

# BIOS REPORTER

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Voi. 17, No. 4 (October 1993)

# BIOS

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The **BIOS Reporter** is edited by Relf Clark and John Whittle. Suitable material must be sent to Relf Clark, c/o Department of Music, University of Reading (see above).

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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

It is doubtful whether those who arrived at St. Mary Redcliffe, Bristol on the evening of 6 July 1993 were expecting this:

Overture, *Guillaume Tell*  
 Concerto in A minor, Op. 3, No. 8  
*Prometheus*  
*Prélude à l'après-midi d'un faune*  
*Tod und Verklärung*

Rossini, arr. Le mare  
 Vivaldi, arr. J.S. Bach  
 Liszt, arr. Guillou  
 Debussy, arr. Cellier  
 Richard Strauss, arr. David Briggs

It was bound to happen one day, and no one can fail to be glad that it has. The combination of music of quality; one of our finest Romantic organs, in apparently first-class condition; one of the most accomplished of our younger players, Mr. David Briggs, playing thrillingly and immaculately from beginning to end; and a building over which no less than Queen Elizabeth I enthused - it was a combination that caused one to go away with that sense of elation one associates more with first-class orchestral concerts than with organ recitals (which tend on the whole to induce feelings not of elation but of boredom, weariness and anger). Here and there, some of the orchestral detail was lost (the *cymbales antiques* in the Debussy, for example), but the experience was completely satisfying nonetheless. The organ acquitted itself perfectly, clean as a whistle in the Vivaldi (the Small Open, Octave and Super Octave for the *tutti* passages), sensuously beautiful in the Debussy, and overwhelmingly splendid in Mr. Briggs's own arrangement of Strauss's masterpiece. As on previous occasions, listening to Gordon Stewart, Andrew Lumsden, and the Bristolians John Marsh and Colin Hunt, one could only shake one's head at the recollection of the condescending remarks so often made about Arthur Harrison's work here at Redcliffe. Our point, however, is to do with Mr. Briggs's programme, not Harrison (whose work is scheduled to receive, in *JBIOS* 18, something of an apology for the Society's attitude towards it down the years).

Is it possible that organists are at last beginning to cotton on to the fact that the organ is a superb medium for *entertainment*? (We use the word not in any frivolous sense.) Is it possible that this new generation, cocking a snook at "very poor taste" (Clutton and Niland, 1963), will recover for the instrument the audience it has lost over the last fifty years or so, through organists' over-concern with pre-Bach repertoires, their explorations of the blind-alley of Authenticity, and their apparent inability to distinguish between the wheat and the chaff of the present century? Is it possible that a time will shortly be with us when recitalists will perform not to audiences consisting almost entirely of organ buffs, but to full houses of ordinary, musical people, warmly responding to programmes embracing the best of both worlds? Is it possible that the organ will cease to be a minority cult and recover something of the stature it enjoyed in the nineteenth and early twentieth centuries? Is it possible that the writing is on the wall for Scheidt and wrong notes?

The May 1993 issue of *Organists' Review* provides further evidence of an increasing interest in foundation stops, and an increasing rejection of the type of upperwork considered desirable in the 1960s and 1970s. Mr. Geoffrey Coffin, in an article on the recent work at York Minster, seems to have been at pains to stress the difference between the upperwork (or parts of it) as it is now, and as it was. There is a "new *and gentler* [our emphasis]" three-rank mixture on the Choir (p. 114); the new, four-rank "Cymbel" (on the Great) is "higher pitched [than the existing upperwork], though *gentle* [again, our emphasis]" (p. 114); and the 1960 Tertian, 26-31 (sic) has been done away with and a Sesquialtera, 12-17 put in its place. The solitary Viole d'Orchestre now has a soulmate in the form of a Viole Céleste: we wish them many years of mutual ravishment. The 16-foot Gamba (1903), far from being dismissed as a Romantic luxury, is acknowledged by Mr. Coffin to be "splendid" (p. 114), and now has an 8-foot

Violoncello to complement it. Mr. Christopher Moore's article on the Kenneth Jones organ at Great St. Mary's, Cambridge shows an awareness of the usefulness of manual doubles (p. 112); and he acknowledges that an 8-foot Open Diapason might have been useful on the Swell (p. 112) (no church organist will disagree with him on this). The St. John's College organ has a Choir based on *three* 8-foot stops, and a Solo Organ consisting almost entirely of Romantic voices (the scheme generally is remarkably similar to that of a certain Harrison organ at a well-known Berkshire location). There has been revoicing at King's, "in the original [Arthur] Harrison style" (p. 107).

Is it possible that we are entering - have already entered - a period in which the tonal design of new instruments, avoiding the excesses of both the 1890s and the 1960s, will come ever closer to the sanity of the mid-Victorians, of that Golden Period in British organ building before Hope-Jones and the brewers got their hands on the tiller? Is it possible that these moderate, musical schemes will have a complement in well-balanced programmes, avoiding the drearier tracts of the pre-Bach repertoires and the pretentiousness of so much of the twentieth century? Remembering a notorious builder of the 1890s, and a certain builder of the 1960s, is it possible that future generations will be exceedingly circumspect when they encounter a new organ builder with a hyphenated surname and a background in electronics?

\*

We hear from time to time about resignations from committees, brought about by the appointment of someone with whose views the resigner disagrees, or because the other members are, or are seen to be, apathetic. This must stop. Only if its other members wholeheartedly *support* one's views is there any point in resigning from a committee, for then there is logically no sense in being on it, unless membership confers useful prestige, or its meetings provide a refuge from domesticity, or opportunities for beery conviviality. Resigning is playing into the enemy's hands. Stay on, dig in, be a *nuisance*, and bring the others round.

\*

One hesitates to trespass upon the territory of the Revd. Bernard Edmonds, but the following, seen in the window of the office of a Harrogate newspaper, was too good to keep under wraps:

#### 'SMUTTY' PHONE CALLS - COUNCIL ACTS

Relf Clark

## MEETINGS

### *Annual General Meeting*

This duly took place, at St. Catharine's College, Cambridge, on 2 September 1993.

Dr. Nicholas Thistlethwaite was elected Chairman. Dr. Mike Sayers was re-elected Information Technology Officer. Dr. Gerald Sumner and Mr. Philip Sawyer were re-elected as ordinary members of Council, to serve for a further two-year term. Dr. John Rowntree was also elected an ordinary member, for a two-year term.

### *Cambridge Residential Conference, 30 August - 2 September 1993*

BIOS was born in Cambridge, in 1976, and it was good to return, this time to St. Catharine's College. The conference was largely the idea of Peter le Huray, and it is sad that he did not live to see its fruition. Although the city has a number of interesting and in some cases distinguished organs, we confined our activities to a relatively small number of instruments, based on associations, real or circumstantial, with Bernard Smith, a main theme of this year's conference.

Staying in an Oxford or Cambridge college is to some a nostalgic trip, and to the remainder a

chance to savour a fragment of what was not to be. The food was plentiful and varied, and good college puddings were a welcome reminder of that peculiarly British contribution to international cuisine. The life of students is gradually getting softer, as we had the luxury of *en suite* bathrooms.

To set the scene, the first talk, by the Vicar of Trumpington, on Organs in Cambridge, gave a brief history of early organs in the University chapels, and brought us up to date with more recent developments. The organ in King's College stands, it seems, like a rock in a sea of constantly changing fashions, although even this rock recently came close to being undermined.

As a tribute to Peter le Huray, it was planned to hold an organ recital on his own organ, in St. Catharine's College Chapel, but because the building was being redecorated, Anne Page gave her recital in Emmanuel, on the Kenneth Jones instrument completed in 1988. The seventeenth-century cases set the general style of the organ, but a number of us felt that the organ was rather overpowering in this small and not very resonant chapel.

Tuesday was devoted to examining the three organs traditionally linked with Smith - Pembroke, Trinity and Christ's Colleges. John Rowntree began by talking about his continuing research into Bernard Smith, his organs and activities. In spite of the strong aura of myth which surrounds Smith, relatively little is known about him, both in relation to his instruments and life. During his well-structured discourse, John raised such interesting topics as Where did Smith get his training as an organ builder? Why did he introduce tierce mixtures to England? and What was his mysterious connection with the Stuart court, which gave him many important commissions such as Rochester Cathedral, Westminster Abbey and the Sheldonian Theatre, Oxford, almost as soon as he arrived here from Holland? John raised the question How good was his work? as most of his actions needed replacement within a few years; many reed stops were also replaced, and he did not vary his scaling to suit different sizes of building or acoustic conditions.

