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BIOS

REPORTER

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The British Institute of Organ Studies (BIOS) Registered Charity No. 283936

Chairman:

Nicholas Thistlethwaite, MA, PhD
[REDACTED]

Membership Secretary:

Kerr Jamieson, MA, ATCL, LLM, [REDACTED]

Secretary:

Jim Berrow, PhD
[REDACTED]

Information Technology Officer:

Michael Sayers, BSc, MA, DPhil
[REDACTED]

Treasurer:

Richard Hird, MA, MRTPI, LTCL
[REDACTED]

Administrator Historic Organs Scheme:

Dr. Michael Sayer, MSc, PhD,
[REDACTED]

Archivist:

David C. Wickens, MA, ARCO, LRAM
[REDACTED]

Publicity Officer:

Timothy Lawford, MA, FRCO(CHM), LRAM
ARCM
[REDACTED]

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José Hopkins, BA, ACertCM
Christopher Kent, M.Mus, FRCO, PhD,
(co-opted, overseas liaison)

REPORTER Co-Editors:

Andrew Hayden, B.Mus., MPhil., FTCL.,
51 Medeswell Close, Brundall, Norwich,
Norfolk, NR 13 5QG.
[REDACTED]

John Hughes, B.Mus., Cert. Ed.,
Glandy, Dinas Cross,
Newport, Pembrokeshire, SA42 0XP.
[REDACTED]

**The copy deadline for the
April 1997 issue is March 1st, 1997.**

The Editors welcome articles, news, information, letters, etc. as typewritten copy and, where possible, on 3.5 inch computer disc - most filetypes can be read. Illustrations and photographs are welcome, but must be good quality originals, and should be sent with a suitable s.a.e. for return.

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

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HONORARY MEMBERSHIP

Nicholas Thistlethwaite

It gives the Chairman great pleasure to report that the Revd. Bernard Edmonds and Frank Fowler, Esq. have accepted the Council's offer of Honorary Membership of The British Institute of Organ Studies.

Bernard Edmonds is in every sense the founding father of BIOS. At a time when most organists enthused over the latest productions of the post-Willis school of organ-building (excellent though some of these were in their own terms) he was one of the first to appreciate the intrinsic merits of the earlier English organ and to follow in the footsteps of Andrew Freeman in making a photographic record of English organ cases. He has inspired many of us to value these instruments and to recognise the threat to their survival, and the founding of BIOS in 1976 was the result. Since then, he has continued to inform and entertain us with his "Notes and Queries" in which an encyclopaedic knowledge of organs and organ-builders is revealed with characteristic modesty. His nomination to Honorary Membership is long overdue and the Council is glad to have this opportunity to make amends.

Frank Fowler is also closely connected with the early days of BIOS. He had responsibility for one of the largest archives of organ-building business records in the country. It included a mass of valuable material from the Hill Letter Book (begun in 1838 when William Hill and Frederick Davison were briefly partners) to the drawings for Sydney Town Hall, and from the records of Norman & Beard's dealings with Hope-Jones to Herbert Norman's drawings and design layouts from the 1950s and 1960s. With great generosity, Mr. Fowler arranged for these papers to be deposited with the fledgling English Organ Archive (as it then was) at Keele. His confidence reassured others and laid the foundations for the collection as we now know it - a major resource for research and conservation. Honorary Membership is an appropriate way to signal our appreciation of Mr. Fowler's important contribution.

The Council has also offered Honorary Membership to a third person and we hope to be able to report an acceptance next time.

LETTERS TO THE EDITORS

From Barry Williams

Alastair Johnson (*BIOS Reporter, Volume 20, No. 4, October 1996*) raises three valid and pertinent questions. May I reply please?

7. *“Does it necessarily follow that an accomplished recitalist/director of music at a large parish church or cathedral is competent to advise on the vast array of instruments in any one diocese?”*

Merely being an accomplished recitalist/director of music etc. does not make anyone competent to advise on all aspects of an organ. Some musicians, by dint of careful study, have acquired knowledge of the history of organs. This does not qualify them to advise on the mechanical and technical aspects of organ building, though their musical opinion may be of some value.

There have been several spectacular failures when organ advisers have insisted on imposing a dogmatic opinion on an organ builder constrained by commercial circumstances. Usually it is the church that suffers. Organbuilders should advise on organ building aspects. ‘Advisers’ who are not qualified as organbuilders cannot have the technical knowledge and skill to advise on the technical aspects of organbuilding. Unfortunately, some do and charge heavily for it.

2. *“To whom are DO As ultimately responsible and what happens if the advice they give is not appropriate?”*

DOAs give advice (or ought to!) through the Diocesan Advisory Committee which is appointed by The Bishop. The DAC is obliged to advise ‘intending applicants’ and the Consistory Court. The DAC can only claim exemption from liability for advice if the advice is given as part of the judicial process, i.e. once a faculty petition has been lodged with the Registry. Otherwise, the normal law of advising applies - that persons giving advice who hold themselves out as qualified to do so are liable for negligent advice. It is unlikely that liability would arise for advice that was merely inappropriate. Freelance advisers are liable for negligent advice.

3. *“Is there something that we in BIOS can do to change situations such as the one discussed above (an inference that advice from BIOS should be treated with caution - do we come over as being rather insular in our view and advice? Obviously this particular DO A does not seem to completely value our principles. ”*

There is not much that can be done to change matters, for DOAs are obliged, by law, to adopt a different stance from BIOS. The law which governs DOAs, DACs and all others advising on Church of England organs is this:-

Part 1 General Principle

(Duty to have regard to church’s purpose)

Any person or body carrying out functions of care and conservation under this Measure or under any other enactment or rule of law relating to churches shall have due regard to the role of a church as a local centre of worship and mission.

This often causes conflict. The church's purpose is not the preservation of organs in an historic condition, but the furtherance of the Christian religion through the Church of England. To the church, organs are part of the equipment of worship. The 'Aims of BIOS' do not coincide with the aims of parish churches seeking to maintain worship with very limited funds.

Part of the difficulty is the lack of agreement as to what is of historic importance. Some take the view that certain instruments newly built in the 1930s may well be historic. Others consider historic organs to be those built before 1900, 1880 or earlier.

The problem crystallised in a recent Consistory Court decision when a parish was permitted to replace tubular-pneumatic action with electro-pneumatic action because no particular musical advantage would be gained and considerable disadvantage would arise on both cost and maintenance. In this case the Diocesan Organ Adviser's "historic" view was discarded in favour of a more practical solution. This is typical of the discrepancy between the stance taken by BIOS and those who, in effect, own the organs and have to maintain and use them.

Yes, in my opinion some BIOS members seem to be insular and unsympathetic. More importantly, the **manner** and the **tone** with which advice is dispensed is sometimes unacceptable to those who have to give money for the maintenance and repair of the organs used for religious (rather than historic) purposes.

Until those giving advice within BIOS are prepared to view problems through the eyes of those who have charge of the organs, BIOS will continue to be regarded as an insular group of extreme tracker-backer historicists with little regard for religion - the harshly expressed opinions of the minority (some of whom are DOAs) tend to be treated as the views of the entire membership.

It would be excellent if BIOS were to achieve the status of an 'Amenity Society' in terms of the faculty jurisdiction. The Consistory Courts would have access to the first class academic knowledge of certain expert members. However, any advice or opinion given would have to be offered within the terms of section 1 of The Measure quoted above - possibly in conflict with the 'Aims of Bios'.

From Alfred Champniss

José Hopkins's review of the 'Concert to mark the restoration of the University organ' was confined mainly to the music of the event.

In retrospect one felt it was more an event to mark the work done rather than a demonstration of the work itself. We have always been told how important this Smith organ is. The programme told us which stops were Smith or Mander, but there was no mention of Hill's work, nor that of Hill, Norman and Beard, let alone pipework of the three other 18th century builders whose work is presumably still present. This seems curiously uninformative.

Might not one of the enterprising organists have displayed, say, a comet voluntary by Blow, with whom Smith's work was contemporary? Manders replaced Hill, Norman and Beard's pioneering 1963 (mounted) comet: as far as I was aware it was totally unused on 30th January. It would have been helpful for the old stops used in solos to

have been itemised. Compare Ralph Downes's exemplary detailed registrations at the opening of the Brompton Oratory organ in 1954, and in his RFH recordings.

Comments on any organ are varyingly subjective. However, the introduction of a 16' Trumpet on the Swell, whatever its intrinsic excellencies, seemed unusual in its musical effect in collaboration with a basically 17th century Great. (Even Hill might have been nodding in 1870). If Smith's eleven stops are present and so important, how disappointing it is to find that equal temperament has been perpetuated. Doubtless a committee compromise reigned but William Hill himself was regularly using unequal tuning up to the 1860s, which puts things into a longer perspective relevant to Great St. Mary's.

From Betty Matthews

I wish to comment on Paul Joslin's account of the Penrith Conference and, in particular, on the last remark about those "who didn't attend". As a founder member of BIOS, I have done my best to support conferences and have managed eight so far including the scarifying Brittany experience some years ago.

