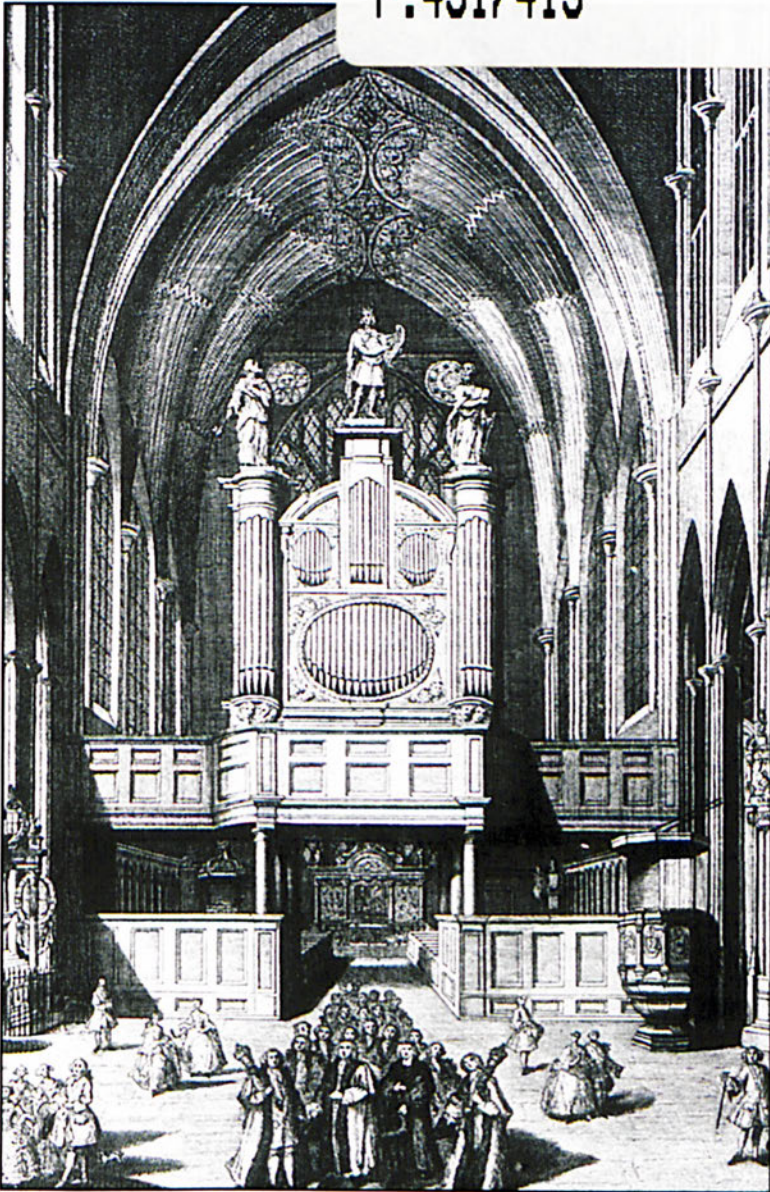


# BIOS REPORTER

P. 431/413



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## BIOS

<b>Chairman:</b>	Nicholas Thistlethwaite, MA, PhD [REDACTED]	[REDACTED]
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<b>Archivist:</b>	David C. Wickens, MA, ARCO, LRAM [REDACTED]	[REDACTED]
<b>Redundancies Officer:</b>	Roy Williamson [REDACTED]	[REDACTED]
<b>Publicity Officer:</b>	Alfred Champniss, MA, FRCO, ARCM [REDACTED]	[REDACTED]
<b>Information Technology Officer:</b>	Michael Sayers, BSc, MA, DPhil [REDACTED]	[REDACTED]
<b>Council:</b>	Jim Berrow, PhD John Brennan (co-opted) Barrie Clark (co-opted) Dominic Gwynn, MA, (co-opted) Christopher Kent, MMus, PhD, FRCO, ARMCM Andrew McCrea, BMus, ARCO, ARCM William McVicker, BA, PhD, ARCO, LRAM John Rowntree, MEd, PhD, ARCM Gerald Sumner, BSc, PhD	

*Front cover illustration: Bath Abbey: the Choir in 1750, showing the organ set up by Abraham Jordan in 1708; from a print by George Vertue.*



## EDITORIAL

Imagine the following situation: you have been asked to give a recital at a local church and in some Kafkaesque twists of fate, the programme has been dictated to you - all you have to do is play it. Most is staple fare with the exception that several items are usually heard played on a large instrument in a building with a generous acoustic. They can however be played on two manuals with a little thought. Another twist. The organ has nine stops, each manual with one four foot stop, the Great, a flute, the Swell, a Gemshorn. You might be blessed with a Cornopean and an octave coupler. The final twist, there is no possibility of cancelling the recital, altering the programme to 'suit the organ' or arranging for someone else to play should you plead indisposition.

Would you a) despite the conditions imposed above, do your damndest to feign a diplomatic illness or at the very last moment change the programme b) accept the situation with as much grace as you can muster, get it over with and depart post haste muttering oaths and imprecations or, c) rise to the challenge, spend time with the organ finding out what it could do and take the opportunity for a fresh look at the specified pieces?

Hand on heart, how many of you, on reading the first paragraph, felt a shudder go down your spine?

Your initial reaction to the situation might well be important. There are many organs in village churches with a similar specification and any one of us might face that position. These instruments pose a serious question: the great majority of them built between 80 and 100 years ago, would seem capable of only modest accompanimental work with the occasional not too demanding voluntary. How can we defend their retention when they appear to have such limitations? In the eyes of the general public normally unconcerned with such things, they are open to (probably detrimental) comparison with the four manual giant at St. Quagmire's, recently restored and enlarged yet again or, worse still, with the new digital electronic in the neighbouring parish. What might inspire us to champion these modest workhorses when their design seems to run counter to everything we were taught about chorus building, intermanual balance, colour, requirements of a satisfying plenum *etc.*

In common with the mood of the time, these organs expressed various states of mind whether rousing, confident and progressive, as might an organ for secular use, or grave, dignified and noble, in the case of Church instruments. A moment's reflection on how these words might be translated in musical terms will give a clue to the kind of organ specification best fulfilling each criterion.