John Mander then discussed his approach to the design of the Pembroke organ, and the conscious attempt to produce, as far as possible, a copy of a Smith organ, based on the surviving early pipework. Whether or not it is actually his pipework remains doubtful, but Charles Quarles, who supplied the organ, must have obtained his material from a limited number of sources. John mentioned some of the things he would with hindsight now probably do differently. The result is an interesting experiment, but again is quite a big sound in another small chapel. It would seem that the seventeenth-century English organ was certainly robust and of a full sound, contrasting with the smoother effects of the later eighteenth- and early-nineteenth-century organs.

Martin Goetze then discussed his research into Smith's pipework and reviewed the procedures he uses when taking technical details of his surviving work. Geoffrey Webber (from Caius) played music by English composers of this period, and also by Buxtehude. We then moved to Trinity, to hear the 1976 Metzler, incorporating pipework which can be identified as Smith's. Anne Page demonstrated the organ, using music by Croft, van Noordt and Purcell, to show as far as possible how the original pipework had influenced the design and voicing of the choruses.

At Christ's, we heard Christopher Kent play a third organ, built by John Budgen round a core of seventeenth-century material, close in date to, but not likely to be, Smith's actual work. The sound was generally sweeter, and better judged to the acoustics (of yet another small non-resonant chapel) than the organs in Pembroke or Emmanuel. It was instructive to hear these three instruments, all based on early pipework, but with very different results. It was generally agreed that Trinity was the most successful and musical, no doubt to some extent helped by the more resonant and much larger chapel.

The study of these organs concluded with a discussion between the day's contributors. Among topics raised were the comparison between Smith's surviving work in The Netherlands with that in England; and some comparative observations between his work and that of Renatus Harris, regarding the durability of their respective soundboards, actions and keyboards.

Our post-prandial talk, by Michael Gillingham, had the title 'Cambridge Ecclesiology and the organ case.' Michael possesses that rare talent of being able to entertain while at the same time imparting a great deal of important and interesting information, and this occasion was no exception. After a delayed start, caused by technical problems with the projector (eventually solved by the combined ministrations of no less than four eminent doctors) we were given a fascinating lecture on the origins of the Camden (later Ecclesiological) Society, and its gradual dominance of taste in the building and furnishing of mid-nineteenth-century Anglican churches. This was liberally illustrated with slides, and well after 10 p.m. we were still being gripped by the topic.

Wednesday was devoted to organs of particular interest in nearby Essex. The main visit was to Thaxted, to hear the organ built by Henry Cephas Lincoln, *ca.* 1821. It is a very important survival of almost unaltered early-nineteenth-century work by a builder of quality. Christopher Kent played appropriate pieces, contemporary with the instrument, and Dominic Gwynn gave us the benefit of his research into its technical history. Apart from the Great Trumpet and Mixture II, and the Choir Bassoon, which are now unfortunately missing, the Lincoln pipework survives, as does most of the action. Dominic pointed out that the tone of Lincoln's organ, originally built for the fashionable St. John's Chapel, Bedford Row, London is quite restrained, not having the forceful vigour of eighteenth-century organs, and not as bright as mid-nineteenth-century or as smooth and rich as late-nineteenth-century organs. This organ, which stands in a damp north transept, is (although playable) not used in the regular services, there being a second organ at the west end. Its careful restoration, although not likely for some years, will be eagerly awaited.

The other visits were to Little Bardfield, to see the Harris case of 1689 from Jesus College, and then to Great Bardfield, to see the 1855 Miller organ, in a case in the Sutton-Pugin style. This substantial, single-manual organ is quite conservative for this date, still having the characteristics of an early-nineteenth-century organ. It was impressive. The final visit was to Foxearth, to hear the 1862 two-manual Willis. Alfred Champniss played for us at the last two churches, and entertained us with his asides at the console, as he discovered the potential of these instruments. Before returning to Cambridge, we were regaled with a fine cream tea, one of Peter le Huray's little touches.

The day ended with the Conference Dinner in college, and we were pleased to welcome Anne Page and Mrs. le Huray [to say nothing of Mrs. Thistlethwaite - Ed.] as guests. The meal was pleasant but the absence of college port was regretted by some [there's no pleasing some people - Ed.].

On the final day, Mike Sayers took us to his lair in the nearby but mysterious University Computer Laboratory, a labyrinth of Minoan complexity. We were given a briefing on progress with the NPOR, sitting in the famous lecture theatre associated with many legendary names in physics, and in particular with the origins of atomic power. We were then led further into the labyrinth, to see the practical application of the NPOR on screen.

The AGM occupied the latter part of the morning and was conducted by Nicholas Thistlethwaite, the acting Chairman, and it is good to record his election to the office of Chairman.

This concluded the formal part of the conference, but as usual some organs had been made available for self-propelled visits during the afternoon. These were Great St. Mary's parish organ, Corpus Christi, Caius, Emmanuel URC and Fitzwilliam. With limited time, I went to Great St. Mary's and Emmanuel URC. I thought the new Kenneth Jones was more successful than his earlier instrument in Emmanuel College. The larger building helps, and the design of the new chamber succeeds in getting the sound into the body of the church. Perhaps Kenneth Jones is happier designing organs not subconsciously affected by period constraints, even if this is only the use of historic cases. I passed by Corpus Christi but as only the console gallery and not the chapel was open, and as I wished to hear but not play the 1968 Mander again, I moved on. The organ sounded fine from the bottom of the loft stairs.

The Willis in Emmanuel URC dates from 1880, but was to a minor extent modified and enlarged in 1911 by Norman & Beard. This was not a complete success, and in 1992 it was (apart from the Tromba) returned as closely as possible to its original size and character. Both Peter le Huray and Nicholas Thistlethwaite were among those consulted.

Although the Cambridge conference was set up by Peter, he was only able to complete some of the arrangements. Nicholas took on the task of completing the details and chairing the conference, along with his many other duties. We thank him for a successful and well managed conference.

Barrie Clark

*Stanford-on-Avon , 25 September 1993*

It is hoped that a report will appear in the January issue.

## **FUTURE MEETINGS**

### **27 November 1993 - London**

We regret that this meeting has had to be cancelled.

### **12 February 1994 - Reading**

Details will be made available in due course, but we can reveal now that the day will conclude with a recital on the transplanted Hill organ in Reading School.

### **14 May 1994 - Nottingham**

A meeting will be held at St. George in the Meadows, St. George's Drive, The Meadows, Nottingham. The day will examine the restoration of a late-seventeenth-century chamber organ at St. George's and will conclude with a public concert as part of the Early Music Series of the University of Nottingham Music Department. The programme, given by the Parley of Instruments, directed by Peter Holman, will be of Restoration music for voices, violins, bass viol and organ. The Parley is renowned for its exploration and performance of the repertory of Renaissance and Baroque consort music based on Peter Holman's research. It is a rare experience to hear an original organ being used in this rich and exciting chamber music repertoire. Further details will be made available in due course.

JKW

### **May 1994 - Brittany**

Intending delegates should contact Mr. Champniss.

## **PUBLICATIONS**

### **Reporter**

We apologise to anybody foxed by "Friday, 4 September". The war against typographical errors continues to be waged. Copy for the January issue must be in the Assistant Secretary's

hands by Friday, 3 December.

### **Journal 17, 1993**

It is hoped that this will be circulated at around the same time as this issue of the Reporter.

### **Journal 18, 1994**

The Assistant Secretary thanks those promisors whose material has arrived already.

## **FROM THE ARCHIVE**

The Directory of British Organ Builders is about half-way through its preliminary stage. The aim is to publish an interim list within the next two years, with the object of stimulating correction and addition from BIOS members and others. At that stage, it will contain the names of about two thousand organ builders.

Search for detail is often stimulated by requests for information. A recent request was for information on A. Hunter & Son. It was possible to make reference to a comprehensive summary of the firm's origins, which Bernard Edmonds had prepared for an earlier enquirer (see also Laurence Elvin, *Bishop & Son*, p. 340). One of the traps easy to fall into is confusion between Alfred Hunter, organ builder, and Alfred Fox Hunter, organ-pipe maker. Both were associated with J.C. Bishop, and the fact that Alfred Fox Hunter is last listed in the London Directories in 1857, and Hunter & Webb are first listed the following year is suggestive (actually a misprint in the 1858 Directory gives *Hunt & Webb*). I thought it worth digging up some additional hard evidence.

The 1851 Census gives Alfred F. Hunter, living at 7 Hereford Road North, Paddington, as an organ-pipe maker employing one man and an apprentice, and aged 49, i.e., born *ca.* 1802. The domicile of Alfred Hunter, organ builder, in 1851, has not been identified, but in 1871, well established in Kennington Road, he is aged 44, i.e., twenty-five years younger than Alfred F. No formal link between these two has been found, but both are given as having been born in Lambeth, and this fact tempts conjecture - the sort of conjecture which, tossed around in an undisciplined way, quickly becomes probability, and soon thereafter is quoted as established fact. Let us not jump to conclusions!

