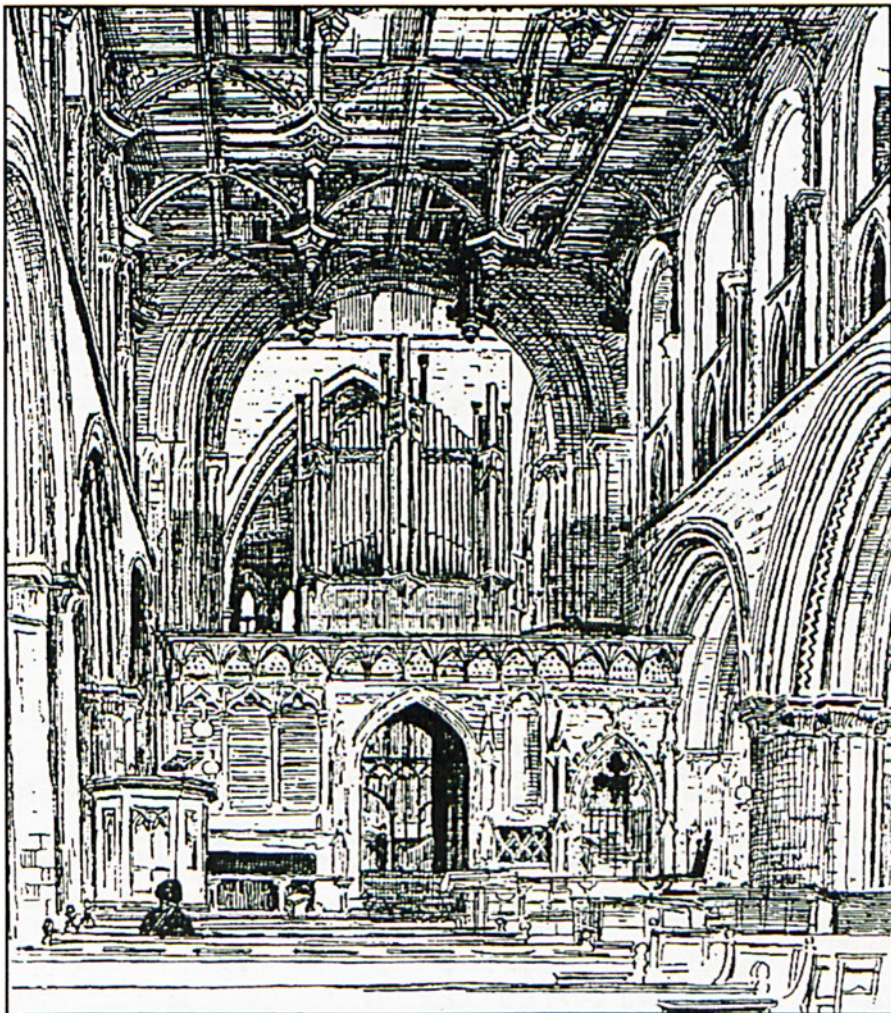


BIOS

P,431/413

REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES (BIOS)

Website: <http://www.bios.org.uk>

BIOS is a registered charity (number 283936) and the amenity society for the British organ. It publishes a substantial annual *Journal* and the quarterly *Reporter*; organises regular day and residential meetings; administers the British Organ Archive, the National Pipe Organ Register and the Historic Organs Certificate Scheme; and undertakes casework in support of its aims. The annual subscription is £25 (ordinary) or £18 (concessionary - at Council's discretion). BIOS publications can be sent by Air Mail to overseas destinations for a further annual payment of £8. Subscriptions are payable by a variety of means and may also be covenanted.

Chairman:	Professor Peter Williams, MA, MusB, PhD, LittD, HonFRCO, HonFRSA, [REDACTED]
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Treasurer:	Richard Hird (1998), MA, MRTPI, LTCL, [REDACTED]
Membership Secretary:	Kerr Jamieson (1998), MA, ATCL, LLCM, [REDACTED]
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Publicity Officer:	Timothy Lawford (1998), MA, MMus, FRCO(CHM), [REDACTED]
Information Services Officer:	David M. Baker (1998), MA, MMus, MLS, PhD, FLA, FRCO, FRSA, [REDACTED]
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Council:	Derrick Carrington (1995, 1997); Dominic Gwynn (1996, 1998), MA; José Hopkins (1996, 1998), BA, MMus, ACertCM; Alastair J. Johnston, (1998, BA, Cert Ed, DipEd); Paul Joslin (1997), MMus, GRSM, ARCM, LRAM; David Knight (1997), BMus, MMus, PGCE Co-opted members: John Brennan, (publisher); Andrew Hayden, BMus, MPhil, FTCL, (co-editor Reporter); Christopher Kent (overseas liaison); Michael Sayers (NPOR Director)