Relf Clark in his recent paper on Small Organ Design 1855 - 1949 draws attention to something most organists do subconsciously on the majority of British organs, when playing anything other than music by native composers (and that probably from the middle of the 19th century onwards). They adapt.

*“Clearly one has to try to put oneself in the shoes of an earlier generation of organists and organ builders. There is no evidence... that organists and organ builders of around 1900 were unmusical or less sophisticated than their present day counterparts...They had different values and different preoccupations.....since their aim was (or can reasonably be assumed to have been) to make music in their own terms and in the terms of the instruments of their own times.”*

That sentiment is borne out by correspondence which surfaced during the recent restoration by Richard Bower of the Harrison organ at Lound Church in Suffolk (Ninian Comper was responsible for the casework). In a letter to Arthur Harrison dated 10th November 1912, Father Lynes (the incumbent who commissioned Harrison and Comper) states that

*“The Great will be quite bright enough as it is without a fifteenth. I am sure that you know what we want and I leave it to you.”*

The organ with only 13 stops is pure Arthur Harrison of the best kind.

Given that the avowed aim of BIOS is ‘the preservation, and, where necessary, the faithful restoration of historic organs in Britain’ how can any attitude be justified which casts doubt on the further existence of such an instrument when the alternative is either beyond the means of the Church concerned or is an electronic substitute?

Our ears and a sense of history must be the final arbiters in each case. Without, these instruments would be poorly served. The case should surely rest on the musicality of the organ and not solely on questions of specification. If the instrument’s intrinsic qualities elicit a musical response from the player, that in itself must argue for its continued employment and maintenance.

Despite the lack of financial resources and the fashionable perception in some quarters of the inadequacy of such organs, a case can be made for their retention. BIOS has a duty to such instruments to ensure that that case is heard and understood.

AH

# ANNUAL GENERAL MEETING

Notice is hereby given that the 1996 Annual General Meeting of the British Institute of Organ Studies will take place on Saturday, 12th October, 1996, at St. James's Church, Bermondsey, London at 14.00. All members whose subscriptions have been duly paid are entitled to attend and vote at the meeting (free of charge). The following elections will be made:

Six officers:

Secretary, Treasurer, Membership Secretary, Archivist,  
Redundancies Officer, Publicity Officer.

Four Ordinary members of the Council: Dr. Jim Berrow, Andrew McCrea and Dr. William McVicker retire and are eligible for re-election for a further two-year term: Richard Hobson retires and is ineligible for immediate re-election, having served for a continuous period of four years.

There is no constitutional requirement for nominations to be received prior to the meeting, but the Acting Secretary would, nevertheless, appreciate some form of advance notice.

## Two Oxford Organs

José Hopkins

Nearly 60 people attended the BIOS Oxford Day which devolved around two Colleges and their respective organs, both completed within the last two years.

Exeter College Chapel, designed by Gilbert Scott after the manner of the exquisite Ste. Chapelle in Paris with its narrow lancet windows, has been favoured with a new organ (J W. Walker & Sons) in the French style after Aristide Cavaillé-Coll. This happy attempt to achieve unity of architecture and organ style in the same building is an interesting concept and one which deserves wider recognition. It was of course easier to do this in a College Chapel with a single distinctive architectural style than it would be in say a cathedral or parish church which has received the attentions of many generations of architects and restorers.

Only the non-speaking central display pipes and William Hill's magnificent wrought iron band have been retained in the new instrument. It was not possible to incorporate a reverse console due to lack of space and other complications. A feature which is perhaps unique to this instrument and certainly would not have been found on a Cavaillé-Coll, is the dual combination system comprising twentieth

century multilevel options of thumb and toe pistons and nineteenth century French hitch down pedals. Only one system may be used at a time !

Andrew Pennells of Walkers spoke of the close relationship which those involved with the organ developed in the course of design and construction, and Charles Cole (Organ Scholar at Exeter) ably demonstrated its capabilities to the full. Andrew maintains that the instrument is just as suited to the needs of the Anglican liturgy as a more conventionally designed 'English' organ, being more a matter of how you play rather than what you play. Certainly the organ was a joy to listen to throughout Mr. Cole's recital and never palled. A full specification and description is to be found in Charles Cole's article in *Organists Review*.

The morning session was completed by Michael Popkin's entertaining and well illustrated lecture on 'Some Oxford Musicians'. One can see that Orlando Gibbons will have to be reclaimed for Cambridge at a future return match!

After lunch the participants reassembled in Jesus College Chapel for the presentation and recital on the William Drake organ. William Drake himself spoke and answered questions about the organ, built on the lines of an English instrument of the early nineteenth century. The organ's capabilities were fully demonstrated and explained by David Burchell, particularly its pleasing variety of soft sounds.

It would be invidious to compare the two organs, built according to widely differing traditions, although ultimately for the same ends, which presumably were the accompaniment of choral services in a college chapel, the giving of recitals in a university environment and the provision of a teaching facility. Perhaps the only comment which might be made is that the Exeter and Jesus instruments complement each other in that their design inspirations reflect different periods both of organ building and of music, but that it could be argued that neither is "an instrument for all seasons." Does such an instrument really exist anyway?

Tea in Jesus College brought the day to a conclusion although some hardy souls opted for Evensong at Christ Church. As one expects of BIOS meetings, the day was well organised and prepared and credit for this must go to the organisers, particularly Michael Popkin.

## **Letter to the Editor**

From Stephen Bicknell

John Bowles and Gerald Sumner are quite right to take issue with the remarks attributed to me in the January 1996 *Reporter*. I hope that they will both bear in mind that what they have read was a discussion of a report made at the AGM; anything I said then was off the cuff and was not intended to appear in print.