How does the Census information on Alfred Hunter, organ builder, accord with the extant information on his origins? The accepted account is that he was born in October 1827, and his father was Francis S. Hunter, wax-chandler of Leyland Street, Kensington. The Census information is compatible with the date, but the location raises queries. Kensington is rather far removed from Lambeth - though Alfred could have been born away from home, perhaps in his maternal grandparents' home. Attempts to locate Leyland Street have proved fruitless. Bernard Edmonds tried 'Kennington', as a possible correction for 'Kensington', given the 'south-of-the-river' connection, but without success. The street name is not to be found in G. Bebbington, *London Street Names* (1972), or Wheatley and Cunningham, *London Past and Present* (1891), or in the various gazetteers relating to early street maps. The index of London street names which have disappeared between 1885 and 1911 (to be found in the PRO Census) does not list a Leyland Street. The name Leyland Road was introduced in 1890, to supersede Talbot Villas in Lewisham, and there was a Leylang Street in Deptford which became Leylang Road in 1911. A Lwyland Road, Camberwell, became 'The Gardens'. There are no other names of near similarity.

Another organ builder by the name of Hunter, mentioned once only - a rebuild at the Moravian Church, Fetter Lane, London, in 1898 - is given as A.I. Hunter of Catford. The Eduard Robbins Archive spells him out as Alfred Isaac Hunter and equates him with the well-known



Alfred Hunter. Robbins unfortunately gives no source or authority for this information, and no trace has yet been found of a Catford organ builder by the name of Hunter. Perhaps there are sources of information waiting to be brought to light; if anyone knows of them, I shall be glad to hear.

The enquiry about Hunter drew my attention to a little booklet which A. Hunter & Son published *ca.* 1914. It contains a list of locations where the firm built (or rebuilt) organs. There are no dates and no other information. Such lists are commonly set out in alphabetical order and, perhaps, divided into counties. This list is not so arranged. The apparently random order obviously had a reasoned basis, and it did not take much imagination to identify this as chronological. Several of the locations were checked against other sources which gave dates, and the chronological structure was gradually revealed. It has proved possible, therefore, to produce a dated opus list of Hunter organs, complete between the years 1886 and 1914, somewhat more skeletal either side of that period.

The assembly of opus lists is another continuing Archive project - some have already been assembled and simply await typing; others are in the pipeline.

David C. Wickens

## GLOBAL BIOS and some STATISTICS

The membership now stands at 587. This year has seen the welcome addition of thirty-six new members:

**Amphlett, Mr. J.E.,** S [REDACTED]

**Bacon, Mr. M.W.,** BA, 0892-545799 [REDACTED]

**Bagot, Mr. C.J.,** BA [REDACTED]

**Bell, Mr. Ian,** [REDACTED]

**Boxall, Miss M.B.,** FTCL, [REDACTED]

**Broadhurst, Mr. P.,** [REDACTED]

**Carter, Mr. L.,** [REDACTED]

**Carter, Mr. G.H.,** [REDACTED]

**Clifford, Mr. Peter,** [REDACTED]

**Conway, Fr. Brendan,** BA BD DCL [REDACTED]

**Cordwent, Mr. H.G.A.,** [REDACTED]

**Denton, Mr. C.,** [REDACTED]

**Dingwall, Mr. Alex,** [REDACTED]

**Ewen, Mr. J.,** [REDACTED]

**Feenstra, Mr. F.R.,** [REDACTED]

**Ingram, Mr. R.W.,** F [REDACTED]

**Ireland, Dr. A.C.,** DPhil MRCP ARCM, [REDACTED]

**Kemp, Mr. A.G.,** [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]

M.E., [REDACTED]  
 [REDACTED]  
 [REDACTED]  
 T., [REDACTED]  
 M [REDACTED] LRAM MCollP, [REDACTED]  
 [REDACTED]  
 Mr. M., [REDACTED]  
 [REDACTED]  
 Mus ARCO, [REDACTED]  
 [REDACTED]  
 Mr. E.M., [REDACTED]  
 [REDACTED]  
 Morcom, Mr. A.K., BSc, [REDACTED]  
 [REDACTED]  
 Morrison, Mr. M.C., [REDACTED]  
 Munro, Mr. D.B., Bendigo, [REDACTED]  
 [REDACTED]  
 Pearce, Mr. A.A.L., BA BSc(Econ), [REDACTED]  
 [REDACTED]  
 Pether, Mr. D.N., MA AMIEE, [REDACTED]  
 [REDACTED]  
 Rees, Mr. R.C.D., [REDACTED]  
 Richerby, Mr. N., Lammermuir Pipe Organs, [REDACTED]  
 [REDACTED]  
 Sharman, Mr. G.D., M.Phil., [REDACTED]  
 [REDACTED]  
 Stark, Mr. D.W., BEd, [REDACTED]  
 [REDACTED]  
 Stephens, Mr. R.D., [REDACTED]  
 Stewart, Mrs. E.R., MA ARCM, [REDACTED]  
 [REDACTED]

Avid readers of directories will have observed that the international base of our membership is increasing, with subscribers around the world from Japan, New Zealand, Zimbabwe, Abu Dhabi, most of Europe, and Australia and North America.

An analysis of the database has revealed the following statistics:

Membership	Total	Cash/ Cheque	Banker's Order	Payment by 'plastic' Single Year Annually
Ordinary	475(129)	185(13)	246(110)	18(1) 26(5)
Student	9(0)	6(0)	2(0)	1(0) 0
Senior Citizen	87(32)	37(3)	47(28)	1(0) 2(1)
Honorary(*)	16(0)			

Figures in brackets denote covenanted subscriptions; (\*) includes organisations with which BIOS exchanges publications. It can be seen that automatic payment by standing order with a bank is the most favoured method and, coincidentally, those same members represent a higher proportion of those who covenant their subscription to BIOS. It is hoped that membership (and covenanting) will increase significantly next year to bring the year-end total well into the 600s. A revised membership form, encompassing the range of payment methods, is almost ready for printing and will be circulated to members in due course.

John Whittle

## TREASURY TALK

For the benefit of the many members unable to attend the Annual General Meeting, I summarise as follows the year-end financial position and comment on other related issues.

For only the second time in its existence, some of the accumulated interest in the Endowment Fund has been positively used; Council resolved to assist with expenditure involved in setting up the Research Unit at Reading. The Fund now stands at the slightly lower balance of £8,859, though of course the capital remains sacrosanct. BIOS welcomes additions to the Fund, of any amount, at any time, either as one-off donations, or regular payments, or perhaps - if you would care to remember BIOS in your will - bequests.

Having last year reported the receipt of two grants boosting the then flagging Archive Account, I am pleased to report, as a result of further sterling work by the former Chairman, Donald Wright, the receipt this year of five grants, together £10,500. This, after moderate running expenses, leaves a quite healthy balance of £14,867 for the Archive. The continued compiling of the associated National Pipe Organ Register, and projects for microfilming of organ-builders' records not yet in the Archive, are being directly funded already. The amount now in the Archive Account, and another grant in prospect, should enable the Council to pursue a somewhat more active course, and seriously consider new opportunities for expanding, organising and enabling safe use of the Archive, over and above day-to-day management expenses.

1992/3 was what might be termed an ordinary year, financially, and the Accounts speak for themselves; I do not need to explain any seeming anomalies. The Balance carried forward in the everyday accounts is increased by a surplus on the year of over £2,000, to £16,887. It is useful to note that the year-end balance has increased by an average 10%, year on year, since 1989.

Three quarters of the year's expenditure was on publishing and distributing the Reporter and *JBios* 16; 20% was spent on administration and your Council's travelling expenses, a greater amount than last year, and somewhat more than the average over recent years. Subscriptions again comprised three quarters of income; two years' reclaims were made from the Inland Revenue in respect of covenanted subscriptions, comprising 10% of income. With rates low, even at the gross rates we are permitted, our accounts earned much less interest.

I shall be pleased to forward a copy of the audited summary of the Accounts for 1992/93, or any year, to any member who would like me to.

Subscriptions were last raised in 1988. The 1992 AGM accepted the recommendation that as BIOS was still paying its way, a subscription increase should be deferred for another year. Instead, real effort was put into encouraging more members to covenant their subscriptions, which has resulted in a modest increase, but leaving two-thirds of the membership apparently unmoved. Accordingly, since improved balances will provide confidence, and backing for new tasks, and general costs are inevitably increasing, Council has determined there should be a realistic increase in subscription rates with effect from 1995. The rate agreed at the 1993 AGM was £20 per annum (£15 concessions).

