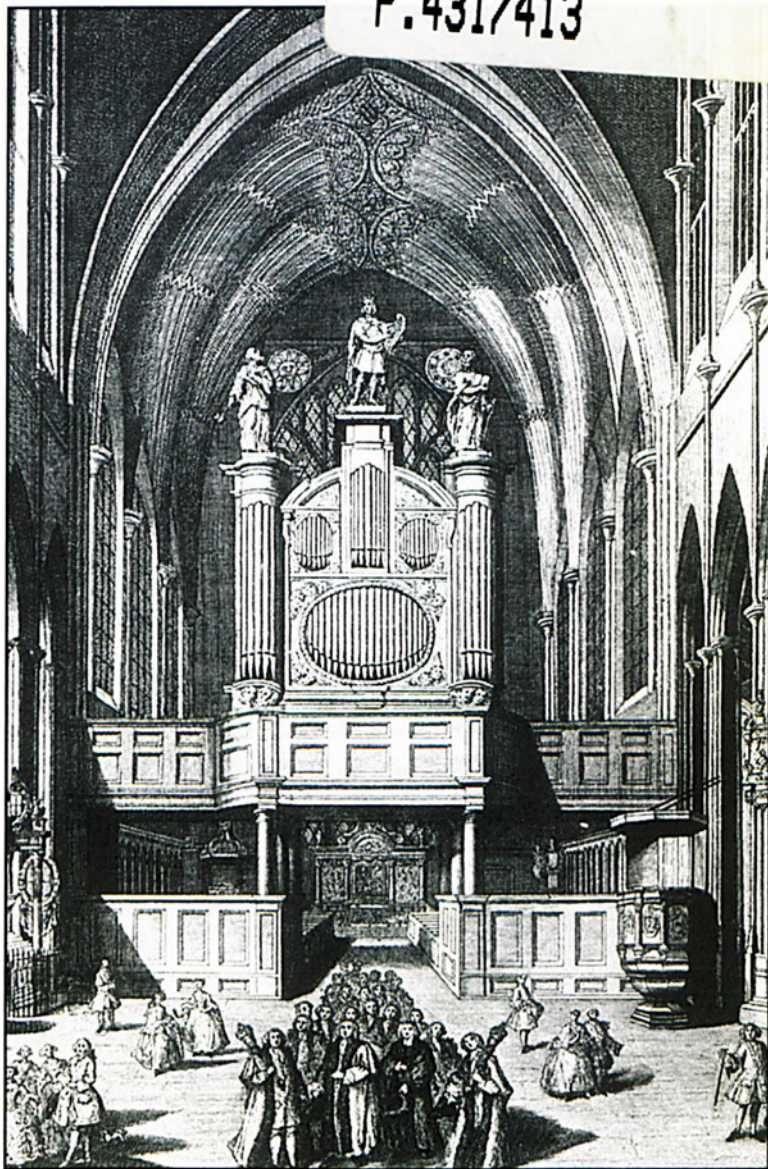


# BIOS REPORTER

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**BIOS**

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The BIOS Reporter is edited by Relf Clark and John Whittle. Suitable material must be sent to Relf Clark at [REDACTED].

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The annual subscription to BIOS is £20 (ordinary) or £15 (students and senior citizens). BIOS publications can be sent by Air Mail to non-EU destinations for a further annual payment of £8. Certain back issues of the Reporter are available from the Secretary, at £1 each, including postage and packing. Back issues of the BIOS Journal are available from The Positif Press, 130 Southfield Road, Oxford OX4 1PA.

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

# Editorial

## *Nescit vox missa reverti*

For the editors, the January edition of this journal is a preoccupation at the time of year which reminds one that the significance of Henry John Gauntlett (1805-1876) is twofold. His tune for Mrs. Alexander's 'Once in royal David's city' seems to underline that what is most durable is not necessarily what is most elaborate or complex. There are lessons here, and not only for composers. Gauntlett called his tune 'Irby', and one assumes that that is a place-name. There is an Irby in Lincolnshire (Irby in the Marsh) and another in what is now Humberside (Irby on Humber) but only one without a suffix: the Irby in the part of Cheshire now known as 'Merseyside'. But if that is the one that Gauntlett had in mind, it is difficult to think why. Pevsner does not help, having found there nothing worth comment except the seventeenth-century Irby Hall; nor does the August 1995 edition of the National Pipe Organ Register (the one distributed at the Exeter conference). Perhaps someone can enlighten us.

If there is indeed a connection between Gauntlett and the Cheshire (or Merseyside) Irby, it adds to the musical interest of an area - the Wirral peninsula and Chester - which is already of considerable interest. At St. John's, Chester was the Hill & Davison organ of 1838, an organ that incorporated parts of the instrument used at the coronation of Queen Victoria and on which Gauntlett himself performed, in 1838 (one wonders how much of the Hill & Davison instrument survives at St. John's today). A decade later, in the days of the Chester & Holyhead Railway, George Grove, the first editor of the famous dictionary of music, was resident engineer at Chester, lodging in Abbey Square: he would have heard Frederick Gunton playing the organ that Gray & Davison built for the cathedral in 1844. At Wallasey, in 1861, Henry Willis built at the parish church the two-manual organ that W.T. Best played. At nearby Birkenhead, the Hope-Jones Electric Organ Company Limited had its first factory, and from there from about 1892 came a series of extraordinary creations, not only for the Wirral (Oxton, Parkgate) but also for prestigious locations considerably further afield, like Worcester Cathedral and the McEwan Hall, Edinburgh. The Chester Cathedral organ having been rebuilt by the local firm of Charles Whiteley, in 1876, it was rebuilt by Hill in 1910: the present organ is substantially that of 1910, with tonal and other modifications made in 1970, and subsequently (if the present Open Diapason I and its 4-foot counterpart are 1910 voices, they are a useful reminder of how big the diapasons could be, under the leadership of Dr. Arthur Hill). A few miles from Chester is the church of St. Mary the Virgin, Eccleston. Built in 1899, at the expense of the Duke of Westminster, it is one of Bodley's masterpieces, and his exceptionally beautiful case, for the Gray & Davison organ that preceded the present instrument, still hangs above the tower arch.

Much of this will be familiar. It is perhaps not generally known, however, that what appears to be a substantially intact example of the work of Henry Willis II survives at Christ Church, Port Sunlight. Both editors, completely independently of each other, have had cause to visit this instrument recently, and both consider it eminently worth an Historic Organ Certificate. Christ Church was built at the expense of Lord Lever between 1902 and 1904; it is now used by the United

Reformed Church. The National Pipe Organ register has three entries for Christ Church, each giving the instrument a different date (1902, 1903 and 1904); it is hoped that definite information will shortly become available and that in the April edition it will be possible to give a full account of the instrument. For the moment, let it suffice to say that it has four manuals and pedals and forty-one speaking stops, including complete choruses on Great (16 to III) and Swell (8 to IV); the stop-names suggest that Willis II was very happy to build in the style of his father. The history of the Willis firm between the death of Henry Willis (1901) and the first work of his grandson (1910) is somewhat grey, and it will do no harm to try to obtain a more colourful picture.

\*

The Willis organ at St. Patrick's Cathedral, Dublin (1902) has been in the news recently, having been worked on by Harrison & Harrison. Following the 1960s rebuilding, the 1902 console (minus the pedalboard) was put in the north transept of the cathedral. It is some time since we reflected on builders' idiosyncrasies of spelling and on the difficulty of making completely accurate records of what is seen. The console occupied this editor very pleasantly, during a visit to Dublin snatched from the recent musicological conference at Maynooth. One had seen *Salcional* before, of course, and noted the Willis coyness over mixture compositions, but

#### CONTRA/POSANNE

was a complete surprise.

\*

On page 20 will be found an account by Roy Williamson of the rescue of some Lewis pipework. Should BIOS be "in the business of dismantling and disposing of organs under threat"? It was argued by Stephen Bicknell, at the Exeter conference, and it has been argued by others, that such operations might in the long run prove counter-productive. The example referred to at Exeter was the organ formerly in the Public Hall, Preston. Mr. Bicknell said that if BIOS had not intervened, the authorities might have been forced to solve the problem in a way which involved retaining the organ, and the instrument might now be playable. He pointed out that the organ is not likely to be heard again, the intervention of BIOS having given the authorities a convenient and respectable escape-route. In essence, the argument is that if it becomes easy to dispose of an organ, more and more organs are going to be disposed of; any feelings of guilt that a church may have will quickly vanish when it reflects that the disposal was to BIOS. On the other hand, if it is difficult to dispose of an organ, church authorities may be forced to adopt a more constructive attitude, with the result that instruments will be kept and pondered over rather than quickly dumped.