I specifically wish to say that I have nothing but praise for the efforts made by John Bowles and Gerald Sumner to advertise the existence and plight of the Preston organ and to work over a long period of time on a thankless project - ending, as we know, with the safe removal of the instrument to Halifax. I also wish to add that the facts they describe are all correct as far as I know and I had no wish to suggest otherwise. My point was slightly different and, understanding that the remarks I made might be misinterpreted, I chose my words with care and prefaced my comments with a general introduction explaining my position.

I believe with absolute sincerity that any organ can be saved if the right approach is taken. This is an idealist's position but surely an excellent basis for the 'mission statement' of an organisation such as BIOS. My point was that the Preston Public Hall story was far from being a great success for BIOS: until the organ is restored to playing order, the story remains a very sad one. The demolition of its original home and the removal to Halifax is cause for further sadness though there is still hope for the future.

I used the Preston organ as an example wishing to make an appeal that BIOS should make more efforts to live up to its founders' intentions that it should be a pressure group working for the preservation of fine organs in the British Isles. If BIOS continues to work within the constraints of polite correspondence and a committee structure (both its own and conforming to the conventions of other organisations), it is in danger of merging imperceptibly with the bodies it deals with and becoming part of the problem rather than a means to a solution.

I do not believe that BIOS can make any real progress in halting or reversing the tendency to undervalue organs unless it can find its own equivalent of sitting in front of the bulldozers or chaining itself to the railings.

It is easy to say but I really do believe that the time for polite intervention had long passed when the Institute was founded in 1976 and that it really is time for BIOS to become a thorn in the side of the organ establishment, not a distinguished and erudite part of it.

The work done by John and Gerald over the Preston organ was invaluable and necessary. In an ideal world, however, there would have been a more forceful, coordinated, and public campaign.

With this in mind, I must ask why there has been no significant coverage in BIOS publications of the fate of the important William Hill organ formerly in St Mary at Hill in the City of London, seriously damaged by fire a few years ago, and no public discussion regarding the rebuild now under way at Tewkesbury Abbey. These instruments may indeed have been discussed in Council: if so, (as has often been requested before) an informative report of business dealt with by Council should automatically appear in the *Reporter*.

I do not mean this to be a criticism of my many friends in BIOS and, as a Council member for many years, I have contributed in large measure to the situation I describe. However, it never hurts to express a wish that we could do even better.

## **THE SMITH? ORGAN AT ST MARY FINEDON, NORTHAMPTONSHIRE , AND WILLIAM CROFT'S MUSIC FOR SIR JOHN DOLBEN**

Thirty eight people met at St Mary's to witness the re-creation of a musical event, and have the various elements of the event, patron and place, composer and music, organ-builder and organ, introduced to them.

John Bailey introduced the church, a beautiful church in a remarkably homogenous style, the Decorated style of the 14th century. Although there are very few furnishings of quality, apart from the organ, there are signs of the Dolbens everywhere. The Dolben family had distinguished members, including our Sir John Dolben's uncle, who was Archbishop of York; it was in his palace that Sir John was bom. He was Sub-Dean of the Chapel Royal from 1713 to 1718, effectively Precentor, and in charge of the music. He was Vicar at Finedon from 1714 and Lord of the Manor from 1722. John Bailey also showed us the library in the so-called Monk's Cell above the North Porch, which contains Sir John's own library, as well as the church records.

Donald Burrows then talked about Sir John's time at the Chapel Royal, which came to an untimely end when he and the Dean were dismissed, presumably for political reasons. As Sub-Dean Sir John was in a good position to acquire the organ for his church, to commission music from William Croft, and to bring Chapel Royal musicians to Finedon. William Croft held various positions at the Chapel Royal, and composed music for it. For Sir John he composed a setting of Psalm 150 for the opening of the organ in 1717, "O praise God in His sanctuary", two secular wedding songs, one of which, "Come all ye tuneful Sisters", we heard in the concert later, and an anthem for Sir John's wedding in 1720, "Blessed are all they that fear the Lord". There is an old-fashioned feeling to some of this music, perhaps because Croft and his contemporaries were responsible for some of the earliest English hymnody, but also some conscious or sub-conscious imitation of Purcell in the verses. We were also shown some of the difficulties an editor has in preparing manuscripts for performance, specifically with reference to the part played by the organ, in the use of solo stops, and in providing notes outside the organ's original compass.

John Bolton, the organist at St Mary's, then showed some of the capabilities of the organ in its present rebuilt form, by playing some 20th century French and



American music, and finishing with “O God our help in ages past” (Croft, St Anne).

After an excellent lunch in the Scout Hut, provided by Jane Read of St Mary’s, John Bolton gave a brief history of the organ at Finedon. The organ was rebuilt by Holdich, mostly in 1872, retaining the case and much of the pipework. John Bolton has published a very comprehensive booklet (priced £9.00 from John Bolton, [REDACTED]), and there is a CD of the organ played by Paul Parsons.

The history of the organ before 1717 was presented by Dominic Gwynn. Donald Burrows had noticed as long ago as 1978 (in articles on Sir John Dolben written for the *Musical Times*) that the royal coat of arms halfway up the central pipe in the wonderful painted pipe front could only have been used between 1702 (when Queen Anne came to the throne) and 1707 (when the English and Scottish crowns were united). His hypothesis was that this organ was built as a ‘royal’ organ (as opposed to the organ belonging to the Dean and Chapter) for St George’s Chapel, Windsor. It seems to correspond to a payment made to Father Smith in 1704 (which may explain the attribution in the Sperling Notebooks). Its availability to Sir John could be the result of the Court’s disuse of Windsor after 1717, when Gerard Smith was asked to make a new organ, and then to repair an old one. Perhaps this explains the connection of this organ with Gerard Smith by Rimbault and Arthur Hill. The pipe marks certainly resemble those of Father Smith rather than Gerard or Christopher Shrider (presumably an idea of Holdich’s), though we are a long way from understanding the relationships of the various builders of the Smith school. The pipe scales and voicing methods also resemble Father Smith’s work at Great St Mary’s, Cambridge, though the effect in both places has been Victorianised. One would expect the sound of a Father Smith organ to be more robust and colourful than is the case at Finedon now, perhaps because the pipes do not get quite as much wind as formerly, but otherwise the voicing is remarkably intact.

