jones was employed by them, probably as a consultant, for some years thereafter. It is more than likely that in 1904, Norman & Beard still had enough Hope-Jones material in their factory to make up a Hope-Jones-style console; but the Maddermarket console is only superficially Hope-Jonesian. The stop-keys are in the style of Hope-Jones's first type

of stop-key, but the console lacks the 'Laus Deo' scrolls; and the 56-note compass is not characteristic. Whatever internal evidence there may be, it is, I submit, impossible to describe this as a Hope-Jones organ.

Correspondence invited.

Relf Clark

LETTERS TO THE EDITOR

Organ duos

My colleague Jeremy Barham and I have an interesting collection of music for organ or organs for two players. The repertoire of music for the duo genre does not seem to be well documented in existing literature, although an American scholar - Dr. Douglas Butler - was quite close to completion of a survey of music for two or more performers at one or more organs prior to his untimely death, in July 1990. Several incomplete work-lists of duet music have appeared in American publications.

We have a number of items which he had not been able to get hold of and would be interested to hear from any BIOS members who have copies of duet material, original or arranged, which may be out of print or simply rare. We would also be interested to hear from readers who have composed for the genre, or who have access to contemporary organ duets, published or unpublished.

More specifically, we appeal to those who might be able to shed some light on the following query.

The earliest edition of *Grove* lists three 'Grand Duets' by Samuel Wesley. This entry seems to have survived into the 1954 edition of the dictionary. Two of the three were published, according to the documentation, and one of the published pieces was dedicated to F. Marshall.

The compilation of Samuel Wesley's works, contained in Eliza Wesley's letters (Novello, 1988, p. 55), lists a "Grand Duett [sic] in three movements, for the pianoforte; inscribed to Fred. Marshall, of Leamington. (Lonsdale) *N.B.* - This was composed expressly for Vincent Novello to perform with S. Wesley, at the Portuguese Chapel in South Grosvenor Square, on which fine organ they have often played".

Is the third duet for pianoforte? Was it played on the organ as well? Does anyone know of a copy? Who was Fred. Marshall? Does the above quotation imply that this work was performed at the organ by Wesley and Novello?

We have copies of the following organ duets by Samuel Wesley:

- i) [Grand] Duet[t] in C for organ (Novello)
- ii) 8 duets for Eliza, 1 incomplete with conjectural conclusion by Robin Langley, MS, but some of these are published by Novello.
- iii) Variations on 'Adeste Fidelis', MS
- iv) Introduction in E flat to the Fugue in E flat, BWV 552 (2) the fugue being arranged by Benjamin Jacob.

Readers with any information might care to get in touch at the address below.

William McVicker,
[REDACTED]

Co-editor's note:

We apologise to Dr. McVicker for taking so long to publish this.

RC

The Reporter

After three or so issues under your editorship, may I offer my congratulations on the production of a much improved BIOS "Reporter"?

A point springs to mind, however, which I have noticed before. I do not mean to criticise you or others personally, more the attitude of BIOS itself. Specifically in this new issue, why do you refrain from saying *which* cathedral caused you to suffer "neo-Baroque registers", and why does D.E. Wright in his letter about the removed T.C. Lewis organ, fail to mention *who* restored the organ? I realise that care has to be taken not to cause offence, but such restraint can only cause bewilderment to future generations who might be seeking accurate information, surely a forum for which "Reporter" must be ideal. Of course I am not suggesting that BIOS should be vitriolic, but when there is so much that is poor, tasteless, and crass still in British organ building and the wider musical scene, I cannot help feeling that BIOS should carefully tread on a few more toes than it does - at the risk, otherwise, of appearing as I often hear it criticised by many non-members (and more than a few members) - as frankly, well - *coy*!