What do *you* think? We look forward to receiving members' views, particularly on the question whether in this case the organ was, as Mr. Williamson and his helpers believe, "undeniably historic". Some may feel that an organ twice rebuilt and twice resited falls somewhat outside this category. Others may rejoice at the opportunity of building a new organ around the nucleus of what was saved, even though there seems little immediate prospect of that happening. It is indeed a

difficult question.

\*

We are always grateful to John Maidment for keeping us informed of developments in Australia and New Zealand, and it is a particular pleasure to publish his article about the recent work on a 1913 Hill organ (page 19). It is a pleasure, also, to announce that the 1996 OHTA conference will be examining historic organs in New Zealand. The dates are 20 September to 3 October, and the organs examined will include the civic instruments at Wellington (Norman & Beard, 1906) and Dunedin (Hill, Norman & Beard, 1929) The speakers will include John Norman.

Anyone interested should either write to the OHTA, at P.O. Box 200, Camberwell, Victoria 3124, Australia, or contact John Maidment by email: [REDACTED] Alternatively, one can contact Kelvin Hastie by fax on [REDACTED]

RC

## FROM THE CHAIRMAN

During the course of 1996, BIOS needs to find replacements for a number of key officers in the society's hierarchy. We are entirely dependent upon the contributions of time and effort made by our officers, and as Chairman I hope that there are those reading this who will feel able to offer their services, or will at least be sufficiently interested to enquire further.

In recent years, the *Reporter* has been produced jointly by Relf Clark and John Whittle. Both now wish to relinquish their responsibilities because of growing demands on their time. The April *Reporter* will be their final production.

There are several ways in which the duties connected with the *Reporter* can be divided. For many years, the Editor assembled the material and produced camera-ready copy; someone else was then responsible for printing and distribution. So we might be looking again for two people: an Editor and a production and circulation manager. Other combinations of duties are possible, and I would be grateful for suggestions and offers of help.

Also, John Whittle has decided that the time has come when he must retire as Membership Secretary, a post he has held for ten years. During that time, membership details have been entered on a database, greatly improving efficiency and simplifying the circulation of material to members. John will stand down at the 1996 Annual General Meeting, when there will be an opportunity for the Society to thank him properly for his work.

In the meantime, we must find a successor. We are looking for someone computer-literate with access to the facilities necessary for maintaining the membership database. Beyond this, John Whittle or I will be glad to explain the duties of the Membership Secretary in more detail to anyone interested.

BIOS depends entirely on the voluntary effort of those who support its objectives and wish to promote its activities. May I therefore urge members to consider whether there are ways in which they can further the Society's work, and in particular, whether they might be able to consider taking on one of the posts I have described?

Nicholas Thistlethwaite

## TREASURER'S TASKS

On the tenth anniversary of first being elected, for the benefit of the many members unable to attend the 1995 Annual General Meeting I offer the following summary of the year-end financial position and briefly raise some other points.

Firstly, the two special accounts. There has been no expenditure this year from the accumulated interest in the Endowment Fund, and the small increase in the balance, to £8,961, merely reflects income from donations and from sales of the Journal Index. BIOS welcomes additions to the Fund, of any amount, at any time - one-off donations, regular payments, or bequests. Similar reminders in recent years have brought no response, but I continue to be optimistic!

The Archivist having again been busy, the Archive Account has had to meet expenses for general administration and research for the *Directory of British Organ-Builders*, the latter covered by last year's grant from the Arts Council. The task of transferring paper records to the National Pipe Organ Register database is paid for from this Account, the money being recovered from specific grants utilised for the NPOR at Cambridge. Receipts to the Account this year have been relatively small: grants, donations and interest amounting to some £1,200. A reducing balance of £10,920 is carried forward for the coming year's work, but medium-term continuity will require more funding. Council will be pleased to hear from anyone with new ideas for grants, large or small, for this area of BIOS's work, or indeed for any relevant project.

The General Funds show at the year-end an increased total of £14,873, with an excess of income over expenditure of £1,228, reversing last year's deficit. The main factor, of course, has been the rise in subscription rates, which, with a tax reclaim for covenants, and a turnaround in the balance on the year's Conference finances, meant that total Income increased by nearly £7,000 over the preceding year's. On the other hand, producing and distributing a bumper edition of the Journal, a revised membership list and other publications, as well as the *Reporter*, involved more expense than last year, accounting for some 70% of Expenditure. Council and officers' administrative expenses fell, however. Increased expenditure on publicity appears to have resulted in a flow of new subscribers, compensating for those lost.

I shall be pleased to send a copy of the audited summary of the Accounts for 1994/95, or any year, to any member who would like to see it.

So, to those Treasurer's tasks additional to book-keeping. About half the Society, some three hundred members, has given instructions to a bank or building society to pay subscriptions by standing order. The arrangement is easy to set up,



and generally works automatically, saving paperwork and postage (though, when something goes wrong, or circumstances change, it falls to the Treasurer to resolve matters). Another group pays by credit card - some fifty have authorised payment on an annual basis as a form of direct debit, particularly useful for payments from abroad - administered by guess who? Whatever the occasional difficulties, BIOS would welcome greater use of these means of subscription payment.

Then there are Covenants - which concern the status of the payment, not the method of paying. Each year I try to persuade the majority who have not yet completed a Covenant Form to do so in readiness for their next subscription, but I achieve very limited results. Why is it that fewer than a third of members covenant their subscriptions, when (if you pay British income tax) a £20 subscription covenanted is worth an extra £6.66 to BIOS? Those who covenant to BIOS, or any charity, will confirm that there is no cause for anxiety - a couple of simple forms to fill in, and your Treasurer does the rest, compiling lists and reclaiming the tax. Those already covenanting last year raised £750 for general funds and £60 for the Endowment Fund. How about you? Complete and return the Covenant Form which is to be included with the April edition and/or discuss the matter further if you're not sure (my address and telephone number are at the front of each *Reporter*).

Richard Hird

## MEETINGS

### **Bethnal Green, Saturday, 11 November 1995**

#### *Examining the Historic English Organ: windchests and organ layout*

Forty-four people and sundry drawings and old pieces of timber gathered in the hospitable atmosphere of the Mander workshop to illuminate a dull autumn day with speculation and information about windchests and the way in which they were laid out in the British organ from as early a period as we could manage to a point as far away (from a technical point of view) as one could imagine. Once again we were made comfortable by Manders, and Hannele Weir and her helpers from St. Peter's provided an excellent lunch.

The occasion was graced by the appearance of two very elderly members of the British organ world, the soundboards from Wetheringsett and Wingfield in Suffolk, both dating from before the Reformation. The Wetheringsett soundboard is in the custody of Timothy Easton of Bedfield Hall, and we are most grateful to him for transporting it for the occasion. The Wingfield soundboard belongs to the church at Wingfield, and was re-discovered (as it is every half century or so) last year. We are grateful to the church for allowing us to exhibit it. As Stephen Bicknell suggested, the two soundboards must have felt a thrill at being so close together, for the first and probably only time, since it is likely that the Wingfield chest will eventually be exhibited at Wingfield, and the Wetheringsett soundboard in a public museum.

Stephen gave us a fascinating account of the discovery and re-discovery of the

chests, and continued the detective story with the efforts made by himself and Timothy Easton (a professional artist, but also a very knowledgeable and thorough local historian and expert on sixteenth- and seventeenth-century building techniques) to uncover their origins. Tree-ring dating has shown that the tree used for the Wetheringsett chest (a Baltic oak) was still standing in 1520, so that of the local churches which are known to have bought an organ in the relevant period, the one at Debenham seems the most likely. The soundboard found its way into the structure of a barn at Wetheringsett (which also had an organ given to it, but before 1520), as a dairy door, during the seventeenth century. As such, being a sacred object, it may have had a beneficial effect on the milk, protecting it from bogles, or whatever creature in Suffolk causes the milk to turn.

