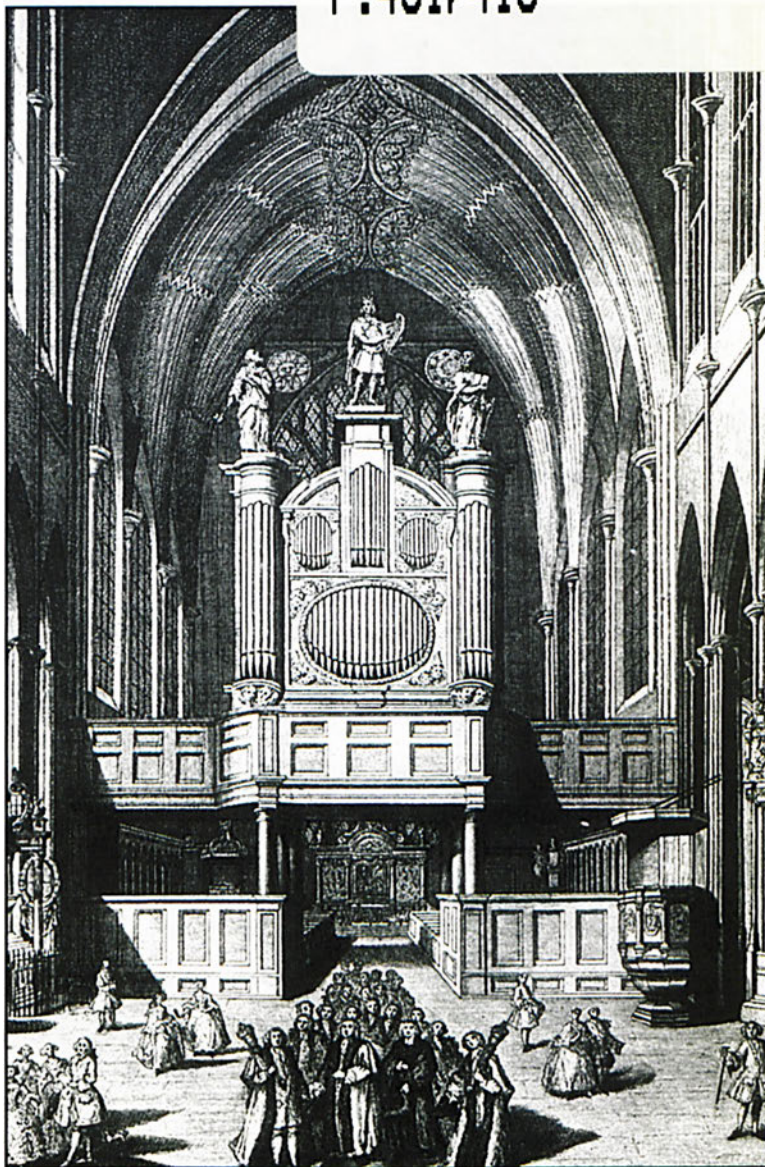


BIOS REPORTER

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

Editorial

Nescit vox missa reverti

As we contemplate the year 2000, it is an instructive and perhaps cautionary exercise to try to place oneself in the position of organists and organ-builders of the 1890s and to try to imagine their thoughts and expectations as the year 1900 drew closer. In particular, one wonders what sort of view they took of the instruments of one hundred years or so before their own times, the organs of the late eighteenth century and the early nineteenth. It is probably fair to say that, on the whole, builders and players of 1896 had little time for such instruments, regarding them as hopelessly antiquated, catering for a repertoire that was obscure and outmoded, and quite useless for the performance of modern works.

One has to consider only Willis's work at Wells to be reminded of the cavalier attitude that nineteenth-century builders were capable of adopting towards early organs. Indeed, by the 1890s even that which was only twenty or so years old was regarded by some as unworthy of retention: one thinks of the fate of the Hill transept organ at Worcester (1875). Nowadays, though there may be sharp differences of opinion as to the respective musical merits of the work of Samuel Green, Henry Willis, Hill, and Hope-Jones, those whose concern is genuinely with "objective, scholarly research into the history of the organ and its music *in all its aspects* [our italics]" are agreed that it would be wonderful indeed if one could experience both Green's work at Wells *and* Henry Willis's, both Hill's organ at Worcester *and* Hope-Jones's. As it is, in these and many comparable instances, all the researcher can do is hope that archaeology coupled with archival research will give him some vicarious satisfaction.

Formidable indeed are the obstacles that changing fashion has placed in the path of the historian. In the past one hundred years, the pendulum has swung alarmingly, from a climate in which unison diapasons of huge scale and prodigious power were considered highly desirable, to a climate in which, in one case, an 8-foot Open Diapason was put in, somewhat sulkily, only at the insistence of Bernard Edmonds.

There may well have been a time when it seemed to outsiders that the historic organ movement was itself merely another manifestation of fashion, devoted almost exclusively to developments prior to 1851 and appearing to regard with distaste most of what followed, excepting instruments by William Hill and T.C. Lewis, and more or less anything post-1954 built with tracker action. Zealots can sometimes do harm, especially when zeal manifests itself in subtle, almost imperceptible, forms of censorship: arbitrary definitions of 'organ' which exclude whole areas of serious and worthwhile organ-building endeavour; new organs designed in such a way as to render impossible the performance of certain parts of the repertoire. Such activities may in their own way prove to be just as damaging to scholarship as those of organists and organ-builders of a century ago. Vandalism, as our Redundancies Officer has argued, can take passive forms. Any doubts as to where BIOS now stands are easily resolved by reference to *Sound Advice*, the guidelines launched at Southwark in 1994. An historic organ is one that



is a good and intact example of its style and period; incorporates material (e.g., pipework) from an earlier instrument of good quality; or retains an interesting or architecturally distinguished case.

Though words like 'good' and 'interesting' may in practice prove troublesome, on so catholic a base, Organ Studies looks poised to be an affair of increasing richness and diversity.

*

We offer our congratulations to Jim Berrow on the successful completion of a doctoral thesis on John Nicholson, and to those members of the Society belonging to the first set of Organ Historiography graduates of the University of Reading. Dr. Kent has kindly provided details of the various dissertations submitted over the course of the last few years, and we note with interest the ground they cover: studies of builders (Renus Harris, Gem, Norman & Beard); studies of technical aspects (reed voicing from 1840 to 1900, the pneumatic lever, the swell organ in the eighteenth century); an account of town and concert hall organs from 1834 to 1902; surveys of various instruments; an account of the organs of Ely Cathedral from 1688 to 1851; a study of Britain's changing perception of continental organs in the first half of the nineteenth century.

Here indeed is richness and diversity. The bringing of the study of the organ into the fold of Historical Musicology is among the most important developments of recent years. It will go a long way towards ensuring that our organ heritage is treated with the respect and the rigour which it deserves - inside as well as outside the historic organ movement.

*

We are indebted to Dr. W.D. Sutcliffe, Director of Music at St. Catharine's College, Cambridge, for sending us a copy of the compact disk recently masterminded by him (OP 228). A programme of choral music with only one organ work is perhaps outside the scope of this journal, but given the Society's connections with St. Catharine's, it would be churlish not to respond. Delegates at the 1993 residential conference, which was based at St. Catharine's, may recall that the chapel was out of commission on that occasion. Here is an opportunity to hear the organ, both as a solo instrument - in the *Ite, missa est* from Kenneth Leighton's *Missa de gloria* - and as a sensitive background to voices, though 'sensitive background' is a poor way of describing Julian Wilkins's masterly account of the organ part in Durufle's *Requiem*. Warmly recommended.

*

Over the past few years, Dr. Donald Wright has found it increasingly difficult to manage the extremities of the pedalboard, and by the time these words appear in print, he will be convalescing after a hip-replacement operation. We send him our best wishes for a speedy and complete recovery, and hope that Hexham Abbey will soon be resounding to the Pedal solos in J.S. Bach's Toccata in F.

RC

MEETINGS

BIOS LUNCHEON Saturday, 1 December

The second BIOS Christmas Luncheon took place in the Library of Latymer Upper School, Hammersmith, on Saturday, 1 December, and it is good to be able to report an attendance of thirty members, some from considerable distances. Mrs. Tuft again provided an excellent meal, and after a suitable interval to allow plenty of socialising and organ talk, we were delighted to have as our speaker Stephen Bicknell, to whom BIOS owes so much and in so many ways.

Stephen's talk derived from three sections of his forthcoming book 'The History of the English organ', which will be available in July, and which is going to be a new look at much of English organ history.

The first part was The Unsung Hero Award, or the most unjustly overlooked historical figure. The nominee for this was Carlton C. Michell. He and Thynne left T.C. Lewis's employment and built the organ for the 1885 Inventions Exhibition (shown also at the 1886 Liverpool Exhibition), and subsequently bought by the Revd. C.W. Grove and installed in the north transept of Tewkesbury Abbey. The organ had to be partly replanned in those two years owing to the poor site allocated to it at the Exhibition; and Michell & Thynne was bankrupted. The original layout of the instrument was in a remarkable sort of *xverkprinzip*: Solo above Swell, which was above Great; the Choir below and in front of the Great like a *rugwerk*.