The Chairman is elected annually; other elected Officers and Councillors serve for two years, for a maximum of two consecutive terms. Respective election dates are given in brackets. Co-options are annual. All are trustees of the charity.)

Overseas Liaison: Christopher Kent, MMus, PhD, FRCO, ARCM,
Department of Music, University of Reading, [REDACTED]

EDITORIAL

After the enthusiasm presaging the intended restoration of the Schulze organ at Doncaster, one could be forgiven for wondering whether the outcome would match expectations. The effective withdrawal of Lottery funding for organ projects has effectively pulled the rug from under the feet of historic restorations including the Doncaster project. This seems to be symptomatic of a wider malaise affecting attitudes to the organ in this country. The question may well be asked why the future of historic organs should depend on gifts from a national gambling scheme instead of an informed national concern and care for objects of historic and artistic importance.

Interest in historic organs tends to be financially driven; this is probably the result of the prevailing amateur status of organists, as well as the general ethos of conservatoire teaching, which teaches students to expect organs with standardised stop lists, a plethora of playing aids and computerised control. The skills of coping with and exploiting the resource of an historic organ seem to be but rarely taught.

What message a reasonably authentic restoration of Schulze's masterpiece might have sent to the organ world at large? There are obvious and major difficulties associated with such a scheme, but we think they were not only surmountable but most desirable. The educative value of the work could have inculcated an inquisitiveness about how this instrument affected music played on it: how its registration opportunities (or their absence) contributed to our perception of organ music as music *per se*, how the accompaniment of choirs was managed by this organ for almost 40 years of its life at a time when the Romantic movement in church circles was in full song.

The present scheme of work, including reworking of the action, does not essay to restore the organ to Schulze's original. It will probably maintain its playability and make it potentially more reliable than at present, but it will however take the organ even further away from Schulze's conception. The charge that a rigorous restoration scheme would remain the preserve of a small group of *cognoscenti* which could handle the peculiarities of Schulze's design, not only challenges the ability of many informed organists to adapt to and exploit the organ, but also calls into question the advancement of knowledge.

The decisions taken at Doncaster have been made, probably only in good faith as a practical way forward against a background of the general unreadiness to finance and promote the concept of restoration. The lack of public will to make such ventures succeed will continue, causing the owners of historic organs much anguish, and undermining the will and confidence of those who dare to challenge the *status quo*. Doncaster was the birthplace of the steam locomotive 'Mallard' that achieved the *The cover illustration shows the 1883 Henry Willis organ at St. David's Cathedral, Pembrokeshire, from a drawing by Walter Crane, 15th September 1885.*



world speed record for steam; the engine is still with us, lovingly and accurately restored as a memorial to the genius of its designer, Sir Nigel Gresley. Doncaster also possesses Edmund Schulze's *magnum opus*, a potential memorial to the genius of an organ builder who revolutionised the British organ. The contrast between the public support given to transport history and organs is striking.

MEETINGS

Nigel Browne

BIOS Annual Residential Conference

23rd-26th August 1999

Ethics and Conservation of the Organ

Places are still available for the Liverpool Conference. If you are unable to attend everything, then places are available for individual days including overnight stays if required. Alternatively, if you don't require accommodation but wish to attend all the sessions, this can be arranged. Single day attendance costs £33.00, meals extra (excepting Tuesday which costs £34.50 - visit to the Conservation Centre with lunch). Concerts are £35.00 each. The full non-residential rate including all sessions and meals but not bed and breakfast is £319.50. All rates include VAT. For further details, including programme details contact Wendy Ward at the Council for the Care of Church or David Knight on [REDACTED].