My reasons for non-attendance are twofold; cost and distance. I do not drive and a journey to Cumbria by train would add some £80 to the conference fee. My nearest railway station is Bournemouth and to get there, I have to take a taxi (£15 each way). In addition, I once had a brother in Carlisle and have visited Appleby and St. Bees as well as the Carlisle Record Office in the course of duty. For the same reasons, I cannot attend Saturday meetings as I cannot get anywhere by 10.30am nor probably return the same night. At Exeter last year, I had to go a day early and had an extra night added to the bill.

I'm afraid next year is also out as Aberdeen would be a problem. There is also the question of whether the topics on offer are of interest. I put these matters forward, not as a complaint, but perhaps as an explanation as to why attendance is not up to expectations.

(Perhaps there is a reason to consider more regional conferences; the reliability of long distance public transport in various parts of the country is another consideration. Further views on the topic can be found on page 8 in "That Questionnaire". Editors)

From Herbert Norman

I fear your correspondent, Dr. John Speller, has got his facts confused over the Hill wrought iron casework in the former Hill organ in Exeter College Chapel. (*Bios Reporter, Vol20, No.4, October 1996*)

Until Hill, Norman & Beard's restoration and tonal additions of the 1960s, the front pipes were stayed up with fine wrought iron work. I had to adapt it to a new central console and to accommodate extra 8' bass pipes but left mainly as Dr. Hill had arranged it. The central console called for alteration to the gallery front so, with the chaplain's help, I made a low screen of similar ironwork, this being discarded at New College. That alone was not Hill detail. Hill's works at York Way, N. London, had a capable blacksmith and a well-equipped forge, well able to make attractive ironwork as I saw *circa* 1921 for a new export order, I believe for Brazil.

From P.M.Tindall

The Museum of Mechanical Music in Utrecht.

In view of the interest in the possible establishment of an organ museum in England, members might like to know some British organs have found their way to the "*Rijksmuseum van Speelklok tot Pierement*" (*from Musical Box to Street Organ*) in Utrecht. The Museum occupies the Buurkerk, a large medieval church, and is well worth a visit. Among the exhibits are an organ clock by George Pyke, a secular barrel organ by the same maker, and a barrel organ attributed to Bryceson which plays both sacred and secular tunes. The last two instruments were formerly in the Arthur Ord-Hume collection. There is also a Walker barrel and finger organ of 1855 which was made for Preston Hospital in Shropshire and was in the Paul Conn Museum in Liskeard after 1968. The museum has a glossy but not very technical catalogue, available in several languages.

While considering other countries I would alert readers to material of British interest in foreign organ journals. Gerard Verloop's "*de Mixtur*", often includes reports of instruments exported to Holland. No. 76 of January 1994 contains an article (in English) on the Ashridge House Elliot by John Budgen, and in No. 67 of December 1990 is a 70 page monograph describing in great detail the Filcher chamber organ from Westfield College, now in Holland. Back numbers are available from Vincent van Goghlaan, 29, Schagen, Netherlands. The German journal "*Ars Organi*" includes in its June issue articles on the English Cathedral organ by Paul Hale and on English romantic organ music by Michael Harris. The March 1996 issue contains a further piece on the English cathedral organ by Stephen Bicknell and a description of the new organ at Little Stanmore. Our sister journal in the U.S.A., *The Tracker*, is often worth a look. In recent years there have been articles on the Pilchers in England (again), eighteenth century metrical psalms, and on a large organ by Francis Booth (1872) recently restored at St. George's Church, St. Kitts. Quite apart from any direct relevance to one's own interests, it is salutary to observe the different approaches to common problems and obsessions that other cultures display.

THAT QUESTIONNAIRE

Jim Berrow

My thanks to those who responded to the questionnaire in the July 1996 *Reporter*. Forty-two members replied, a lower figure than expected, representing 6.5% of the 646 members. (The low number could be interpreted as a sign of satisfaction with the *status quo* or a lack of interest). The object of the exercise was to keep in touch with members, rather more than the A.G.M. alone permits, and obtain your views on a range of specific issues. If some of the following figures (especially percentages) do not appear to add up, note that not all questions were answered by everyone.

The members' personal profile showed 23% were of 1-4 years standing; 25% of 5-9; 20% 10-14 and 32% 15 years or more - not a bad testimony to loyalty. Ages (very useful in targeting new members) were - under 21: 2%; 21-35: 9%; 36-50: 35%; 51-65: 40%; over 65: 14%. Does this indicate that older members have more time to take part, or is it related to economic factors?

72% had attended a BIOS conference, a ratio of *circa* 3 to 1, non-residential to residential. Only one member thought conferences were poorly run, a large majority stating they were well run. Occasional comments asked that organisers should remember some members are on low incomes. Possible clashes with Organ Club events were to be avoided. 5% thought events were too specialised, 69% about right and 2% not specialised enough. Of help to conference organisers is the information that, on average, most book about seven or eight weeks in advance (although my own nail-biting experiences with conference organisation do not support this view).

Conference venues appear to satisfy the majority but, inevitably, those living furthest from the south-east hoped for more in their area, especially Wales, East Anglia, and the North of England, with pleas for more in the other national regions and the West Country; Bath, Bristol and Salisbury were specific locations requested. There were specific requests for more overseas venues, mainly in northern Europe, especially Holland, Germany and France. A minority of members (21%) is opposed to overseas activities.

Some members were brave enough to offer suggestions for conference topics: I have collated this information, circulated it to Council, and will keep it on file. The potentially expensive topic of arranging more formal recitals within conferences led only 7% to think they are essential; 36% thought them desirable, and 50% not essential; although, from some of the appended notes, there was a belief that on most occasions we could provide able demonstrators from within our own ranks.

As to conference durations, 19% preferred three-day events, against 12% for only two, but most members want more one-day conferences (50%). I asked about Friday evening to Saturday events, because of the tradition of Friday evening choir practices which might stop some members attending - 50% could manage this time, 33% could not. A majority (60%) could attend a residential conference at any time, 29% preferred the (summer) school holidays and most of these preferred to meet early in the holiday.

The suggested subject matter for conferences provided interesting opinions, of use in the future. In numerical preference, you would make an effort to attend conferences on the following organ building topics - conservation and restoration: 83%; historic: 81%; new developments: 64%; technical: 45%. Understandably, the work of British builders was of most interest, but over half wanted discussion on the work of European builders, followed by the US and Canada (12%), Commonwealth (10%), with Italy and Latin America (1 request each, and offers of speakers gratefully received). You wanted to study organs and associated matters from the following periods, again set out in preferred order - early 19C: 64%; pre-18C: 60%; 18C: 60%; late 19C: 55%; 1901-1930: 45%; post-1950: 43%; 1931-1950: 40%.

65% wanted sessions associated with recently built (or restored) organs. Other topics rated thus - archival study: 60%; musicological research: 38%; performance topics: 26%. The list of organbuilders whose work or lives you would like to discuss indicates the catholicity of the membership - Binns, Brindley and Foster, British organ builders working abroad, Bryceson, G.P. England, Gem, Grant, Degens and Bradbeer (incidentally, not in the draft *Directory of Organ Builders*), Gray and Davison, Halmshaw, Hudson (of Durham), Ingram, Kingsgate Davidson, Monk (of Holloway), Noterman (Silbermann of Momington Crescent?), Sweetland, Walker, Wedlake, the Willis family and "contemporary firms". The diversity of this list should encourage

the disturbance of some archival dust and the scratching of pens. The request for other conference subjects not mentioned above was stimulating, everything from baroque interpretation to Edwardian Bach, too long to list here. I will recommend them to Council.

The request for offers of skills was appreciated, many of you responded, mainly with offers of occasional assistance. Again, I will produce a list for circulation to Council and Officers. I suspect that calls on your service will have more to do with geographical proximity to one of the centres of specialist activity (e.g. *Reporter* production) than the continuing need for greater membership involvement. One of the over-riding problems we live with is the enormous geographical spread of membership and Council members.

Were figures for the next question distorted by the conscientiousness of organbuilders? 17% of the responses came from professional organ builders, in capacities as varied as the managing director of a major firm, to craftspeople working alone. Our musician sample varied from one cathedral organist, through members with busy London church appointments to an organ scholar, taking in various posts too difficult to define accurately along the way. It was good to see so many players and general musicians represented in the membership. Many of you are currently engaged in scholarly work on the organ or associated matters and a related request is appended below.

The annual subscription was unanimously thought to be about right. Your answers about an increase in subscriptions, in order to fund a professional administrator, were less clear cut. Some positively offered some qualification about the amount this might cost, or the measure of quality which might result, but, in general, 61% would support such a move, a hefty 34% gave an unqualified “no”, and 5% thought that it “all depended” with more qualification than I could simply quantify.