Some of the things which are said in "Reporter" nowadays gladden my heart, however. How thankful I am that we have moved away from the obscure on to subjects which we can do so much more about - particularly an appreciation of our intact but nonetheless dwindling heritage of C19 and C20 organs. Maybe I helped in the right direction when years ago, in 1981 I think, I wrote an article for "Reporter" about two organs in Newcastle dating from immediately pre-war days. I felt quite daring even suggesting that these instruments were really organs, such was the prevailing opinion then. Well, now we can see in so many places the appreciation and restoration of organs from this time, and not before time! I wonder how long it would have been before there was not an instrument in the land which had not been neo-classicised, given different circumstances? But in some quarters the desecration goes on. I hope BIOS can continue to enlighten the ill-informed.

Keep up the good work.

Peter Rickinson
[REDACTED]

The co-editor replies:

As you say, care has to be taken not to cause offence. You would not believe (perhaps you would) how easy it is to upset people. I cannot speak for Dr. Wright, but there are basically three reasons. Firstly, we have to be careful to avoid being defamatory, even though the defence of fair comment would almost certainly apply. Secondly, we have to be objective, and if we mention certain builders (say) too often, our objectivity may be called into question.

Thirdly, it is provocative, and to provoke is part of an editor's job, I believe. You can work out which organ it is, I would have thought.

Guimiliau

With reference to Mr. Tomkins' letter about Guimiliau, a G.O. Quarte and Tierce do exist (but which disappeared somewhere between my desk and the Reporter), but not, in Michel Cocheril's pamphlet on which I relied later, a G.O. Comet.

If Mr. Tomkins joins us next year he will be able to reassure us all about the latter!

He can rest assured that I did not use the wrong approach at Guimiliau; in fact it was not my turn to exercise my French, but we did receive a dose of Anglophobia and unwillingness from the Rector, and who showed no interest whatever in M. Cocheril's introduction!

Alfred Champniss

That editorial

You speak words of wisdom in your April editorial. Organists should take pains to discover the variety available on a small organ, finding attractive sounds in what may at first appear to be a dull instrument. Similarly, to turn an efficient old organ into a hydra is to be deprecated, although there *are* instances where sensible modification can produce a better instrument, more suited to its task.

I think, though, that you are seriously adrift in your references to "Evensong at a well-known cathedral". Certainly, if certain registers were over-used, it suggests that the assistant organist has yet to learn the nature of the beast. But to say that these same registers were "put in on electric action in the 1970s" poses the question, "Where"? I don't know of any cathedral organ where a different action was used (as you infer) for neo-Baroque additions. (To hear devastating 70s neo-Baroquery, come to Belfast, but since we've got it, we have learned how to use it intelligently and imaginatively, as you yourself recommend).

To refer to Howells' "A Spotless Rose" and what sounds to have been Sumsion in G as "sub-Vaughan Williams" displays a disturbing lack of insight into the ability of cathedral composers to excel in the smaller forms, such as anthems and services. "A Spotless Rose" is a medieval poem using imagery which has been part of Christian mysticism for centuries. Sumsion in G is a masterpiece of conciseness, handling the words with skill, and clothing with great distinction the Office which it is intended to adorn. Certainly, both composers were influenced by Vaughan Williams, but to describe their music as third-rate is a subjective judgement unsubstantiated either by musical analysis or by the opinion of those charged with providing music appropriate to great buildings.

Finally, if we renounce music that could be described as sub-anything, it will be rather tough on the memory of such as Batten, Tomkins, Morley, Krebs, Walther, Stanley, Boyce, Croft and the Wesleys, to say nothing of Bridge (hand-registered or not) and practically everything the "vintage British organ" was designed to play.

David Drinkell,
St. Anne's Cathedral,
Belfast

The co-editor replies:

I think that you meant to put 'imply', not "infer", but at any rate you have drawn at least one inference which I had not anticipated. In a sense, "on electric action" was unnecessary, but I wanted to underline the paradox of neo-Baroque registers married to technology derived ultimately from the telephone exchange.