Finally, I must try again to persuade the many of you who have not yet filled in a Covenant Form to do so in readiness for 1994. If you pay tax, a £15 covenanted subscription is worth £20 to BIOS, for very little effort on your part. Some people covenant even more each year, jointly as a subscription and to the Endowment Fund! Do not delay; ask me to send you a Covenant Form, or for advice if you need it (address and telephone number inside the front cover).

Richard Hird

## IN MEMORIAM - I

Musicians' memorials are often of interest. A transcription of G.R. Sinclair's, in Hereford Cathedral, will appear in the January issue. Here is something a good deal shorter, noted in the north aisle of the chancel at Ely:

IN LOVING MEMORY OF/ EDMUND THOMAS CHIPP/  
MUS:D. CANTAB.; F.C.O./ FOR TWENTY YEARS  
ORGANIST AND MAGISTER CHORISTARUM/ OF THIS  
CATHEDRAL./ WHO DIED AT NICE, DECEMBER 1jm  
1886./ IN HIS SIXTY THIRD YEAR./ "FERVENT IN  
SPIRIT; SERVING THE LORD."

(RC, 31/8/93)

## TEN YEARS AGO - I

In the Reporter for October 1983, Dr. Thistlethwaite referred to the resignation of Michael Gillingham, and the election of Dr. Donald Wright in his place, on 24 September 1983. On that occasion, Mr. Gillingham presented the Society with the Gray & Davison chair which from time to time has graced subsequent meetings. Redundancies included St. Hilda's, Darlington (Lewis, 1892); Ridley Baptist Church, Derbyshire (Alfred Kirkland, 1893); and a one-manual organ, by R.H. Walker, made in 1968. Where are they now? Conferences proposed for 1983-4 included a workshop at St. Mary's, Putney, directed by Sheila Lawrence; a playing day and recital at Our Lady of Good Counsel, Horsforth; a similar event at St. Stephen's, Salford; and a residential conference at Bryanston. A conference at Peterborough on 18 June 1983 was reported on, as well as a conference at The Royal College of Organists.

The October 1983 issue comprised *eleven* pages.

The January (1994) issue will feature a similar precis, of the January 1984 issue.

## NEWS

### Reading University

Dr. Kent has not sent anything in, but the Susi Jeans Research Centre looked very ship-shape when the Assistant Secretary called there in the last week of August. Members will be able to judge for themselves, on 12 February 1994.

The Organ Historiography course masterminded by Dr. Kent awaits its first intake of students, and an impressive body of scholars plus the Assistant Secretary stands in the wings, ready to lecture.

### Reading School

Members should contact Mr. Graham Ireland, for precise information. The inaugural recital is due to take place on 16 October 1993, at 12 noon.

### St. John's, Shottesbrooke, Berkshire

This remarkable church, one of Berkshire's few collegiate churches, stands in the grounds of Shottesbrooke Park, a few miles from Maidenhead. It has an organ by J.W. Walker, made in 1905:

## C - f - a ”

### Great Organ

Open Diapason	8
Wald Flute	8
Dulciana	8
Harmonic Flute	4
Swell to Great	

### Swell Organ

Stopped Diapason	8
Echo Gamba	8
Voix Celeste (from c)	8
Principal	4
Closed Horn	8
Swell Octave	

### Pedal Organ

Bourdon	16
Great to Pedal	
Swell to Pedal	

Those keen to know what a turn-of-the-century octopod sounds like, and what can be done with such an instrument, will have had their curiosity amply satisfied on 10 July 1993, when our member Dr. Martin Souter gave the following programme:

Prelude in E minor, S.548	Bach
<i>Folk Tune</i>	Whitlock
<i>Schmücke dich</i> , S.654	Bach
<i>Robin</i>	William Munday
<i>Master Tallis's Testament</i>	Howells
Prelude on <i>Rhosymedre</i>	Vaughan Williams
Berceuse	Vieme
Impromptu	Vieme
<i>For the Little Organ Book</i>	Parry
Sonata I	Mendelssohn

It was a lesson in what can be done with these apparently limited instruments.

### Nottingham and the restored Albert Hall

On Friday, 29 October, at 7.30 p.m., the Albert Hall will once again be filled with the sound of the four-manual Binns organ, following its restoration by Harrison & Harrison. Thomas Trotter will re-open the instrument, and his programme is expected to be:

Toccat and Fugue in D minor, S.565	Bach
Adagio and Allegro, K.594	Mozart
Bell-Rondo	G. Morandi (arr. Best)
<i>Suite Gothique</i>	Boellmann
Overture, <i>Poet and Peasant</i>	von Suppé
Grand Fantasia in E minor ( <i>The Storm</i> )	Lcmmsen
Adagio and Toccata from Fifth Symphony	Widor

On Saturday evening, the University of Nottingham Choir, Singers and Orchestra are presenting a concert to include:

<i>Blest Pair of Sirens</i>	Parry
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<i>Sursuni Corda</i> , Op. 11 (Organist - Kendrick Partington)	Elgar
Organ Concerto, Op. 4, No. 4 in F major (Organist - David Butterworth)	Handel
Symphony No. 3 in C minor (Organist - John Morehen)	Saint-Saëns

At 3 p.m. on Sunday, 31 October, a solo recital by Adrian Partington will show off the instrument in a varied programme entitled *Organ Fireworks - spectacular music by the Great Masters*. Music by Bach, Healey Willan, Lemare, Dupre and through *In a Monastery Garden* (Ketèlby) to *The Ride of the Valkyries* and other classics will be heard.

Tickets for any of these concerts cost £4 to £10 and are available from the Nottingham Playhouse, Wellington Circus, Nottingham. Tel:0602-419419.

JKW

### **St. Matthew's, Carver Street, Sheffield**

On Saturday, 20 November 1993, at 7.30 p.m., Andrew Benson-Wilson will give a recital on the new organ built here by Martin Goetze and Dominic Gwynn. The organ is in the mid-seventeenth-century style of Father Smith - "an organ that Bernard Smith might have made at the time he arrived in England". It is based on a number of English, Dutch and North German organs, including the Smith organs at Edam and Walton-on-Thames, and organs at Noordwolde, Eenum and Adlington Hall.

The organ has two manuals on one windchest, with the following stops: *Upper manual* - Prestant 8, Holpyp 8\*. Octaaf 4, Sexquialter I/II\*, Mixtuur III, Trompet ba 8\*, Trompet disc 8\*. *Lower manual* - Quintadeen 8, Roerfluit 4, Octaaf 2\*. *Pedal* - Bourdon 16, Fluit 8. (Stops marked with an asterisk are available on the other manual through a half draw.)

The recital will follow the same German/Dutch/English influences as the organ, with music by Dunstable, Hoffhaimer, Preston, Phillips, Bull, Sweelinck, Scheidemann, Locke and Blow.

AB-W

### **Shrewsbury**

By way of an illustration of the fact that the work of BIOS is going on all the time, and is not confined to what happens at its official meetings, we report that on Saturday, 12 June last, Jim and Julie Berrow were chauffeured at high speed from Birmingham to Shrewsbury, by the Assistant Secretary. The object of the trip was twofold: Dr. Michael Sayer had contacted the Assistant Secretary, about material destined for the British Organ Archive, material he was keen to have off his hands; and Jim Berrow was keen to see and hear the three-manual Nicholson in All Saints', Shrewsbury, upon which Richard Hobson was reciting that evening. The writer was glad to meet Dr. Sayer, having become extremely familiar with his handwriting, and glad to relieve him of the several boxes of brochures, etc. now bound for the Archive. The material includes a Hope-Jones scrapbook compiled by Andrew Freeman (mostly press cuttings and the like). The Nicholson organ dates from the 1870s; the Full Organ has about it that quality of musical excitement one associates with instruments of this period, before Big Diapasons and Smoothness became fashionable. Richard Hobson's programme included the 'St. Anne' fugue and Franck's third *Choral*, as well as works for organ and oboe, in which he was joined by Moyra Montagu. A splendid evening.

RC

## York

The Assistant Secretary opened this year's Diocesan Organ Advisers' conference; his paper was entitled 'The late-Victorian and Edwardian organ: some reflections upon registration and repertoire'.

## WANTED & FOR SALE

### WANTED - (1)

Information about the organ(s) at Hill Street Baptist Church, Swadlincote, Staffs. To the Assistant Secretary, please.