Michell was the architect and driving force, with a style based on the classical tradition, plus orchestral variety. The success came from Michell's design, voicing and finishing. After the collapse of the short-lived firm, Michell was still influential, and caused serious concern to firms such as Willis and Hill (as did Hope-Jones ten years later). He went to the U.S.A. and joined Hutchings in 1890, the same year as did Skinner. Skinner was influenced by Michell in his early days, and he spoke highly of Michell's work. Michell returned to England as a voicer and consultant; indeed, when George Dixon and Arthur Harrison went to Armley to look at the Schulze (in connection with planning the work for Ely Cathedral), Michell went with them: and when Dixon was asked to design the St. Paul's, Toronto organ (built by Casavant around 1910) Wesson and W.C. Jones voiced the heavy reeds and Michell the flue chorus. Dixon was clearly influenced by the Grove organ, and in due course worked under that influence with Arthur Harrison, together with his pursuit of greater smoothness and refinement and mechanical improvement.

Pace Cecil Clutton, the Grove organ represents Lewis choruswork with the sort of heavier reeds that Lewis provided at Eaton Square and the People's Palace. It was not really a marriage of Schulze fluework and Willis reeds.

Award number two was for The Most Acrimonious Skirmish, i.e., Smith and Harris at the Temple Church. Here Smith claimed to have been awarded the contract for the organ in 1682; but in fact both builders built organs in 1682/83, completed in 1684. Three years of uncertainty followed, during which Smith claimed that his bellows had been cut, and Harris that his pipes had been

tampered with. Smith had a keen intellectual appreciation of the problems of temperament, and provided fourteen notes to the octave; Harris, though possibly the better builder, had a fundamental misunderstanding of the problems of temperament. Judge Jeffrey decided in favour of Smith, who gained a majority of four votes, but Harris would not withdraw. Smith, a Protestant, was much supported by the merchant classes and Parliament. Harris, a Roman Catholic, was influenced by Crown and Court. And the episode reflects the intellectual debate of the time with Science and Art.

The third award was The Skeleton Award. The ferocious guardianship of the Willis tradition (for the purposes of the talk we went up to about 1914) has been a prominent feature of histories of the organ from the 1840s onwards. With years of publicity and the later appearance of *The Rotunda* it became almost a matter of political correctness. More recently, Willis records of various sorts have become available, and these cast a much more varied light on the earlier history of the firm. In particular, the death in 1995 of Vincent Willis's daughter Ida (aged 102) released a short but significant biographical note of the Willis firm from 1851 onwards, written by her sister Teresa.

It is clear from these and other public records that some of Willis I's career was constructed in his last years by his supporters. His early work appears to have been by no means successful. His work at St. George's Hall, Liverpool (1855) was considered tonally weak, and to have been one of the most disappointing large organs of the period. The heavy reeds were considered inferior to Hill's Tubas; his brother George's heavy reeds at the Inventions Exhibition of 1862 were so unsatisfactory that they were disconnected after their first trial. The Liverpool organ was considerably altered by Willis in 1867, and he was determined to do all that was possible to improve it. George Willis was too often 'indisposed'. Vincent Willis (Willis I's elder son) was brought in to help: he was more of an engineer, designing the floating pneumatic lever, brass weights for heavy pressure reeds (1867), harmonic trebles, short boots for reed trebles, and a curving machine for reed voicing. The new solo reeds were on 22", and were Willis's first success. Vincent and his younger brother Henry II became partners in the firm in 1878, and had the freedom of the Liverpool factory, whence most of the Willis reeds came for twenty years. Remarkably, Vincent's inventions of the floating lever and the all-tubular pneumatic action earned him royalties from his father on every notable Willis organ. Friction between him and Willis I led him to leave the firm in 1894. In old age Willis I built a new (second) organ (after the 1898 fire) in the Colston Hall, Bristol, which was a disaster, being too soft, at the wrong pitch, and mechanically imperfect. Willis I rose from his sick-bed to try to remedy the situation, but died. The organ was used at the opening in 1900, but was not completed until 1903; in 1905, Norman & Beard were commissioned to enlarge and drastically redesign much of the major tonal side of the organ. Father Willis left personal debts of £15,000 (a vast sum in those days) resulting not from mismanagement but from extravagance - his ocean-going yacht the *Opel*, for instance. On Willis I's death, Vincent and Henry II became joint executors, causing a public rift between the two sides of the family. Vincent wanted to sell up and clear the debts, Henry II to continue. Only in 1907 was agreement reached. By then the firm had lost its lead, and George Dixon had, after 1900, transferred his allegiance elsewhere. Henry II paid off the debts personally, suffering extreme stress during and after this period. In 1905, the possibility of Willis gaining the contract for the new Liverpool Cathedral organ was in the air, though it was not signed until June

1912. The firm was forced out of the Camden Town premises into quite inadequate ones at Homerton. Henry II continued to suffer breakdowns: he was joined by his son Henry III, but they found it difficult to cooperate, and by 1912 there was (substantiated) open war between them. Possibly these early struggles contributed to Henry III's apparent intractability, reaching its climax with the volte-face approach to organ building in the Royal Festival Hall in 1954. And for that stage of organ-building you must buy the book!

ABC

Reading, 10 February 1996

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

Oxford, 23 March 1996

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

Milborne Port, 13 July 1996

A combined programme and booking form is enclosed.

Annual Residential Conference, 1996

A combined programme and booking form is enclosed.

Bermondsey, London, 12 October 1996

Details from Dr. McVicker will appear in the July issue.

PUBLICATIONS

Reporter

The cut-off date for the July issue will be Friday, 7 June, and material must be submitted to the Chairman.

Journal 19 (1995)

We very much regret that this continues to be unavailable. 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.

MEMBERSHIP MATTERS

Now that we are well into the new year, may I offer a timely reminder to members to renew their subscriptions? Another yellow renewal form is enclosed with this issue, if you have yet to renew your 1996 subscription. Members who have elected to pay by banker's standing order, or through a continuing annual credit-card automatic payment, will have had their subscriptions paid through their bank in the usual way without the need for a form to be returned.

In the last issue, the Treasurer remarked upon the methods of paying subscriptions. Clearly, with a membership expected to total seven hundred within the year, it would be most helpful if subscriptions were dealt with by 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.

At last a revised Covenant form is available and a copy is enclosed. *Please* spend a couple of minutes completing the form, so that Richard Hird's request in the January edition does not fall on stony ground. Thank you.

Apology

Due to professional demands on my time it has taken three months to clear from my desk the back-log of BIOS business. Not only have several letters and enquiries been buried under an ever-increasing large in-tray of subscriptions but, also, the response time of new members' material being distributed has fallen behind my own targets. All is now back to normal, and for my remaining time as Membership Secretary I shall try harder.

Vacancy

The Chairman and I would be relieved to hear from anyone prepared to take on the Membership Secretaryship. To date, no kind offer has come forward following our request in the last issue.

JKW

NEWS

It is with regret that we learn of the deaths of two long-standing members: on Friday, 8 March Sir Ronald Johnson CB, MA, and in November 1995, Mr. Peter Thornton of Knaresborough.

*

We commend a forthcoming exhibition entitled *Music in Portraiture*. It is being mounted by Wilkins & Wilkins at [REDACTED] and will run from 9 May to 31 May, Mondays to Fridays. We hope that readers' appetites will be whetted by this oval mezzotint, done in Norwich in 1778 by John Sanders Jr (1750-1825).



ORGANS, ORGAN BUILDERS, AND ORGANISTS IN THE LETTERS OF SAMUEL WESLEY: AN INDEX

Philip Olleson (University of Nottingham)

Philip Olleson is preparing an edition of Wesley's professional letters. He will be glad to answer any queries about letters cited in this index.

As Robin Langley's article in *JBIOS* 17 has reminded us, Samuel Wesley (1766-1837) was a key figure in the history of English organ music in the early nineteenth century. (1) He was the most celebrated English organist, and arguably the finest English composer, of his generation. He was also one of the most active members of the English Bach movement: with K.F. Horn he produced the first English editions of the organ sonatas and the 'Forty-eight', and through his playing and lecturing probably did more than anyone else in the first two decades of the nineteenth century to further the cause of Bach's music in England. (2)

Wesley was also a prolific correspondent, and over six hundred letters survive in libraries and in private collections in the UK, the USA, and even further afield. They constitute the largest and most important corpus of letters by an English musician of this period, and are an invaluable source of information on many aspects of musical life in London in the early nineteenth century.

Despite their manifest importance, there has not up to now been a complete, or even a selected, edition of the letters, and Wesley as a correspondent is known only from the *Bach Letters*, originally published in 1875 by Wesley's daughter Eliza, and from a few other letters reproduced in whole or part in biographical studies and articles. (3)

The letters fall into two fairly distinct groups, according to their recipients and their subject matter. The first consists of the letters Wesley wrote to members of his immediate family: to his mother, his brother Charles, and his sister Sally, and later to Sarah Suter, with whom he lived from the breakdown of his marriage in 1810 until his death. For the most part, these letters are restricted to family matters, and although music is mentioned in passing from time to time, it is not an important part of their contents.

The second group consists of the letters written to those outside the family. Almost all are to fellow-musicians. There are over one hundred and seventy letters to Vincent Novello, twenty-four letters to Benjamin Jacob (the *Bach Letters*), and smaller numbers to other musicians of varying degrees of prominence and importance. These 'professional' letters are for the most part relaxed and informal in style. They discuss matters of common concern and retail the gossip and the other small change of a shared musical life in a way which is invariably witty and entertaining.

As one might expect from the importance that the organ had in Wesley's professional life, there are many references in the letters to organs, organ-builders, and organ-builders. Many are no more than snippets: Wesley may state that he is going to meet a friend to play a certain organ, comment on an organ that he has recently played, or make a passing reference to a builder or his work. But in some cases the references give us important new information. One letter of 1809, for example, describes Wesley's own chamber organ, an instrument by Thomas Elliot, hitherto unrecorded, with three stops and "an octave of double-base pedals". Other references add small but significant details to what we know already from other sources.