The description "third-rate music" was the musical non-organists', and I have no particular wish to act as referee; but if by "musical analysis" you mean something which involves counting bar-lines, then I do not think that that is a pre-requisite of valid critical comment, or that such analysis can prove the worth of a piece of music. Nor do I understand your use of "subjective", since in matters of aesthetics, there can never be complete objectivity - only, perhaps, consensus. When you use words like "masterpiece", "skill", and "great", you are being just as subjective as the musical outsiders: you cannot have it both ways. I reject, too, the implication that only church musicians can validly assess church music. One does not assess the church music of Byrd, Purcell and Britten (say) by criteria which differ from those applied to their other works, or music in general; and one cannot claim immunity from critical scrutiny by using labels like "cathedral composer", or by pretending that things are different if you express yourself in "smaller forms".

Two points. Firstly, I do not myself consider Tomkins or Bridge 'sub' anyone, and if your assessment of the latter is made in ignorance of the orchestral and chamber works, then you do him a profound injustice. Nor do I understand your objection to the prefix. There are great composers and there are talented (and not so talented) minor ones, and to describe these latter as 'sub' their undoubted models strikes me as unexceptionable, however much it may upset devotees. Secondly, whether the makers of vintage British organs designed them to cope with particular areas of the repertoire seems very doubtful. The master builders of around the turn of the century were mainly concerned to build good organs, and there is no evidence that questions of repertoire bothered them very much.

I am glad to have provoked debate - less glad, naturally, at having apparently hit a bull's eye in complete ignorance of the target.


That review

I was interested to read your review of 'Robert Hope-Jones' by David Fox in the current issue of the BIOS Reporter - what a pity you found so many errors in it which, surely, must be annoying to say the least for British readers!

I should be most grateful if you would let me know why you say that there is only circumstantial evidence of a H-J organ being built for St. John, Maddermarket, here in Norwich - an organ still *in situ* but unused - and unloved! The church is now redundant and has been handed over to the Greek Orthodox church. The last time I saw the console, dust covered and filthy, it still bore the nameplate of Robert Hope-Jones MIEE. True, but a few years after it was built, in 1904, Norman and Beard substituted tubular pneumatic action for the original electric action of 1897. The organ is still hand-blown and many years ago when I offered to give a decent electric blower to the church, I was told that the incumbent - the then Precentor of the Cathedral - had no time for organs in 'ordinary' churches!

Of course, we do have another H-J organ in the City - in the chapel of Edward VI Grammar School in The Close. It was originally in Hauxwell Parish Church, Yorks, and was rebuilt here by Norman and Beard and has since been altered and added to using parts of a Rayson organ ex. St. Peter Parmentergate, Norwich, by Bishop and Son.

With kindest regards and all good wishes.

Ralph Bootman,


The co-editor replies:

See elsewhere in this issue. I owe you 24p. Incidentally, the Greeks have now gone.

That editorial

Your quote from Clutton -1 had a letter from a member last year noting change in attitudes (as noted), and asking whether I had noticed that the protagonists seemed to be the same persons as had been Well.

B.B. Edmonds

That editorial

We have been shown the editorial in your April 1993 edition, volume 17, No. 2, about "evensong at a well-known cathedral".

We must point out that the range of music normally sung by choristers attending 6 evensongs a week and 2 other Sunday services a week is far wider than the editorial suggests. The masterpieces of Tudor music, the works of Blow, Purcell, Wise, Stanley, Scarlatti, Handel, Bach, Boyce, Vivaldi, Haydn, and Arne, and many 19th century items written for example by Mendelssohn, Brahms, Wagner, Tchaikovsky, and Franck, as well as by English composers, are sung. The masses of Vittoria, Palestrina, Haydn, Mozart, Schubert and Liszt are regularly performed. Works by Stanford, Parry and Elgar, and the minor masterpieces and widely admired and enjoyed works of cathedral organists and others of Vaughan Williams' generation are often heard; whether Holst and Howells would writhe in their graves at being termed "satellites of Vaughan Williams" [sic], we leave to the erudition of the writer of the editorial. British 20th century composers whose music is regularly heard in Cathedrals, like Walton, Britten, Leighton, Mathias and Joubert, extend the range of music substantially. Contemporary music extends it further.