These chests provide valuable support for the information in Duddington's contract of 1519, and that for Holy Trinity, Coventry of 1526, both of which, as Stephen pointed out, are ambiguous documents; the scribe's interest was not in communicating precise technical data to future generations. These chests provide a surprising amount of information, not just that these are slider chests, but also details of the compass, stops, pipe-front and plan of the organ. Nor is that all, for they may well provide a catalyst for reconstructions and more informed performance of the church music of this period.

After lunch, Martin Goetze and I talked about the characteristic features of seventeenth- and eighteenth-century wind chests and the way chests and actions were laid out - as a double act, since our research, not surprisingly, is a shared activity. As a duo, we were under-rehearsed, but it is an act with potential. We started with the 1630 Dallam organs, with Great and Chair in their own cases, proceeding to the Smith and Harris organs with the Choir Organ in an extended case, and the Echo either under the Great chest, or behind the Great, or above the Choir, a disposition described by Talbot in his notes on actions. The chests proceeded from a pipe layout following the front, to the usual eighteenth-century order with the largest pipes at the outside, some of them on toeboards, towards the smallest in the middle, though there were interesting variations, with separate grooves for the front pipes, etc. Hopkins (of Hopkins & Rimbault) guided us in describing the manufacture of the chests, since his description is of the classical eighteenth-century method, somewhat different from the one used today.

After tea, Mark Venning talked about the layout of the late Victorian and Edwardian organ, the importance of having the space above the Great unoccupied (so that it could speak majestically into the church), the increasing importance and size of the Swell, and the various solutions to the problem of what to do with the large pipes of the Pedal. This delegate was left with an impression of the conservatism of British builders in the nineteenth century, confirmed during John Norman's excursion into the delights of the sliderless chest, which only started to supersede the slider chest in around 1900 for the Pedal Organ, where it provided the opportunity to save space and money by borrowing manual basses, and then generally after 1920 in response mainly to the heating of churches.

The day ended with an introduction by John Mander and Ian Bell to the events at Greenwich Hospital Chapel, where the current project on the organ has been conducted in as muddle-headed a way as one could imagine for an historic organ



in the custody of the Department of National Heritage (though it was stressed that no blame should be attached to the organ-builder, David Wells). One result is that under public pressure English Heritage have at last decided to treat the inside of the organ according to the same rules as the outside, and that Barrie Clark has been made adviser on organs to English Heritage; his influence has already been felt at Greenwich.

Dominic Gwynn

### **Reading, Saturday, 10 February 1996**

An application form was enclosed with the October edition. Enquiries must be addressed to Dr. Kent.

### **Oxford, Saturday, 23 March 1996**

The Oxford colleges have in recent years seen the commissioning of several new organs of distinctive character, and the meeting on 23 March will offer an opportunity to hear two of them. In the morning, Exeter College will be visited, for a demonstration of the new J.W. Walker instrument there. Its tonal scheme is consciously influenced by the French organ of the nineteenth century, and we hope to have a representative of the builders to describe its conception. In the afternoon (and following a buffet lunch) the William Drake organ in Jesus College will be described and demonstrated. It is conceived in the style of English organs of the early nineteenth century; Mr. Drake will talk about the instrument and David Burchall will play it to us.

It is hoped that these two instruments will provide an informative contrast and illustrate and diversity of organ-building in Britain today.

The programme will include an illustrated talk by Michael Popkin entitled 'Some Oxford musicians'.

A booking form is enclosed.

### **Finedon, Northamptonshire, Saturday, 18 May 1996**

*The Smith organ at St. Mary's, Finedon  
and William Croft's music for John Dolben*

St. Mary's, Finedon is a large and exceptionally beautiful fourteenth-century church. From the late seventeenth century, the Dolben family were lords of the manor, and lived next to the church. John Dolben, second baronet, was sub-dean of the Chapel Royal 1713-18, and Vicar of Finedon from 1714. He gave the organ to the church in 1717, on which occasion Croft wrote *Blessed are all they that fear the Lord*, which "was composed for the wedding of Dr Dolben with the Honble Mrs Elizabeth Digby in 1720 when Dr Croft, Mr Highs, Mr Freeman and Mr Baker came to Finedon to perform that."

On 18 May, Donald Burrows, Philip Cave and their colleagues will do the same for us.

Further details of this day-conference and concluding concert are given in the enclosed booking form.

## **Annual Residential Conference, 1996**

### **Newton Rigg College, Penrith Tuesday 27 to Friday 30 August**

In 1996, BIOS will visit the north-west of England for the first time. A booking has been made at Newton Rigg (Agricultural) College, outside Penrith. This was the venue for the 1995 D.A.C. conference, and those who attended returned with excellent reports of the facilities and catering. The College is to the west of Penrith, on the edge of the Lake District, easily accessible from the M6 or by British Rail. We shall be in rooms with *en suite* facilities; both single and double rooms are available. Special rates will be available for couples where one partner wishes to have accommodation and meals but not to attend the conference meetings.

The conference programme will have the twin themes of 'Northern builders' and 'The influence of Lt-Col. George Dixon'. We are making arrangements to visit organs of the 1880s by Wilkinson of Kendal, Harrison of Durham, Jardine of Manchester and Abbott of Leeds. Lectures will discuss the musical, social and dynastic background to these and other northern firms. We shall visit St. Bees, Col. Dixon's home, to hear the famous Willis/Harrison organ there, and we hope to see other organs in the district built under Dixon's influence.

The conference will include the customary Dinner, and as always there will be ample opportunity for discussion and for exchanging information.

A full programme and a booking form will appear with the April *Reporter*. The conference fee is expected to be around £175 per person; a firm figure will be given in April.

NJT

## **PUBLICATIONS**

**Reporter** The cut-off date for the April issue will be Friday, 1 March, and material must be submitted in the usual way pending further announcements.

**Journal 19** (1995) This is not yet available. Enquiries must be addressed to Jim Berrow or Dominic Gwynn.

**Journal 20** (1996) The editor will be John Brennan, to whom enquiries should be addressed.

## Indices

Indices continue to be available from the Society's Treasurer, Richard Hird, on the same terms as those previously advertised.

## FROM THE ARCHIVE

An interesting source of information for the *Directory of British Organ-Builders* is David H. Fox's *A Guide to North American Organbuilders* (1991). It was reviewed by Nicholas Thistlethwaite in *JBIOS* 16 (1992), 122 (1). A number of the immigrant organ builders from Britain are well known: George Jardine, Robert Hope-Jones, G. Donald Harrison, to name but three. The Jackson family - William, son of Richard, and his cousin Richard, son of William - featured in *BIOSRep*, Vol.17, No.1 (1993). Others include employed organ-builders who had trained or worked with English builders such as Gray and Willis.

One important name is Bolton: Frederick Bolton (1854-1933) became head reed voicer for Ernest M. Skinner (2). Information from this side of the Atlantic fills in some details of his background. The Boltons were a prolific family of organ builders traceable back to William Bolton, who was born in York *ca.* 1775. William may have been related to the John Bolton of Durham who worked at the cathedral in 1805/6 and added a swell to the organ at Sedgefield Parish Church in 1807 (3), but no certain connection has yet emerged. William's two sons (that we know about) were, like their father, born in York - Henry *ca.* 1813 and Richard *ca.* 1821. Henry is listed in a trade directory for 1834 at 22 South Street, York. His father was then about 60; perhaps he had handed over the reins of the family business to his son; fifteen years later, he is recorded as living with his son and still described as an organ-builder.

Henry Bolton evidently soon moved on from York: his eldest son, Henry William, was born in Sheffield *ca.* 1835; his eldest daughter, Ann, was born in Bolton, Lancashire, *ca.* 1840, and the next, Maria, in Manchester *ca.* 1846. This slow westward migration had terminated in Liverpool by 1849, when daughter Jane was born. In 1851 he was at 21 Moon Street (4); John Fleetwood, after having left the Bewsher & Fleetwood partnership before 1845, was listed at 20 Moon Street up to about 1847. The move from Bolton to Liverpool parallels that made by Richard Jackson in the same period. The invitations to speculate are manifold. Henry went through a succession of addresses in Liverpool, listed in the directories up to 1887, the last being 3 Pembroke Street. Robert Massey, organ-builder, had been at this address between 1872 and 1883.