### WANTED - (2)

Information about the organ in Dunswood Hall, Longsdon, near Leek, Staffs. To W.H. Marriatt, [REDACTED]

### WANTED ■ (3)

Information about the whereabouts of the volumes of John Marsh's *Arrangements for Organ of Pieces by Various Composers* which appear to have gone missing from Westminster Music Library. Please contact Andrew Benson-Wilson, [REDACTED]

### FOR SALE

SINGLE-MANUAL HOUSE ORGAN. BUILT 1990. 4 stops - 8.4.2M3/5\* (\* divided)  
Spotted-metal display pipes protected by folding glazed doors. Mechanical action, with bottom octave connected to toe pedals. On/off pedal operates 2' and tierce for solo or cornet effect. Superb casework in solid ash. Integral blower. Suitable for installation in house or small church. £10,000. [REDACTED]

[See p. 31 in *Classical Organ in Britain* Vol. 3, Positif Press, 1993. Ed.]

## QUIZ

### The answers

It is probably inevitable that succeeding quizzes explore progressively more obscure territory, and thirty correct answers represented a rare accomplishment. A clear winner was Mr. M.R. Warsop of Northampton. Several correspondents, often modestly declining to provide a formal entry, expressed the hope that I would supply contexts to some questions rather than merely provide single-word answers. I have no doubt that some questions carry alternative answers, but none came to light.

[the answers follow the questions marks - Ed.]

#### 1. Which organ...

*Had its pipework damaged when a board was dislodged by a BBC engineer prior to a recital to mark its renovation?* The Schulze at Armley in 1956.

*Weighed some 12 tons, and crossed the sea three times before finally remaining with its*

*original purchasers?* Radley College's 1848 Telford (whose tonal scheme would repay study today) was lent for exhibition in Dublin, in 1852.

*Was sold after debate in which a Councillor remarked that organ recitals were as dead as the dodo?* Hove Town Hall.

*Possessing two pedalboards, was destroyed by fire six months after its inauguration?* St. Eustache, Paris 1844. The builders were Doublaine et Cabinet, not Walcker.

*Had an extra octave of bass pipes supplied to three reed stops for use with suboctave couplers?* Hereford Cathedral.

*Lost a Sackbut and Shawm, but gained a Vox Mystica when its stops were relabelled?* St. Matthias, Richmond.

*Had a contract price which was only 83% of the combined legal fees to support and oppose the granting of its faculty?* Snetzler's organ at Halifax.

*Was "fit for St. Cecilia only in her most passionate moments"?* Peter Hurford's delightful phraseology for Wulfstan's iron voice at Winchester.

*Was described as "an organ for Michelangelo"?* Widor's comment on the Cavallé-Coll at Rouen.

## 2. Who said (allegedly)...

*The PleinJeu and the Comets were the Voix Celestes of the old organists?* Saint-Saëns, quoted by Jean Hurc.

*"Nay, Sir, its wood: dooble yew, dooble aw, d: WOOD!"?* Thomas Cawthra at Armley, putting a young critic in his place.

*"Even the harpsichord at its best cannot bear the weight of the modern pianist's repertory"?* A curious contribution to the RFH organ debate by George Dyson, in his 1953 RCO presidential address.

*"If they would lay out a hundred pounds on it, perhaps it would be worth fifty"?* Snetzler at Kings Lynn.

## 3. Who wrote...

*of "the Sunday habit of polishing the lower octave in one-legged fashion whatever may be the march of the written bass"?* W.T.Best.

*that it would be much quicker and far less expensive to print the white spaces between the notes of Reger's Op. 57 upon black paper?* Alexander Brent-Smith, in *The Musical Times*, ca. 1925.

*"We wish to have the organ reduced to a Diapason organ - no reeds whatever..."?*

Although Hugh Allen is generally held responsible for what happened at the Sheldonian Theatre, the letter to Willis was actually written by W.H. Harris.

*"Three times the power and brilliancy of tone is now produced from pipes voiced at the period in which John Loosemore flourished"?* S.S. Wesley, commenting in 1838 on remarks about the organ at Exeter Cathedral.

## 4. Who invented...

*The Cembalo d'Amour?* Silbermann.

*The Baristata?* Ducci. It was a polyphone instrument intended to augment the bass notes of the orchestra.

*The "metechotic" system of organ-building?* Brindley & Foster.

*The "tubeon"?* Grindrod.

## 5. Who...

*Was advised to "beware of imputing foolishness to Bach; the accusation is apt to rebound" and by whom?* Cecil Clutton's advice to Harold Darke, who had stated that Baroque Organs "sound nasty", [don't they? - Ed.]

*Patented the "frein harmonique"?* Gavioli, not Cavallé-Coll or Lemaire, the voicer cited in Wedgwood as its inventor.

*Dismissed the assertion that tracker action gives actual contact with the organ with the comment "So does the bench"?* J.B. Jamison of Austin Organs Inc.

*Spilled water from a wind gauge onto the Solo soundboard after seeing a workman fall 30ft over the front of an organ to land on all fours?* Willis III at the Whitworth Hall, Manchester.

*Died one year to the day after the founder of the firm for which he had worked?* Jin<sup>1</sup> Taylor (6.4.1958). John Compton died 6.4.57.



## **6 . Whose house organ...**

*Of four manuals, subsequently did duty in a cathedral and an Oxford College?* W.J. Birkbeck (of English Hymnal fame). It served at Ely and St. John's College.

*Had five manuals, thus anticipating the local parish church instrument by 12 years?* H.G. Harris at Caine, built by Conacher.

*Possessing a floating seven-stop mutation section was subsequently installed in a cathedral?* John Courage's organ at "Derryswood" went to St. George's Cathedral, Southwark.

*Provided pipework for St. Luke's Church, Chelsea?* The Compton, incorporating resonance ducts, built for a Mr. Midgley of Uxbridge.

*Contained a 16' Quintaton, regards as "the flower of the flock"?* F.W.J. Rees of Colchester. This early use of the stop in England is recorded in Elliston.

## **7 . Which fictional organ...**

*Was supplied with an Infernal Organ (in the stoke-hole) in addition to the Celestial Organ in the triforium?* Much Hadham Cathedral (*The Organ*, Voi. VI)

*Required the services of three hefty chairmen and a banner pole to dislodge jammed Swell shutters?* St. Oswald, Barmminster (Edmund Eyre's parody in *Musical Opinion*, May 1957)

*Possessed a Hinderwerk division, so-named because the manufacturers had to build their way out of the organ chamber planting the pipes as they left?* St. Frideswide, Tooting (extracted from subsequent correspondence, not the original article. *Musical Opinion*, June 1971).

## **8 . Where would you now find...**

*A three-manual organ of only seven speaking stops originally built for a London Music College?* Worth Matravers, ex-Victoria College of Music.

*An instrument containing ten stops predominantly from the Harris organ at St. Dionis, Backchurch?* Merchant Taylors Hall.

*A 4' Principal by Green, transplanted from Windsor Castle via Buckingham Palace ?* Holy Trinity, Kingsway.

*A chamber organ comprising one full-compass manual plus a half keyboard for the solitary mid-C "Nag's Head" Hautboy, in a Robert Adam case?* Kedleston Hall.

*The organ from the Elite cinema, Nottingham?* Brangwyn Hall, Swansea.

*A three-manual organ formerly in Manchester Cathedral?* John Nicholson's remarkable 1861 organ went to Holy Trinity, Bolton. Its pipework is shortly to be incorporated into Nicholson's instrument for Portsmouth Cathedral.

## **9. Where did these organs go...**

*The 1820 Gray organ from St. Mary, Bathwick?* The Musical Instrument Museum, Berlin.

*The 1864 Willis formerly in Sherwell URC?* Great Torrington.

*The 1866 organ from the Albert Hall, Newport?* Huddersfield Town Hall.

*The Lewis organ built for the 1901 Glasgow International Exhibition ?* Kelvingrove Art Gallery and Museum, Glasgow.

*The house organ of a Northampton shoe magnate, now shorn of its percussion stops and player mechanism?* Richard Barratt's Aeolian-Davies-Walker instrument was installed in Christ Church, Northampton in 1961.

## **10. Where might you have found...**

*Stops engraved Triplet, Octave up to great, Octave up to pedal, Pedal to choir, Pedal to great, and Pedal to swell?* Foundling Hospital: Bevington 1855.

*Pedal stops labelled Tenor Solo 4 and Treble Solo 2?* The Temple Church prior to Rothwell's 1910 rebuild.

*Four 16' pedal stops bearing the name "Subbass", one being of open tin pipes?* St. Michael's, Hamburg (Walcker, 1912).

*An 1880 instrument containing as its fourth manual a "Grand Organ" of seven stops, five being flues, all voiced on 10.5" wind?* Melbourne Exhibition Building, Carlton Gardens - builder: George Fincham of Melbourne.

*A Pileata Maxima 32, Buccina 32 and 16, and Avena 8 amongst some 50 stops distributed over 2 manuals and pedals?* Heiligenkreuz Abbey, Austria (Ignaz Kober, 1802).

*A 64' Tromba and 32' Dudelsack "preparedfor"?* St. Laurence, Nuremberg (Steinmeyer, 1937).