Furthermore, instrumental music is a major part of a chorister's education. Our string quartet (including a girl non-chorister) regularly practise^] Haydn, Mozart and Schubert. Our piano trio, led by another girl, is performing Haydn. Our pianists and other instrumentalists play a huge range of music suited to their individual ages and stages. In orchestras and other ensembles also, the learning of a wide repertoire of choral music is made easier by the high standard of specialist instrumental teaching in our Cathedral Choir Schools.

R.E. Perrin
Organist and Master of the Choristers of Ripon Cathedral

R.H. Moore
Headmaster, Ripon Cathedral Choir School and
Secretary of the Choir Schools' Association

The co-editor replies:

Having had three years' tuition with Sidney Campbell, and having during that period sat in the organ loft at Windsor at least twice a week, and having over the last twenty-five years regularly attended services at cathedrals all over the country, I am aware of the range of music heard in British cathedrals. I dare say that the same is true of all officers and members of the Society. In my judgment, few experiences are as satisfying as a well-performed service of choral evensong, and it saddened but did not surprise me that the musical non-organists to whom I referred were nonplussed by what they heard. It is important for church musicians to be aware of the impression they create with musical outsiders, and my point was to underscore that damage is being done by their apparently uncritical attitude towards certain areas of the repertoire, damage which may ultimately have repercussions for the organ.

In your understandable concern to put forward a case for the defence, I think that you create a somewhat distorted picture. In twenty-five years of attending cathedral and cathedral-style services, I have never heard sung a single note of Stanley, Scarlatti (Alessandro or Domenico), Vivaldi, Arne, Wagner, Franck (unless you count *Panis angelicus*) or Liszt. Of the other composers, I hear the same work or works from time to time, but that is all - Haydn's *Insanae et vanae curae*¹ Brahms's *How lovely are thy dwellings*¹, Mendelssohn's *Lift thine eyes* and *Hear my prayer*, Tchaikovsky's *Hymn to the Trinity*, Joubert's *There is no rose. Blow, Wise and Boyce*? Very little. I am surprised that you make no reference to the motets, etc. of Bax, Bruckner, Duruflé, Messiaen, Poulenc, Rakhmaninov, Stravinsky, Vaughan Williams and Verdi. It is probably fair to say that in most cathedrals the ratio of music by late nineteenth-century and twentieth-century British church musicians to the rest of the repertoire is high, *too* high, and that much of this music is not of great interest.

Holt was not a cathedral organist and cannot therefore have been the composer of the Magnificat and Nunc Dimittis referred to. Besides, it would be odd to describe the composer of *The Planets* as a satellite. There is nothing perjorative about 'satellite', as far as I can see.

It is sad that non-choristers have to be drafted in to supplement your music-making. I cannot help feeling that if church musicians offered a diet with less of Stanford (and less of a certain pupil of his), matters might improve. The non-organists' young son is a loss indeed to cathedral music: I am glad to have been instrumental in bringing to your notice the unenthusiasm of at least one set of potential parents (if you see what I mean).

REDUNDANCIES

CAMBRIDGESHIRE

Forster and Andrews, 1862

Action	Mechanical
Specification	Manual 8.8.8.4
Casework	Chromatic pipe display
Dimensions	h 8' w 6'd 3'

CHESHIRE

Geo. Benson, c.1898

Action	mechanical (manuals), pneumatic (pedals)
Specification	Gt 8.8.8.8.4
	Sw 8.8.8.8.4.8
	Pd 16

Casework pipe-rack
Dimensions h 15'8"(reducible) w 10'6" d 8'8"

DERBYSHIRE (1)

Hill, 1876
Action mechanical (manuals), pneumatic (pedals)
Specification Gt 8.8.8.4.4.2 (Mixt II prepared for)
Sw 8.8.8.4.2.8
Pd 16.8

Casework pipe-rack with overhang
Dimensions h 16'6" w 10' plus Pedal pipes d 5'6" plus pedalboard

DERBYSHIRE (2)