Annual General Meeting 1999

Saturday 6th November 1999

St. John's Church, Norwood, London

Notice is hereby given that the 1999 Annual General Meeting of The British Institute of Organ Studies will take place on Saturday, 6th November, at St. John's Church, Upper Norwood, 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 of Officers and Ordinary Members of the Council (to serve for terms of two years) will be made:

Five Officers: Chairman (elected annually), Casework and Conservation Officer, Meetings Officer and Publications Officer. The Secretary retires after one year and creates a vacancy.

Three Ordinary Members of the Council: Paul Joslin and David Knight retire and are eligible for re-election for a further two-year term. Derrick Carrington retires and is ineligible for immediate re-election, having served for a continuous period of four years.

Clause 7.4 of the Constitution states: ‘Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council’. And clause 7.5: ‘The name of each member nominated under Clause 7.4 shall be given in writing to the Secretary not less than seven days before the date fixed for the Annual General Meeting accompanied by the candidate’s consent to serve, if elected’.

If there are substantial items for inclusion on the agenda, the Secretary would appreciate some form of advance notice.

BIOS Day Conference

Saturday 6th November 1999

St. John’s Church, Norwood, London

Full details of the conference (which includes the BIOS Annual General Meeting) and a booking form can be found on the flyer in the centre of this issue

BACH 2000

Next year sees the 250th anniversary of the death of J. S. Bach. BIOS is planning to mark this most important occasion by collaborating with the Royal College of Organists in the organisation of a series of events around Britain during the year. The draft programme includes a two-day conference in Edinburgh, one-day conferences in Huddersfield and Milborne Port (Dorset) and a three day event in St. Albans and London (in conjunction also with the St. Albans Festival Committee). Further details will be published in the next issue of the *Reporter*.

Day Conference, Wexford

Spring 2000

I am investigating the possibility of holding a day conference in Wexford, Republic of Ireland, to study the remarkable twin 1858 Telford & Telford organs. At this early stage it appears possible to arrange ferry transport across the Irish Sea from Fishguard which would include a cabin and meals, along with greatly reduced through rail fares from destinations in the UK. Before proceeding further, I would like to gauge the support for this venture; interested members are asked to contact me (details on p.2).

BIOS RECRUITMENT CAMPAIGN

Kerr Jamieson

Some members may already be aware that BIOS is currently undertaking a recruitment campaign. The first stage of this has involved distributing a pair of leaflets and an invitation letter from the Chairman to the names and addresses on several lists, drawn-up by the Chairman and the Publicity Officer, comprising a total of over 1300 individuals and institutions thought to have an interest in organ studies, but known not already to be members. The leaflets and matching headed notepaper

(also intended for more general use) were designed by John Brennan of Positif Press, Oxford. A sample of the leaflets is enclosed herewith in the hope that existing members will pass these on, with their own invitation to join, to potential new members of their acquaintance. We have been warned that one can generally expect no more than a 1% response from a 'mail-shot', and that personal approaches are always more effective; so, it's over to you for the second phase of the campaign. If you feel you can recruit more than one new member, then please request further supplies of the leaflets from the Membership Secretary.

STANDING ORDER AND CREDIT CARD SUBSCRIPTIONS AND RELATED MATTERS

Richard Hird

My thanks to the 200 plus of the 330 payment-by-Standing Order members who took action when requested to up-date their mandate to the new subscription rate so that their bank or building society paid the correct amount for 1999. Follow-up letters were sent in April to the 80 persons whose subscriptions appeared to have been paid at the 'old' rate. At the time of writing, 30 of these have yet to respond. *C'est la vie.*

Invariably on these occasions a handful of members asks if BIOS could introduce direct debit as a means of subscription payment. This might seem to avoid the administrative difficulty and cost of writing to all those paying their subscriptions 'automatically' asking them to increase the payment. However, experience suggests many people are cautious and not prepared to let others 'take money' from their nominated account. So take-up might be patchy and direct debit would be an extra (not a replacement) means of payment, complicating the administrative process overall. Moreover, to be authorised to collect direct debits, BIOS has to sign up to the banks' code and be in a position to conduct this business electronically. This doesn't seem realistic for the relatively small numbers likely to want to be involved.