Henry's eldest son, Henry William, established a separate business at Seaforth, apparently short-lived, noted between 1871 and 1873. Henry William's second son, Frederick W., was born in Hull *ca.* 1860 (5); what was Henry William doing there? There is, of course, always the possibility that a child was born away from home - say, at his maternal grandparents' - so that the birthplace is not a certain indicator of the whereabouts of the father at that time. This is unlikely in this instance as Henry William's wife was a Lancastrian, having been born in Fazackerly.

Henry William had at least two brothers born after 1851: Joseph, born *ca.* 1852 and Frederick, born 1854. Both are listed in father Henry's household in 1871 as

organ-builders. It was the latter who resumed the family's westward migration, leaving for the USA, as Fox informs us, in 1887. It is significant that this is the last year that Henry appears in the directories. The information for the directory was probably gathered in 1886; Henry would have been about 73. Maybe it was his demise that stimulated Frederick to emigrate - or else released him from filial piety to do so. Frederick was 67 when he became Skinner's head reed voicer, and in his mid 70s when he retired. The family thus has a history of working into ripe old age.

One curiosity in Fox that I have yet to unravel is the mention of William Thynne having gone to the USA in 1904. His obituary was published in *The Organist and Choirmaster*, Voi. 5, p. 94 - in 1897!

### Notes

1. The reviewer finished with the words "... we do not have such a useful quick-reference volume on British organ-builders. Something for BIOS to attempt in the future ... ?" In fact, work on the present *Directory* had already begun in 1989.
2. David H. Fox, *op.cit.*, p. 58.
3. I am indebted to Richard Hird for this information from the Durham Cathedral accounts and Buckingham's notebook (*The Organ*, LII, No. 207, p. 106). He also refers to *A 1000 miles of wandering in the Border Country*, Edmund Bogg (1898), in which John Bolton, an "eccentric bygone character", is described as a builder of organs, maker of clocks and an astrologer.
4. Census 1851.
5. Census 1871.

DCW

## MEMBERSHIP MATTERS

The beginning of the new year marks the start of our subscription year. Members who normally subscribe through a cash/cheque or credit-card single payment will have a 1996 subscription renewal form enclosed with this issue. Members who have elected to pay by banker's standing order or through a continuing annual credit-card automatic payment will have their subscription paid through their bank in the usual way without the need for a form to be returned.

Elsewhere, the Treasurer has remarked upon the methods of paying your subscription. Clearly, with a membership expected to total seven hundred within the year it would be most helpful if your subscription were dealt with by your bank through a standing order or through an automatic annual credit-card

payment. *Please* consider using the enclosed form to change to one of these options - it will be much appreciated.

Subscription rates remain unchanged for 1996:

Ordinary Members £20                      Concessions £15

The optional airmail supplement for outside the European Union is still £8.

As usual, prompt payment assists the Membership Secretary and Treasurer in the smooth running of BIOS. Thank you.

JKW

## NEWS

*The Life and Work of John Snetzler*  
by Alan Barnes and Martin Renshaw

We are pleased to announce that Scholar Press is now offering BIOS members a 25% discount on this 376-page volume. The reduced price is £41.25 (plus postage) and we are grateful to the publishers for making this concession to the full £55 (plus postage) usual cover price. This offer closes on 30 April 1996 and is available using the enclosed special BIOS order form.

## REVIEWS

*THOMAS PENDLEBURY - a Lancashire craftsman* by Bryan Hughes  
(Owl Books, Wigan WN1 2QB)  
ISBN 1 873888 55 4

In the past few years, there have been several excellent accounts of the lives and works of major British builders, but there is a pressing need to publish research about the smaller craftsmen. Here is an account of one such craftsman, Thomas Pendlebury, and the firm that he created.

Thomas (1867-1933) had neither apprenticeship nor any formal training as an organ-builder. His parents were smallholders and, after leaving school at the age of eight, he eventually worked as a miner, in a colliery at Hindley, Lancashire. It was discovered by chance that the boy had a remarkably sensitive musical ear, and quite early on he began to experiment with the tuning of pianos. In 1889, the pit closed and with time on his hands, he started to make wooden pipes as a result of reading a book about organ-building. In the following years, he was contracted to tune and repair instruments in local churches and chapels. In 1899, he obtained his first contract, to build a one-manual and pull-down organ for Brunswick Chapel, Hindley Green, an organ now in St. Margaret's Catholic Church, Blackpool.

From this point, the book traces the expansion of the firm and its increasing local

reputation.

Pendlebury soon became one of that group of builders profoundly influenced by Schulze. After all, the 1873 Schulze organ was just down the road at St. Peter's, Hindley, and in 1907, after only eight years in business, he was engaged to restore this famous instrument. The award to a mere local man caused a storm of protest from figures such as Gore Ouseley, A.L. Peace and Walter Parratt. Pendlebury replaced the old mechanical action with his own low-pressure pneumatic action, retaining all the original pipework and revoicing only where necessary. Although this would not be considered desirable today, it seems obvious that Pendlebury's admiration for Schulze's work saved the organ from the sort of renovation characteristic of major builders in modern times.

Pendlebury continued work almost to the end of his life. He became renowned for his wooden strings and in particular for his Violin stop.

In 1933, his eldest son James took over the firm and continued the tradition of his father, building some fifteen organs in the years up to his death, in 1962. Stanley, James's son, eventually took over the business, which had moved from Leigh to Blackpool and subsequently to Thornton Cleveleys. From these works came a number of new organs and rebuilds until, on Stanley's death, in 1988, the firm closed.

The book is well produced and the story clearly and interestingly told, with copious illustrations and excellent photographs. Clearly, however, it is aimed at the general reader or local historian without any particular knowledge of organs. Consequently, there are few specifications of and no technical information about the organs. However, the extensive list of the firm's instruments and their present locations should encourage the informed reader to explore the organs, many of which lie within a comparatively small distance from Leigh.

The book is available from Bryan Hughes, [REDACTED] and costs £9.95 exclusive of

Frank S. Sutcliffe

*A History of the Organ in the Parish Church of St. Martin of Tours, Haverfordwest*  
by Nigel Browne (Haverfordwest, 1994)

Now here is a belated stocking-filler held over from the October edition. This charming twenty-two page, illustrated local history adds to those, not all to the high quality of this one, written by authors closely connected with a seemingly ordinary parish church instrument. But, not so; for the origins of the St. Martin's organ come from a Father Smith cathedral organ. As re-built by H.C. Lincoln in 1843, the Smith organ in St. David's Cathedral was a modest affair by any cathedral standards and also short-lived. During a major restoration of the Cathedral the organ was dismantled and in store for several years before being given, in 1881, to St. Martin's, Haverfordwest.

During the intervening years the instrument wandered about the church and

underwent several re-builds and alterations - all carefully recorded and some historical inaccuracies elucidated by Nigel Browne. The facsimile of 'Mr. H.C. Lincoln's New Organ Circular for 1843' and a drawn reconstruction of the Father Smith case in St. David's Cathedral add to the text and photographs of the current case-work, jambs and view of the Great pipe-work inside the instrument.

At £1.75 inclusive of postage and packing this is warmly recommended. Available from Nigel Browne, [REDACTED]

JKW

## ARTICLES

### **Organs of Madeira - an introduction**

Madeira, 'the Pearl of the Atlantic', lies some 350 miles off the west coast of Africa. Of volcanic origin, the island rises nearly 6,000 feet above sea level. The shores slope steeply into the sea. The island was discovered in 1420 by Zarco. Although still very much a part of Portugal, Madeira is today governed by an autonomous regional government set up by the 1976 constitution (1).

From very early on church music seems to have been important to the Madeirans - pipe organs are to be found in churches all over the island, in what were and to some extent still are very isolated communities with very difficult access. Even in the ten years that I have been visiting the island the roads have improved enormously - and most of these have only existed in this century. Transport of bulky items must have been by boat, but even this cannot have been at all easy, as there are few harbours as such and the boats that are able to use them are tiny.

The churches are predominantly Roman Catholic. Where there is a pipe organ it is usually in a choir gallery over the main entrance, with access often from outside. The organs usually stand sideways, to one side of the gallery. Most instruments are not in use, since the changes introduced with Vatican II seem to have discouraged any use of the galleries and caused the choirs to be disbanded. Some organs seem to have been deliberately vandalised to prevent their use. An harmonium or electronic organ is usually to be found located near the altar in churches where music-making has survived.