Nicholson & Lord, c.1895
Action mechanical (manuals), pneumatic (pedals)
Specification Gt 8.8.8.8.4
Sw 8.8.8.4.8 oct cplr
Pd 16

Casework no details available
Dimensions h 15' w 10'd 8'

DERBYSHIRE (3)

Brindley, 1867
Action mechanical (manuals), pneumatic (pedals)
Specification Gt 8.8.8.8b/t.4.4.2.8
Sw 16.8.8.8.8.4.2.II.8.8
Pd 32ac.16.16.8.8

Casework no details available
Dimensions h 18' w 10'd 9'

CO. DURHAM

Willis, c. 1870
Action mechanical
Specification Gt 8.8.4.22/3.2.8
Sw 16.8.8.8.8.4.2.8.8
Ch 8.8.8.4.8
Pd 16.16.8

Casework architectural front
Dimensions h 12'6" w 12'd 12' plus 3'6" for console

DYFED

reb. Sims (Southampton)
Action mechanical (manuals), pneumatic (pedals)
Specification Gt 8.8.4
Ch 8.4.2
Pd 16

Casework architectural (partly), crude additions at rear

Dimensions h 12' w 5'd 6'

ESSEX

Bryceson, 1884

Action mechanical (manuals), pneumatic (pedals)
Specification Gt 8.8.8.8.8.4.4.2.8
Sw 8.8.8.8.8.4.4.8.8
Pd 16.16.8.8

Casework vestigial; pipes grouped in towers and flats
Dimensions h 13' w 14'9" d 12'4" incl. pedalboard

LANCASHIRE (1)

Laycock & Bannister, 1909

Action electro-pneumatic (manuals/pedals), mechanical (stops/couplers)
Specification Gt 16.8.8.8.4.4.III.8.8
Sw 16.8.8.8.4.2.8.8
Ch 8.8.8.4.8.8
Pd 16.16.8.8.16

Casework pipe-rack with overhang
Dimensions h 18' w 20'd 15'

LANCASHIRE (2)

Johnson (Derby) [date not supplied]

Action mechanical (manuals), pneumatic (pedals)
Specification Gt 8.8.8.4.2
Sw 8.8.4.4
Pd 16.8

Casework no details available
Dimensions h 12' w 8'6" d 7'

LONDON

Willis, 1960

Action electric
Specification Gt 8.8.8.4.2
Sw 8.8.4.II.8
Pd 32ac.16.16.8.4

Casework dummy pipe-racks
Dimensions h 17' w 20'd 8'

NORTHANTS

Binns, 1896

Action electro-pneumatic
Specification Gt 8.8.8.4.4.2
Sw 8.8.8.8.4.2.8.8
Pd 16.16. IO2/3.8.8

Casework basically with overhang
Dimensions h 22' w 15'd 15'

NOTTINGHAMSHIRE

Lloyd 1899, rebuilt and enlarged Willis 1953	
Action	electro-pneumatic
Specification	Gt 16.8.8.8.4.4.4.22/3.2.III.8
	Sw 8.8.8.8.4.4.III. 16.8.4
	Ch 8.8.8.8.4.22/3.2.13/5.8
	Pd 32ac.16.16.16.8.8.8.4.16.16
Casework	pipe-rack, detached console
Dimensions	h 18' w 15'd 10' plus Choir organ

NOTES AND QUERIES

Nothing can equal a well-made tracker action pure and simple - no backfalls. The organ is such an expressionless instrument that we cannot afford to lose the *personal control* of the pallet. The most common defects in the ordinary pallet are useless width, giving a resistance in no way justified by the wind supply; and putting pallets so close together that the admission at the sides is choked.

You've heard that before? No doubt, but these statements were made a century agoO). *Nil novum sub sole*. The first writer (Elliston) continued, "The object of electricians and makers of pneumatic actions appears to be that of making the pallet fly open, as Mr. Hope-Jones says. I should imagine, they should rather endeavour to re-produce or *duplicate the movement of the fingers* at the pallets". The correspondence columns at that time show a few gallant souls talking similar sense, but apparently they were voices crying in the wilderness. The second writer above was Casson.