Instead, when payment options were last investigated, BIOS did introduce means of paying subscriptions by credit card. Both single payment and annual credit card possibilities were introduced. The latter is similar to a direct debit arrangement; BIOS sends a list of details of those who have authorised annual deductions via their credit card to our provider, Barclays Merchant Services. They credit our account with the total, and the individuals are billed on their next credit card statement. This method is now being used by some 78 members and is particularly helpful to those paying from abroad avoiding cheque or currency conversion charges. These arrangements have recently been under threat of the imposition of an unaffordable monthly minimum charge whether or not any transactions were undertaken and, as a result, BIOS has

regrettably had to discontinue this single payment business. However, our persistence has paid off, BMS has accepted the intermittent nature of our business and has waived the monthly charge for annual credit card payments - though, inevitably, there remains a transaction percentage fee which BIOS absorbs.

Subscription payment by credit card lives! The arrangement is not without its own hiccups - notably, lost or changed cards not notified. Nevertheless, anyone presently paying a subscription to BIOS by another method is welcome to switch to the credit card arrangement, in effect to pay by a form of direct debit. The Membership Secretary or I (contact details inside the front cover of this *Reporter*) will be pleased to send the necessary authorisation form for completion and return from anyone interested, to be in place for 2000 - bugs permitting.

MEMBERSHIP MATTERS

Kerr Jamieson

We regret to intimate the deaths of our members Dr. James **Anderson** of Edinburgh (joined 1995) and Ernest K. **Ridley** of London (joined 1978). We gratefully acknowledge the kind donation made in Dr. Anderson's name by Miss E.R. Anderson.

We extend a warm welcome to the following new members:-

Dr. Francis E. **Burroughes**: [REDACTED]

Terence R. **Chariston** MA MMus FRCO ARAM: [REDACTED]

Robert J. **Cruden**: [REDACTED]

Alan I. **Dance** GGSM ARCO: [REDACTED]

Graham A. **Eccles** FRCO: [REDACTED]

Martin J. **Freke** MA(Mus) FTCL: [REDACTED]

Sebastian M. **Glück**: [REDACTED]

Göteborg University: [REDACTED]

Peter D. **Jolley**: [REDACTED]

Dr. Peter Kalve MA PhD:

Miss Avis C. **McIntyre** BMus FRCO LRAM ARCM:

Prof. W. Stanley **Monkhouse** MA MB BChir PhD FRCO LRAM:

(re-joined)

Christopher P. **Nickol** BMus FRCO ARCM:

James **Pinder** FRCO(DipChM) LTCL:

The **Scottish** Historic Organs Trust:

(Institutional partner)


Alan M Tait MA ARCO ARCM FTCL:

Alfred **D. Williams** BMus ARCO ARCM:

Martyn **J. Williams** BMus FRCO GRSM FLCM ARCM MTC HonLCM:

Please note the following additions / deletions / corrections / changes in the *BIOS Membership* list:-

[REDACTED]



These alterations should all be reflected in the accompanying 1999 edition of the *BIOS Membership* list; however, I thought it might be useful to draw particular attention here to the changes made since the April *BIOS Reporter* went to press. The above list includes some of the amendments caused by the area **phone code changes** which came into operation on 1st June, but, for space economy reasons, omits details of changed individual numbers in the London area (except where other amendments are also involved): therefore, please note that the London code **0171** is replaced by **020 7**, and **0181** by **020 8**. The previous national codes for all the affected areas continue in parallel until the autumn of 2000, when they will cease.

Members who wish to communicate with me by **fax** should note that my fax machine is not automatic, and I need a warning telephone call in advance. Messages can be left on my answering service.

PUBLICATIONS

Journal 23 (1999)

The editor is Relf Clark to whom enquiries should be addressed.

Journal 24 (2000)

The editor is Alan Buchan to whom enquiries should be addressed.

Journal 25 (2001)

The editor is William McVicker to whom enquiries should be addressed.

BIOS Membership List 1999

The bi-annual *BIOS Membership* List has been published; members should receive a copy with this issue of the *Reporter*.

BIOS Reporter **October 1999**

The cut-off date for copy receipt for the October 1999 issue is 11th September 1999.

REDUNDANT ORGANS

Roy Williamson (Redundant Organs Rehousing Company Ltd.)