Many of you belong to national amenity societies; the *National Trust*, the *Victorian Society*, and the *Landmark Trust* were represented by members. For me, there were surprises in your organ-journal reading. You regularly read current issues of - *Organists' Review*: 83%; *The Organbuilder*: 74%; *The Organ*: 57%; *RCO Journal*: 29%; *Choir and Organ*: 19%; *Organ Club Journal*: 10%; *Church Music Quarterly*, *De Mixtuur* and *ISO Journal*: 7% each; and then a surprising amount of overseas literature, much of it English language, but some not. These figures show a significant readership achievement for *Organists' Review* and *The Organbuilder*, but I am surprised about the readership figure of one of the others!

Comments on the content and frequency of BIOS publications were, on the whole, generous. There were specific requests for more reviews of new organs and more music history, although there were some remarks about irrelevancy, naivete and a request for more fact, rather than opinion, in the *Reporter*.

Our nascent marketing department will be grateful for information which can lead to the sale of BIOS cuff-links (complete with the Hill archives embedded in matching microchips) and other sales opportunities. Your estimated annual outlay on books about organs and related matters are (presumably not including the hefty investment in periodicals above) - under £25: 10%; £25-50: 26%; £51-75: 13%; £76-100: 13%; £101 - 150: 20%; £151-200: 5%; over £200: 13%. Presumably, presents are not

included! As to whether more spending could be encouraged, we asked if you would be keen to buy copies of historic organbuilders' records, if they could be made available. Only one member would buy them on microfiche (2%); 17% on CD-ROM; 33% in facsimile editions and 38% in a printed version, edited, with commentary. One member would use the Internet, a format which is bound to escalate in popularity, especially if we make the Archive Index available without charge.

Constitutional change was not the issue I thought it might be - 17% had no opinion on the specific point of introducing a postal ballot to elect Officers and Members of Council; 50% supported the idea and a substantial 33% did not want change. Neither was there any demand for other constitutional adjustment, with the exception of one member, who wanted to see the introduction of the single transferable vote in any revised constitution.

Finally, the information was supplied in confidence, but it occurs to me that those who listed their work in progress might find publication of these uncontroversial details useful, to encourage contact and elicit further information. If you do not want this published, please let me know, otherwise I will offer it to the Editors. Once again, my thanks.

REVIEW OF CONSTITUTION

Elsewhere in this *Reporter* you may have seen mention of possible changes to the Constitution. Council is concerned to ensure that BIOS is still compliant with the law since our last review (*circa* 1984) and to ensure that we continue to serve our widespread membership in the best possible way. If you have an interest, think you can make a contribution and would like to join a small working party to look at the issues, or wish to offer a short paper, **please contact the Secretary as soon as possible (Tel: [REDACTED])**. The meeting would review the existing structure and submit any necessary amendments to Council, for consideration for adoption at the next A.G.M. The meeting will be located to suit the participants, but it is likely it will take place in London or Birmingham on a Saturday as early as possible in the year.

FISCAL FERVOUR

Richard Hird

The Treasurer's Report this year indicates some changes brought about through new legislation. As a charity, BIOS is subject to the provisions of *The Charities Act 1993*, and the consequent Regulations governing the form and content of accounts, an annual report and the audit or independent examination. The Charity Commission has issued lengthy guidance in a number of publications, which BIOS Council and officers (as the charity's trustees) have struggled to assimilate. However, the new requirements do not officially concern this past year's Accounts, but will apply next year - the first set of annual accounts for the accounting period commencing after 1st March 1996.

Whatever might be thought of the need it seems prudent to try to begin to satisfy the new measures. Preparing the BIOS Accounts for 1995/6 has been part of the learning curve. It is not particularly the content of the Accounts themselves, but some of the processes and arrangements, that must change and become more formalised. As we are classed as a small non-company charity, with income and expenditure between

£10,000 and £100,000, our Accounts can remain prepared on a receipts and payments (rather than the more complex accruals) basis. Also we fall short of the requirement for professional audit. Accordingly, the type of scrutiny to which BIOS annual accounts have been subject in the past, can continue, now being termed an independent examination.

So to the main features of the **BIOS 1995/1996 Statement of Accounts.**

The year's financial affairs are unexceptional, except perhaps in the Archive Account. There fairly substantial "capital" expenditure on microfilming of archives, and on a laptop computer, together with exhaustion of the grant previously obtained which has enabled the Archivist to prepare a provisional *Directory of British Organbuilders*, and normal administrative costs, together totalled over £8000. Council has now transferred £5000 from General Funds to the Archive Account, to secure its viability for the time being. There has been no expenditure from the Endowment Fund in 1995/96, though £2600 accumulated interest was available at the year end.

In General Funds the positive balance on the year was some £3650, nearly £2500 more than the preceding year, arising from the happy coincidence of greater receipts and less expenditure than in 1994/95. The increased income is readily attributed to a double reclaim of tax from covenants (now some £1000 pa.). Expenditure was most noticeably reduced (though still 76% of the total) on publications - a printed Membership List and Sound Advice had boosted expenditure under this heading the previous year. Moreover, a surplus on events of £1100 in 1994/95 slid to a small overall loss this year, as a result of insufficient attendance at the Exeter Conference.

Altogether in 1995/96, with a reasonable trading surplus in everyday funds, yet after some £19,500-worth of activity overall, BIOS's entire monetary assets at 30th June 1996 (though some £3000 less than a year earlier) and prospects, can be said to remain sufficient for present expectations. A copy of the Adopted Accounts, and the requisite Statement of Assets and Liabilities can be sent to any member desiring them.



NORFOLK MEETING
SATURDAY, JUNE 21st 1997

Norfolk is rich in organs which have lain undiscovered or unaltered. This June meeting will examine two particular instruments - the 1843 Holdich, subject of a BIOS Historic Organ Certificate, in St. Mary's Church, Redenhall, near Harleston, and the 1877 Forster & Andrews in St. Andrew's Church, Hingham, near Wymondham, which remains largely untouched and is soon to be restored.

Speakers will include Richard Bower who has undertaken some notable restoration of Holdich instruments. Further details and a booking slip will appear in the next issue of the *Reporter*.

FROM THE ARCHIVE

David C. Wickens

During 1996 the Archive received copies on film of important records; those of Harrison and Harrison; and Willis (together with Lewis). The former are on microfiche, produced by the County Record Office, Durham, by kind permission of Mark Venning, director of the firm; the latter are on microfilm, produced by the British Library, and funded by the Mellon Foundation, by kind permission of Henry Willis.

The contents may be summarised:

Harrison and Harrison:

Order Books 1873-1922	Estimate Books 1922-1982
Shop Books 1886-1895	Metal Lists (=Shop Books) from c1895
Account Books 1876-84/ 1908-89	Tuning Ledgers/Accounts 1890-1990

Henry Willis & Sons:

Estimate/Order Books 1875-1922	Letter Books 1901-1920
Ledgers 1878-1919	Invoice Books 1907-1916

T.C. Lewis & Co.:

Order Books 1894-1907	Letter Books 1902-1919
Shop Books 1886-1892/1902-1918	Account Books 1883-1904/1912-1922

A full list will be made available in a future *Reporter* - to add to the handlist published in the July 1994 edition. Work has started on both accessions. The Harrison riches lacked labelling and protective envelopes; this is now partially rectified. Information can now be accessed from the Order Books and the Shop Books / Metal Lists, though the contents have not yet been put into the main Archive index. The Willis & Lewis films have been sorted and indexing has begun. A partial list of Lewis numbered jobs (between 1885 and 1907) has been made by Christopher Grey from some of the material in connection with his researches.

Among recent accessions is "*John Nicholson, organ builder of Worcester: background, life and work*", the doctoral thesis kindly donated by its author, James Berrow. It is hoped that it will be published, for it is a comprehensive work painstakingly crafted, taking this important provincial firm out of the realm of vague generalities and imprecise dates and putting it into a firm context of contemporary 19th century life. A much needed accurate opus list is to be found in the gazetteers in volume 2.

THE 1996 ANNUAL GENERAL MEETING

Jim Berrow

This year's well-attended A.G.M. took place within the day-conference held at St. James's Church, Bermondsey, London, on 12th October. This report is loosely based on the draft minutes, which are subject to approval.

The Chairman noted the retirement from Council of Richard Hobson, Alfred Champniss (Publicity Officer) and Dr. John Whittle (Membership Secretary for the past eleven years) and thanked them for their long service and support.

The Treasurer (Richard Hird) outlined our financial situation (could be better) and said that two years had passed since the last subscription increase. The Review of the Constitution was mentioned and members were asked (and are asked here) to give their opinions to the Secretary as soon as possible. A general overhaul of operating structures would be directed to try to gain recognition as a statutory amenity society. The Archivist (David Wickens) reported on the move of the Archive to the Archives Department, Birmingham Central Library and questioned whether there should be a locally-based archivist, who might be able to handle the work more efficiently. Enquirers might have to undertake research work themselves, or be prepared to pay for such a service. If that happened, exceptions must be considered for those who had deposited records in the Archive. During the year David had produced the first draft of the "*Directory of British Organ Builders*", and a first edition was in preparation. On the Information Technology front, Dr. Sayers reported that the British Academy grant was about to run out and alternative sources were being sought urgently to try to link the NPOR and Archive indices.