### 11. Which composer or composers...

*Dedicated a five-movement organ work to the Prime Minister of the day?* Howells's *Partita* (1971) was dedicated to Edward Heath.

*Advocated suppression of a 16' Trumpet in favour of a Vox Humana, and the splitting up of a Fourniture onto two separate draws in a proposed new organ?* Nicholas le Begue at St. Louis des Invalides, Paris 1679.

*Wrote a 'Triumphal March for the Centenary of Napoleon P for organ and brass?* Louis Vieme.

*Were ejected from the Trocadero after protesting volubly when the subject of a Bach Fugue was announced on Voix Humaine, Bourdon and Tremulant?* Vierne and Tournemire, outraged by Clarence Eddy's lack of artistic sense.

*Described an organ work as "blatant, crude, bombastic, undistinguished and uninventive" and to what work was he referring?* Sorabji, referring to Franck's *Pièce Héroïque*.

### 12. Which newly-invented register...

*had an effect that was "dreamy and mysterious. The language of the voicer who voiced the stop to the pattern C's I had prepared was not!"?* The Sylvestrina, according to Henry Willis III.

Michael Whitehall

## Thomas Dallam and the Earl of Salisbury

Betty Matthews

When young Thomas Dallam took his organ to Whitehall in 1599 to demonstrate it to Queen Elizabeth prior to his departure for Turkey, at the Queen's side was her Secretary of State, Sir Robert Cecil. Cecil was kept informed by letters from the British Ambassador of the effect this unusual gift was having on its arrival at its destination.

Cecil was the second son of Lord Burley, the Queen's Treasurer, at whose house, Theobalds in Hertfordshire, she was a frequent visitor. It was there that Robert Cecil was knighted by her in 1591. Lord Burley died in 1598 and Cecil inherited the house. Two years earlier he had been made Secretary of State and a member of the privy council.

He also built a home in London, one of the great palaces in the Strand it was known as Salisbury House, and Shell Mex House was later to stand on the site. The Queen attended a house-warming in 1602, three months before her death on 24 March 1603 at 2.00 a.m. At 11.00 p.m. Cecil read the proclamation announcing James I King of England. Cecil continued as his Secretary and was rapidly promoted to Baron Essendine (1604) Viscount Cranborne (1605) and Earl of Salisbury (1606) as well as Knight of the Garter. In 1608 he was made Lord Treasurer, the whole administration of the country was virtually in his hands.

It is not known if Dallam ever worked at Theobalds but in any case the King cast covetous eyes on the house and in 1607 Salisbury exchanged it for Hatfield which he partly demolished.

Michael Wilson has called my attention to RM A Research Chronicle No. 12, 'Jacobean Musicians at Hatfield House, 1605-1613' by Richard Charteris. These extracts are taken from Cecil family and estate papers, but I do not think they refer to Hatfield which was still unfinished at Salisbury's death in 1612, and in which (according to one source) he never spent a single night.

As Lord Salisbury's son, William Cecil, Lord Cranborne is frequently mentioned in the accounts, it is perhaps vital to recognise the importance of the methods of address. 'Your Lordship' and 'Your Honour'. We know that the accounts between 1605 and 1607 are found in Lord Cranborne's book of expenses and he is referred to as 'My Lord'.

It is not until 1 December 1607 that we find Dallam's name in connection with 'Your Honour's Instruments'.

### Bill

A note of such small sums of money as is due unto Thomas Dallam organ maker.

Imprimis one half year's fee, for looking to his Honour's instruments due at Michaelmas last 20s

October 21 Item for tuning a portative instrument which was brought from the right worshipful Sir Fulke Greville his house at Austin Friars unto Salisbury House and there tunes for his Honour's use 5s

The 30th for removing an instrument from Mr. Brownlow his house in Holborn, to Salisbury House, and there tunes for his Honour's use 5s

The 31st for carrying back again into Holborn the aforesaid instrument taking it all asunder, setting together and tuning asbefore 5 s

Item paid to three porters for carrying the said instrument 18d  
The sum is 36s.6d

Item the first of December for tuning a portative and stringing a virginal 3s.6d

Summa totalis 40s.

My guess is that these all refer to Salisbury House, and it is interesting that for the only time we hear of Dallam 'stringing a virginal'. The two men mentioned both lived in London (as obviously did Dallam). Sir Fulke Greville (first Baron Brooke) 1554-1628 was a poet and Treasurer of the Navy but (according to the Dictionary of National Biography) was 'denied higher office by the hostility of Lord Salisbury'. Richard Brownlow (1553-1638) was chief prothonotary of the Court of Common Pleas.

On 1 December Dallam signed for 40s 'for tuning and looking to your Honour's instruments for one half year ending Michaelmas last and for some work done since. Summa 40s.' On 5 April 1608 'Received of the Right Honorable the Earl of Salisbury by the hand of his servant Roger Houghton the sum of £24 for a portative wind instrument which stands at Court at my Lord Chamberlain's'. An entertainment was given at Salisbury House in May 1608 to celebrate Salisbury's appointment as Lord Treasurer.

In December of that year Lord Cranborne went abroad and only returned in time to take part in the installation of Henry, Prince of Wales in June 1610. During this period there is very little paid for strings, stringed instruments being the particular interest of his lordship. A bass viol was sent to France for his use.

On 31 October Dallam received 40s which seems to have been his annual fee 'for tuning your Honour's instruments'. It seems odd that when Lord Salisbury eventually needed a large organ for Hatfield he did not employ Dallam who had already made important instruments at Cambridge and Norwich, but turned to a Dutchman, John Haan. Summary of payments on account of the Earl of Salisbury for the year ending October 4, 1609.....

'Mr. Dallam tuner of the wind instruments 40s  
A great wind instrument bought of a Dutchman £1084.6s.8d a lesser wind instrument £35'.

In 1610 '23 September **Bill.** Thomas Dallam organ maker his bill  
For my own work on the portative two days 10s  
For my man 5s  
For making one wooden pipe 2s 6d  
The sum of all 17s 6d

On 16 October in addition Dallam received his annual 40s.

1611, 29 July 'To Dallam for setting up renewing and perfecting the great wind instrument at Hatfield 53s.'

And finally, on 12 December 'To Dallam for his wages or allowance for a year for tuning and setting the wind instruments 40s'.

On 8 May 1612 Lord Salisbury died at Marlborough and Dallam's work appears to have ceased. James lost within a few months not only his wisest minister who had prevented his wildest extravagances, but tragically his eldest son, Henry, Prince of Wales. William Byrd wrote a pavan 'The Earle of Salisbury' and Gibbons also contributed what was possibly a posthumous tribute, another pavan.

Anyone passing through Charing Cross underground station (Bakerloo line) can see Robert Cecil looking at them on the right of a reproduction of a painting by Marcus Gheeraerts the younger, of eleven delegates to the Somerset House Conference of 1604. He is nearest to the platform on the right.

## LETTER TO THE EDITORS

Re-reading the Editorial in the January issue, I was brought up short by your comments about organ recitals. I agree with them! But they contrast sharply with the opinions of Christopher Kent, no less, as expressed in his report of a BIOS visit, on Saturday, 20 September 1986, to the then new Peter Collins instrument at St. Mary's, Barnes, London SW13, where I was then Director of Music. The organ, designed in conjunction with the late Sheila Lawrence (then a BIOS Council member), is classical in concept, comprising twenty stops and two manuals and pedals, with a small enclosed division. As part of the visit, I demonstrated the organ in a short recital consisting mostly of Baroque music, but ending with the Prelude and Fugue in G minor by Marcel Dupre.

It has always seemed to me important when giving recitals that the recitalist should aim for a balance between, on the one hand simply accepting the apparent limitations of the organ's design (being 'true' to the builder's intentions?) and, on the other hand, imaginatively and creatively exploring the possibilities with an open mind - without of course making coarse or ill-considered judgements! I felt I had achieved both ideals in my demonstration recital. Yet Christopher Kent was forceful in his opinion that in playing the Dupre, I had gone beyond the bounds of what was acceptable, given the style of the instrument itself.

I recently went back to the church to hear Gillian Weir play a full-length recital. I knew she had been considering playing Jongen's *Toccata*, and I strongly suggested to the church's current Music Director, Michael Emery, that this would be mistaken, in a building with no acoustic to speak of, and on such a small organ. But she *did* play it (in a recital that consisted of Bruhns [bad luck - Ed.], Buxtehude, Bach, Pachelbel, Vivaldi/Bach, Alain, Langlais, Vierne and Jongen) and I was proved quite wrong! This experience showed me that the ingredients of a successful recital go far beyond the choice of pieces; the quality of the playing is of course another major factor. This almost seems too obvious to need stating, but too often account is not taken (whether by player or by critic) of the whole nature of the recital; playing-style, programme choices, presentational style (i.e., talking to the audience!), size and style of the instrument, size and acoustic of the building, occasion (e.g., demonstration recital, Saturday evening two-hour concert, Sunday afternoon 45-minute concert, etc.).