The day ended with a concert of the choral music written by William Croft for Sir John Dolben, and performed originally in the church and at the Hall next to the church. It was interspersed with solo organ music by Croft. Donald Burrows played the organ, aided by Jane Hutber on viol, and the vocal parts were taken by Stephen Taylor (alto), Philip Cave (tenor) and Neil Bellingham (bass). The performers would have found it considerably easier in 1717, when the organ stood at the back of the gallery, with plenty of room for the other performers in front of it. Nonetheless, it was a wonderful performance, full of character, and very evocative. We are very grateful to Canon Beaumont and the churchwardens for allowing us to use their church, and to John Bolton and Donald Burrows for their contribution to the day.

Dominic Gwynn

## **CONFERENCES** (PENRITH (27-30 August))

Details of this year's residential conference were circulated with the April issue of the Reporter. The programme offers an opportunity to hear (and hear about) organs by Victorian builders from the north of England - Wilkinson, Abbot, Thomas Harrison, Jardine - and also the work of Lt. Col. Dixon. The famous St. Bees organ will be demonstrated by Ian Hare, and the speakers include Relf Clark, Michael Sayer and Gerry Sumner. Newton Rigg College is on the edge of the Lake District, and the programme will take us through some spectacular scenery. Add to this the usual conference conviviality, and it should be a memorable meeting. Bookings must be returned to the Chairman not later than Monday 5 August.

## **BERMONDSEY and AGM** (12 October)

The sub-title of this day conference is, 'The 1829 Bishop organ at St James's, Bermondsey; a discussion of its history, voicing and musical use'. The Bermondsey organ is one of the more significant English organs of the first half of the nineteenth century, and although it has had a chequered history, it still has much to tell us about its builder and context. Speakers will include Nicholas Thistlethwaite, Dominic Gwynn, John Budgen and David Burchell, and music will be performed by William McVicker and Jeremy Barham. Further details and a booking form accompany this *Reporter*.

## **BIOS LUNCH** (Saturday 7 December)

This annual event has proved popular with members and will be repeated this year. The venue will again be London, and details will be circulated with the October *Reporter*.

## **READING UNIVERSITY** (Saturday 15 February 1997)

As in previous years, Christopher Kent will be organising a day in the Music Department at Reading, including papers based on work in progress and contributions from outside speakers.

Further details of next year's meetings will appear in the next issue. Members may like to know that it is hoped to arrange the annual residential conference in north-east Scotland, in collaboration with our colleagues in SHOT (The Scottish Historic Organs Trust).

# ARCHIVE MOVES YET NEARER HEAVEN

The British Organ Archive has moved - yet again. It has gone up another two floors in the Birmingham Central Library, vacating what was always only a temporary home on Floor 5 amongst the Patents. It is now' on Floor 7, and has been transferred from the jurisdiction of the Music Department to that of the Archives Department.

There are several important benefits in this transfer: we now have the oversight of a professional archives staff; we have full access to the resources of a nationally acclaimed archives department that is especially strong on conservation (take, for example, the Matthew Boulton drawings in their care); we are now properly accessible to the membership and the public: and we can look forward to support, and possibly even initiative, in the matter of fund raising. Most importantly, we have a secure future for the Archive.

The contents of the British Organ Archive remain the property of BIOS and those who have deposited collections on loan. It may be removed at any time - supposing, for example, a museum-cum-study centre is established (though, of course, any expenditure incurred by the Birmingham Archives Department, such as preservation work, might have to be refunded).

The British Organ Archive may be used by visitors to the Birmingham Archives Department. The Department operates on similar lines to County Records Offices. The following is reproduced from the Birmingham City Archives information leaflet:

“The search room is open to all members of the public, free of charge. An appointment is not necessary. Please sign the visitors’ book on arrival. The department operates the ticket system administered by the County Archive Research Network. If you do not already possess a Network ticket you will need to complete a registration.”

The Archives Department is open each weekday except Wednesday, between 9am and 5pm. Copying facilities are available at the usual prices. Photocopies up to A3 size can be supplied. The drawings are not available for photocopying: the process damages the colouring that is such a delight in the drawings from the constituent firms of Hill, Norman & Beard. (We have been wrong in allowing this in the past). They may be reproduced photographically - (but it is expensive!).

Eventually, when they become thoroughly familiar with the material, the Archives staff will be able to deal with most enquiries. In the meantime enquiries are best addressed to the (BIOS) Archivist at the address given in the Reporter. The Archivist will continue to attend to the Archive as before: there is at least fifty years' work to do and it keeps growing!

David e Wickers, Archivist

# DIRECTORY OF BRITISH ORGAN BUILDERS

The interim edition of the Freeman-Edmonds Directory of British Organ Builders has now been produced. In 676 pages, it lists 3661 organ builders, with bare details, who have worked in the British Isles, from Saint Aldhelm to those active in 1950. A limited number of copies has been distributed to a team of committed researchers who will correct and expand the Directory over the next five years. It will then, hopefully, be fit for general publication.

This editorial procedure is necessary because the information is dependent on sources of varying reliability. There is error - such as we are accustomed to - in the literary sources of organ history. There are wide gaps that need to be filled - not so much of master organ builders but of their assistants. Dates of birth and death, and of the establishment of businesses, are frequently missing. Much of this can be corrected and filled in by those who have been engaged in detailed research.

It would be possible to do a further print-run of the Directory if there was a demand for it in its present form. I do not recommend it; it is better to wait for the first proper edition. In the meantime the Directory may be added to the NPOR and thus become available on the Internet - with a view to giving access to researchers rather than information for the public; this seems to proved promising with the NPOR. If there is to be a further print-run we need to know beforehand how many copies are required; if you want a copy please let me know before 1 September. The cost is £25 (which would be payable after the print has been run). A copy of the Directory is available in the British Organ Archive. The NPOR also has a copy.

David C. Wickens, Archivist.