In his final report as Membership Secretary, Dr. Whittle pointed out the slightly declining membership from a recent high. All members are encouraged to attract new recruits (sending the forms to the new Membership Secretary, please).

The following Officers were elected, or re-elected, unopposed: - Secretary, Dr. Jim Berrow; Treasurer, Richard Hird; Archivist, David Wickens; Membership Secretary, Kerr Jamieson; Publicity Officer, Timothy Lawford. The Redundancies Officer post was left in abeyance for the time being, following an initiative by the present Officer, Roy Williamson, and two other members, who had set up a company to store and place redundant instruments. We are grateful for Roy's work in this field and look forward to maintaining contact. Dr. William McVicker was re-elected to the Council and new members are José Hopkins, Nigel Browne and Dominic Gwynn.

Plans for forthcoming meetings were briefly outlined. One member asked for more meetings in the Midlands and, particularly, in the Northampton area and John Brennan suggested that the 1998 Residential Conference might be held in Holland, offering an opportunity for the exploration of English organs and influences in that country; this was endorsed enthusiastically.

HISTORIC ORGANS CERTIFICATE SCHEME

Michael Sayer

The Historic Organs Scheme made a slow start in 1995. The aim is to compile a register of historic organs in Britain that survive intact, and to offer to their owners or custodians a handsome Certificate (to be displayed near the organ) reporting that BIOS is aware of the instrument and its importance, and hence may be able to advise on renovation and its funding.

Working from an estimate of 40,000 organs in Britain, if 1% is of a quality or historic value worthy of consideration, then we might expect to issue some 400 Certificates in due course.

So far about 40 organs in England and Wales have been offered Certificates; Scotland is being handled by the Scottish Historic Organs trust, and Ireland may be subject to political criteria. Of the Certificates so far offered, 28 owners have accepted, and others will doubtless follow in time.

The Certificate states that: “the organ in built by ... in (year), has been listed in the BIOS register of historic pipe organs as being an instrument of importance to the national heritage and one deserving careful preservation for the benefit of future generations ... This certificate is held in trust for the British Institute of Organ Studies while ever this instrument is maintained in a manner consistent with its historical significance.”

There will, of course, be endless debate about which organs are “historic” and “intact”; the following opening list will help to illustrate this. No instrument is, in practice, intact - all have been played and most have been tuned and repaired. Each nomination will be judged on its merits by an independent adviser or BIOS member, and validated by BIOS council.

An historic organ need not be a very old one; few would doubt the historic quality of the 1927 Rushworth and Dreaper in Malvern Priory any more than the Henry Lincoln organ of c1 821 at Thaxted.

Nominations for the HOCS are invited, and have already turned up a Gray of 1813 and a Bevington 1-manual of 1865, seldom played and possibly never tuned.

Nominations should be sent to:

Dr. Michael Sayer, MSc, PhD, [REDACTED].
(who is not to be confused with Dr. Mike Sayers of Cambridge and NPOR).

The initial list contains 39 organs in England and Wales, and 9 in Scotland:

Historic Organs Certificates (August 1995)

AREA	LOCATION	BUILDER	MANUALS	
ENGLAND				
South				
Avon	Bristol, Buckingham Chapel	J. Monday, 1851	CM-CL-CC-CA-CC	
Devon	Atherington, St. Mary	J.C. Bishop c1850		
Dorset	Kingston, St. James	Maley, Young & Oldknow 1880		
Somerset	Winsford, St. Mary Magdalene	J.W. Walker 1847		
Sussex	Hove, All Saints	Hill & Son 1905		
London				
Dalston	St. Mark	Speechly & Ingram 1871	CO-CC-CC-CC	
Fulham	St. Matthew	Hele & Co. 1895		
Hampstead	St. Dominic's Priory	Henry Willis		
Limehouse	St. Anne	Gray & Davison 1851		
West Country				
Herefordshire	Monkland, All Saints	J.W. Walker 1866	CM-CC	
Shropshire	Shrewsbury, All Saints	J. Nicholson 1878		
Worcestershire	Malvern Priory	Rushworth & Dreaper 1927		
East				
Essex	Thaxted, St. John the Baptist	H.C. Lincoln, C1821	CO-CA-CA-CA-CA	
Essex	Mount Bures, St. John	J. Nicholson c1845		
Norfolk	King's Lynn, St. Nicholas	Henry Willis 1899		
Norfolk	Norwich, St. Helen	Mark Noble? c1855		
Norfolk	Redenhall, Assumption of BVM	G.M. Holdich 1843		
Midlands				
Derbyshire	Belper, Convent of St. Laurence	Bevington 1857	CM-W-CC-+-	
Derbyshire	Chesterfield, Annunciation	Henry Willis 1875		
Leicestershire	Leicester, St. Peter	S. Taylor 1911		
Northamptonshire	Nottingham, Albert Hall	J.J. Binns 1909		
West Midlands	West Bromwich Town Hall	Forster & Andrews 1878		
Northamptonshire	Old Parish Church	G.M. Holdich 1853		
North				
Cumbria	Kirkby Stephen Pansh Church	I. Abbott 1883	CO-CC-CC-+-CM-KM-NT-CC-CC-CC-CC	
Cumbria	Ravenstonedale, St. Oswald	Harrison & Harrison 1891		
Cumbria	Sedbergh School, Powell Hall	A. Hunter 1919		
Durham	Forest & Frith, St. James	Postill 1859		
Humberside	Everingham, RC Chapel	Charles Allen 1839		
Lancashire	Rawtentall, St. Mary	Hill & Son 1868		
Lancashire	Sabden, St. Nicholas	J. Laycock 1879		
Merseyside	Port Sunlight, Christ Church	Henry Willis 1904		
Northumberland	Brinkburn Priory	Hill & Son 1868		
North Yorkshire	Whitby, St. Hilda	Harrison & Harrison 1926		
Tyne & Wear	Cullercoats, St. George	T.C. Lewis 1885		
SCOTLAND				
Angus	Dundee, Caird Hall	Harrison & Harrison 1923		
Banff	Dufftown, St. Mary (RC)	Conacher & Co 1878		
Edinburgh	Dean Parish Church	C & F Hamilton 1903		
Edinburgh	Freemasons' Hall	Brindley & Foster 1913		

Edinburgh	The True Jesus Church	Ingram & Co 1912	2
Glasgow	Kelvingrove Art Gallery	Lewis & Co 1903	-
Moray	Forres. St. Leonard	Norman & Beard 1903	2
Perth	Scone Palace	Thomas Elliot 1813	2
Renfrew	Paisley, Library and Museum	A. Gern 1888	3

WALES

Ceredigion	Eglwys y Santes Fair, Aberystwyth	Robson 1840s	2
Gwynedd	Llanfairfechan Parish Church	Hill 1876, 1902	3
Monmouthshire	Usk Parish Church	Gray & Davison 1861	3
Pembrokeshire	St. Michael, Pembroke	Wade & Meggitt	2
Powys	Gregynog (University of Wales)	Rothwell 1920s	3

A Nettle in the Garden

BIOS Conference at St. James's Church, Bermondsey

John Bowles

This day conference organised by William McVicker asked whether the 1829 J. C. Bishop organ “really sounded like that”, i.e. had the sound been compromised at later times, and in particular on conversion from G to C compass in 1877. The survival of the manual keyboard for playing the largest independent pedal department of its day and the well-documented competition for first organist James Turle had gone into history. Appetites had remained whetted through the numerous references in Nicholas Thistlethwaite’s *“The Making of the Victorian Organ”*.

Adrian Greenwood, PCC Chairman, in his welcome outlined the relevance of the conference to the PCC’s proposals to make fuller use of the church, and to restore the whole organ. Deputising for Christopher Kent absent abroad, Andrew Benson-Wilson demonstrated the Great Organ. John Bowles pointed out that Bermondsey was not a typical inner-urban area, nor St. James a typical “Waterloo” church, and that ecclesiastical politics in the early 1960s when the church was at risk of demolition meant that the only way to save the derelict and vandalised organ was to repair as far as funds allowed. The ideal of restoring the whole organ on completion of building repairs was not possible owing to risk of total loss. The Great had been restored, the many gaps being matched in with suitable second-hand pipework by Maurice Merrell of Bishop & Son. His unavoidable absence from the afternoon session deprived us of an authoritative statement on the original surviving pipework of the Great.

Nicholas Thistlethwaite explored J.C. Bishop’s life, influences, and his diapasons’ “full round mellow tone” in the context of his contemporaries. Bishop’s invention of the Clarabella drew discussion - was the example here an 1829 original, if not the first (as sometimes claimed) or later? (*Hopkins and Rimbault 1st edition* called it “Stopped Diapason”, noting the already “unfortunate” reduction of the Swell Comet to two ranks.).