Here is W.T. Best at the same period - "The days of monster organs are past. . . The varieties of organ tone are few, and their repetitions are simply a nuisance to the player". In answer to a conductor who wrote that he was using Best's edition of *Messiah* and feared some trouble from critics when 'And peace on earth' was sung forte instead of piano after giving sound reasons for his instruction, Best went on, "Nothing is in worse taste than to attempt word-painting in music". The former habit of peppering hymnbooks with expression marks incurred his just condemnation: "The miserable editors are perpetually making alternate marks for shouting and whispering when peace (pp) or light (ff) occur. Anything after sundown must be whispered, on principles probably connected with burglary . . . Now, if the passage you name should be sung soft, then you are equally bound to end the chorus 'For unto us' suddenly soft at the last words, 'Prince of Peace', as, indeed I was petrified to hear a country conductor, or beater of the air, actually do. They say he contrived to die in bed after the outrage, instead of being given to the larger fauna".

It is difficult not to dally with Best. Ernest Bryson remembers some of his letters and quips(?); for example, giving his opinion of a friend's composition, Best wrote, "Methinks this overture of yours is in the manner of one Mendelssohn in his melodrama 'Elijah, or the Fiery Cabhorse' ". To return to our original subject - in 1881, Best wrote to the *Musical Standard*, "It is particularly necessary at the present time to urge the extreme importance of 'mixture-work', artistically tempered, and of melodious sonority. No other legitimate means exist, nor can ever exist, of adding harmonious power to an organ".

The statement last time, that Robson bought out the Flights, has excited a query. The Flights started up a new business of their own. Reference is often made to 'Flight's List', attached for example to Flight's *Practical Tuner*, by writers seeking the builder of some particular organ. I'm afraid I view it with a certain amount of caution; some of the organs noted were by Flight & Robson. The matter is complicated somewhat by the fact that there was a Flight business *before* the partnership of about 1800. The Flight of the partnership was Benjamin Junior, bom

about 1767; he learnt his trade from his father Benjamin, who in about 1890 took into partnership John Kelly, who seems to have come over from his native Ireland 'to seek his fortune'. 'Flight & Kelly, Exeter Change' is noted in the *Musical Directory* 1894. Within a few years, 'Kelly of the Strand' was on his own (work at Whitchurch, Shropshire), so possibly by then Benjamin Senior had died and his son joined Robson*3). A warning - the appearance of the address 'Apollonicon Rooms' on console plates has led in at least one case to the guess-query 'Could any of the material from the Apollonicon have been used?' Later writers have picked this up and turned it into a definite attribution (e.g., Boldre). Any such use would have had to be after 1881 (see last issue), by which time even the separated businesses had ceased to trade.

A few snippets on builders who have been asked about - Rayson of Ipswich was taken over in 1948 by Storr Brothers, who had been Norman & Beard men. Norden of Ipswich started with Dixon of Cambridge, and after working with Norman & Beard and then Bishop, set up for himself in 1918. He died in 1954, but the business continues. Boggis left Compton in 1932, and George White was from Aeolian. Prosser, of an earlier generation, is thought to have been with Bevington.

Commenting on "one of Messrs T.C. Lewis and Co's newly designed *Lieblich Organs*" just installed in S. Mary Magdalene, Lincoln, in 1864, a correspondent*4) concludes, "The method of voicing is that adopted by Herr Schulze, the mouths of the pipes being cut up very high, by which system a greater body of tone is produced than would be thought possible from so small an instrument". Well, well! Lieblich organs of varying sizes from two stops upward may be seen at Kettlebaston, Suffolk (from the redundant church of Wattisham); Syderstone, Norfolk, with a pleasant case (from a village near Warwick in 1898); Eggesford in Devon; and no doubt a number of others exist.