## Questionnaire.

It is some time since we asked for your views on the events, publications and other services BIOS seeks to provide. The questionnaire printed on the next four pages offers another opportunity to air your views and you are encouraged to participate. The information you provide will be treated in confidence and only the general results will be published, although we may contact you about specific topics. The questionnaire is presented over four pages which may be pulled out of the *Reporter* without damaging the format of the rest of the publication. Alternatively, you may wish to photocopy the questionnaire and submit that instead.

Name:

Address:

Postcode:..... Telephone/s:.....

CONFERENCES AND MEETINGS

*Please tick where appropriate*

1. Have you ever attended any BIOS conferences? Yes No
2. If so, how many since January 1994 (give number)? residential:  
non-residential:
3. On the whole were they (tick one) a) well run  
b) adequately run  
c) poorly run
4. From attendance and/or advertising, do you think a) too specialised b)  
our events appear to be (tick one) about right  
c) not specialised enough
5. How far in advance do you decide to attend? weeks
6. How far in advance do you notify the organisers? .....weeks
7. We attempt to spread the location of conferences.  
Are there locations or regions you think neglected?
8. Do you want more BIOS events abroad? Specify  
where.
9. Could you organise a day conference? Specify topic  
and location.
10. Apart from demonstrations, more formal recitals are a) essential  
expensive to arrange. In a conference context, do b) desirable  
you think they are (tick one) c) not essential
11. Do you prefer conference durations of (tick one) a) 3 days (ie 2 nights)  
b) 2 days  
c) 1 day  
Yes No
12. Would you attend conferences arranged over a  
Friday evening and Saturday?
13. Which time of year is best (or least worst!) for  
residential conferences? a) *School holidays*:  
early / middle / late  
b) any time

## SUBJECTS

Please indicate whether you would make an effort to attend conferences on the following topics:

14. Organ building:                    a) new developments                    b) historic  
   ^conservations and restoration  
   d) technical (other):
15. Discussion of the  
work of builders from: a) Britain b) (Europe) c) other(specify):
16. The study of organs                    a) pre-18C                    b) 18C c) early 19C  
from the period/s:                    d) late 19c                    e) 1901-1930  
   0 1931 - 1950                    g) post-1950
17. Sessions associated  
with recently built  
organs:
18. Performance topics:
19. Musicological  
research:
20. Archival study:
21. Specify any organ -  
builders whose work  
or lives you wish to  
hear more about:
22. Any appropriate  
subjects not  
mentioned above:

## SKILLS AUDIT

23. Do you have a skill or facility which you would be prepared to offer BIOS on a voluntary basis (*e.g.* translation, managerial, marketing, distribution, storage, maintaining a database, *etc.*)? (Tick all that apply)
- a) Yes                      b) No  
c) on a regular basis  
d) on an occasional basis
24. It would be useful to have some idea about members' personal computer ownership. Do you have access to a PC and printer which you would be prepared to use on occasional BIOS business (specify type):
25. If yes, what database do you use:                      a)  
what word processor do you use:                      b)  
does it have DTP facilities:                      c)
26. Are you a professional organ builder? If so, please specify firm and any speciality:
27. Are you a professional musician? If so please specify appointment/s:

Are you currently engaged in scholarly work on the organ or associated matters? Please specify:

## ORGANISATIONAL AND STATISTICAL

29. How long have you been a member of .....years  
BIOS?
30. Please indicate your age:
31. Do you think that the BIOS annual subscription is:
32. Would you agree to a subscription increase to fund a professional administrator and thus improve service?
33. Apart from late delivery (!) do you have any comments on the content and frequency of the *Journal* and/or *Reporter*?
34. Do you belong to any national amenity societies? (eg. Victorian Society) (please specify)
35. Do you regularly read current issues of:  
(Please tick as necessary)
36. Estimate how much you spend annually on books on organs and related matters: (please tick)
37. If historic organbuilders' records could be made available to members, would you be keen to buy copies?
38. If so, would you prefer them to be:
39. Would you prefer to have the Constitution changed to allow for a postal ballot of the Officers and Council?
40. Are there any other constitutional changes you would wish to see?

a) under 21      b) 21-35  
c) 36-50      d) 51-65  
e) over 65

a) Too high b) about right

Yes      No

The Organ  
The Organbuilder  
Organists' Review  
Organ Yearbook  
RCO Journal  
other:

a) under £25      b) £25-50  
c) £51-75      d) £76-100  
e) £101-150      f) £151-200  
g) over £200

Yes No

a) microfilm      b) facsimile  
c) CD-ROM      d) printed  
version edited with commentary  
e) other

Yes No

(please indicate these on a separate sheet of paper)

Please return to

Jim Berrow, 17 Wheeleys Road, Edgbaston, Birmingham B15 2LD as soon as possible.

We will publish a digest of this survey in a future issue of the *Reporter*.



## REDUNDANCIES AND FATES

Members occasionally express interest in what eventually happens to the organs listed in the Redundancies column. I therefore intend to identify each quarter the fates of some of the more significant redundancies, beginning with this issue.

LONDON (96/17)

Maley, Young & Oldknow

ca.1880

Action mechanical

Specification Gt 8 8 8 8 4 4  
Sw 168 8 8 42 8  
Pd 16 8

Casework Piperack

Dimensions hl8' w10' d5'

LONDON (96/18)

Gray & Davison / reb. Hill

ca 1860/1904

Action manuals mechanical, pedals pneumatic

Specification Gt 8 8 4 4 2<sup>2</sup>/<sub>3</sub> 2  
Sw 16 8 8 8 8 4 2  
Ch (4 slides, no pipes)  
Pd 16 16

Casework mahogany veneered panelling

Dimensions hl6' wl8' d i r 0''

N. ENGLAND (96/16)

Conacher

1916

Action pneumatic

Specification Gt 8 8 8 8 4  
S w 8 8 8 8 4 8 8  
Pd 16 8

Casework architectural front

Dimensions hl7' 4'' wl0' d9'