The need to tackle such questions formed part of Dominic Gwynn’s assessment of the

practicalities of converting the organ back to 1829 form, or leaving it as it is (1877). At this point it might have been useful to have discussed the meaning of “preservation”, “conservation”, “restoration”, and “accretion of history”. In the light of the upkeep of historic buildings, and perhaps more closely with historic gardens it is a nettle to be grasped frequently.

After an excellent lunch, John Budgen placed the voicing of the organ in its historical context, urging caution if the 1829 option were to be pursued. Subsequent discussion reinforced the view that only a detailed survey of the whole instrument might remove conjecture. Reassuringly, the consensus seemed to be that what we heard - a third - did have an early 19th century flavour. Earlier we had been reminded by Barry Williams in his valuable update on the application of the VAT regulations, that whatever was done would be rated in full!

For this delegate, the high point of the day came after tea when we moved to the galleries for Howard Burchell’s paper with illustrations played (and sung by all) on ‘Metrical Psalmody and the Organ’, giving us a taste of how this organ as built might have been used for services and similarly in voluntaries through William McVicker’s and Jeremy Barham’s spirited performance of Samuel Wesley’s duets.

MEMBERSHIP

Kerr Jamieson

A Happy New Year to all our members! That greeting implies, of course, that it’s time for those members who don’t have standing order arrangements to renew their subscriptions, for which purpose a renewal form is enclosed with this issue. As ever, prompt payment will be greatly appreciated. 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.

We are pleased to welcome the following new members -

Christie, Dr. Peter. BSc.MB.ChB.PhD.MPH.MFPHM,

: Clark, Mr. Lawrence,

: Kooiker, Ir Hendrik, El,

: Mackenzie, Mr. James A., FISOB,

(rejoined): Matt,

Mr. Norman G.,

Woodbridge, Mrs. Ruth. MA.Dip.TechSci.ALCM,

We regret to inform members of the deaths of:

Mr. J.E.Amplett, Mr. T.H.Page, Mr. KJ.B.Topley

The following names have been deleted from the Membership List:

Mr. P.L.D Attwood, Dr. A. Barnes, Mr. R.T. Clarke, Mr. Andrew Cooper, Mr. W.A. Edwards, Mr. W. Scott Farrell, Mr. Bernard Flez. Mr. Edward S. Fry, Mr. J. Houghton, Mrs. Jetta C. Leach, Mr. Michael D. Peterson. Dr. Walter Stegtmeyer, Mr. Paul Stubbings, Victorian and Albert Museum, Mrs. Flora R. Wallace, Mr. Jonathon M. Wallace, Mr. Niall G. Watt, Mr. William J.R. Whitehead, Dr. Peter Willis.

BIOS JOURNAL

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IN SEARCH OF HARRIS PIPEWORK

David C. Wickens

The organ at St. John's Church, Wolverhampton, is well known as a Renatus Harris relic. It was purchased secondhand by the church in 1762, having been replaced in Christ Church, Dublin, by a new Byfield organ. It had the reputation of being part of the organ Harris used at the Temple Church, London, in the famous "battle of organs". Another part was reputedly used by Harris at St. Andrew, Hoibom.

The organ was reviewed by Peter Williams in 1961.¹ A summary of its history may be given as follows:

1697	organ built for Christ Church, Dublin (said to be part of the Temple Church "battle of the organs"- instrument rejected 1688!)		R. Harris
1762	organ sold to St. John, Wolverhampton		J. Byfield II?
1783	alterations? additions? substantial repair? -	£25	J. Byfield III
1809	repairs	£31/10/-	Joshua Lucas
1826	alterations	£215	George Parsons
1844	rebuild?	£245/12/-	J.C. Bishop
1869	alteration to compass		R.Tubb
1881	repairs	£170	Nicholson & Lord
1974	rebuild		J.W.Walker

Peter Williams attempted a reconstruction of the original stop-list based on historical likelihood, thus:

GG short to d³; Sw no lower than g^o, no pedals

Gt Op. St. Pr. 12. 15. Tree. Lari. Sesqlll. ?Mix or Fum II. Cmt V (c). Tpt

Ch Op.(comm.). St (poss comm.). Pr. Fl. 15. ?FumII VoxH. Bssn

Sw Op. St. Pr. CmtIII. Tpt. Htby.

Since then, the Sperling notebooks have surfaced, and they give the following stop-list (*Sperling II257*):

Harris. A very fine organ - was part of the unsuccessful instrument for the Temple Church. It was then removed to Christ Church Cathedral Dublin where it remained till 1751 when it was sold to this church for £500. 3 rows of keys Great and Choir to GG Swell to Tenor C new by Bishop. The organ was previously repaired by Parsons.

Great

1. Open Diapason thro'
2. Open Diapason thro' (Parsons)
3. Stopt Diapason
4. Principal (Parsons)
5. Twelfth
6. Fifteenth
7. Tierce
8. Sex 3 ranks
9. Trumpet (Byfield)
11. Claribella Bishop to Tenor C
in Mt Comet 5 rks stage
12. one octave Open Unison Pedal pipes
by Parsons

- 2 octaves of German pedals
- 3 Composition Pedals

Choir

1. Stopt Diapason
2. Principal
3. Flute (metal) thro
4. Cremona to Tenor C

Swell

1. Open Diapason
2. Stopt Diapason
3. Principal
4. Fifteenth
5. Trumpet
6. Hautboy

Couplers

1. Swell to Great
2. Pedals to Great
3. Pedals to Choir

The diapasons in Great Organ are remarkable fine The Trumpet magnificent Fine old case

Williams presented a catalogue of the stops, as at 1961, assigning to each an assumed provenance with the caveat: "I must point out that I have not been inside the organ, so that my assumptions have only historical likelihood to back them." Most of the comments that follow have their basis in the sound the stops made. It was the sort of thing we did in those days! Stops confidently suggested as by Harris are: Open Diapason(1), Stop Diapason, Twelfth and Fifteenth on the Great; Stop Diapason and Flute on the Choir: and Stop Diapason on the Swell. In addition the following stops are queried as possibly by Harris: the Principal on the Great: and Open Diapason, Principal, Fifteenth and Mixture on the Swell.

An examination of the pipework took place in 1995, taking into consideration the pipe markings, the style and construction of the pipes, and how they fitted into the received history summarised above. The Harris pipework is immediately recognisable: it is

blackened with age, has French pressed mouths, and its original markings are easily identifiable as belonging to the Harris school. It was clear from the outset that there is not as much Harris pipework in the instrument as was previously thought. Close examination shows that much of the Harris pipework consists of miscellaneous pipes re-worked to form ranks for which they were not originally made. There are three stops that are reasonably complete Harris stops: Great Stopped Diapason, Choir Stopped Diapason, and Choir Flute. There is miscellaneous pipework in the Great Twelfth, Great Fifteenth, Swell Fifteenth, and Swell Mixture; and there are 35 speaking front pipes of which 15 are at present in use.

The Great and Choir Stopped Diapasons are rare examples by Harris of such stops in wood rather than metalé. The Great Stopped Diapason is of oak - bodies as well as caps, blocks and stoppers - and has all the aspect of a 17th century stop. Very faint markings (probably pencil) are Harris in style. The basses of the Choir Stopped Diapason (and Flute) are different, with pine bodies, relatively longer caps and longer upper lips. It might suggest work of a later date, but there are similar markings to those on the Great Stopped Diapason, the feet are similarly rasped to semi-roundness, and the pipe bodies have characteristic chamfering at the tops - an unusual and idiosyncratic feature. The scaling of each stop is different. It is possible - even probable - that the two stops were made at quite different times, and might support the tradition that part of this organ came from the failed 'battle of organs' instrument from the Temple Church.

The Choir Flute is of metal from 2ft C (actually C#). It has movable tuning canisters (as had the Thomas Dallam pipes at Guimiliau), though some of these have been soldered up in relatively recent years. It also has long tuning ears. The pipe marking shows rescaling in Harris's time - either at the outset, or when the stop was re-used. This might, therefore, have been a Temple stop, made in 1682, re-used and rescaled by Harris for Christ Church, Dublin, in 1697 - though it is better not to jump to conclusions.

The pipework used in the Great Twelfth and Fifteenth has note marks only; its original use can only be conjectured. It is clear, however, that some of the pipes served as quint ranks, others as octaves and yet others as tierce ranks. They probably came, therefore, from the mixture-work - ie the Great Sesquialtera (and Comet?) - and, perhaps, the independent Tierce. It is possible to identify the type of rank by reference to the notes which they are now speaking. The added bottom octave of the Bishop tenor C Swell Fifteenth has been made up of similar miscellaneous pipes, as has the bulk of the Swell Mixture. This was presumably done by Nicholson & Lord. If Tubb had done it when he altered the compass he must have been responsible for more than is assumed for him - the replacement of the Great Sesquialtera.