At a gathering of organists in 1936, Sir Hugh Allen told how he had taken Varley Roberts, of Magdalen College, Oxford, to King's to meet 'Daddy' Mann. After the Choral Evensong, Mann asked, "How did you like the service?" Roberts replied, "Very good; but what is the time?" He looked, and then said, "Aye, but we would have done it in forty minutes". Said Mann, "Please God, we never shall". Roberts was, I understand, nicknamed 'Stopped Diapason' because of the chaste nature of his accompaniments. He was once ensconced with 'Westminster Bridge' in the organ loft at the Abbey. During a very noisy anthem, Roberts said "I say, Fred, can you hear them?" "No", said Bridge, "but they can hear me. That's what matters".

That merry gathering had some serious things to say, as well as exchanging anecdotes*6). Sir Walter Alcock - "While many modern organs are triumphs for the organ builder, they are stumbling-blocks to real artistic work in many ways. So many of the modern gadgets, wonderful as they are as mechanics ... if you play a complicated piece of music, how many of these gadgets do you really use?" Sir Hugh commented, "We know about the mechanisation of life generally, but my real anxiety is that I think the organ is becoming mechanised beyond the point of sanity. [The builders] glory in putting knob after knob and switch after switch until you do not know where you are ... That is why organists make such good drivers of motor cars". One might justly comment that the builders were only meeting the wants (not the needs!) of many of the colleagues of the musical knights, in this as in tonal matters. As for gadgets, a handbook should be written on console gadgets and how to outwit them.

When the W.J. Grant organ at Beckington, Somerset*6) was opened in 1893, a youth named George was deputed to pump the instrument, but seemingly had little understanding of his duties. When the time came for music there was no wind in the bellows. "Blow, George, blow", called the lady organist. "I be waitin' for 'e to start playin', ma'am", came the reply. Even in those far-off strait-laced Victorian days, the entire proceedings dissolved into laughter. The event was recorded by the churchwarden, James Gibson, and relayed by his great-grandson, Dr. Speller. In 1931, I ran across a pleasant small Peter Conacher at Christ Church,

Bala, in Wales. It was still remembered with glee that the day after the opening, the very disapproving Chapel minister met the Rector in the town and said, "Indeed, Rector, all you need now is the monkey!" To this the Rector replied, "Indeed, Mr. Jones, you lack the organ!"

An enquirer seeks *L'Orgue Simplifié* by H.V. Couwenberg, mentioned in *JBIOS* 1, page 25 as dealing with perhaps the first unit (as distinct from extension) organ, made by Dryvers in about 1885. It is a very slender pamphlet, and the one I used was amongst those Freeman managed to collect from France. It went to the Organ Club Library, so presumably is still available. A music library (e.g., RCM) would be more likely than a general one; the Club library is now at the RAM - notice required, full particulars in *BIOSSep*, October 1991.

An ingenious method of controlling the swell shutters without involving the use of the feet, leaving them "at liberty for the pedals" was devised by one N.S. Heineken of Sidmouth, in 1848. "A strong iron chair-back is attached to a roller fixed to the organ seat. This roller carries at one end[,] and at right angles to it, a long arm. To this is fastened a piece of cord or catgut, running under two pulleys, which are screwed to the floor. It is then attached to the swell pedal by a hook...The organ builder, instead of employing pulleys and a cord, will of course substitute levers, by means of which he will be enabled greatly to reduce the exertion required for opening the swell".

Mr. Heneken brought this to notice on hearing of Willis's method of using a pneumatic lever controlled by a tube blown into by the mouth of the playerC). He suggested either a small bellows pressed upon by the back of the performer, or "instead of bellows, an elastic hollow globe of Indian rubber. The player would not then be compelled to smoke his neighbour's pipe". (Now where have I heard that phrase before?)

A noted/notorious pop star, I forget who, criticised modern arts as being self-centred. Finding myself with some sympathy for that statement, I add to it a definition said to have appeared in a dictionary published some 150 years ago - "Modern Music; the art of executing difficulties".