The following index is to references to organs, organ-builders, and organists throughout Samuel Wesley's letters. Letters are identified by their recipient and date, the location being given in brackets. Incorrect or incomplete datings and ascriptions in library catalogues and printed sources have been corrected and/or amplified without comment. In the case of letters which have been published in whole or part, the entry is given in italics and the printed source is also given.

I am most grateful to Peter Horton and Christopher Kent for their suggestions and assistance in the preparation of this index.

The following abbreviations are used:

People

SW	Samuel Wesley
BJ	Benjamin Jacob
CB	Charles Burney
CW	Charles Wesley (SW's brother)
DGW	D. G. Wait
GB	George Bridgetower
JL	John Langshaw Junior
KS	Knight Spenser
RG	Robert Glenn
SGW	Sarah Gwynne Wesley (SW's mother)
VN	Vincent Novello
WC	William Crotch

Sources

A	The Argory, Co. Armagh
BL	British Library
E	Emory University, Atlanta, Georgia, USA
F	Fitzwilliam Library, Cambridge
NRO	Norfolk Record Office
O	Osborn Collection, Yale University Library
P	Private collection
R	John Rylands University Library of Manchester
RCM	Royal College of Music
RSCM	Royal School of Church Music

- TCF Thomas Coram Foundation
B *Letters of Samuel Wesley to Mr Jacobs*, ed. Eliza Wesley (London, 1875).
Elvin Laurence Elvin, *Bishop and Son, Organ Builders* (Lincoln, 1984).
L James T. Lightwood, *Samuel Wesley, Musician* (London, 1937).
S G. J. Stevenson, *Memorials of the Wesley Family* (London, 1876).
WBS W. Barclay Squire, 'Some Novello Correspondence', *Musical Quarterly* 3 (1917), 206-42.
WLC *Wesley-Langshaw Correspondence: Charles Wesley, his Sons and the Lancaster Organists*, ed. Arthur Wainwright (Atlanta, Georgia, 1993).

ORGANS

Brighton, Pavilion. Concerning Attwood's role in deciding on a new organ and the possibility that an existing organ, possibly the one from "St Katharine's Church", recently demolished, should be used, SW to SS, 16 October 1827 (BL).

Bristol, various churches. SW's recitals in Bristol, SW to SS, 18 September [1829]; CW's competing recitals and plans to involve George Cooper or SSW in SW's, DGW and SW to SS, 23 September 1829 (BL); to play at St. Mary Redcliffe (on 1 October) and at Clifton, DGW and SW to SS, 25 September 1829 (BL); CW's rival recital at St. James's, 24 September 1829, *ibid*, Cooper not required and SSW's involvement, SW to SS, 11 October 1829; SW to play at Moravian chapel [on 26 October] through the good offices of C. I. Latrobe, SW to SS, 21 October, 25 October 1829 (BL); derogatory reference to churchwardens and organist [Cornelius Bryan] at St. Mary Redcliffe, SW to SS, 27 October 1829 (BL).

Cambridge, Great St. Mary's. "Utters the true ecclesiastical Sounds", SW to VN, June 21 1825 (BL).

Cambridge, King's College. Concerning the organ by Avery, ("the best Builder since old Smith"): "the *only* one which he ever had Honesty (or Shame) enough to compleat entirely", SW to VN, 22 December 1824 (BL); unable to gain admittance, SW to VN, June 21 1825 (BL).

Cambridge, Peterhouse. Described as "a sweet little instrument", SW to VN, June 21 1825 (BL).

Cambridge, Trinity College. "It is grievous to think how much Mischief has been done to the noble Instrument in Trinity Chapel by that Brace of Quacks Flight & Robson", SW to VN, 21 June 1825 (BL); *SW and VN play SW*?.? '*Confitebor*' on the organ, SW to SSW, 1 August 1825 (BL, L 106).

Co. Armagh, The Argory. Concerning a finger and barrel organ built by Bishop for Walter McGeough, for which SW arranged the music; originally to be built by James Davis, SW to McGeough, 12 October 1822, 11 November 1822, SW to Bishop, 28 February [1823] (A, *Elvin* 97-9).

Great Yarmouth, St. Nicholas. Described by SW as "the most magnificent Organ I have yet heard"; *SW plays the 'St. Anne' fugue on it*, SW to VN, 18 July 1815 (BL, L 177-8).

Lancaster, Parish Church. *Proposed new organ for Lancaster; SW recommends Elliot*, SW to JL, 26 December 1809 (E, *WLC 71-2*).

Leeds, Brunswick Chapel. SW opens the organ on 12 September 1828, SW to SS, 13 September 1828 (BL, *L 207-8*).

London, Argyll Rooms. Organ to be erected [by Flight & Robson] for SW's concert on 4 May 1813, SW to VN, 30 April [1813] and n.d. [1813] (BL).

London, Camden Chapel. SW comments adversely on the organ, but "Mr. Adams and honest Mr. Davis the Organ Builder are fixed to tell the real Truth about it on Wednesday next", SW to VN, 8 January 1825 (BL).

London, Christ Church, Blackfriars. Opening of the organ by SW on 10 May 1812, SW to VN, 6 May [1812] (BL).

London, Foundling Chapel. Planned visit with VN the previous evening, SW to VN, 11 November [1811] (BL); SW's application for organist's job, SW to unidentified recipient, 9 November [1813] (R), SW to Christopher Idle, 10 November 1813 (R); offers to play for services "on Tuesday next", SW to Cox, 24 November 1813 (TCF); his offer to play on 28 November refused, Nightingale being engaged to play then, SW to RG, 25 November [1813] (BL).

London, St. George, Hanover Square. *SW a candidate for the post of organist*, SW to VN, 17 February 1824 (BL, *L 190*).

London, Lambeth Church. Vacancy at £70 per year; SW considers applying, SW to RG, 4 March [1815] (BL).

London, Portuguese Embassy Chapel, South Street. *Humorous account of malfunctioning of organ, and role of G.P. England to tune and maintain it*, SW to VN, [31 March] 1812 (BL, *WBS 225, L 161-2* (part only)).

London, Royal Institution (1809). Mention of organ by Elliot erected for SW's 1809 course of lectures, SW to KS, 3 January 1811 (P).

London, Royal Institution (1828). Discussion of organ to be erected for SW's 1828 course of lectures and estimate of ten guineas for its hire for ten lectures, SW to W. H. Pepys, 19 December [1827], 1 Jan 1828 (F).

London, St. James, Clerkenwell. SW unable to be with VN for High Mass at the Portuguese Embassy chapel, as he had promised "to meet Master Beale upon his Perch at St. James's, Clerkenwell", SW to VN, 8 February 1812 (BL).

London, St. Paul's Cathedral. *SW comments on the heaviness of the touch of the organ*, SW to CW, 15 January 1807 (R, *S 513-17*), on Abbé Vogler's recital there [date unspecified], SW to CB, fragment, [ca. May 1808] (R); *SW to perform the 'St. Anne' fugue "upon that noble organ with the double base"* SW to SGW, 18 January 1810 (R, *S 518*)\ to play some Bach fugues with VN, SW to RG, 18 May [1813] (*BL, L171*).

London, St. Sepulchre, Holborn. *Proposal to play Bach on the organ*, SW to VN, 25 September [1824] (BL, *WBS 236, L 190-1*).

London, Savoy Chapel. Proposal to play the organ there, SW to VN, 18 September [1824] (BL).

London, Somerset House Masonic Lodge. SW to play the organ the following Wednesday, SW to VN [3 March 1816] (BL).

London, Somers Town. Opening of new organ on Sunday 24 June 1821, SW to RG, 15 June [1821] (BL).

London, Surrey Chapel. SW plays J. S. Bach; comments that the organ has a "very deep and a very obstinate touch", SW to CB, fragment, [ca. May 1808] (R); *comments to BJ about Rowland Hill's suggestion that SW should succeed him*, SW to BJ, 8 December 1808 (RCM, B 20).

London, Surrey Institution. Use of organ by Elliot, probably with patent mechanism by Hawkes, for SW's lecture on tuning and temperament, SW to KS, 3 January 1811 (P).

London, Westminster Abbey. *SW comments on the lightness of the action*, SW to CW, 15 January 1807 (R, S 516) \ *objections of the guides to the organ being played*, SW to VN, 25 September [1824] (BL, WBS 236, L 190-1).

London, SW's own chamber organ. By Elliot, consisting of three stops and an octave of "double base" pedals, SW to JL, 26 December 1809 (E, WLC 71-2).

London, "the organ intended for the theatre". SW to VN, 22 September [1825] (BL).

London, unidentified chamber organ. SW replies to unidentified advertiser in *The Times* saying that he has an organ for sale at a price of 120 guineas; it was built "expressly for himself", is nine feet high, has "one octave and half of German pedals and is of a powerful quality", SW to unidentified addressee, 26 April 1831 (RSCM).

Margate. *SW and Samuel Webbe II plan to perform at the parish church*, SW to VN, 1 October [1812] (BL, WBS 226-7, L 98-9).

Norwich, Cathedral. *SW has played for choir services three times already on his visit*, SW to SGW, 12 October 1814 (E, S 518-19, L 174-5).

Norwich, St. Peter Mancroft. *SW to play "at the church" on 20 October*, SW to SGW, 12 October 1814 (E, S 518-19, L 174-5).

Ramsgate. *SW and Samuel Webbe II plan to perform at the parish church*, SW to VN, 1 October [1812] (BL, WBS 226-7, L 98-9).