The organs on the island, whilst small, make possible an interesting comparison between those of Iberian origin and those exported from England. What precisely were they used for? It is remarkable that there was anyone with keyboard skills available to play in the remote communities. Most of these instruments were installed at a time when many of the smaller British churches were provided with barrel organs.

There has been a British presence on the island since the end of the seventeenth century and the earliest organ that I know of dates from this period. Originally in the Church of Sao Salvador, Santa Cruz, it is now in the Victoria and Albert



Museum, London. This is a small instrument of Iberian origin. It seems to have been designed as much for ornamental reasons as musical, with a case in the form of a cupboard. There are three flats of pipes above the keyboard. The compass is C short octave to c<sup>'''</sup>, and there are three stops at the treble end of the keys, with three dummy knobs to balance them at the bass end. The appearance is thus perfectly symmetrical. Unfortunately, most of the pipework is missing.

Of the organs I have so far located on the island, about half are of Iberian origin and probably date from the eighteenth and early nineteenth centuries. Although none of the organs on the island is especially large, the Iberian organs in the Collegiate Church in Funchal and the church at Machico appear to be reasonably substantial, although I have as yet no details. The organ in the Collegiate Church has apparently been restored recently. This church is a part of the University in Funchal. The other Iberian organs are quite small - usually with four stops all divided between bass and treble.

There is a small organ with a baroque case in the church at Porto do Moniz in the north-west corner of the island. This is at present in a very poor state with some front pipes missing.

The organ in the church at Ribeira Brava seems to have been altered at some time from a box organ-like form, with the keys at the top of the case between two towers. The organ has been raised on to a new base and the keys resited halfway down the back. The interesting case front now faces the wall! At the foot of the two towers are iron crowns which protected the feet of the pipes when they were at floor level.

There are other organs of apparent Iberian origin at Arco da Calheta, Estreito da Calheta, Sao Jorge and Ribeira da Janela. This last has on its case the date 1950 but contains much early nineteenth-century material.

The rest of the organs I have so far found are of British origin and mostly from around 1800.

In the early 1830s, Flight published a list of the organs he had built (2) which includes five for Madeira without specifying any further location. Of these I have located four which all have similar casework :

Sao Pedro Funchal	Altered
Sao Maria Maior (Old Town) Funchal	No information
Sao Vincente	Flight & Robson label (3)
Porto da Cruz	Flight & Robson label - Unplayable (no stickers!)

The Porto da Cruz organ has 8.8.4.2.III (Sesquiáltera and Cornet on one stop), compass GACD-f<sup>''</sup> 55 notes; the Sao Vincente organ is larger with a 22/3 and a Cremona.

These organs are laid out like chamber instruments, with the smallest stops to the front and a sliding keyboard. There are five flats of dummy gilded wooden pipes in the case front. The casework is painted and grained and of a gothick style with

castellations typical of the early nineteenth century.

There is a small organ in the church at Camara de Lobos which has a red silk panel in the front of its mahogany case. This is very similar to that in Stratfield Saye Parish Church (by Flight & Robson) so this may be the fifth on Flight's list.

These organs form an important collection of the work of Flight & Robson from the early part of the nineteenth century. Most are in original condition and may preserve their original tuning. The presence on the island of other builders' work from the same period is useful for comparison.

In the church at Monte there is an organ by George Pike England (4) with a gothick case which I have yet to inspect other than from the floor of the church.

There is a small organ in a huge gallery in the church at Sao Martinho Funchal which may be by Gray. The case is of mahogany with two flats of gilt dummy wooden pipes. The stop-list is 8(Dul).8(b/t).4.4, compass GA-f" 58 notes with a small, short, permanently-coupled pedalboard (GA-G#, 13 notes). The natural keys of the pedals are covered with ivory!

One assumes that these instruments were gifts by the English merchants in the Madeira wine trade, perhaps to smooth the path towards the building of their own Church which was achieved in 1822. One of the constraints was a Portuguese law "prohibiting Protestant places of worship from having the outward appearance of a church" (5).

An organ was not permanently installed in the English Church until 1841. Before then the congregation "had, for years, been dependent upon the vagaries of a hired organ" (6). It is interesting to speculate as to who might have been in a position to hire out such instruments, the nature of them, and what the market for such an operation might have been.

The congregation having decided that their status required a more prestigious instrument "Mr. H. Gauntlett, organist at Christchurch, Newgate, was asked to select a suitable instrument" (7). He acquired one, costing £400, from "Messrs. Robson, Organ-builders, London" (8). This was first used on Christmas Day 1841. The subsequent history of this instrument is not clear: B. Edmonds (9) mentions work by W. Samuel, but I have no further information. In 1936 it was replaced (except for the upper case front) by an organ built for Dr. Michael C. Grabham by August Gern. Originally installed in his London home, it was transferred to his new home on Madeira, the Quinta do Val. On his death, in 1935, the organ was given to the English Church and the existing "over large" instrument apparently sold to the Cathedral in Funchal.

The organ in the gallery of the Cathedral, unusually centrally placed, was rebuilt in the electric baroque manner during the 1960s by an American firm and now has mixtures, and a horizontal trumpet extended down to 16' for the Pedal Organ. At a very quick inspection I was unable to confirm any relationship with a Robson organ of the 1840s. The casework is a pipe-rack with zinc pipes and appears all of a piece, although details of the console suggest an early nineteenth-century date. The original number of stops, however, appears to be less than that of the Gern organ. The organ has not been used for some years and there is a

large electronic organ near the nave altar. The Gern organ is of very compact construction, as befits a former house organ. The Great is below and behind the console underneath the Swell and the Choir organs. The original front pipe panels have been divided and turned through 90 degrees to connect with the 1841 front. The Choir Organ is in front of the Swell, with the Choir Clarinet inside the swell box. Access is very difficult. An extra stop was added to the organ when it was moved into the church. Played from the Choir keys and labelled Cornet, it is in fact an old Swell Corneopean, perhaps from the 1841 organ. The stop-list is Gt 8.8.4, Ch S.8.4.8.8, Sw 8.8.8.4.2.8 and Pd 16.8. The manuals are mechanical with pneumatic to the pedals. The pedal flute is an extension of the 16'. The pedal pneumatics are in poor order at the moment but this is one of the few pipe organs on the island currently in regular use.

A large number of new churches were built on the island in the years following the Second World War. Also at that time many of the older churches were restored. Few of the new churches have pipe organs, though nearly all have large choir galleries, currently not in use. The new church at Porto da Cruz apparently replaces an older church, which may account for the Flight & Robson instrument in its gallery.

At Paul do Mar there is an interesting new church with an amazing acoustic and an unusual layout. The music gallery is behind a wall behind the altar with large narrow apertures to allow the sound into the main part of the church. In the middle of this is a small organ dating from the late nineteenth century, probably by Henry Jones, and installed here when the church was built, around 1960. The stop-list is 8.8.8.4.4.2 with the Open Diapason dividing between e' and f. The church is largely built of concrete and despite having steeply pitched roofs the rain still penetrates!

This is all the information I have to date, gleaned from annual holidays on the island since 1984. There is still much work to do. Many churches are locked and it is not always easy to gain access to them, let alone to the organ gallery. This research is proving to be a very long-term project. If anyone can add any further information, I would be most grateful.

#### *Notes*

1. *Madeira, The Complete Guide* by John and Susan Farrow, 1987.
2. Printed in *A selection of Psalms, Hymns Etc.* as set on the Flight barrel organ at Stratfield Saye.
3. Confirmed by John Norman.
4. Information from Dr. G. Sumner.
5. Church brochure - *The English Church in Madeira.*
6. *Ibid.*
7. *Ibid.*

8. *Ibid.*

9. *BIOSRep* - Vol. 8, No. 4, p. 10

Derrick Carrington

## **RECONSTRUCTION OF A GEORGIAN HILL ORGAN COMPLETED**

The reconstruction and restoration of the Hill organ built in 1913 for St. John's Church, Toorak, Melbourne, job number 2432, has just been completed by the Sydney firm of Peter D.G. Jewkes Pty Ltd. This was the final Hill organ exported to Australia before the firm's amalgamation with Norman & Beard and among Arthur Hill's last major works.

In 1961, the instrument was savagely rebuilt: the action was electrified, a new detached console was supplied, the enclosed Choir Organ was converted into an unenclosed *positive*, two ranks were removed, and the mixtures were scrambled. The casework was defaced by ugly cladding covering the original oak panelling.