It often happens! As I opened one of Freeman's books, to look up a reference, a bit of paper dropped out. Headed 'Siam House, Sudbury' and signed 'T.E.' it had clearly emanated from Elliston. "I was not aware", he wrote, "of Holdich's relationship to Father Smith". Nor was I!

In the book lurked letters from T.E. to A.F. in 1926 throwing a little light on this. Reference was made to *Musical Standard* of 1866, where there were some notes on Holdich. Elliston listed - a copy of an amusing advertisement... organ for Lamport Hall; its specification; a column concerning an 11-page publication by GMH, a kind of address which they dub 'An Organ-Builders Pastoral', this column being in the issue of 26 January 1867. Reference is made to other writings by GMH, referred to as "literary emanation of a descendant of Father Smith", and merriment made about them. Elliston tells us no more on this, but continues about Butler's notes on old organs in MS.

I have at present no access to those numbers. My copies cease in 1865. But surely the 'descendant' remark was intended as a light-hearted reference to his occupation! The trouble with such things is the danger of someone repeating it seriously. These Holdich writings might be worth seeking out. They seem to have eluded that eccentric lexicographer, J.W. Warman, though he waxes critical with Holdich's letters in the issues in May, June and October 1872 - "amusing but of little or no value ... of some interest but poorly written". Warman is strongly critical of other people's mistakes and failings, real or imaginary, in an unkind way. But he is far from blameless himself. Freeman's copy is dotted with exclamations and remarks such as "Nonsense!" - for example, when Warman says that the very first Tuba Mirabilis to be made was the one for the 1851 Exhibition organ.

Concerning the Chayre organ (*JBIOS* 4 *et seq*), Dr. Pacey tells me he found an organ in Las

Palmas at the Cathedral of the Canary Islands, which really does have a Chair organ - the organist sits on top of it! He sends a picture and sketch.

Can anyone give me information of any organs or rebuilds by Jones & Griffiths of Birkenhead, amalgamated with Nicholson of Worcester in 1916? Needed fairly soon, please!

"Language exists to communicate and should do that in unmistakable terms":-

In recent years Sir Richard Sobell has become better known as the Father-in-law of Lord Weinstock, but for many years it was the other way round.
(*Sunday Times*)

Try our healing service - you won't get better. (A Willesden church)

U.S. pays £ 1.7m to drug torture trial witnesses. (*Daily Telegraph*)

Wooden spoon to PPC Investigation - We specialise in marital investigations; undercover work and piece-of-mind reports. (*Huddersfield Daily Examiner*).

Notes

1. *Organist and Choirmaster*, 4/1895, 181, 6/1895, 33
2. *Musical Opinion*, 9/1926, 1212
3. *Organ Club Handbook* No. 6 (1961)
4. *Musical Standard*, 16/7/1984, 23
5. RCO Calendar, 1935-36, 254. This volume also contains the illustrated text of a lecture by Andrew Freeman, on organ cases.
6. *BIOSRep*, Vol. 15, No. 3/4, 19
7. *Musical Standard*, 6/5/1865, 354

B.B. Edmonds

STOP PRESS

The restoration by Harrison & Harrison of the 1909 Binns organ in the Albert Hall, Nottingham is now complete and the instrument is to be re-opened on Friday, 29 October by Thomas Trotter. Further details will be given as they become available.

JKW

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 illustration on the cover: After seeking advice from Father Willis and others, Arthur Denny made improvements to his 'Calliope', which had appeared at the Crystal Palace, the result being his 'Aerephon'. This had a compass of thirty-four notes, the pipes being of brass and operated by steam instead of air. It was installed at the Cromorne Gardens, an establishment run by one S.B. Simpson. It was, we are told, 'capable of producing the highest swell or the lowest symphony' and 'while its loud, sonorous tones may be heard from Hungerford Bridge, they can be so modulated and governed as to be made agreeably sweet, and but moderately audible at a distance of one hundred yards'. Of its success at its task of accompanying dancing, of its impact on the general public, of its later history or fate, and even of the date of its operation, no information accompanies the illustration, whose origin is obscure.