Surinam, West Indies. *Davis "has built an excellent organ for a church at Surinam in the West Indies"*, SW to GB, 4 September [1812?] (BL, L 137-8).

Tam worth, St. Editha. *SW plays at the Tamworth Music Festival, September 1809; the "new choir organ" (by Buckingham) obscures his view and he has to use a mirror*, SW to BJ, 25 September 1809 (RCM, B 34, L 151-2).

ORGAN-BUILDERS

William Allen. CW's loss of £60 through Allen's failure to pay a commission to him for recommending him for the organ at Lincoln Cathedral, SW to Sarah Wesley, 14 June [1826] (R), SW to Revd. Thomas Jackson, 10 October 1828 (R); see also CW to Thomas Allan, 19 April 1828, 5 May [1828] (R).

John Avery. "The best Builder since old Smith"; the organ in the chapel of King's College, Cambridge described as "the *only* one which he ever had Honesty (or Shame) enough to compleat entirely", SW to VN, 22 December 1824 (BL).

James C. Bishop. *Commission to build a finger and barrel organ for Walter McGeough of the Argory, Co. Armagh (originally given to James Davis, later transferred to Bishop on Davis's retirement); SW to arrange music for the barrels*, SW to McGeough, 12 October 1822, 11 November 1822 (A, *Elvin* 97-8), *SW reminds Bishop that £50 commission was agreed to him by Davis*, SW to Bishop, 28 February [1823] (B, *Elvin* 99); Bishop and Davis accused of having swindled SW out of £50, SW to VN, 8 March 1824 (BL).

James Davis. Plans for meeting of SW and some friends at Davis's manufactory in Francis Street, Tottenham Court Road; *"has built an excellent instrument for a church at Surinam in the West Indies"*, SW to GB, 4 September [1812?] (BL, *L* 137-8)', another meeting "at Davis's", SW to VN, 24 July 1812 (BL); *£50 commission agreed to SW by Davis for recommending him to McGeough*, SW to Bishop, 28 February [1823] (A, *Elvin* 99); Davis and Bishop accused of having swindled SW out of £50, SW to VN, 8 March 1824 (BL); comments adversely on the organ at Camden Chapel, but "Mr. Adams and honest Mr. Davis the Organ Builder are fixed to tell the real Truth about it on Wednesday next", SW to VN, 8 January 1825 (BL).

Thomas Elliot. *SW to dine with Elliot and to try out an Elliot organ(?)*, SW to BJ, [17 November 1808?] (RCM, *B* 75); *builder of SW's own organ, recommended for Lancaster*, SW to JL, 26 December 1809 (E, *WLC* 71-2)', his views on tuning and temperament, SW to C.J. Smyth, 10 January 1810 (BL); on the use of Elliot's organ at SW's course of lectures at the Surrey Institution, and the need for modification so as to be able to demonstrate points about tuning and temperament, SW to KS, 3 January 1811 (P).

George Pike England. *Tuning and maintenance contract on Portuguese Embassy Chapel organ*, SW to VN, [31 March] 1812 (BL, *WBS* 225).

Flight & Robson. Builders of organ to be erected at Argyll Rooms for SW's concert on 4 May 1813, SW to VN, 30 April [1813] and n.d. [1813] (BL) (see also details in press advertisements and reports: it had a "general swell throughout all the Stops, and Double Base Pedals" and was erected in six hours); SW enquires about a barrel organ by Flight & Robson ordered by Mr. Fuller, for which he was arranging the music, SW to William Shield, 12 September 1815 (BL).

William Gray. *Incapacitated because of an injury to his leg, and so unable for a few weeks to complete the organ for Mr. Hoare*, SW to CW, 15 January 1807 (R, *S* 513-17).

ORGANISTS

[I. O.?] Atkins. SSW has "taken his roosting perch with Atkins" SW to SS, 26 January 1830 (BL).

Thomas Attwood. *Mentioned in derogatory terms*, SW to CW, 15 January 1807 (R, S 513-17, L 142-3)-, *further derogatory comment*, SW to VN, 12 May 1824 (BL, WBS 233-4)-, comment on his role in the commissioning of a new organ for Brighton pavilion and the possibility that the organ from "St. Katharine's Church" (recently demolished) might be used, SW to SS, 16 October 1827 (BL).

William Beale. SW unable to be with VN for High Mass at the Portuguese Embassy chapel, as he had promised "to meet Master Beale upon *his* Perch at St. James's, Clerkenwell", SW to VN, 8 February 1812 (BL).

Robert Cooke. *Description*, SW to CW, 15 January 1807 (R, S 513-17, L 145).

George Cooper. *SW proposes to play Bach at Cooper's church, St. Sepulchre*, SW to VN, 25 September [1824] ((BL, WBS 236, L 190-1)-, possibility of Cooper coming to Bristol to join SW at his recitals there in 1829, SW to SS, 18 September [1829], DGW and SW to SS, 23 September 1829, DGW and SW to Sarah Suter, 25 September 1829 (BL).

John Eager, organist of Great Yarmouth. *Described at length*, SW to VN, 18 July 1815 (BL, L 177-8).

John George Emmett. Recipient of five letters from SW, 23 Nov [1826], n.d. [21 September 1828?], 15 January [1829], 23 April 1830, 27 February 1835 (BL).

Timothy Essex. Sarcastic reference, SW to VN, 17 February [1813] (BL).

H. J. Gauntlett. Mentioned, DGW and SW to SS, 23 September 1829 (BL); SW to Emmett, 23 April [1830?]; passing reference to 'the Gauntletts', SW to SS, 17 January 1830 (BL).

Robert Glenn. Organist of St. Margaret Pattens and music master at Christ's Hospital, later SW's son-in-law. Recipient of over twenty letters, 1812-29 (BL, R, E, P).

Tom Grenville. Blind organist, at one time at the Foundling Hospital, a possible candidate for an organist's post at Huddersfield, SW to RG, 24 July [1812?] (BL).

George Eugene Griffin. Described as "an excellent Organist, & a most worthy & amiable Man", SW to CB, 23 June [1808?] (O).

James Hook. *Tells SW that he has recently published a Voluntary dedicated to SW; S W impressed by his performance of a 'Praeludium' at a Vauxhall concert*, SW to VN, 23 June 1813 (BL, WBS 227-8).

Karl Friedrich Horn. *Discussed in connection with Bach*, SW to BJ, 17

October 1808, 19 October 1808 (RCM, B 6-7, 11)\ SW to WC, 25 November 1808 (NRO); *discussed in connection with his and SW's edition of the organ trios*, SW to BJ, 3 March 1809 (RCM, B 25).

Mr. Howard. Had asked SW to assist or deputise for him at a charity sermon on 10 November 1799, SW to Street, 9 November [1799] (BL).

John Immyns. Mentioned in discussion of a vacancy at the Foundling Hospital following the death of William Russell, SW to VN, 4 January 1814 (BL).

Benjamin Jacob. Organist of Surrey Chapel and Bach-enthusiast, recipient of 24 letters, August 1808 - February 1816 (RCM, B).

August Klengel. SW thinks he must be a good organist, from hearing him play the piano, SW to VN, 23 [22?] May [1816?] (BL).

A. F. C. Kollmann. Mentioned in connection with J. S. Bach, SW to CB, 7 July 1808 (O); *published part of a Bach organ trio in his 'Essay on Practical Musical Composition'* [1799], SW to BJ, 17 October 1808 (RCM, B 8).

John Langshaw Junior. *Organist of Lancaster; recipient of letter describing SW's own organ (by Elliot) and recommending Elliot for new organ for Lancaster*, 26 December 1809 (E, WLC 71-2).

Joseph Major. Mentioned in several letters, including SW to VN, 16 August [1812] (BL).

John Charles Nightingale. Deputy to Russell at the Foundling Hospital; reference to "his Deptford church", SW to RG, 25 November [1813] (BL).

Vincent Novello. Organist of Portuguese Embassy Chapel; recipient of over 170 letters, May 1811-December 1825 (BL).

'**The pedalist' (unidentified).** SW notes a letter from Bennet concerning "the pedalist's manners" towards SS; SW willing to give "the young sprig" lessons for 50 guineas "on the nail", SW to SS, 17 January 1830 (BL).

Alfred Pettett. Norwich organist; recipient of eight letters, July 1815 - July 1816, March-April 1824 (BL).

John Purkis. Mentioned in passing, SW to VN, 14 September [1814] (BL).

William Russell. Concerning his death in 1813, and his post at the Foundling Hospital, SW to RG, 25 Nov [1813] (BL); committee on performance of his oratorio *Job* for the benefit of his widow, SW to VN, [17 March 1814] (BL); publication of *Job*, SW to VN, 10 May [1825] (BL).

Charles Stokes. Mentioned, SW to VN, 11 August [1812] (BL).

James Turle. Mentioned as a singer in the Portuguese Embassy Chapel choir, SW to VN, [15 January 1816] (BL).

Georg Joseph Vogler. Profitable recital at St. Paul's (date not stated), SW to

CB, fragment, [ca.May 1808] (R).

'**Mr Warren**'. Mentioned in passing as a young organist (father's address Upper Larkhall Place, Clapham), SW to unknown addressee, [June 1825?] (R).

Samuel Webbe I (1740-1816). "Seeking a deputy for his Sardinian organ" at a salary of £10 per year, SW to VN, 18 August [1813] (BL).

Samuel Webbe II (1768-1843). A friend and colleague of SW, frequently mentioned in SW's letters to VN (BL); *on concert tour with SW to Ramsgate and Margate*, SW to VN, 1 October 1812 (BL, *WBS* 226-7).