W. ENGLAND (96/16)

Speechley / A J Price 1892 / 1926

Action	mechanical
Specification	Gt 8 8 8 4 4 2 Sw 8 8 8 8 Pd 16
Casework and Dimensions:	details awaited

S.W.ENGLAND (96/20)  
Smith or Monday / Daniel  
1840s. 1930s

Action	pneumatic
Specification	Gt 16.8 8 8 8 44 22/3 2 1 <sup>3</sup> / <sub>5</sub> II S w 8 8 8 8 4 8 8 Pd 16 16
Casework Dimensions	architectural front (Gothic) h20' w12' d7'

WALES (96/21)

Vowles  
c.1880

Action	mechanical
Specification	Gt 8 8 8 4 2 Sw 8 8 8 4 8 octave coupler Pd 16
Casework Dimensions	architectural in pine h15'6" w9'8" d8'8"

Other organs available for sale:

S W ENGLAND	2M/P Vowles 1936, 12 speaking stops, electric action
S W ENGLAND	2M/P Haskins cal910, 18 speaking stops, pneumatic action

N ENGLAND	2M/P Willis 1890, 15 speaking stops, mechanical action to manuals, pneumatic to pedal. Some private funding may be available to help with restoration and re-erection.
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## FATES

Ref 94/58. St. Peter's, Malvern Wells, was home to an 1860s John Nicholson organ enlarged by the Worcester firm in 1902. When declared redundant in 1994 it had

some 26 speaking stops over three manuals. About 20 ranks have been used as the basis of the new four manual mechanical action instrument recently set up by Nicholson in Southwell Minster.

Ref 94/59. After 110 years service to one congregation, this two manual Lloyd (Nottingham) organ of 1885 has left Friary URC, West Brigford, and now resides in the west gallery of the Cathedral of the Holy Cross, Lusaka, where its splendid case shows off to maximum advantage. BIOS member Richard Godfrey has master-minded this project doing much of the dismantling and re-erection himself. The organ is due to be opened officially in late autumn. Tonal alterations have been restricted to replacing the Great Clarinet with a Twelfth, enlarging the Great Mixture from two ranks to four, and adding a 16ft reed to the pedal.

Ref 94/20. Originally built c1920 for the Methodist Central Hall in Newport, Gwent, this three manual 31 speaking stop Binns organ with two 16ft cases was moved to St. Paul's Church, Newport about 1965. Plans to reorder St. Paul's this year have necessitated its disposal. The chances of saving it as an instrument appeared remote until, almost at the last moment, Leeds Grammar School bought it for their new hall (not yet built). It is hoped the Binns will sound again towards the end of 1997.

Ref 95/38. The Zion Christian Centre (formerly Congregational Chapel) in Stanley near Wakefield decided last year to break up their little used pipe organ standing in a gallery. Before vandalism commenced, a church member thought it might be worthwhile asking a local organbuilder to inspect and advise. He identified the organ as being the work of Schulze and persuaded the authorities not to destroy it. The pipework is totally enclosed; the swell shutters form the front there being no pipe display. The organ comprises 6 manual stops and one pedal stop. The pedal is permanently coupled.

Recently dismantled and stored, the Schulze awaits restoration and installation in the church of St James the Apostle, Grafton Underwood, Northants.

RW

## **A solitary metal 16ft**

Is any member aware of an instrument by Forster and Andrews with a metal 16ft open as the sole (no pun intended) pedal stop ? Andrew Hayden has found one at Hingham, Norfolk, but is keen to find further examples. He also wants to buy or borrow a copy of Elvin's "Forster & Andrews". Please contact Andrew at [REDACTED] if you can help.

# A LOST CAVAILLE-COLL?

BIOS member Barry Clarke has drawn attention to an article which appeared in the *East Kent Mercury* dated 7th July 1966. It refers to an organ which once stood in Sandwich Methodist Church and which was removed on closure supposedly to Aberdeen University. The instrument is said to have been the work of Cavaille-Coll although there is a strong suggestion that it was actually the work of Mutin.

Specification:

Grande Orgue		Récit:	
Bourdon	16	Bourdon	8
Montre	8	Viole de Gambe	8
Flûte Harmonique	8	Voix Celestes	8
Prestant	4	Flûte Octaviante	4
		Basson Hautbois	8
		Trompette	8
Pedale			
		Tremblant	
Bourdon	16		

Gothic case of carved oak, with tin display pipes.

Does any member have information as to the current whereabouts of what could be an important survival?

## BIOS JOURNAL

The annual *Journal of the British Institute of Organ Studies* format 6" x 8 1/2", about 140 pages. Volumes 1(1977) to 19(1995) are in print. Each issue of *BIOS Journal* usually contains about nine essays on organ-related subjects from contributors world-wide, detailed reviews of restored and new instruments in the UK, and reviews of books and music for organ. Members of BIOS receive their annual copy as part of their subscription and may purchase further copies at the reduced rates shown. Non-members may obtain copies from Positif Press at the full rates shown.

BIOS Journal 1(1977) to 10(1986)

Members' rate: £7.00 (Full rate £10)

BIOS Journal 11(1987) to 13(1989)

Members' rate: £7.50 (Full rate £11)

BIOS Journal 14(1990) and 15(1991)

Members' rate: £8.00 (Full rate £12)

BIOS Journal 16(1992) and 17(1993)

Members' rate: £8.50 (Full rate £13)

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Members' rate: £9.50 (Full rate £14)

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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.

## GENERAL INFORMATION

The West of England Organ Academy offers a wide range of courses. Further information from Robert Fielding, [REDACTED]

The British Music Society hosts a biennial competition open to full time students at music colleges. This year the competition features organ music and takes place at St. George's Church, Hanover Square, London on Saturday 19th October. Further information from Paul Daubney, [REDACTED]

The Suffolk Villages Festival, 23rd-26th August at Assington, Boxford and Stoke by Nayland. It includes an exhibition of the work of bowed, stringed, keyboard and instrument makers who will be present. Details from Mrs. Josephine Pearson, [REDACTED]

Musical Performance, a new quarterly international journal for composers, musicians and their audiences. The first edition is due in July. Details from Orange Square Marketing and Publicity Ltd., [REDACTED]

The Young Bach, a CD recording by Douglas Hollick on the Halbich organ in [REDACTED]

Celebrity Organ Recitals at St. Paul's Cathedral, first Thursday of every month at 6.30pm. For details send a SAE to Music Department, St. Paul's Cathedral, 5b Amen Court, London EC4M 7BU.