The existence of detailed drawings in the British Organ Archive has enabled the original internal configuration to be restored and the missing choir box to be reconstructed. A new attached oak console has been constructed, using the original stop-layout evident in the drawings. The knobs, facsimiles made from a knob surviving from the original console, have been turned in ivory resin, and this material has also been used for the stop ferrules and the key coverings: the keys have facsimile Hill scrolled cheeks copied from the 1910 Hill organ at Pitt Street Uniting Church, Sydney. The two missing ranks (Choir Lieblich Gedeckt and Great Harmonic Flute) have been copied from those at Pitt Street, and the mixtures have been successfully unscrambled; only eight pipes were missing. The compositions are identical to those at All Hallows', Gospel Oak (Hill, 1914), this instrument having been closely inspected by Mr. Jewkes to ensure authenticity in the manufacture of missing components.

The oak case, designed by Dr. Hill, has been remade. The removal of the 1961 cladding has revealed the original panelling; pierced lateral panels (fortuitously stored) have been replaced; impost brackets and missing timber segments have been reconstructed in oak, and the whole has been repolished and carefully re-erected to ensure that it is level. A case drawing in the Archive together with a photograph from a church history published in the 1930s made this possible. The facade pipes have been stencilled by Marc Nobel to an original design, the whole now presenting a stunning appearance.

Without the material supplied by the British Organ Archive, it is doubtful whether such a careful reconstruction of missing materials would have been possible. The assistance of David Wickens in locating and supplying this material is gratefully acknowledged.

John Maidment

## T.C. LEWIS PIPEWORK RESCUED

In the middle of August 1995, I was contacted by the priest in charge of St. Anne's, Brondesbury, North London. The church building was due to be razed in late September, and he wanted to find a new home for the organ. His letter was accompanied by a useful history of the organ, compiled by Paul Joslin. Briefly, this showed that in 1870 T.C. Lewis had built a two-manual organ for the Hanover Rooms. In 1874 it was moved to St. James's, Westmorland Street, Marylebone, where in 1879 it acquired a third manual, the work of Bishop. In 1905, it moved again, to St Anne's; it was overhauled by Rushworth & Dreaper in 1919 and rebuilt with electro-pneumatic action by Mander in 1962. Tonal alterations since 1879 had been few.

With such short notice, it was clearly impossible to find a new owner for this important instrument. I therefore informed the parish priest that BIOS members would remove and store whatever they could in the time remaining. On three separate days, all the pipework (including at least thirteen Lewis ranks) was removed, packed, and transported to a redundant church in Gloucestershire. The architectural front was taken down and is currently stored in London.

For their hard work on this project, I salute the efforts of our members Paul Joslin, Dennis O'Connor, Richard Godfrey (and his two sons) and Alan Harwood. Help also came from Gregory King at the London end and from half a dozen local Organ Club members here in Gloucestershire, who turned out late in the evening to unload a lorry full of pipework.

Here is another case where more volunteers and suitable equipment would have guaranteed saving the complete instrument. As it is, the best outcome will be the incorporation of the Lewis ranks *in toto* as the nucleus of a new instrument.

Some members have criticised this rescue, opining that BIOS should not be in the business of dismantling and disposing of organs under threat. My response is that it would be irresponsible and hypocritical to stand by and wring one's hands while an undeniably historic organ is scrapped, and I believe that projects such as the one described are a logical extension of the BIOS redundancy service.

RW

## A NOTE ON THOMAS HARRIS

Many people have picked their way through the Minutes of the Blacksmiths' Company, now in the Guildhall Library. They included Jeffrey Pulver, Stanley Mayes, the Rev. Andrew Freeman and Susi Jeans. They were all looking for the same thing - information about Thomas Dallam - except that Susi was searching for something different, something she only half-confided to me before her death because, I think, it was one of the many projects which she did not complete. She was looking for Thomas Harrison, or Harris as he later became, who was admitted to the Company on "Primo die mensis Octobri anno dm 1627". He was to be apprenticed to Thomas Dallam "pro octo annis ab isto die". Harris was the son of Lancelot Harrison, mercer of Egton, Yorkshire, a village some six miles south-west of Whitby. The baptismal registers unfortunately do not exist before

1617; however, we can assume that he was about 14 and was therefore born *ca.* 1613. Eight years seems a long apprenticeship, particularly as some others were taken on for only seven, at the end of which they would present themselves with some small object which they had made, such as a spoon. On 11 October 1627, it is recorded that Thomas Dallam presented Thomas Harrison "fil Lanceloti Harrison pro octo annis a primo die instant mensis Octobri et solut ijs vjd".

Unhappily, we can learn nothing more of Harris, as the Minute Books end in 1631 and Dallam was certainly dead, so Harris must have been transferred to another master. One of Dallam's apprentices, Richard Foulsham, became free between 1623-5, in spite of his master being fined for not presenting him. This was perhaps the first of Dallam's misdemeanours, as it was followed by a refusal to serve as Steward at the Lord Mayor's Feast together with Richard Willmott in 1626. Willmott appeared to answer the charge but Dallam did not, and "Sparks" was sent off to "carrie a letter to Mr Dallom" and was paid a shilling "for his paines". Dallam finally turned up and agreed to pay a fairly hefty "fyne" of ten pounds in instalments rather than serve; he was threatened with losing his "plaiice" if he defaulted.

As the Freemans' Lists do not appear to mention Thomas Harrison (although there is a "Thomas Harris" listed at an appropriate date, i.e., 1635; 1636; 1637, when he would have been about 22 years old) we hear no more of him until his arrival in Brittany, where he met Robert, Thomas Dallam's son. On a recent visit to Bristol, I went through fourteen parish registers in search of the date of Renatus Harris's burial. I did not find it. However, on 26 July 1724, a "Joanna Harris" was buried at St. John the Baptist. Was this perhaps Renatus's sister, born in Morlaix in 1656 and only about two years younger than her brother?

My thanks to Chris Kent for allowing me access to Susi's papers at the University of Reading.

Betty Matthews

## LETTERS

### *Teigngrice*

In the account of the Exeter conference in *BIOSRep* 19/4 (page 9), the organ at the Church of SS. Peter and Paul, Teigngrace, Devon, is said to be "contemporary with the church, but of unknown provenance". The instrument is described in *The Organ X* (1930), 171; at that time its provenance was not known, but since then the following has come to light. A two-manual organ was built by James Davis and supplied by Longman & Broderip to Wymondham Abbey, Norfolk, in 1790. The instrument was almost immediately found to be too small for Wymondham Abbey and was therefore replaced by the present three-manual Davis organ, in July 1793. The smaller instrument of 1790 was then sold to Teigngrace Church. On this, see Michael Sayer in *JBIOS* 4 (1979), 91-2. It is a happy coincidence that both the 1793 Wymondham instruments have survived substantially intact for more than two hundred years. According to Pevsner, Teigngrace Church was built in 1786 (the account in *The Organ* says

1787 so the instrument is indeed approximately contemporary with the building).

*John L Speller,*

*Richard Coates*

At the suggestion of Barbara Owen of Newburyport USA I am writing to you in the hope that you may help us.

About 30 miles north of Toronto is an old 'breakaway' Quaker Temple. The building has for some years been a museum. There are now three pipe organs there dating from 1820 to about 1850. These instruments are all reported to have been built by Richard Coates. There are, however, no markings on them to indicate a builder. Richard Coates, his wife, two daughters and a son emigrated to Canada, landing at Quebec on 13 May 1817. They moved to York (now Toronto) two years later. The local newspaper mentioned one of these organs at that time.

All the foregoing seems quite straightforward, but his history makes no mention of his organ-building past. At the time he describes himself as a portrait painter. The organs all look like the work of a local builder.

Richard was born on 30 November 1778 and married Elizabeth Smith on 5 November 1805 (debatable). He was the only son of Sir Richard Coates and Lady Dorothy Reynolds. She was described as a close relative of Joshua Reynolds, the famous portrait painter.

He was born at Thornton Dale, near Pickering, Yorkshire, England. As a young man he served in the British Army, as a bandmaster, and is reported to have led his band at the Battle of Waterloo. He apparently was a horn player.

The newest organ to be acquired was passed down through the family in almost original condition and was estimated to date from 1818 to 1820. The pipework and playing mechanism indicated that the builder was fully aware of this trade.