Samuel Sebastian Wesley. Letter from SW, 1 August 1825 (BL); with SW in Bristol, SW to SS, 11 October 1829 (BL); has "taken his roosting perch with Atkins" [I. O. Atkins?], SW to SS, 26 January 1830 (BL); SW encloses some of SSW's compositions as his exercise for his B.Mus., SW to [WC], 30 March 1836.

Notes

1. Robin Langley, 'Samuel Wesley's Contribution to the Development of English Organ Literature', *JBIOS* 17 (1993), 102-116. See also Francis Routh, *Early English Organ Music* (London, 1973); Nicholas Thistlethwaite, *The Making of the Victorian Organ* (Cambridge, 1990) and 'Bach, Mendelssohn, and the English Organist', *JBIOS* 1 (1983), 34-49.
2. See Nicholas Temperley, 'Bach Revival' in *New Grove*.
3. *Letters of Samuel Wesley to Mr Jacobs*, ed. Eliza Wesley, (London, 1875); facsimile edition as *The Wesley Bach Letters* with an Introduction by Peter Williams (London, 1988); G. J. Stevenson, *Memorials of the Wesley Family* (London, 1876); James T. Lightwood, *Samuel Wesley, Musician*, (London, 1937); W. Barclay Squire, 'Some Novello Correspondence', *Musical Quarterly* 3 (1917), 206-42.

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CAMBRIDGE'S UNIVERSITY ORGAN RESTORATION CONCERT

José Hopkins

At the concert held at Great St. Mary's Church, Cambridge, the University Church, on Tuesday, 30 January, the University Chamber Choir and Orchestra, the University Organist, Stephen Cleobury, and David Goode, a former Organ Scholar of King's College, combined to mark the completion of the restoration of the University Organ.

This historic instrument, which dates from 1698, has been through the hands of many organ builders during its three hundred years: Bernard Smith, Henry Turner (who added the Echo Organ, in 1713), Thomas Parker (1767), John Avery (1806), who added pedals, and Thomas Elliot, who was responsible for moving it to its present position, on a stone loft in the tower, from the wooden gallery in front of the tower arch.

Wm. Hill & Son's reconstruction of the instrument, retaining the case and most of the old pipework, was completed in 1870. The tonal alterations made in 1963 by Hill, Norman & Beard in general retained the instrument's historical character.

N.P. Mander Ltd. undertook the most recent renovation, and in the words of the consultant, Nicholas Thistlethwaite, the "intention has been to restore the mechanisms and structure of the organ ... and to make modest changes to the tonal scheme with the purpose of consolidating the Hill character of the instrument. The whole organ is again on tracker (mechanical) action and the Swell reed chorus (proposed, but not installed by Hill in 1870) has finally been completed."

The case has not been returned to its original appearance, but there are hopes that this might be undertaken at some future date. At all events it can now be seen as a separate entity, thanks to structural alterations on the right-hand side.

The concert opened with a lively performance of William Boyce's *O praise our God ye people* from the anthem *O be joyful*, itself first performed in Great St. Mary's Church in 1749. This happy association with both the University and the Church set the tone for the whole concert, which included one of Samuel Wesley's organ duets, played by Stephen Cleobury and David Goode, and Maurice Greene's *Voluntary V*. Like William Boyce, Greene held a Doctorate in Music from Cambridge University. Mendelssohn's Organ Sonata in D minor (Op. 65) and Bach's Prelude and Fugue in G major (BWV 541) were performed by Stephen Cleobury.

The concert ended with Handel's Organ Concerto in F major (Op. 4, No. 4), performed on this occasion with its original choral *Allelujah* at the conclusion (the music from this choral finale was later used by Handel in other works, notably *Athalia* and *Il Trionfo del tempo e della verita*). David Goode played organ continuo, and Stephen Cleobury directed the combined orchestra and chorus from the harpsichord.

It was good to hear the University organ in good working order again, and the ensemble between organ at the west end and chorus and orchestra at the chancel steps seemed to work well. I am indebted to Nicholas Thistlethwaite and Gerald Gifford, who provided notes for the programme.

The revised specification of the University organ is as follows:-

Great Organ

Bourdon	16	M
Open Diapason	8	S
Stopped Diapason	8	S
Gamba	8	
Principal	4	S
Nason Flute	4	S
Twelfth	2 2/3	S
Fifteenth	2	S
Mixture	III	S
Trumpet	8	
Comet	IV	M

Swell Organ

Open Diapason	8	
Stopped Diapason	8	
Principal	4	
Fifteenth		2 M
Mixture	III	
Double Trumpet	16	
Cornopean		8 M
Oboe	8	
Clarion	4	

Choir Organ

Stopped Diapason	8	S
Dulciana	8	
Principal	4	S
Flute	4	S
Fifteenth	2	S
Cremona	8	

Pedal Organ

Open Diapason	16	
Bourdon	16	
Principal	8	
Flute	8	M
Fifteenth	4	M
Mixture	II	M
Trombone	16	

S: Smith pipework (1698)
M: Mander pipework (1995)

LETTERS TO THE EDITORS

Preston Public Hall I

I wish I could agree with Stephen Bicknell's hypothesis that the intervention of BIOS gave "the authorities a convenient and respectable escape-route" in this instance. Such intervention might apply occasionally to churches, in full use or redundant, whereas Preston Public Hall was a listed secular building on the route of a road scheme. We all know that to secure an amendment to a road scheme is extremely difficult to achieve - we have only to think of Newbury and the snails at the moment.

The argument for retention *in situ* was not helped by the dreary appearance of the organ, which everyone knew had not been used since 1940, and there was the visible dry rot in the rooms behind the instrument and uncomfortably close to it. It played into their hands, whatever the reasons for the long neglect. And we must not forget that just before dismantling started, scrap-metal thieves broke in (by good fortune they had not succeeded previously) and cut out the mouths from the zinc (32 foot) front. Fortunately I had remembered a few days before


to insure the organ, so that the cost of making new mouths was met in full by the insurance company.

I am glad I did that, and I am glad that my former employer, The Churches Conservation Trust, gave the organ a temporary home - had it fitted the spaces available in the redundant church, it could have had a permanent home there, funding permitting. It was a remarkable feat on someone's part to secure Road Fund monies to dismantle and transport it - my hypothesis is that monies from that source would not have been available to conserve it *in situ*.

Hindsight can be used to prove anything. What would the alternative have been? Quarrying at best, or "preservation by recording" at worst - weasel-words beloved of those who seek to substitute anodyne developments for decaying historic buildings. Until a few weeks ago, I for one had not had time to look for possible homes for this large organ. May I invite all readers who would like to hear it after fifty-five years' silence to explore the options and let me know? After all, in the right circumstances its restoration in a new home might qualify for Lottery funding. Had Lottery funding been in existence at the time of the road scheme ...

Surely the way forward must be to continue to judge each case on its merits?

John Bowles,



Preston Public Hall II


I was not able to attend the BIOS conference at Exeter last year, so I was not aware of the comments made by Stephen Bicknell, summarised in the editorial of the January issue, which expressed his views on the effects of the intervention of BIOS in the affair of the Preston Public Hall organ. His claim that had BIOS not intervened, the local authorities might somehow have been forced to solve the problem by retaining the organ, which might now be playable, is quite simply wrong. His further contention that BIOS intervention somehow allowed the authorities to escape their responsibilities for the organ is equally untenable. The simple fact is that any good intentions on the part of the Preston authorities that might conceivably have led to the organ being retained and restored by them were never put to the test, because they were made irrelevant by the outcome of the Public Enquiry held in 1978. After years of total neglect, the Preston Corporation had applied to demolish the Hall, listed Grade 2, which lay on the route of an extension to the inner ring road. A barrage of objections from local and national groups, including BIOS, resulted in the two-day Public Enquiry held in October that year. It tends to be forgotten that the Enquiry went *against* the Corporation. Permission to demolish the Hall was refused, and the Secretary of State removed any ambiguity regarding the organ by declaring that it was also subject to listed control. The refusal meant that the organ had to remain in the Hall and that it could not have been dismantled or moved, irrespective of any benevolent stirrings in that direction by the Corporation, which some people thought they had detected during the Enquiry. There was never any prospect that money would be spent on the organ whilst it remained

in the Hall, and discussions with the Council ended abruptly. The Hall and organ continued to languish unattended for several more years.

I do not think that anyone can seriously claim that this outcome was brought about solely by the BIOS contribution to the Enquiry, consisting of two pages of evidence and a verbal presentation lasting twenty minutes. The report of the Inspector makes it quite clear that the organ, important though it was, did not particularly influence his recommendation that the Hall should remain.

In 1986, Lancashire County Council was responsible for the ring road scheme, and the Hall and organ had become their responsibility. The road scheme was now funded and a new application to demolish the Hall was successful. It was clear from the first meeting that there was not the slightest possibility that the County Council could be persuaded that they should fund the relocation and restoration of the organ or that they had any responsibility to do so. Funds on that scale were simply not available. Eventually, they recognised that the organ had to be dealt with in a way that would ensure that it would be preserved. Funds were made available to have the organ dismantled and moved professionally to another site, in the hope that an acceptably conservative scheme could be agreed with a body having a suitable building and the necessary financial resources. After the County Council had invited BIOS to advise them, a BIOS working party was set up and the then Chairman, Dr. Donald Wright, and I were delegated as advisers. After a great deal of deliberation, the organ was finally dismantled in October 1989 and removed to the care of the Redundant Churches Fund at All Souls, Haley Hill at Halifax, but not before the 32-foot pipes in the front of the organ had been seriously damaged by vandals. The plans for the erection and restoration of the organ in that church eventually lapsed through lack of money, and it is again available. Most of the Hall was eventually demolished, only the Georgian front elevation surviving as part of a virtually new building, and the ring road was completed.