I have been invited to give a Sunday-afternoon concert there on 4 July at 5 p.m., when I will be playing two of Handel's Opus 4 Concertos, nos. 4 and 5 (with small orchestra!), interspersed with the *Suite Profane* by Jean Françaix and the famous *Toccata* by Pietro Yon.

Perhaps BIOS members would like to judge for themselves how this organ copes with such a variety of styles? The recital is preceded by tea at 4.30 p.m.

Christopher Mabley,

For obvious reasons, we are sorry that this could not go in an earlier issue, We hope the recital was a splendid success. (Ed.).

## REDUNDANCIES

### BUCKINGHAMSHIRE

Positive Organ Co.Ltd.

date unknown

Action	mechanical
Specification	16.8.8.8.4.2
Casework	spotted-metal front within carved framework
Dimensions	h 12' approx w 6'd 3'6"

### GLOUCESTERSHIRE

A.J.Price (Cheltenham)

1897 (some earlier material)

Action	mechanical (manuals), pneumatic (pedals)
Specification	Gt 8.8.8.4.4.2.8 two spare slides Sw 16.8.8.8.8.4.2.II.8.8 Pd 16
Casework	pipe-rack
Dimensions	h 15'6" w 8'6" d 12'

### GREATER MANCHESTER (1)

Sweetland

1908

Action	mechanical
Specification	Gt 8.8.8.8.4.4.8. Sw 16.8.8.8.8.4.8.8.oct cplr Pd 16.8
Casework	basically pipe-rack
Dimensions	h 18' w 14'd 4'6" plus 1'6" console

### GREATER MANCHESTER (2)

Wadsworth

1898

Action	mechanical (manuals), pneumatic (pedals)
Specification	Gt 16.8.8.8.4.4.2.III.8 Sw 8.8.8.8.4.2.III.8 Ch 8.8.4.4.8.8. So 8.8.8 Pd 16.16.8.8.16
Casework	no details

Dimensions h 17' w 11'6" d 13' (all very approximate)

## LANCASHIRE

Harrison & Harrison  
1924

Action mechanical (manuals), pneumatic (pedals)  
Specification Gt 8.8.4.2  
Sw 8.8.4.8  
Pd 16.8

Casework Pipe-rack front, fully panelled on sides  
Dimensions h 16' w 9'd 8' (all very approximate)

## LONDON

Hill  
*ca.* 1900

Action mechanical  
Specification Gt 8.8.8.4.4.2  
Sw 8.8.4.8  
Pd 16

Casework pipe-rack  
Dimensions h 13'6" w 8'6" d 8'

## SOMERSET

rebuilt Vowles  
date unknown

Action mechanical (manuals), pneumatic (pedals)  
Specification Gt 8.8.8.4.4.2.8  
Sw 16.8.8.8.4.2.8.8 oct cplr  
Pd 16.16

Casework architectural; decorated front of three towers  
Dimensions h 15'3" w 9'8" d 10'7" plus 1'8" console

## STAFFORDSHIRE

Conacher  
1897

Action mechanical  
Specification Gt 8.8.8.4  
Sw 8.8.4.8.  
Pd 16

Casework pipe-rack front with panel sides  
Dimensions h 14'4" w 8'1" d 8'6" plus 7/2" console

## N. YORKSHIRE

Denman 1892/Bishop 1898  
Action

Specification pneumatic  
Gt 1h.S.S.S^^^J.Mixt PF.8  
Sw 16.8.8.8.8.4.2.III.8.8.4 oct cplr  
Ch 8.8.8.4.8

Pd 16.16.16.8  
 Casework front and side displays; pipes grouped within substantial carved wooden surrounds  
 Dimensions h 22' approx w 11' d 23'

## S. YORKSHIRE

Abbott & Smith  
 date unknown  
 Action tubular-pneumatic  
 Specification Gt 16.8.8.8.4.4.22/3.2.8  
 Sw 8.8.8.4.III.8.8  
 Pd 16.16.8.8.  
 Casework no details  
 Dimensions h 18' w not known d 10'6"

## W. YORKSHIRE

Harrison & Harrison  
 1947  
 Action mechanical (manuals), pneumatic (pedals)  
 Specification Gt 8.8.4  
 Sw 8.8octeplr  
 Pd 16  
 Casework pipe-rack front; sides panelled  
 Dimensions h 16' approx w 8'6" d 6'6"

## NOTES & QUERIES

Saturday afternoon - better do a bit of practice for tomorrow. So I wandered up to the Manor Chapel to see if a bit of Karg-Elert would come off on the Gadget. It did! Then they want 'Blaenwern', and I'll have to put that down at least a tone-and-a-half. (Boy! did they enjoy it!) Then into their library to consult Crockford. Forgot why when I got there, in spite of a knot in handkerchief. So idly picked up one of the bound volumes of an ancient magazine!)

I didn't suppose there would be anything organal in it, but the index had an entry 'Organ Builders in the New Zealand Bush'. The vicar of a very scattered parish in the wilds some fifty miles from Wellington wrote of a rough trek to take services in several of his churches, including Waitotara and Ngamatapouri. At the latter place, he spent the night with the three Morrison brothers, one of whom took duty as Reader on those many Sundays when the vicar was elsewhere, and another played the harmonium for the services. The third was the Churchwarden of the little wooden church.

The three bachelor brothers had come out from Lincolnshire ten years previously and were still in the process of clearing land, building a house, making all the furniture and equipment, and setting up their sheep farm. Yet surprise, surprise! they had made a hobby of building an organ for the church, starting with no particular knowledge of the craft, and using the dark evenings and the days when the weather inhibited outdoor work. Seven years they had spent so far, two of them on 'the sounding board', and much patience on the keys and action. The bellows were of 'good bush hide' and the pipes of laminated paper. Completion was in sight.

The magazine does not indicate when all this had taken place, but it must have been in the opening years of this century, probably earlier. As I read it, I had to keep pinching myself! True, the Hertfordshire countryside round Chipperfield is rather different from the New

Zealand bush, half a century had passed, and Tenements Farm had long been built. But in its grounds were to be found the three brothers Cheshire, who in the 'forties had retired to Hertfordshire from their motor-car business at Port Sunlight.

One was an organist, for some of the time at Boxmoor. George had preceded the others into the district, and lived nearby with his wife. It was in the home of the two bachelor brothers that the hobby of organ building began, probably decided on because one of the three was a player. None of them at first knew anything much about the job but they did much homework with books, and also went exploring. When I made their acquaintance, in the 'fifties, they had constructed a competent instrument, with the aid of a considerable stock of redundant pipework. They had also made an open wood pedal stop which earned the approval of a visiting organ builder.

They had great pleasure in working on it, and each time I went they had altered or extended it. I therefore never entered the specification in my notebooks, merely entering 7toevxa per (all things are in a state of flux), a Greek philosophical comment on the universe. They were visited by Susan Landale, who made a record for them.

After I had left the district, I managed a visit from time to time. The last one was rather sad, for one only of the brothers was left. He was tuning the organ single-handed, having constructed a little trolley which travelled along the keyboards and played the required notes, all remotely controlled from inside the organ. A real triumph of determination over difficulties.

I am still pinching myself! Why did I quite fortuitously pick up that magazine two days after deciding to put the Cheshire brothers into the next N & Q?

Hill's organ for the 1851 Exhibition went to Pitt Street Wesleyan Chapel in Barnsley, and has now appeared in a much-rebuilt condition in a Bedfordshire location. Its original stop controls were by keys somewhat similar to the manual keys; in pairs, of which one put the stop on, the other put it off - very similar to the original Hammond style. At the request of Alfred Gill, the Chapel organist in 1881, the architect C. Raley made a drawing of the console, to which the specification was appended. Where is it now? It was at one time in the possession of Warman. Some of his collection was divided between Freeman and S.W. Harvey, but this seems not to have been included.

Thomas Norton & Co., London - his name appeared on a small five-stop one-manual at Stoke Goldington Congregational, which had come from Olney Congregational when the Gauntlett organ from Olney Parish Church went there, in 1890(2). I assume he was "Norton, Organ Builder, 9 Stanhope St., Hampstead Road" who put "German pedals ... to Harmoniums and Pianofortes ... Old organs repaired and taken in exchange"\*-1). He offered a five-stop organ for sale - could this have been the one in question? As Stoke Goldington had retracting keys, it could not be entirely new.