The Harris principal pipes are of plain metal of at least 25% tin (the typical English metal composition) or perhaps planed spotted metal of higher tin content. An analysis would determine precisely. They have French upper lips. The languids are counterfaced and modestly nicked. The upper lips are often arched and have a slight chamfer. The *1*A mouths are cut up in excess of *1*4. Some of the pipes have been lengthened for their present use: the additional lengths have been taken from other Harris pipes. There is evidence of trauma: some pipes have been splattered with unidentified material sufficiently hard to have evaded being cleaned off. There is some slight bruising consistent with much travelling.

The front pipes proved difficult to measure but evidently they follow the usual Harris school arrangement of being scaled according to visual symmetry. The two pipes either side of the centre pipe, for example, are made to the same scale, one now being used as C# of Open Diapason I, and the other C of Open Diapason 2. The scaling of the centre tower pipes is somewhat inflated - the middle pipe, for instance, now 8ft C of Open Diapason 1, is approximately $7\frac{1}{4}$ ins. in diameter, a size that would have made Arthur Harrison's mouth water: it is equivalent to his scale '000' used for the first time at St. Nicholas, Whitehaven! It is, in fact, the same measurement as Harris's $10\frac{2}{3}$ G pipe in the case at Bristol Cathedral³. This raises the question whether the centre tower was shortened when the organ was erected in Wolverhampton, the centre pipe originally being $10\frac{2}{3}$ G. The evidence for the centre tower having been taller is not conclusive: there is a diagonal cut visible on one of the main posts, not matched on the opposite post: the centre pipe has been cut, high up below the cutaway slots. The other four pipes might have had portions cut off their tops. There is room within the shaded canopy of the centre tower for significantly longer pipes but it is unlikely that it would have been filled with pipe length. Similar cases to that at Wolverhampton were made for St. Mary, Lambeth (1701), St. Bride, Fleet Street (16%), St. Nicholas (later the Cathedral), Newcastle-upon-Tyne (c.1676), St. Mary, Dublin (date?). Photographs of St. Mary, Dublin, in Clutton & Niland, "*The British Organ*", and of St. Bride, Fleet Street in Nicholas Plumley. "*The Organs of the City of London*", show the effect of a taller centre tower in this type of case.⁴

I would dearly like to see some genuine, unmauled Harris principal ranks. I had hopes of Wolverhampton. All Hallows, Twickenham (ex-Lombard Street) has whole stopfuls of Harris principal pipework but there is something odd about it: it appears to have been messed around a very long time ago - perhaps even by Renatus himself, using up odds and ends lying around in his workshop, or possibly his son, Renatus junior, (who was organist at Lombard Street for donkeys' years⁵), 'improving' things to his own satisfaction. We seem to be luckier with Father Smith.

1. Peter F. Williams, "*The Organ in the Church of St. John. Wolverhampton*", *The Organ*, Vol.XLI, No. 161, (July 1961), pp8-16.
2. Sir John Sutton, "*A Short Account of Organs built in England*", (1841),p.59: "Harris seems to have been as ambitious of excelling in the manufacture of metal pipes as Schmidt was in those of wood, often using that material for his Stop Diapasons".
3. Christopher Kent. "*The Harris Organ of Bristol Cathedral; Some recent investigations*". *The Organ Year Book*. Vol. XXIII. (1992).
4. Cecil Clutton and Austin Niland, "*The British Organ*". (2nd edition, 1983). p. 142. Nicholas M. Plumley, "*The Organs of the City of London*".(1996). p.61.
5. Donovan Dawe, "*Organists of the City of London 1666-1850*". (1983), p.23.

The Editors of the Reporter would like to bring all our readers best wishes and greetings for the New Year, and the hope that events in 1997 will bode well for the organ and all those concerned with it.

Wilkinson of Kendal and the Organ in St. George's Church, Kendal

Gerald Sumner

This article should be read as an extension to the excellent report on the Penrith Conference by Paul Joslin which appeared in the October 1996 edition of the *Reporter*. The interest shown at the Conference in the history of the Wilkinson firm was pleasing. The visit to St. George's Church, Kendal, was particularly memorable, due in no small measure to the excellent demonstration recital played by Adrian Self on the organ built by Wilkinsons in 1883. What follows is a rather abbreviated account of what was said at the Conference together with some details of this most interesting organ.

The firm Wilkinson and Sons, Kendal, was founded by William Wilkinson, traditionally in 1829. He was born in 1805, the son of John Wilkinson and his wife Sarah who was the sister of Thomas Greenwood, a member of a Halifax family of handloom weavers who began organ building at about the time of Williams' birth. Thomas Greenwood was the father of John Greenwood, a musical prodigy who became famous in Yorkshire and beyond. His election as organist at Leeds Parish Church in 1821 was an extraordinarily colourful event that involved two days of feverish electioneering.

Thomas Greenwood is said to have taken up organ building to escape from his acute financial difficulties in the woollen trade. From small beginnings, later assisted by two sons from his second marriage, he founded an organ building firm that was to do much work in Yorkshire until about 1860. It is possible, but by no means certain, that William Wilkinson, although brought up by his parents to be a handloom weaver, learnt the rudiments of organ building from his uncle. An early link with Kendal was established by another uncle, John Greenwood, who became a prosperous woollen manufacturer in Stainton, a village about four miles south of Kendal.

William Wilkinson seems to have built his first organ at Northowram, near Halifax, in the late 1820s, probably in 1829, the traditional date for the foundation of the firm. The organ was built for Ebenezer Methodist Church which appears to have had family associations since three of his children were baptised there in later years. No details of the organ have survived, but the specification is known for a single manual organ of six stops without pedals built in 1834 for another local nonconformist church, the New Connexion Chapel. Apart from this modest output nothing more is currently known of his organ building activities.

In about 1839, William Wilkinson moved with his family to the Kendal area after which he worked as a mechanic in a factory, perhaps working for his uncle, John Greenwood, at Stanton Mill. There is no record of him doing significant organ building work at this time. One of the enduring legends about William Wilkinson is that he collaborated with William Sturgeon, the inventor in 1825 of the electromagnet, in attempting to apply the invention to the action of one of his organs. Recent attempts to verify this legend have proved unsuccessful but it seems that the only possible period when the experiments could have taken place was in the late 1840s.

It is quite possible that Wilkinson was doing minor organ building work at this time, but his entry into serious organ building took place rather later in 1856, when he went into partnership with his son, Thomas, a well educated young man of 21 and a fine organist. The partnership became known as Wilkinson and Son, the first new organ being built in 1857.

It is interesting that their first organ was built for Preston Patrick Church, another village very close to Stainton. The early work of the firm was confined to small organs for the churches and chapels of the surrounding area. Apart from one large three manual organ built for Ulverston Parish Church in 1866, this remained the pattern until the death of William in 1870 when Thomas took control of the firm. The work continued on a fairly modest scale until 1880 when a series of much more ambitious organs was built.

In 1880 the firm received the order for a large four manual organ of 54 stops for the Preston Com Exchange in the face of competition from major London builders. This organ, complete with an impressive 32' front was completed in time for the Preston Guild Merchant of 1882 and caused a great deal of interest not only locally but nationally and established the firm as a major builder. A series of substantial organs followed, the first of which, in July 1883, was the three manual organ for St George's Church in Kendal.

It was around this time that Thomas was joined by his sons William Greenwood and Croft Wilkinson, after which the firm was styled Wilkinson and Sons, Kendal. Organ building on this scale continued for remainder of the century. After 1900, although many organs were built and rebuilt the firm never quite regained the scale of work of the last two decades of the Victorian period. Thomas died in 1917 after which the firm continued under the direction of William Greenwood and Croft Wilkinson. After 1935 the daughter of Croft, Miss Margaret Wilkinson, assumed control until 1957 when the firm was taken over by Rushworth and Dreaper of Liverpool. The recent death of Miss Margaret Wilkinson brought to an end the organ building family in Kendal.

The organ in St George's Church, Kendal, was completed in 1883 and an opening recital was given by William Smallwood on the 4th of July. The organ then consisted of 37 stops on three manuals and pedal and was situated at the east end of the south gallery. From 1910-11 the church was extended eastwards by the building of the present chancel and vestries to designs by Austin and Paley of Lancaster. The organ was then moved by the builders to the present chamber on the north side of the chancel. As part of the work an Orchestral Trumpet stop on the Swell manual was replaced by an Oboe and the Pedal was augmented by a Sub Bass. It is likely that the work also included the addition of the three octave couplers now present on the Swell. Apart from routine maintenance, the only significant later work on the organ took place in 1983 when the organ was cleaned and various essential repairs were carried out.