It is very sad that the organ is still in this state, and no one regrets it more than I do, after the hundreds of hours spent since 1973 writing papers and attending meetings. I am confident that the facts summarised above exonerate BIOS from any of the unfortunate claims made by Mr. Bicknell. On the contrary, I believe that the BIOS interventions have been entirely beneficial. Of course, it is entirely possible that the organ will never be heard again, but that is to take a wholly negative attitude. A more positive view would recognise that as a result of the BIOS negotiations, the organ is properly and securely stored and that it is in the ownership of a body whose primary concern is conservation. The Redundant Churches Fund has made it known that the organ will be made available provided a suitably conservative and adequately funded scheme is put forward. A further cause for optimism is that funds for heritage purposes are available now on a scale inconceivable in 1989. The great problem remains the identification of a potential new owner with a suitable building for the organ. There are even some small grounds for optimism that a solution to this problem can be found.

Gerald Sumner,



Fascination

As usual the latest (January 1996) issue of the *Reporter* is an almost unfathomable mine of fascinating material. I was particularly interested in Fr. Edmonds's notes on the Hedgeland family, since there was a Frederick Hedgeland, an Englishman, in charge of the pipe organ division of Kimball (a firm that now, alas, only builds pianos, office furniture and electronic substitutes, but which once built some of the finest pipe organs in the USA) between 1890 and 1908.

With regard to Betty Matthews's mention of Joanna Harris, I wonder whether she was in fact Renatus Harris's wife and the mother of Renatus Junior, since some years ago I discovered (via the Mormon Microfiche Index) a baptismal record at St. Sepulchre, London, 12 November 1678, for "Rene Harris, son of Rene and Joanna Harris." At the same church was also baptised, 30 April 1671, "John Harris, son of John and Dorothy Harris, "and, 5 March 1694, "John Harris, son of John and Joyce Harris." I am not sure whether the latter two entries are connected with the organ-building family or not.

David Wickens was puzzled by a reference to William Thynne working in America in 1904, when he had in fact died in 1897. I think 1904 is the clue, since that is the year when the giant organ was put up here in St. Louis for recitals given by Guilman and others during the Louisiana Purchase Exposition. An article on this instrument by F.R. Webber in *The Tracker* 3:3:5 contained the following passage about the craftsmen who made the organ: "... Thomas Ross, a skilled pipemaker, and F. Bolton, a voicer, are worthy of mention: and by all means John W. Whiteley, who had helped William Thynne design and voice his remarkable imitative string tones ...". I think David Fox may have seen this reference and misinterpreted it as meaning that William Thynne and John W. Whiteley had worked together in America on the Exposition Organ, whereas in fact they had worked together in England some years earlier. The mention of F. Bolton as one of the voicers of the St. Louis Exposition Organ is also interesting in the light of what David Wickens says. The St. Louis Exposition organ is now in the former Wanamaker's department store (recently renamed Hecht's department store after a corporate merger) in Philadelphia. It is the largest organ in the world in playable condition.

John L. Speller,



Interest

The letter from Gordon Angus (January issue, p.22) regarding three organs now in Canada and said to be built by Richard Coates (born 1778, near Pickering, Yorkshire) was most interesting. I have no direct answers to the questions raised, but I do have some information which may prompt some parallel thoughts. These are stimulated by the suggestion (no sources were given) that Coates's mother was a "close relative" of Sir Joshua Reynolds and that Richard

described himself as a portrait painter.

This suggests similarities with Richard Coates's background and that of Francis Nicholson, a (probably) non-professional organ-builder. Francis was a distinguished water-colour artist and portraitist (1) and his obituary records some unusual hobbies, as "he was no less distinguished for his practical knowledge of mechanics, music (building organs with his own hands), optics and chemistry." (2) A letter to his daughter, Marianne, protested about the move to Chester of a house organ in her care and, previously, a "bowed" harpsichord. (3) By implication he was the maker of both of these instruments.

This information stems from my research on the wider Nicholson family of organ-builders and their association with, among others, machine makers and inventors. What is particularly significant is that Francis (a not uncommon name among the Nicholsons of Lancashire and Yorkshire) was born on 14 November 1753 in Pickering, (north) Yorkshire. He died at 52 Charlotte Street, London, on 6 March 1844. (4) Is it coincidence that William Nicholson (1773-1815) the inventor, though born in London, was educated in an unidentified location in north Yorkshire and also died at an unidentified house in Charlotte Street? (5) Perhaps these were family homes. William worked for the East India Company, was a commercial agent of Josiah Wedgewood in Amsterdam, wrote prolifically on mathematical and scientific subjects, including a treatise on the export of wool, and acted as a patent agent in Red Lion Square. (6) Contemporary writers on the pioneers of the early factory system found him sufficiently important to interview when they were researching for a posthumous biography of Arkwright. (7) William was active in India (8) and, like another branch of the family, he experimented in printing. In 1790 he was granted a patent for a machine for printing on calico or paper-hangings. (9) The patent illustrations show a wooden table supported on a sub-frame, with rollers running in a box alongside the static cloth. For all the world, in front elevation (apart from the handle on the box to rotate the printing cylinder) this machine could pass for an organ-builder's casting bench. (10)

It seems beyond coincidence that two artists, who built organs, both came from the Pickering district within twenty-five years of each other.

Can anyone expand on organ-building activity in that part of the world during the late eighteenth and early nineteenth centuries?

Jim Berrow,

Sources:

1. Basil S. Long, "Francis Nicholson painter and lithographer", *Walker's Quarterly*, 1924, number 14 (complete issue) and Randall Davies, "Francis Nicholson. Some family letters and papers", *The old water-colour society's club 1930 - 1931*, 1931: (1-40), *passim*.
2. Davies 1931: 5, quoting an obituary in the *Literary Gazette*, 9 March 1844.

3. Davies 1931 : 30, which quotes his explanation of its use.
4. Long 1924: 3 and 19.
5. *Gentleman's Magazine 1815*, XXXV (i): 570; Arnold Thackray, "William Nicholson", *Dictionary of scientific biography*, New York, 1974, X: 107-109.
6. Long 1924: 19.
7. R.S. Fitton and A.P. Wadworth, *The Strutts and the Arkwrights: a study of their early factory system*, Manchester, 1858: 91, their information taken from J. Aikin and W. Enfield, *General biography*, 1799,1: 390.
8. *Gentleman's Magazine 1816*, LXXXVI (i): 70-71.
9. *Repertory of arts and manufacturers: consisting of original communications, specifications of patent inventions, and selections of useful practical papers from the transactions of the philosophical societies of all nations, &c. & c.*,V: William Nicholson Progressive no. 1748. 29 April 1790. *Dictionary of national biography 1895*, XLI: 28 - 30.
10. Douglas Knoop, "Bleaching, finishing and dyeing", *Victoria history of the counties of England. A history of Lancashire*, 6 volumes, 1908, II (395-398): 397.'

Surprise

Your last edition solicited views towards a debate on rescuing old organs and/or their pipework, so:

I'm pretty surprised that this should even be a matter for debate for anyone who has read and subscribed to the aims proclaimed on every copy of your estimable organ. As William Morris splendidly exemplified, preservation is not a passive occupation: he wore out a great deal of shoe-leather to practise the preservation he preached - we owe less-destructive 'restorations' at (for example) Tewkesbury Abbey, a not unimportant place in the history of the English organ, to his active efforts.

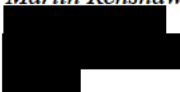
If BIOS does nothing, what will happen? Either the whole process of preservation is handed over to organ-builders (British or foreign) who have the finance and interest to spend time trying to match organs and suitable new homes, or those who want cheap materials, or the organs are left to local vagaries - which, in most instances, means destruction. I suppose that every BIOS journal so far published will have contained an article deploring the destruction of organs by Smith, Harris or whoever; in a hundred years' time, will Journal 125 deplore the loss of Walkers', Manders' or Tickell's organs, or will our successors learn the lesson that to ensure the preservation of our immediate past is also to ensure the preservation of the present? Will they be able to point to a time when we woke up and found that we were losing our fathers' as well as our grandfathers' heritage, and did something positive about it?

What can be done?

1. BIOS has the human and financial resources, if it chooses to deploy them, to operate a suitable permanent store for organs.
2. BIOS could establish, with the aid of organ-builders (who are not at present over-occupied, generally), an organ re-cycling scheme, on the pattern of the excellent profit-making Organ Clearing House in the USA.
3. BIOS can slap as many Historic Organ Certificates onto as many historic organs as it can find and not waste time drawing up 'hundred best' lists. These Certificates should be used to pre-empt threats to organs wherever possible. A list of the organs it thus endows can then be lodged with local authorities and Virginia Bottomley.
4. BIOS scholars can understand that organs are themselves documents, in many cases much more precious and fragile than the archives that do not, in most instances, adequately describe or measure them.

In the above, 'BIOS' means the Council and the whole membership, which must feel it is being positively involved and impelled towards achieving its mutual aims. BIOS cannot for ever expect others to do the work it set itself to do from the start.