We are very interested in finding if BIOS has any record of Richard Coates either as an organ-builder or as an employee of one. This would of course be in the 1790 to 1817 period.

We would appreciate your assistance in this regard.

*Gordon Angus,*



# REDUNDANCIES

## E. ENGLAND

Cousans

1923

Action pneumatic

Specification Gt 16.8.8.8.4.4.22/3.2

Sw 8.8.8.8.4.II.8.8 sub/super cplrs

Pd 32ac.16.16.8

Casework architectural front comprising central tower and two side flats

Dimensions(approx) h 12' w 10'd 6' plus disparate chests and console

## LONDON (95/37)

Bishop

1896

Action mechanical

Specification Gt 8.8.4

Sw 8.8.4

Pd 16

Casework pipe-rack front: casing to one

Dimensions h 16' w 8' d 6'

## LONDON (95/44)

Bevington

ca. 1900

Action

Specification Gt 8.8.8.8.8b/t.4.III

Sw 16.8.8.8.8.4.8.8

Pd 16.16

Casework pipe-rack

Dimensions(approx) h 18' w 10'd 10'

## MIDLANDS (95/35)

A. Kirkland (Wakefield)

1883

Action mechanical

Specification Gt 8.8.8.8.4A2

Sw 16.8.8.8.8.4.2.8.8

Pd 16

Casework front pipes arranged 9-13-9

Dimensions h 17'6" w 12'1" d 8'2"

## MIDLANDS (95/42)

Harrison & Harrison  
1938

Action pneumatic  
Specification Gt 8.8.8.4.2  
Sw 8.8.8.4.16.8  
Pd 16.16.8

Casework architectural front  
Dimensions h 25'3" w 14'd 12'

## N. ENGLAND (95/38) X

Schulze  
1878

Action mechanical  
Specification Man 16.8.8.8.4.4 (all enclosed)  
Pd permanently coupled to manual  
Casework on all four sides: front comprises swell shutters, no pipe display  
Dimensions h 12' w 10'8" d 4'9" plus pedalboard

## N. ENGLAND (95/39)

Harrison & Harrison  
1906

Action mechanical (manuals), pneumatic (pedals)  
Specification Gt S.8.8.4.4.2  
Sw 8.8.8.4.II-III.8  
Pd 16.8

Casework pipe-rack front; partial side panelling  
Dimensions h 18-20' w 9'd 11'9"

## N. ENGLAND

Blackett & Howden  
*ca.* 1900

Action pneumatic  
Specification Gt 16.8.8.8.8.4.4.22/3.2  
Sw 8.8.8.8.4.22/3.2.8.8  
Ch 8.8.8.4.8  
Pd 16.16.16.8

Casework pipe-rack  
Dimensions(approx) h 20' w 15'd 15'

## N. ENGLAND (95/41) X

Unknown

ca. 1850

Action mechanical

Specification Man 8b/t.8.8.4.2

Pd pull-downs

Casework flat classical front: panelled sides and rear

Dimensions h 12'6" w 5'5" d 2'11" plus pedalboard

## N. ENGLAND (95/45)

Binns

ca. 1890

Action mechanical to manuals, pneumatic to pedal

Specification Gt 8.8.8.4.2

Sw S.8.4.2.8

Pd 16

Casework details awaited

Dimensions h 16' w 12'd 10' (all approx)

"X" denotes organ which BIOS wishes to see retained in the UK.

Other organs available for sale are:

S.E. ENGLAND 3M+P Conacher 1911, 23 speaking stops, pneumatic action, believed to be in good order. Attractively cased.

S.W. ENGLAND 1M+P Nicholls/Walker ca. 1815/1865, 8 speaking stops, mechanical action to manual, pneumatic to pedal. Architectural case.

N. ENGLAND 3M+P Binns 1893 (including earlier pipework), 33 speaking stops, pneumatic action. Dismantled and stored.

SCOTLAND 2M+P Binns ca. 1900, 18 speaking stops, pneumatic action, attractively cased on two sides. Offered free.

## NOTES & QUERIES

Who said this about what?

- 1) *Little more is required to write such music than a plentiful supply of ink.*
- 2) *More boring than the most boring of eighteenth-century music.*
- 3) *... but I believe I have trodden on some.*
- 4) *When the music gets difficult, make faces.*

Way back in 1962, I was in search of a redundant organ, and answered an advertisement of W. Dickinson of Truro, whose works were at Coosbean. A most interesting letter resulted, written in an individualistic style of English, with a letterhead showing the firm at work at Christ Church, Heaton Norris a few years earlier. This organ, he told me, had previously been "BUTCHERED by a ... Manchester firm" and Dickinson got the job though "we are not Lancs., but come from the County which leads in most things, where the finest toned organ in the U.K. stands, ARMLEY ... and I did have the tuning of it many years ago".

With details of organs for disposal, he mentioned a stock of soundboards. "We supplied other firms with many such parts for the past 10 years [including] some of the old established, well-known firms. We have many enquiries in hand from other firms for slider soundboards ... One of the oldest established firms in London, asks us if we will make up such soundboards. They cannot, as they have not a man that can make [them]". He refers to the "Pallet to every note" set-up, of which he claims "only the expert tuner knows the faults".

"12 months ago, Willis & Sons invited me to go up to London for a talk, which, more or less, was to do with the organ here in Truro Cathedral. They had no knowledge that for the last 12 years they had been buying parts from me, not knowing that I was the man who received the message on the phone, that they had been given the order for the Liverpool Cathedral Organ, for I was in their employ at the time". Before the talk began "I asked them, WHAT IS THE DIFFERENCE BETWEEN A WILLIS ORGAN, AND A DICKINSON ORGAN? They just smiled, and would not answer ... But I told them the kind of timber we used for our Pedal Boards, against what I have seen used in their latest type sets". It turned out that "They badly want a good man to represent them in this part and would I sell my connection over to them. No. Why not? Because I can carry on, as I have done for many years, and just please myself when I go, or if I do not feel well I stay at home."

Other comments follow on the organ scene, and on his other activities including Grandfather Clocks - "I have one with all works made of wood". "We are about to manufacture REED ORGANS, a special design that I have made up. For many years ago I assisted to build the largest reed organ in the world, and I do not think we can oust the electronic type sold today".

I am sorry that I never met this bluff Yorkshireman face to face for some long chats!

A memorial organ to Petulengro - probably you are thinking of Viney Hill, Glos. The ostensibly Liddiatt instrument there, mostly an anonymous 1791 organ from Berkeley Church in 1898, was restored (and altered?) in 1957 by Osmond in memory of Petulengro, who was buried there. Hilgay (Norfolk) is reputed to have disposed of a three-manual Willis many years ago, because there was "no-one to play it". Does anyone know anything about the Willis? It must be a long time ago; when I went there a quarter of a century ago there was only a small Casson Positive, tucked away where its effectiveness must have been minimal. At Chediston (Suffolk) is a quaint chamber organ from Flixton Hall. It has a 'Proper' case front but with fabric filling instead of pipes. At the top of the left jamb is a knob 'Loud Stop' which, in a contrary way, when drawn takes off all but the 8ft. stops. Originally all was behind swell shutters, hence the fabric. At Great Alne,

Warwickshire is a curious two-manual. The Great consists of a stopped diapason - with 'superoctave' coupler - which provides the front pipes, of two shades of green with silvered lips; the Swell has an open diapason with stopped bass, also 'superoctave' coupler. Three couplers and Pedal Bourdon. There is a similar one elsewhere, but memory fails me. Builder?

'A.I. Hunter of Catford' turns up only (so far as I know) for work at the Moravian Chapel in Fetter Lane, and seems to have been a bit of a mystery. He was in fact Alexander James, was an organist (pupil of Warwick Jordan at the Guildhall School of Music), and had been at one time an employee of Brinsmead, the piano maker; he had some acquaintance and possibly connection with Gern, though we do not know from whom he acquired his organ-building skills. He emigrated to Sydney, and my information mostly comes from Graeme Rushworth's *Historic Organs of New South Wales*, a mine of carefully-researched organ-builder lore. It does not seem to be known what, if any, relationship there was with the Alfred Hunter firm.

The late G.W. Hole of Sculthorpe told me that his father had assisted A.J.H. in the Fetter Lane work, and as a result had been given the old Snetzler soundboard, and this was shown to me in the garage in London where his business was then situated. After his death, it was purchased by Noel Mander and is at present in that firm's store. Hole, who was knowledgeable about old organs and had a collection, told me that he had been over the Oxburgh Hall organ very carefully and was certain that it was the work of Elliot.