Not so long ago, there was quite a fashion for importing organs into Great Britain. I gather that with some the gilt has been coming off the gingerbread for some time\*4). The tables now seem to be turned, and export of British organs is quite considerable. Mechanical-action organs to Middle and Far East, including Japan; to the United States and Australasia, some being quite massive four-manuals; and very significant, interest in some of the nineteenth-century organs which we are casting out.

Fifty years ago, on a seaside holiday, I discovered at S. Deiniol, Criccieth, a Gray & Davison two-manual of 1888, the memory of which lingered long. It was a quality job, and I made a special note that the quiet stops were "of a type all too rare today - full of character without being of an "extreme" tone colour. Nowadays stops of this kind seem either to be dull (just "soft stops") or else over-characterised and thus non-blending". I still look for stops of that type, but still they are rare. I was interested to find that in 1990 it was sold (what took its place?) to Burwood Uniting Church in New South Wales, where it was installed by Pitchford & Garside and is highly regarded.



Roy Williamson sends me a copy of a document he found buried amongst the records of Tortworth Church - with which, however, it seems to have no discernable connection. It is a letter from the Reverend Mr. Mason to Lord Vernon dated from Aston Oct 26 1787. William Mason, poet, author of *Essays, Historical and Critical, on English Church Music* (1795), was Canon and Precentor of York Minster from 1763 to 1797. After some information on Psalm Tunes for the benefit of Mr. Chancellor Thomas (5), he writes:

I think it necessary to mention that my church [barrel] organ is by no means similar to those wch are playd upon in the London streets. It is concert Pitch has a regular base & Treble & consequently sounds all those notes wch a good Organist would express on a keyd instrument. It was made by Haxby of York & cost fifty pounds, perhaps a cheaper may be bargained for in Town, & I wish it could, for unless the price can be lowcrd I dispair of having it in such general use, as it ought to be, in order to prevent the present Nuisance of Singing Masters & their wretched Anthems.

The organ was ordered for Mason's church at Aston, where it remained until his death. He writes about it in a letter to the Reverend Christopher Alderson of Tickhill, 4 December 1782  
61.

Haxby has finished the Organ greatly to my mind, & it has been tryd & is still used at the Church of Bel frays here in the Minster Yard and has as good effect as any playd with the hands. It consists of two Cylinders & executes 24 tunes. .. I mean to send this to Aston where I think I have found an excellent place for it by raising it on two small pillars before the front of the middle gallery. .. I have withal new-versified several Psalms and adpted them to peculiar Tunes on this Organ according to a new Idea of my own, wch I think will improve Psalmody exceedingly ... This is at present my principle [sic] Hobby.

His hobby bore fruit in the shape of a 'little book'\*7). In the above-mentioned *Essays* of 1795, he writes that he prefers "the mechanical assistance of a Cylindrical or Barrel Organ to the fingers of the best parochial Organist". Is Lord Vernon known to have been interested in church music?

John Corfield, organ builder, advertised his services (8) while in the Gloucester area, in 1814, tuning the organs of the Cathedral and Concert Room. Are any organs of his known, and where was he based? A puzzling query sent me to *Organa Britannica*, where I found myself quoted as the source of some erroneous information, in Volume 2 on page 359. It was Kettering Parish Church, not the Meeting House, which possessed the organ which migrated to Olney and Pondersbridge. The reference to my correspondence, and all but the first sentence of 'Comment' should be transferred to the Parish Church entry; delete "though without a case" and note that the Pondersbridge organ was removed in 1990, to be re-incarnated at Selwyn College, Cambridge. A full description of the 1845 Holdick survives in the Kettering records, identical except for a few details with the one I saw at Pondersbridge, in 1952.

Also in *Organa Britannica*, in Volume 3, page 291, is an illustration attributed to the Adcock Collection and purporting to show the S. John, Devizes, organ, in 1907. This it certainly does not do. Freeman, from whom a number of the Adcock Collection prints originated (as distinct from Adcock's own photographs), in 1907 took a photograph\*9) of this organ which shows a different case, different site and different church. This picture obviously displaced the real Adcock - what organ does it in fact depict?

John Turrell of Greenhithe made a small organ, recently to be seen at Orpington Church. He was from Gray & Davison; his autograph appears on the centre front pipe at Sherborne Abbey, "... erected this organ 1855".

In 1757, Samuel Braine of Barwick-in-Elmet received £42.3s. for a new organ at Hemingbrough in Yorkshire. This was the first successor to an earlier one; tradition says that

"during the Civil Wars the Parliamentary soldiers tore an organ in pieces at Hemingbrough, riding through the village brandishing the pipes, and attempting to blow them in derision". In 1888, Braine's organ still remained at the west end "voiceless and disused" having been superseded by a harmonium<sup>^0</sup>).

In the bran-tub I find a reference to Boxford in Suffolk telling us (undated) of an organ brought from 'Lyne'dD. This was probably 'Lynn'; was it from abroad and landed there, one wonders? No details; but I have since found that Dr. Mann's MS notes contain entries from the Boxford books, which he obtained at some time from the Rector. For the following transcript I am indebted to the way Freeman spent the afternoon of Sunday, 27 August 1916.

1529. It. Payd to Willm Coe [?] ffor carying of ye organys ffro lyne home	xxj s.	iiij d.
It payd to peter Gawge ffor horse mett & manys mett to lyne		xviiij d.
It for lokys & gamettys ye pelos aboute ye organys	iii s.	iiij d.
1530. p. to horgen maker for mendyng of the orgennys	iii s.	iiij d.
[It receyved] of Wyllm Woode too the mendyng of the orgonys		iiij d.
It payd for mendyng of the orgonys	v s.	
payd for pucatys [?] too the orongs [sic]		viiij d.
1531. payd to hadnom for a ceye to the orgonys		ij d.
It receyvyed of Robrd Kyng towards the repacon of ye newe organe	xx d.	
1533 payd to had nom for mendyng of the organys for mendyng the loke of Saint Jonys chapel dore		vij d.
1540 It to John hert well ffor medyng off a lok to ye organ hows doore		iiij d.
1541 p. to bettys for mendyng of the organs	v s.	
1542 It Rec of Rychard Radford of Newton for xx lb of old metall of the organys	xv s.	
1548 Item pd to Betts of Wetherden for removynge of the organynes	v s.	iiij d.

So ended the twenty-year year life of the Boxford organ! Betts, or Bettys, might be linked with the subject of an entry for Great S. Mary, Cambridge 02) -

1564 to betts ye synggeman for mendyng ye orgaynes And makyng newe pypes	xii s.
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Boxford at present has a good 1875 Hill.

At some time during the currency of the Churchwarden's Accounts 1443-1589, but not dated in the transcription before me, builders new to me turn up at Tilney All Saints:

Willelmoe Baldyng pro le organes	iijs. iiij d.
W. Smythe pro reparacione librorum and organorum	xiijs. iiij d.

There was a William Smythe 'Petty Canon' of Durham and later organist who had some organ-

building skills at that period O<sup>3</sup>) but was unlikely to be working in Norfolk. Not an uncommon name, of course. Some of the apparently odd amounts reported are explained by the fact that one-third of a pound, 6s. 8d., was a gold coin known as 'a Noble'. So here, Baldynge received half-a-noble, and Smyth two nobles. The traditional fee for consulting a lawyer was still 6s. 8d. in my boyhood, so I understood; but nobody told me why!

### *Tailpiece*

The *status quo* could well be as it was before. (BBC Commentator)

The Choir will commence the service by singing *Speed Your Journey* - unaccompanied. (Chichester Crematorium)

Special Services. !3 June, Mating at 11.15 a.m. (Dorking Church Magazine)

### *Notes*

- 1) *The Treasury*, Vol. xvi (1910-11), p. 578
- 2) Now at Barby, Northants.
- 3) *Musical Standard*, 1/7/1863
- 4) For example, *JBIOS* 8 (1984), p. 96 and *BIOSRep* Vol. 11, No. 3, p. 6
- 5) Revd. William Thomas, Baglan, Glam.
- 6) Copy in York Minster Library  
*York Historian*, Vol. 2 (1978)  
*JBIOS* 7 (1983), p. 65
- 7) *Psalms taken from the Old Version for the use of the Parish of Aston* (Ann Ward York, 1783)
- 8) *Gloucester Journal*
- 9) *The Organ*, Vol. xiv, p. 166
- 10) *History of Hemingbrough*, J. Raine (1888), p. 27
- 11) *East Anglian*, Vol. xiii (1904-5), p. 38
- 12) *Churchwardens' Accounts*, ed. J.E. Foster
- 13) *Durham Cathedral Organs*, Hird and Lancelot (1991), p. 9  
*Records of British Organ Builders*, A. Freeman in *Dictionary of Organs and Organists*, 2nd. edition (1921), p. 44

B.B. Edmonds

## 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.*