Martin Renshaw,



REDUNDANCIES

E. ENGLAND (96/5)

Conacher/Arnold, Williamson & Hyatt

1867/1962

Action mechanical to manuals, pneumatic to pedal

Specification Gt 8.8.8.8.4.22/3.2.III

Sw 8.8.8.4.2.II. 16.8

Pd 16.16.8

Casework front pipes in 3 fields; wooden pipes to side

Dimensions h 23' w 12'd 10'

E. ENGLAND (96/9)

Bryceson Bros & Ellis

ca. 1880

Action mechanical

Specification Man 8.8b.8.8.4

Pd 16

Casework pipe-rack

Dimensions h 14'2" w 6'1" d 8'5" inclusive

LONDON (96/2)

Hunter
1929
Action pneumatic
Specification Gt 16.8.8.8.4.4 (3 spare slides)
Sw 8.8.8.8.4.16.8 (1 spare slide)
Pd 16.16.8.8
Casework architectural; 3 towers with double-storied intervening flats
Dimensions h 22' w 21'8" d 10'10"

N. ENGLAND (96/6)

Booth/Conacher
ca. 1874/1932
Action tubular-pneumatic
Specification Gt 16.8.8.8.4.4.22/3.2.IV.8
Sw 16.8.8.8.4.22/3.2.8.8
Ch 16.8.8.8.4.4.8.8
Pd 16.16.16. IO2/3.8.8
Casework no details available
Dimensions no details available

N. ENGLAND (96/10)

Norman & Beard/Sixsmith
1910/1972
Action electro-pneumatic (detached console)
Specification Gt 8.8.4.4.22/3.2.III.8
Sw 16.8.8.8.4.III.16.8
Ch 8.4.2.II/3.II
Pd 16.16.8.8.4.4.2
Casework no details available
Dimensions no details available

N. ENGLAND (96/11)

Abbott & Smith/others
1885/1912/1960s
Action electro-pneumatic (detached console)
Specification Gt 16.16.8.8.8.4.4.22/3.2.111.8.4
Sw 16.8.8.8.4.4.2.III.16.8.8.4
Ch 16.8.8.4.2.8.8.8.4
Pd 32.16.16.16.16.8.8.8.4.16
Casework
Dimensions h 18'approx w 12'd 18'

N. ENGLAND (96/12) X

Willis
1906
Action tubular-pneumatic
Specification Gt 16.8.8.8.8.4.4.2.III.8
Sw 16.8.8.8.4.II.8.8
Pd 16.16.16.8
Casework pipe-rack (further described as "refined")
Dimensions no details available

SCOTLAND (96/4)

Conacher
1894
Action mechanical
Specification Gt 8.8.8.4
Sw 8.8.8.4.8.8 octave cplr
Pd 16
Casework no details available
Dimensions h 21' w 11'6" d 4' plus console

S.E. ENGLAND (95/43)

Cole & Son (Manchester)
1881
Action mechanical
Specification Man 8.8.8.4.4.2
Pd 16
Casework front pipes arranged 5-11-5
Dimensions(approx) h 12' w 8'6" d 5'6"

W. ENGLAND (96/1)

Sweetland
1894
Action mechanical
Specification Gt 8.8.8.4
Sw 8.8.4
Pd 16 (25 pipes,30 note p/board)
Casework pipe-rack
Dimensions h 16'8" w 6'3" d 5'3" plus p/board

W. ENGLAND (96/7)

Bishop/Nicholson & Lord/others
7/1895/1956/1974
Action electro-pneumatic
Specification Gt I6.8.8.8.8.4.4.22/3.2.III.8
Sw 16.8.8.8.8.4.4.22/3.2.111.16.8.8.4
Ch 8.8.4.2.22/3.11/3.16.8.8
Pd 16.16.16.16. IO2/3.8.8.8.4.16.8.4
Casework front pipes arranged in 5 fields
Dimensions no details available (organ dismantled and stored)

W. ENGLAND (96/8) X

Hunter & Webb
cyl. 1860
Action mechanical
Specification Man 8b.8.8.8.4.4.28
Pd 16
Casework on all four sides; front of wooden dummies
Dimensions h 10'6" w 7'4" d 4T' plus p/board

W. ENGLAND (96/13)

Henry Williams (Cheltenham)

1875

Action	mechanical
Specification	Gt 8.8b/t.8.4.2 Sw 8b/t.8.8.4.2.8b/t.8.8 Pd 16 (25 pipes)
Casework	pipe-rack front, panelled sides
Dimensions	h 16' w 9'd 9'8" inclusive

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

Other organs available for sale are:

LONDON	2M+P possibly Bishop rebuilt Kingsgate Davidson <i>ca.</i> 1860/1942, 24 speaking stops, electro-pneumatic action with detached console.
LONDON	2M+P Maley, Young & Oldknow, late 19c, 16 speaking stops, mechanical action.
MIDLANDS	2M+P Gray & Davison, 10 speaking stops, mechanical and pneumatic actions. 8ft square, 13ft high.
MIDLANDS	2M+P unknown builder <i>err.</i> 1900, 9 speaking stops, mechanical action.
MIDLANDS	2M+P Rushworth & Dreaper 1914, 20 speaking stops, pneumatic action.
N. ENGLAND	2M+P Wadsworth, 27 speaking stops, pneumatic action. Thought to be unplayable so, if not restorable, is available as parts. Flues 16ft to Mixture, reeds 16ft to 4ft.
N. ENGLAND	1M+P Bevington <i>ca.</i> 1890, 7 speaking stops, mechanical action. 7 1/2ft by 5ft, 9ft high. Recently restored.
S.E. ENGLAND	2M+P Forster & Andrews <i>ca.</i> 1882, 13 speaking stops, mechanical action.
S.E. ENGLAND	2M+P Haywood (London) 1872, 13 speaking stops, mechanical action.

RW

NOTES & QUERIES

Who said this?

Please, look, a joke, then and now, yes very. But always, by God, never.

Dammed up energy - which finally explodes in the throttling, murderous rage of a rapist incapable of obtaining release. Describing what composition?

The fact that church attendance is diminishing in general, but stable or rising in almost any church you happen to visit, is one of the many mysteries of the Church of England.

From my postbag, ancient and modern.

I visited Cambridge last Wednesday and put my hands on King's. What a prodigious full organ is this! The Solo Tuba frightened me at the console, I only touched a few notes of it. ... The Tuba at Turvey is not as originally voiced by Hill. (N.A. Bonavia-Hunt, 1950)

My first post of organist, at the age of fourteen, was in a manorial church. In those days the congregation stood when the Lord of the Manor entered, and if he didn't approve of what was being said in the sermon, particularly with visiting clergy, he would say so, fortissimo, the church resounding with 'Rubbish' or on one occasion 'Who sent us this fool?' (F. 1995)

(Addison & Steele *De Coverley Essays* tells us much the same about Sir Roger de Coverley, 18th century.)

R. S-R. always interviewed the Trades Union Secretary, Collier, with a pistol on the desk. (N. 1996)

I have just introduced the new edition of Hymns A. & M. ... The People's Warden got up at the last meeting of the P.C.C. and said he was deeply concerned about the omission of his favourite hymn, 'A few more years shall roll!!' It has not been sung here since the last incumbent but one. [20 years at least] ... I expect you know that I have been asked to take charge of the rebuild [at Armley] if and when the money is forthcoming - £2,000. New electric action & detached console in chancel & general renovation of pipework. Binns, Fitton & Haley are to do the work. (N.A. B-H again, 1950) [Another narrow squeak!]

In the late seventeenth and early eighteenth centuries, there seems to have been a number of foreign organ-builders working in this country, on a smaller scale than the well-known ones, doing tuning and maintenance and occasional rebuilds, and perhaps some harpsichords. Amongst them were members of the Tolner family.

One of them took over the care of the organ at S.Anne, Soho from Crang, keeping it until 1782, when the firm became Dodo, Tolner. They continued there until about 1794. This is all that seems to be known about that Tolner, and Dodo is even more of a mystery.

However, Heinrich Tolner migrated to Cambridge. An Episcopal Visitation of the Perse School in 1731 reported that only ten boys were being educated there, and that not in the School premises, which had just been assessed for rates on the grounds of being used for other than educational purposes. They had in fact been let "sometime before that date" - I surmise about 1714 - to Heinrich Tolner, a German immigrant who later anglicised his name to Henry Turner.

He used the school hall as workshop and the Usher's house as residence. He was buried in S.Edwards churchyard 9 September 1730, and was succeeded by his son Barnard (sic) who was organist at Christ's and St. John's Colleges. William Cole (Brit.Mus.Add.MS 2882) records how Barnard Turner continued to use the Perse School as a workshop.

In the schole I saw several of his organs, harpsichords, and spinets, the schole having been neglected there many years.

Henry and/or Bernard worked on the Great S.Mary's organ, and elsewhere in the area, from 1714 to 1776. In that year Bernard died at his house in Free School Lane. His two sons took Holy Orders - one was educated at the Perse School and became a Fellow of S.John's - so there was no one left to carry on the business. In view of recent enquiries and renewed interest, I have collated these notes from early *Reporters*.

In April 1884 at Blackwall "in the presence of the representative of the Admiralty and the Trinity Brothers, a trial was made of an instrument - the invention of Mr. Bryceson the organ builder - for signalling the approach of a vessel in a fog. ... a powerful pipe on which, by aid of suitable gearing, loud or short [sic] blasts can be produced!! Messrs. Imhof & Mukle have just [1885] built for Lord Shrewsbury the largest self-acting organ which they have ever made ... Each cylinder is so heavy that it takes two men to lift it into its place. The same firm have lately supplied their instruments to ... several *cafés* in Paris, where they are said to be a great attraction, the motive power (a gas engine) being placed in the windows."

From two bran-tub cuttings.