### FOR SALE

1. Various duplicates of periodicals are available, following reorganisation of the Archive. Priority goes to members who wish to purchase, preferably a job lot; contact the Assistant Secretary [REDACTED]:

*Musical Opinion*: 4-7/1920, 3/1921, 1-12/1923, 7&9/1924, 1/1925-8/1927, 1-3/1939, 6/1973-2/1974, 4/1974-2/1975, 10/1976-12/1977, 10-11/1985. 2/1986. *Organ Club Journal*: 1967-1991 (a few missing); 5/1972-6/1981, 2/1993. *Organ Historical Trust of Australia News*: 4/1985-7/1994 (23 copies only). *Organists' Review*: 1/1968-10/1988(A5 format), 10/1977, 11/1984. *The Organ*: no.13 7/1924. 24 4/1927 (both poor condition), 93 7/1944, 147 1/1958, 164 4/1962, 213, 1975/76, 214 1975/76, 215 195/76, 216 1975/76 x2, 217 76/77 x2, 218 76/77 x3, 219 76/77 x2, 220 76/77 x2, 221 7/1977, 222 10/1977, 223 1/1978, 225 7/1978 x2, 261 / 1987.

2. *Musical Times* 1962 - 1990 (4 copies missing). Ring Keith Elcombe on [REDACTED] to discuss price.

3. *The Organ* issues 1921 - 1971 available. Peter Stephens, [REDACTED].

# NOTES & QUERIES

*Who said this?*

*1. I believe in punctuality, but it often makes me lonely.*

*2. Cranmer was one of the architects of the Prayer Book. He was burnt at the stake; he did not die for English prose.*

*3. Idealism increases in direct proportion to one's distance from the problem.*

More from my postbag:

"I note that you have a few 'cranks' among your friends who seem to have gone 'Holtkampic'. While I do honestly appreciate the resurgence of mixtures (if properly designed and treated) I do not approve of a Great organ scheme such as Quintade 16', Koppel 8', Principal 2', and Larigot ( a recent Holtkamp scheme)..... I do think it is absurd to tie the great Cantor to one unchangeable mode of sonic expression.

F... tells me how much he appreciated the Hill at Great Brickhill and is surprised to find it different from the other examples of the old firm's work. The reason is that I re voiced the entire organ (Vox Humana and flutes excepted) in 1925. Even the front pipes were included. The original flue stops were supposedly replicas of the Westminster Abbey ones by special request of the then vicar, and, as I found the Great diapasons on the gentle-speaking and underblown side, I opened them up including the mixture. I am interested in your comment on my Super Diapason (BIOS J8 p9). Fact is, I now have it at a slightly reduced pressure, a wee fraction of an inch below  $2\frac{5}{8}$ " on which you first heard it. All of which shows how sensitive a diapason pipe is to slight changes of pressure."

Noel A Bonavia-Hunt 1950

Following this, he constructed a console control by which he could lower a small extra weight upon the reservoir so as to harness the tonal differences. The rest is silence.

Edward Bostock Maley, at one time a member of the firm of Maley, Young and Oldknow died of heart disease on 1st April 1895 at the age of 60. Adjacent in *Musical Opinion* for May that year, we read, "We have received letters from 'Lennox', Mr T Casson and others but the communications are of such a contentious nature.... that we are reluctantly compelled to omit them. ...

For 18 years *Musical Opinion* has provided an arena in which many scores of subjects have been discussed, to the interest - sometimes, perhaps, even to the entertainment - of the readers - and while its columns are as free and open as ever, we cannot permit our arena to degenerate into a cockpit." Those who have perused

the letters which did get printed will be wondering whatever the omitted ones could have been like: 'Lennox' breaks out.

Reporter 4/3/8

In Novello Select Organ Pieces Book 18 no 107 we read: J S Bach Fugue D minor, Art of Fugue, adapted by Vincent Novello 1842 from Dittendorfer's edition. 'One of the pieces played on the large organ in the Town Hall of Birmingham at the competition for the organist's appointment there in February 1842. The successful candidate was Mr Stimson of Carlisle, and the umpires were Mr Wm Knyvett, Mr Vincent Novello, Mr John Goss and Mr Walmisley'.

The completion of the new Marcussen in Tonbridge School Chapel, which replaces the Binns destroyed in the fire of 1988, brings to mind that the Binns, built in 1909, replaced a Holdich. This was installed, somewhat altered by Gray & Davison, in St. Paul's, Kipling Street, Southwark, where it displaced a Bryceson of 1879 (what happened to that?). St Paul's suffered war damage and became a repository for salvaged organs: the St. Paul's organ, removed and restored by Mander, went to St. Jude's, Southwark. This church had been built in 1808 as the chapel of the Philanthropic Society and for it, 'J.Gray, New Road, Fitzroy Square' built a 3 manual in 1828. The building was consecrated as a parish church in 1850 and the organ, probably in a west gallery for it had a chayre case, was later moved to a north choir loft. It was in a very poor state when I saw it at the time of the Second World War and, despite restoration work, it was ultimately decided to install the old Holdich organ from Tonbridge instead

Ely Cathedral, 1396, cost of erecting organ, £4 8s 5d total. Includes 'fetching the the organ builder and his board' 40s; 20 stones of lead; 4 white horse hides and ashen hoops for the bellows, and carpenter's wages 8 days while making them; 12 springs; 16 jemewes (hinges); sheepskins; and so on. a miscellany of glue, nails, quicksilver, and so on.

from: Hopkins. English Medieval Church Organs

Saffron Walden, 1451, cost of new organ. 'For the costs and carriage of the organ and John Hundene and his servant 8s. To John Tracey of Thaxted for trying the organs 16d'. What could the organ have been?