The general structure of the organ, the pipe work and actions are of fine quality. Notable features of the organ include the elegant and richly decorated pipe front including a field of 16' pipes to the side. The elegant console, shown in Paul Joslin's excellent photograph reproduced in the Conference Report, incorporates a characteristic feature of the organs of Thomas Wilkinson, the arrangement of the stops



St. George's Church, Kendal

Photograph: Paul Joslin

Although the work of the firm was largely confined to the northern counties of England, the organs built under the direction of Thomas Wilkinson are quite comparable with those of the well known builders of the period. The St. George's organ is the largest, essentially unaltered instrument built by the firm in playing condition. Recently, one other three manual organ has been restored and perhaps only two other three manual organs now exist in original but playable condition. Other organs built by the firm in the same period have been altered, destroyed, or exist only in an unplayable state. Regrettably, this latter group includes the 4 manual, 54 stop organ originally in the Preston Public Hall. The much discussed restoration of this organ now appears very improbable, a situation which increases the importance of the St George's organ even further.

The organ is clearly of the greatest importance not only locally but nationally and is now in need of a thoroughly conservative restoration. It is hoped that this will be soon be possible so that this superb example of local artistry and craftsmanship will be preserved, played and enjoyed for another hundred years.

The present specification of the organ is:

on stepped stop jambs. The console still retains the finely detailed adjustable music desk. The Great reed stop is a Trombone, another characteristic detail.

Particularly notable are the diapason choruses on Great and Swell completed by quint mixtures, the choruses having a refined but still brilliant effect which is admirably complemented by the chorus reeds. The solo reeds and the soft flue stops are remarkably beautiful. A most striking quality of the organ is the near perfect blend of the various stops, giving endless possibilities in combination, the good acoustics of the church perfectly complementing the superb tonal finish. One occasionally finds organs that are in some indefinable way particularly special, having qualities for which the usual adjectives seem somehow inadequate. This organ has that special quality.

Great CC-a3

Double Open Diapason	16
Open Diapason	8
Violin Diapason	8
Hohl Flute	8
Principal	4
Harmonic Flute	4
Twelfth	2 ² / ₃
Fifteenth	2
Great Mixture 15.19.22.26	
Trombone	8

Choir CC-a3

Claribel	8
Dulciana	8
Viol di Gamba	8
Oboe Flute	4
Clarinet	8

Couplers

Great to Pedal
 Swell to Pedal
 Choir to Pedal
 Swell to Great
 Swell to Choir
 Swell Octave*
 Swell Sub Octave*
 Swell Unison Off*

Actions

Tracker action to Great and Choir
 Pneumatic action to Swell and Pedal

Swell CC-a3

Bourdon		16
Horn Diapason		8
Lieblich Gedackt		
Salicional		oo oo oo
Voix Celestes		oo oo oo
Geigen principal		
Wald Flute		z
Harmonic Piccolo		z
Grave Mixture	12.15	
Sharp Mixture	19.22.26	
Cornopean		oo oo
Oboe		oo oo
Clarion		
Pedal CCC-f		
Open Diapason		16
Sub Bass		16*
Bass Flute		8

Accessories

Lever swell pedal
 3 Composition pedals to Great
 2 Composition pedals to Sw'ell
 Reversible pedal. Great to Pedal

* Added 1911

** Replaced Orchestral Trumpet 1911

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Roy Williamson

E. ENGLAND (96/28)

Bryceson Bros & Ellis
 1882

Action
 Specification

Casework

Dimensions

Mechanical

Gt. 8 8 8 4 4 2
 Sw. 8 8 8 4 2 8
 Pd 16 8

decorated front pipes
 arranged 3-11-3. no side
 casine
 hi IT' w9'3"d10.6"

LONDON (96/32) *

Hele

1895/1901

Action

Specification

mechanical (some basses pneumatic)

Gt 16 8 8 4 4 2[^]3 2 III 8

Sw 16 8 8 8 8 4 ill 8 8 oct cplr

Ch 8 8 4 2 8

Pd 16 16 8

Casework

piperack

Dimensions

hl7'6" w9'6" d 10' 2"

N.ENGLAND (96/30)

?Hill

ca 1890

Action

Specification Gt 8 8 8 4 2

mechanical

Sw 8 8 4 8

Pd 16

Casework

some panelling on two sides
(photos awaited)

Dimensions

14' w 11 '(reducible) d 11 '6"

N. ENGLAND (96/31)Father Willis/Rushworth & Dreaper/
unknown/1962

Action

Specification

electro-pneumatic,
detached console

Gt 8 8 8 4 4 22/3 2 II

Sw 8 8 8 8 4 22/3 2 16 8

Pd 32ac 16 16 8 8 4

Casework

details awaited

Dimensions

details awaited

N.ENGLAND (96/29) *

Banfield

1873

Action

Specification

mechanical

Gt 8 8 8 4 4 2

Sw 8 8 4 8

Pd 16

Casework

front pipes arranged 5-6-5-6-5;
panelled sides

Dimensions

hl2'4" w8' 8" d6'9"

S.W.ENGLAND (96/33)

Abbott & Smith

cal 900

Action

Specification

mechanical (manuals),
electric (pedal)

Gt 8 8 8 4 4

Sw 8 8 8 8 4 II 8 octave coupler

Pd 16

Casework

oak with decorative panel above impost:
front pipes arranged 3-9-3 Further display
pipes to one side.

Dimensions

hl9'6" w8' d4'10" plus pedalboard

* denotes an organ BIOS wishes to see retained in the United Kingdom.

Other organs available for sale:

E.ENGLAND

2 M/P Norman & beard 1906 (dismantled), 24 speaking stops, pneumatic action

MIDLANDS

2M/P Brindley & Foster ca 1900. 8 speaking stops, pneumatic action

N.ENGLAND

2M/P Pollard (Isle of Man) 1928, 9 speaking stops, mechanical action.

Fates

Some eighteen months ago, Nicholas Danby put me in touch with representatives of the Catholic Church in Lithuania. That country's release from Soviet Russian domination has enabled the Church to pursue its own policies, one of which is the acquisition of pipe organs. During October, Mr. Danby visited Lithuania and was able to play two of the instruments imported from the UK.

The first (ref. 94/24) is a two manual of c1905 vintage by an unknown builder, rebuilt in 1923 by Hewins. It had stood in WARWICK Baptist Church. Its new home is in VARENA near VILNIUS. Mr. Danby gave the opening recital to a packed church and tells me that, notwithstanding its mediocre quality, the organ is more than adequate for the congregation's needs and has been installed with care. (Great 5, Swell 9, Pedal 2, mechanical action to manuals).

The other import (ref. 94/42) is a Jardine instrument of the 1870s rebuilt by the same firm in 1902 when the Choir was added and much of the action pneumatised. It had stood in Wordsworth Street Methodist, PENRITH and now adorns the west gallery of NEMENCINE church near VILNIUS. Mr. Danby describes the organ in glowing terms both tonally and visually; again, the installation has been accomplished to a high professional standard (Great 7, Swell 10, Choir 4, Pedal 4, mechanical action to Great, mechanical cum pneumatic to Swell, pneumatic to Choir and Pedal).

INDEXES

RICHARD HIRD, BIOS Treasurer, has both the "Index to BIOS Journals 1 -10 @ £10 and the "Index to The Reporter - Years 1 -10 £2.50. Both items are post free.

DISTRIBUTION OF FLYERS

Readers are notified that "Flyers" can be circulated with the Reporter, provided that the copies are supplied in sufficient quantity to the distributor. The rates are :

£30 for BIOS members' material,

£60 for non-members / commercial organisations.

Payment must be made in advance to the Treasurer, Richard Hird.

FOR SALE

Copies of organ photographs, colour and b&w are obtainable from Michael Watcham, [REDACTED]

NOTES AND QUERIES

B.B. Edmonds

Who said this?

1. *On lady organists: "There is almost always a want of force, of learning, and courage in female performances, occasioned perhaps, by that feminine softness, with which, in other situations, we are so enchanted."*

2. *We are what we habitually do. Excellence then is not an act but a habit.*

On Tuesday, 2nd May, 1865, the new Bevington organ was opened at Fressingfield in Suffolk. "H. Bevington, Esq." presided at the organ, the choir was augmented by members of the Diss choir, and a retiring collection was made "in aid of a Fund for the Instruction on the organ (by Dr. Buck) of a Young Man who is nearly blind, and has no present means of earning a livelihood." Very commendable: what was the outcome?

The organ, a one-manual, cost £93/15/0 including carriage - rail to Harleston, thence waggon. Meanwhile Holdich in 1864 supplied an organ to Great Shelford, near Cambridge. Supplanted by a new Hill it was bought for Horham (Suffolk) as an 1887 Jubilee memorial; in 1913 it made way for a Norman & Beard organ, and was bought of Fressingfield for £100. The authorities of the Chapel Royal of the Savoy misguidedly installed a Hammond in 1939 and sold the Willis of 1865 for £55 to Fressingfield who naturally treasure it. The Holdich migrated to North Burlingham in Norfolk. And they all lived happily ever after - except the Hammond which was outed after the war in favour of a new Walker.

Arising from the last issue, the editorial question, p.19, as to the possible relationship between organ builders; none is known, which would probably relieve S.J. Near the top of the page, Mark Bum's work - "the trumpet requires to be now tuned **twice a week**".