I am asked about the 'odd' method of marking couplers sometimes found, with plural, e.g., 'Great to Pedals'. Personally I would put it the other way round, and ask why the singular habit developed. As you will find on old consoles, some of which remain in use, couplers were labelled punctiliously with their actual function. To quote one I saw on a Gray & Davison of 1864 - Swell Manual Octaves; Swell to Great Manual; Swell. Manual to Pedals; Great Manual to Pedals. I suppose economy was a factor which led to the present shorthand method. The old one is useful for dating, though plural pedal couplers lingered longer.

Someone wants to know how best to alter the "haphazard settings" on the mechanical combination pedals of his Victorian organ. Probably, don't. Remember Best's advice about not being lazy with your hands amongst the stops; and that it is easier to push stops in by hand than to pull them out. How haphazard actually is it? On 'my' first organ, one pedal threw out a block of stops which annoyed me, until I thought it out. Left column, Gamba, Clarabella, Wald Flute; right, Open, Dulciana, Principal. Push in the left three with the flat of your hand, and you get a clean Great; push in the right, a Choir ensemble results. And so on. It's simple and obvious really, but as a DOA I was surprised how some people couldn't see it and lusted for a battery of pistons; while many were quite oblivious of any deleterious effects of uneasy bedfellows - for example, in the organ mentioned the Clarabella killed the brilliance of the Principal. (Pause to relieve Grandma of eggshells.)

Cedric Arnold was 'smitten' when a boy at Bishops Stortford College, where a new organ was being installed by Mr Chadwick, foreman to Rest Cartwright. So he went to Cartwright as apprentice; and later Chadwick joined with Arnold when he set up in business in Chelmsford in the 'twenties', and then in the old village school at Thaxted. At that time there was no electricity supply in the village, but fortunately there was a local gas-works, built in 1840, so Cedric

installed a gas engine for his machinery. Later he moved to larger premises, an old confectionery factory, and when Hill, Norman & Beard took over his business, they retained Arnold's premises as their own headquarters. Arnold latterly incorporated the Norfolk firm of Williamson & Hyatt. One who worked for Arnold for seven years up to 1955, "a very happy period in my life", speaks of him as "a wonderful craftsman".

In the Binns organ from Dumbleton Hall which went to Dumbleton Church, the entire Great and one Pedal stop were attributed to Schulze on the stopknobs. I did not know this, and recourse to Freeman simply finds the same statement, so I could venture no information to an enquirer.

Couplers worked by hitch-pedals are famlier to us. In the early Willis of 1857 at S.James, Holloway they were hitched down to take the couplers *off*. Bevington used a steel casting bench with serrations for the large pipes. Hence the ribbed markings. They also added old type-metal to the mix, containing antimony which produced a somewhat hard metal.

When the Chester Cathedral organ was built in 1877, by the Chester firm of Whiteley Brothers, "Some surprise was expressed, and not a little indignation, that a local firm of so recent establishment (1869) should have been entrusted with an instrument of such size and importance", as Freeman put it in *The Organ* XIII (1934), 129-139. Many years ago, I saw a more detailed statement which mentioned also "the London builders" (whatever that meant), and stated that efforts were made to cripple Whiteleys by offering larger payments to their workers to entice them away. But as Whiteleys was a family firm they managed to overcome that. Can anyone tell me where that account was printed?

A remark about the rarity of the Terpodion stop and comment on the one "by Schulze" at Doncaster, remind me of some notes made by Herbert Norman Senior following his 1910 work there. "It was formerly", he said, "a stringy cross between a Salicional and Geigen Principal but useless by its slow speech. It was altered by order of Organist and Churchwardens ... Scale was enlarged, slotted and voiced with a bar - and a practical stop resulted". He also commented on the Great and Swell mixtures as apparently being designed "to provide a chorus for supporting and balancing a tutti in which *the reed work was practically useless from middle of keyboard upwards*". Those notes lent to me will be found in full in *The Organ* XXXVII (1958), 146.

Ralph Bootman tells me that the Gunther two-tone reeds at Enfield were not at S James, but at Jesus Church, Forty Hill. My information came via the bran-tub and I am glad to be able to correct it. I never knew either organ in the original form. Ralph says that as far as he remembers, the Cornopean was a louder version of the Oboe. "It was a daffy idea", said a master organ-builder to me. I am sure that the bluff Yorkshireman, Dickinson, would have had something to say if I did not correct a misprint in the last *Reporter*, page 26. What he wrote was "I do think we can oust the electronic type sold today". On the following page, the date of the Census *re* Hedgland was 1851. The Ortord enquired about is the Suffolk one.

Who said this?

Ernst Ansermet at a rather unruly rehearsal.

Beethoven's Ninth, first movement, as seen by an American feminist - who else?
Susan McLary *Feminine Endings*.

Ysenda Maxtone Graham *The Church Hesitant*, a book mentioned before as one which all should certainly read.

Tailpiece

Hark, the herald Angles sin. (Winchester Cathedral service sheet)

Joe Burns, superintendent at the local crematorium, retired and was presented with a Barbecue set. (*Accrington Observer*)

... my jaded palette. (A record review) Off colour, perhaps?

A special welcome to the A ... family as they give thanks for the birth of their child during the morning service. (Ingatestone pew paper)

Irish Moss Peat and operatic compost £3.50 a bag. (*Okehampton Times*)

All women must inform their employer in writing at least 24 years before Maternity Leave begins. (*Eastbourne Advertiser*)

Mr. Longhurst then burst forth on the organ with that soul-inspiring and grand composition by Mendelssohn from the *Messiah* The March of the Priests'. (*Kentish Gazette*, 8 January 1897)

Pensioners wed - fifty years friendship ends at altar. (A local paper)

Dine in the visual splendour of the Babylonian Bistro. Experience the electric food and infectious wines. (*Huddersfield Daily Examiner*)

Wedding Dress, Classic design, size 12, never used owing to unexpected pregnancy. (*Leicester Mercury*)

Brass Band conductor. To teach any subject except music. (*Rochdale Observer*)

Father Christmas will be distributing sweets from the Council's horse-drawn dust cart. (*Chesterfield Herald*)

Royal Philharmonic Concert Orchestra. Featuring experts from *Orpheus in the Underworld*. (*Swindon Evening Advertiser*)

BBE

POSTSCRIPT ELECTRONIC MAIL

>Date: Mon, 1 Apr 1996 07:38:29 BST
>From: Brian Styles <[REDACTED]>
>Subject: Organ Transplant on a large scale

I guess not many of you will have received the (British) *Musical Times* yet. Mine arrived this morning.

I'm amazed that word had not got out before concerning an extraordinary deal struck between the Arts Council of Great Britain and the Millennium Committee. It involves three famous London organs, all of which have seen better days.

As you may all know, the 1951 Harrison & Harrison in the Royal Festival Hall (see *Baroque Tricks* - Ralph Downes's book) is virtually disused nowadays. For instance, the regular Wednesday teatime recitals have long since gone. The acoustics of the Hall have never suited an organ, even after some acoustic re-engineering in the late seventies. At the same time the Willis/H&H monster in the Royal Albert Hall is in an extremely sorry state. It had been congenitally short of wind since the twenties but the action is now into what we call "injury time" and there was talk of a rebuild costing millions.

According to the spokesman, the plan is to re-house the RFH instrument in the RAH, where this "masterpiece of post-war eclectic organ design" can at last be heard in a sympathetic acoustic. Since the footprint of the RFH instrument is so much smaller, this will release seating accommodation for about 120 more patrons and will go some way towards swelling the coffers of the Hall on such cultural occasions as boxing matches, when space is at a premium.

Pipework from the RFH will be used to complete the rebuild of the dear old Willis in the Alexandra Palace, which will be restored to its 1935 specification, using RAH pipework to fill in the gaps, which are many...

This leaves a void on the South Bank, of course, and no remedy has been planned. The writer hopes that something far more suited to the acoustics could be installed - maybe the ex-Trocadero Elephant & Castle (Quentin Maclean) Wurlitzer, now languishing in the canteen of a south London technical college.

When I first read the article, I was almost incredulous. And, even though the plan has a certain elegance, I consider it to be an act of vandalism to treat these famous instruments in such a cavalier fashion, to say nothing of turning our Royal concert hall into a cinema! And imagine the Last Night of the Proms - "Land of Hope and Glory" sung to a background (foreground really) of screeching mixtures and dirty mutations. Horrible! So, I am proposing getting up a petition to my MP (who happens to be John Major). Anyone wishing to join me in this is invited to mail me directly.

It would be this country's first electronic petition. But hurry - speed is of the essence ...

Brian Styles

This jape was forwarded by member:

I Kerr Jamieson (Assistant Librarian, Science Group) I
I Room 322, Glasgow University Library, Hillhead Street, Glasgow, G12 8QE I
I Telephone: [REDACTED] Fax: 0141-330 4952; I
I E-Mail: [REDACTED] URL: <http://www.gla.ac.uk/~gxlal2/> I

GENERAL INFORMATION

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- [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:
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 - Wordperfect (5.1 upwards, DOS or WIN)
 - MS WORD
 - Wordstar 3.0, 6.0 (DOS only)
 - (or on 5 1/4" disc)
 - Apple Macintosh on 3.5" disc:
 - ASCII text
 - MacWrite
 - Claris MacWrite II
 - MS Works
 - Claris Works
 - Wordperfect

Other formats may be possible; if in doubt 'export' your text to an ASCII file and we will have less difficulty in reading it into the type-setting package.

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- [3] By electronic mail (email) to: [REDACTED]
- [4] Members with electronic mail addresses are welcome to forward their details for inclusion in the membership database.

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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.