Organ Information sometimes crops up in the most unexpected places. In the diary of Sir John Evelyn FRS is an entry in 1641 (p27) for St Bavon, Haarlem: 'In the nave, hang the godliest branches of brass for tapers that I have seen, esteemed of great value for the curiosity of the workmanship; also a fair pair of organs which I could not find they made use of in divine service, or so much as to assist them in singing psalms, but only for show, and to recreate the people before and after their devotions, whilst the burgomasters were walking and conferring about their affairs'. Amongst his other references we find (29th November 1644, p134) Pope's palaces at Monte Cavallo credited with 'hydraulic organs, a fish pond, and an ample bath'. He also refers to hydraulic organs at Palace d'Este at Tivoli (6th May 1645, p145)

and on Mount Parnassus (1645, pi89). What he meant by hydraulic organs perhaps someone can tell me.

In the Suffolk County Record Offices may be found a typewritten survey and an accompanying set of tapes of many of the village church organs in the county. Perhaps a look in your own County Record Office might find something similar? If not, now's your chance!

Answers to 'Who said this?'

1. EV Lucas
2. Alan Bennett
3. John Galsworthy

Tailpiece

The National Society of Cruelty to Children invite you to a Special Musical Service in Bristol Cathedral (1967 programme heading)

Lady Barbara Oily, wife of the famous conductor. (Reading Chronicle)

Wanted, an artist to paint A. Tromp Lewell on bathroom wall. (Huddersfield Examiner)

Adopt-a-grave plan launched to bring new life to a cemetery. (Guardian and Gazette, Essex)

J..P..T..Funeral Service, an independent family fun business. (Catholic Post)

When a burial ground is developed, a number of bodies start to take an interest. (Kingston Guardian)

People in Kenwyn are being advised to hurry if they want to be buried in the village churchyard. (Truro and Mid Cornwall Briton)

Mr & Mrs P... did not want a registry office wedding because they had both been married before and felt the experience had been cold and impersonal. (Great Yarmouth Advertiser)

The dead man was driving on the road from Cullen to Ardee when he was overtaken by a car coming in the opposite direction. (RTE evening news bulletin, 17th February 1996)

The annual mother and daughter banquet of the...Baptist Church will be on Tuesday at 6 pm. A concert of scared music will follow. (Times-Mirror, Brunswick, Maine)

BBE



# DID IT REALLY SOUND LIKE THAT?

***The remarkable 1929 Bishop organ at St. James's, Bermondsey:  
a discussion of its history, voicing and musical use  
and  
BIOS ANNUAL GENERAL MEETING***

Saturday 12th October 1996

St. James's Church, Bermondsey  
(off Jamaica Road, London SE16)

**PROGRAMME:**

- 1030 Coffee  
1100 Introduction and a voluntary played by Dr. Christopher Kent  
1115 Dr. Nicholas Thistlethwaite  
1200 Barry Williams  
                    1) an update on V.A.T.  
                    2) Organs and the Law  
1215 Dominic Gwynn  
                    Restoration: 1829 or 1877?  
1300 Lunch  
1400 British Institute of Organ Studies' Annual General Meeting  
1500 John Budgen will place the voicing of the Bishop organ in an  
                    historical context. William McVicker will chair a discussion  
                    with a panel and this will be opened to the floor  
1545 Tea  
1615 David Burchell  
1700 A short recital of organ duets by Samuel Wesley, given by  
                    William McVicker and Jeremy Barham.

This 1829 J C Bishop organ is a remarkable survival and in its day was one of the larger instruments in London. But can we be sure that what we hear today is what Bishop intended? Did Bishop really make his diapasons with a 'full round mellow

- x -

x s

*PLEASE RETURN THIS SUP*

BIOS conference at St. James's Church, Bermondsey;

FEE £16.00 which includes a light buffet lunch, coffee and tea. (£13 if no lunch required)

NAME.....

ADDRESS.....

Cheque enclosed for £16.00 (£13.00) payable to BIOS. Return slip with payment to William McVicker, [REDACTED]

tone'? Why was this sound so much at odds with Hill's diapasons which are voiced closer to the octave. How does this organ fall into an historical context with regard to its voicing? To which date (1829 or 1877) should this organ be restored? These and many other questions will be discussed by Dominic Gwynn, John Budgeon, and Dr. Nicholas Thistlethwaite and this chaired discussion will be opened to the floor for general comment and questions. David Burchell will give a talk on metrical psalmody of the period, and there will be an opportunity to hear and sing some of this material.

It is hoped that this conference will be of interest to organ builders as well as BIOS members.

## EDITORIAL INFORMATION

Co-Editors:

Andrew Hayden, B.Mus., MPhil., FTCL.

John Hughes, B.Mus.,

The Editors welcome articles, news, information, letters, etc. and can accept them in these ways:

Typewritten copy by post to Andrew Hayden.

3.5" computer disc, along with a draft version of the text, sent to John Hughes. The following formats are readable:

- DOS 360K, 720K, 1.44M. Preferably export your text in ASCII format; RTF files; most DTP packages can be read.
- Acom: SD, HD, jImpression, jOvation, jEdit files
- Atari 360K, 720K; ASCII text
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Illustrations and photographs accompanying articles are welcome; they should be good quality originals or copies; ordinary photocopies will not reprint satisfactorily. Computer generated images on disc along with hardcopy are acceptable. Illustrations will not be returned unless a suitable s.a.e. is enclosed.

Correspondence arising from Notes & Queries must be sent direct to The Revd. B.B.Edmonds,

Members with electronic mail addresses are welcome to forward their details to the Acting Secretary for inclusion in the membership database.

Copy deadline:

The deadline for submitting copy for the October 1996 issue of the *Reporter* is September 1st 1996.

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

# Aims of BIOS

**T**o 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.

**T**o conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.

**T**o carry out work for the preservation, and, where necessary, the faithful restoration of historic organs in Britain.

**T**o 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.