John Pike Hedgeland, Architect, was living at 2 Grove Place, Lisson Grove, London, and the census informs us that at the same address dwelt William Martin Hedgeland, 20, Organ Builder, and Frederick Hedgeland, 19, Organist. Their brother was George Hedgeland, stained glass artist (e.g., Norwich Cathedral, west window). A few years later, W.M. set up in Charles Street, Manchester Square, and ultimately at 117 Gower Street, Bedford Square. With whom he trained I do not at present know.

In 1874, he took as apprentice Edward Hadlow Suggate, who in due course moved to Bishops and finally took them over. *Organists' Review* for October 1995, or (much fuller) Elvin's *Bishop & Son*, will tell you about Suggate's career there, and from Elvin we learn that when Hedgeland retired in 1891 and spent the rest of his days at Hythe, Bishops took over his business. I believe W.M.H. died just before the Great War.

Among his numerous organs was a large one with a detached console for the 1862 Exhibition, honourable mention for tone; large ones at S. Mary Magdalene, Paddington and S. John, Hove; and many others, including one for Cranleigh School. Further information welcome.

Further to the article on Stephen Taylor & Sons of Leicester in *JBIOS* 18, J.S.G. Taylor ('Stephen 4') wrote that the restoration (properly so called) of the De Montfort Hall organ is to go ahead, and the contract is with Roy Young & Son; Roy was apprenticed to the Taylor firm. I have since heard that the consultant is to be Paul Hale. Perhaps one may hope for good news from S. Peter, Leicester? I fear that this will have to await some generous donor, as has happened at the Hall, where Patrick Corah, son of the original donor, has made funds available

from the Corah Trust.

Some enquiries - What, if anything, is known of an organ installed at Orford in 1772? I have no information, but would remark that the inscription on the front of the old organ gallery, preserved in the church, reads *Ex dono Clementis Corrants Armigr 1712*, putting the date rather earlier. The present instrument came second-hand (sorry, pre-owned) in 1903 and of the intervening period I am ignorant.

Gunther 2-tone and 3-tone reeds - these were the patent of Henry Gunther, the well-known reed voicer, who later bought up Monk's business and traded as Monk & Gunther. The device consisted of two or even three separate, and differently voiced, reed boot ensembles, connected to one resonator, and of course separately controllable from the console. Our local practitioners, Conacher Sheffield, were agents for this but I know of no installations by them, and the only ones I have heard of were the Swell Oboe and Cornopean in the former organ at Enfield S. James. I do not know whether they were successful or not; it seemed to me that perhaps they could be useful on the Pedal. Anything known?

Another patent which has apparently disappeared from view is that of Vincent Willis, concerning pedalboards. This was to make the travel of the keys equal along the whole length instead of being of necessity deep at the front and decreasing to nothing at the rear. This would mean a shallower touch would be obtainable, and the sharp keys need not stand unnecessarily high as at present, allowing a more natural position and action of the foot. It was also suggested, by Dr. Charles Vincent, that it would then be possible to duplicate that most awkward of pedal notes, G sharp, at the head of the board, to make it more easily found. The experimental board installed on V.W.'s own organ at Brentford was apparently found comfortable in use, but so far as I know nothing further happened. Was this just conservatism, or a case of theoretical advantage not working out in practice? Perhaps someone can enlighten us.

In view of modern tendencies, it may be of interest to note that W.T. Best, whose pedal technique was exceptional, stated "As to the principle of 'radiation', experience has taught me to hold it in light estimation. Passages which frequently occur, requiring a 'crossing of the feet' on the long keys, are rendered almost impossible and always hazardous by the diminishing gauge. Unless the pedals radiate very slightly, which is hardly ever the case, I prefer the usual plan - and may here add that I am in favour of the middle D of the pedals being under middle C of the keyboard ... This arrangement divides the pedal range better".

## Postscript

Postperson Pat, now *emeritus*, was seemingly apt to glance-and-guess wrong, as flat numbers and Court names suffered a period of unofficial interchangeability. Two important documents vanished without trace, but because I was expecting them I was able to make fresh arrangements. There may have been things which I did not know about, so if a communication of yours should have been acknowledged or answered, and hasn't been, please let me know. (At **present** address, please!)

## *Tailpiece*

Who said this?

- 1) Stravinsky on Messiaen.
- 2) Stravinsky on Stockhausen.
- 3) Beecham on Stockhausen.
- 4) Schnabel, advising Horowitz on how to succeed as a concert pianist.

And still they come:-

speight of burglaries (local news-sheet);  
a Vicar's water-cooled machine-gun (*Kent & Sussex Courier*);  
Pulpit exchange and Economical Service (*Cheadle Advertiser*);  
Our Stationary Department has moved (Birmingham circular);  
Hoards of visitors (local again);  
Annual Rotation Day Service (Somerset) - at any rate it does have some  
relevance to crops!;  
During the War he served at Skarpa Flow (Dorset news-sheet);  
Councillors pull out stops to open pool (*Peterborough Citizen*) - hydraulus?;  
Collectors Item - Macaroni Personal Portable Radio (*Ormskirk Advertiser*);  
8-inch by 5-inch printing machine. Ideal money-maker (*Wolverhampton  
Express*);  
The lift and the new windows are installed (in a ... Youth Centre) and the non-  
alcoholic bar is already plastered. (*Reform*);  
When the light goes out please remove your clothes. (Notice on machines in a  
Launderette, complained of by local W.I.);  
(Reporting on a male flasher) P.C. Andy H ... , leading investigations, said "we  
get people exposing themselves in the summer. In winter it tends to drop off".  
(*Swinton Advertiser*);  
Every listener should visit Loughwood Chapel. The congregation is said to date  
from the 1650s. (Radio Devon);  
Fantastic super Salve Regina - Anton Heiller. (Tonbridge School Recital  
Programme) Fabulous!

BBE



## FOR SALE & WANTED

- 11 ] Index to the *Reporter*, £2 post-free from the Treasurer.
- [2] Index to the *Journal*, Volumes 1-15, £10 post-free from the Treasurer.
- [3] Back issues of the *Reporter*, Volumes 1-6, wanted to complete the series. If you no longer require your copies, please inform the Membership Secretary.
- [4] *The Organ*

The Bedfordshire Organists Association has and wishes to dispose of a set of *The Organ* from 1921 to 1971 (complete except for about six editions, with some duplicates).

Enquiries should be addressed to John Robertson, [REDACTED]  
[REDACTED]

### 15] *Photographs*

Michael Watcham has a large collection of photographs of organs in the south-east of England; he is prepared to sell batches of duplicates at very reasonable prices. Please write to him at [REDACTED]  
[REDACTED].

### [6] *BIOS Publications*

Mrs. Beryl Trant would like to dispose of her late husband's collection of BIOS periodicals. It comprises *JBIOS* 1 to 15 and a set of *BIOSRep* from 1977 to 1992. Please write to her at [REDACTED]  
[REDACTED].

### [7] *American Organ*

The Membership Secretary has and wishes to sell a two-manual reed organ. It was built approximateley one hundred years ago by the Bell Piano and Organ Company of Guelph (Canada). Further details may be obtained by writing, enclosing a stamped, addressed envelope, to the Membership Secretary.

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The Editors welcome articles, notes, news, information, letters, etc. and can accept them in a variety of ways suitable for rapid inclusion in an issue. The following is a list of alternative methods for submitting your text:

- [ 1 ] Typewritten, sent by post or fax to Relf Clark (see inside front cover).  
[2] Computer disc accompanied by a draft printed version of the text. The following formats are immediately readable:
- |  |  |
|--|--|
| PC-compatible on 3.5" disc:<br>(or on 5V4" disc) | ASCII text<br>Wordperfect (5.1 upwards, DOS or WIN)<br>MS WORD<br>Wordstar 3.0, 6.0 (DOS only) |
| Apple Macintosh on 3.5" disc:                    | ASCII text<br>MacWrite<br>Claris MacWrite II<br>MS Works<br>Claris Works<br>Wordperfect        |

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- [3] By electronic mail (email) to: [REDACTED]  
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- 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: Bath Abbey: the Choir in 1750 showing the organ set up by Abraham Jordan in 1708; from a print by George Vertue.*