As regards D.O.A. matters, p.10, a Cathedral organist complained to me some years ago that on taking up his post he discovered that he had automatically been saddled with being D.O.A., "a position for which I have neither the desire nor the know-how."

In a letter to me about the organ at Stagsden (BIOSR 20/3/22) Bonavia-Hunt explained an alteration to his Super-diapason; but he did not mention his addition of a compensator-amplifier ("tubeon"), cutting up the pipes from tenor-c upwards to V_3 width instead of $2/7$, and burnishing the posterior edge of the upper lips. I rather thought the slight drop in pressure could not by itself have caused the considerable difference in tone which I had noted! The stop was incorporated into the present Bonavia-Hunt Memorial Organ paid for by some admirers after the old organ had been damaged by water; N.B-H was dead by then. Its present sound I know not.

A five manual-organ at the residence of a Mr. E.J. Famworth, West Cliff, Preston, built by R.S. Phillips of Preston, is the subject of enquiry. Sorry, I have no information. Another addition to the small number of 5-manual organs is rumoured to have been made by Fitton and Haley, but again I have no knowledge.

Some help to the acceptance and propagation of the reforms in organ building of the Hill-Gauntlett era probably came from the fact that organists were to be found amongst organ builders. Henry Cephias Lincoln, who held a Royal Warrant, had a son, Henry John, a pupil of the famous Adams, who was not only a concert pianist, lecturer, and for 20 years music critic of the Daily News, but also an organ recitalist. He and Robert Gray were said to be two of the most accomplished performers in the country. Robert became tutor to the Prince Consort. William Gray, too was a player; he gave a recital in Boston, Massachusetts, on the Gray organ sent out to Trinity Church there.

Then there was Frederic Davison, one of a group of brilliant brothers. One became Lord Chief Justice of Madras; one was Court Physician to a reigning German Duke; and another was Clerk to the House of Commons. Thomas Davison, their father, had come from the north of England, where he had been acquainted with William Shield and James Sanderson. He set up as a printer and publisher in Whitefriars, published Byron's first works, and is now "collected". He became friendly with Bumei during the publication of the famous "*History of Music*", and both as amateur and patron he showed interest in music. His son, Frederic, studied the organ under Samuel Wesley, and became an excellent player. He must also have studied organ building, for in 1837 he became partner in the firm of Hill and Davison. The rest, as they say, is history.

The "Father Smith" at Wellesbourne (BIOSR 19/3/19) was in fact a Snetzler of 1759 and is now in private hands at Guildford. It is described by Barnes and Renshaw in their Snetzler book, page 112.

The note on Tolner/Tumer (BIOSR 20/2/30) has brought more information. The two sons of Bernard who took Holy Orders were Henry and Bernard. Henry was ordained Dean at Lincoln in 1758 and Priest at Ely in 1760. He exercised his ministry at Upton in Bucks.; S. Giles, Cambridge; Shrepeth; Burwell; Landwade; and Newmarket. During this time he became B.D. and Fellow of St. John's College. He died in 1808. Bernard was also M.A. at St. John's, was made Deacon in 1768 at Lincoln and ordained Priest in London the following year. Apart from a Curacy at Sandon, Herts, nothing else seems to be recorded of him. I am indebted to George Guest for much of this information.

Their father, Bernard, supplied a trumpet stop to Ely Cathedral in 1736, and a 1904 Cathedral Handbook describes him as "a member of the choir". He was Organist at Christ's and St. John's Colleges, so this would seem to imply the possession of seven-league boots.

A friend informs me that a Willis organ of his acquaintance figured in the local press thus - "A young girl has been appointed to play the large double-manual electric organ, but has been asked to use only one stop at a time to save electricity".

You may remember (BIOSR 13/3/14) that in Saffron Walden were "a church, five chapels and Mr. Mothersole", and that his actual organ building was "in conjunction with Bishops", for a local meeting place which I had not traced. An elderly scrap of paper has emerged from the bran-tub telling us it was "Dr. Bartlett's" and as this is likely to be its only chance of immortality here it is. Two manuals. Choir enclosed, lever pedal; and a large and rather inconclusive Swell with balanced pedal to the front shutters and lever to the top set.

"Dear Mr. Burn

Cambridge. 12 March 1935

In our old house at York there is a long gallery, and in my earliest days there was an old fashioned organ, which had been put in by my grandfather Jonathan Gray, whose correspondence about the first York Minster organ after the fire, you may have come across. He was the Solicitor for the Dean and Chapter, and I am very proud of the admirable good sense he showed in the letters that he published.

When I was 9 years old, as I showed some signs of promise, my Father bought from Dr. Monk an organ that he had built for him of an extraordinarily multiple origin. On this organ I existed until my father died & I left York soon afterwards. It was a great joy to me for 8 or 10 years. (It is now in Elsecar Church, Barnsley). General mechanism Hill. Case Telford. Date the early 60s. I send the specification.

Great CC to G

Lieblich Bourdon	16	Schuhe
Open D.	8	Hill
Gamba	8	Hill
St. Diap	8	Schulze
Octave	4	Hill
Nason	4	Hill
15th	2	Hill
Mixture	2 ranks	Hill

Swell

L Bourdon (tenC)	16	Schulze
Violin diap (ten C)	8	Hill
Rohr Flute	8	Schulze
Octave	4	Telford
Mixture (2r)		Telford
Hautboy		Telford

Pedal CCC to F

Sub Bass	16	Schulze
Flute	8	Schulze
Violoncello	8	Schulze
15th	4	Schulze

Choir

Dulciana (tenC)	8	Hill
L.Gedact	8	Schulze
L.Flute	4	Schulze
15th	2	Telford

Yours very truly, Alan Gray."

The Elsecar organ was severely damaged by fire and water, and in 1905 Albert Keates rebuilt it as a two-manual. In a further letter Alan Gray quoted a statement made to him by Thomas Hill about the York Minster lawsuit - "Your grandfather was quite right; we were let in for that lawsuit by Elliot's executors".

Answers to Who said this?:

1. Charles Burney.
2. Aristotle.

TAILPIECES

....performances of C-interludes from Peter Grimes. (*Independent*)
Fritz Spiegel, that scourge of sloppy English, lists the following examples of telephone-acoustic-resultant: 4-A Requiem; Wagner Secret Idyll; Strauss Derosé and Caviar; and Chopin A Few Remarks.

Les Misérables - French film inspired by Victor Hugo's 19th century musical masterpiece. (*Anon, cutting*)

Michael Angelo's Last Judgement. © Nippon TV. (*Sunday Times*)

Reception is womanned from 7am -11pm. (*Coach House Inn, Dorset*)

The Church is worried about the wrong hims. (*Sun*)

Students graduated with BSc degrees and not with BSE as stated. (*Yellow Advertiser*)

BIOS

Residential Conference North East Scotland 21 st-25th July 1997

There is a wealth of historic instruments in North East Scotland; in a short conference we can only sample the best of them! There are good survivals by Thomas Elliot (1816) and James Bruce of Edinburgh (1820) which we hope to visit, plus instruments by Lincoln, Rust and Hamilton which may also be featured. From the post-1865 period, unaltered instruments by the Conachers, Porritt of Leicester, Hill, Wadsworth, Lawton of Aberdeen, Father Willis, and Norman & Beard will provide a focus for on-site papers and study. Visits to some of the fine stately homes in Aberdeenshire which have organs may be included.

The **chosen dates avoid** the St. Albans Festival, The IAO Congress, the Edinburgh Festival and the Three Choirs Festival. Accommodation will probably be in college / university sites in Aberdeen for four nights (instead of the usual three in view of the distances some members are likely to be travelling). The cost, therefore, will be slightly higher ■ **£195, including coach travel, bed and breakfast, evening meals, lectures, visits, recitals, etc.**

Travel to Aberdeen is straightforward and there are inexpensive fares by

AIR:
from Luton (EasyJet £29 single. [redacted]), AIRUK from Stanstead (£125 return), BA operates cheap flights from Heathrow, Gatwick and Manchester.

RAIL:
there are through trains from King's Cross (a bargain return of £46 in 1997), a sleeper service from Euston via Watford, Crewe and Preston, and a through Plymouth, Bristol, Brimingham, Preston train. (Apex from Birmingham £53 return).

The North East is a prosperous and fertile farming area of Scotland. The scenery is varied and attractive with many historic castles, stately homes and other family attractions, if you should wish to prolong your stay either side of the Conference.

Enquiries and provisional bookings are welcome at this stage; further details and application forms will be distributed with the April "Reporter". Please contact:

Alan Buchan. [redacted]
[redacted]

AIMS OF BIOS

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.

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

To work for the faithful restoration of historic organs in Britain.

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.

Front cover illustration: The Abraham Jordan organ in St. Saviour's Church, Southwark, based on an engraving in Nightingale's "History of St. Saviour's" (1818). (Reproduced by kind permission of the Editor, "The Organ".)