E. England (99/08) Gray & Davison cl900

Action mechanical
Specification Gt 8 8 4
Sw 8 8 4 2 8
Pd 16
Casework: front of gold painted pipes
Dimensions: details awaited

London (99/07) Gray & Davison 1846/Hele cl900 *

Action mechanical (manuals), pneumatic (pedals)
Specification Gt 8 8 8b/t 4 4 22/3 2 III 8
Sw 16 8 8 8 8 4 2 8 8 oct cplr
Ch 8 8 8 4 8
Pd 16 16 8
Casework: decorated pipes
above plain panelling
Dimensions (approx): h 20'
w 11' d 11'+3'

Wales (99/06) Wm Gray 1813/19c alterations *

Action mechanical (manuals), pneumatic (pedals)
Specification Gt 8 8 4 4 2 III
Sw (tc) 8 8 4 22/3 2 8 8
Pd 16 16
Casework: architectural
Dimensions: h 15' w 8'6" d 11'6"

W. England (99/10) Gray & Davison 1864

Action mechanical
Specification Man 16 8 8b/t 8 4
Pd 30 pulldowns
Casework: decorated front pipes
Dimensions: : cl3' h 7' w 3'

S.W. England (99/09) Walker cl890

Action mechanical(manuals), pneumatic(pedal)
Specification Gt 8 8b/t 8 8 4 4 2
Sw 8 4 2 8 8 8 (one spare)
Pd 16 8
Casework: nil
Dimensions: not available

London (99/11) Norman & Beard / Compton 1910/1930

Action electro-pneumatic, detached stopkey console
Specification: Gt 8 8 8 4 4 2
Sw 8 8 8 8 4 8 8
Ch 8 8 8 8 4 4
Casework: front pipes arranged
in 5 towers / flats
Dimensions: h 9'6" w 13'd 10'

* denotes an organ which should remain in the United Kingdom.

Please contact Roy Williamson with any redundancy or placement query at:

FATES

Looking back through the list of redundant organs offered during 1998, there are as always examples of both satisfactory transplants and wanton destruction. In the latter category, 98/19 stands out. This was basically a Willis of cl865 enlarged by Vincent in 1909; said to be from Highbury Grove in London, it had been moved to a Missionaries Children's Home in Limpsfield. This building was sold to a developer who brought my attention to the organ and was duly added to the Redundancy List.

Despite my request to be kept informed, the developer scrapped the instrument without further consultation but kept the attractively carved casework.

The outcome for some of the others is as follows:

- 98/01. 2 manual Bevington. Sold to Maidstone Unitarian Church
- 98/02. 2 manual Lewis. Sold to Aizkraukle RC Church, Latvia.
- 98/04. 1 manual Fincham. Sold to F R Feenstra, Holland.
- 98/05. 3 manual Gray & Davison. Sold to St Anne's Church, Worksop.
- 98/06. 3 manual Bishop (rebuilt Walker). Pipework saved by RORCL.
- 98/07. 1 manual Tanner. Retained in use.
- 98/09. 2 manual Sweetland. Sold to a convent near Nievre, France.
- 98/10. 2 manual Sweetland. Sold to a Lithuanian concern.
- 98/13. 3 manual Mills (house organ). Gifted to a private individual in West London.
- 98/14. 2 manual Porritt. Sold to All Saints Church, Denmead.
- 98/17. 1 manual Walcker. Broken up; case retained to house electronic speakers.
- 98/20. 1 manual Guest. Sold to a local enthusiast.
- 98/21. 2 manual Sixsmith. Sold to Scotton Parish Church, North Yorkshire.
- 98/22. 3 manual Sims (rebuilt Ivimey). Sold to St Matthew's RC Church, Anyksčiai, Lithuania.
- 98/24. 2 manual Browne (or Henry Jones). Pipework sold to Robin Winn; rest of instrument scrapped.
- 98/26. 1 manual Walker. Withdrawn from sale.
- 98/31. 2 manual Bryceson. Sold to Newton Tony Parish Church.
- 98/33. 1 manual anon. Sold to Bishopdown RC Church, Salisbury.
- 98/35. 2 manual rebuilt Reeve. Sold as parts to a local enthusiast.

LANDFILL TAX CREDITS

John Clare

Members might find it helpful to have more details about the landfill tax credit scheme, which was summarised in Richard Hird's article *Money from Waste*, in the April 1999 issue of the *Reporter*. Landfill Tax is paid to HM Customs and Excise by operators of landfill waste disposal sites. Its primary purpose is to encourage a change in waste management by shifting the economic balance away from landfill disposal towards more environmentally sustainable alternatives. However, whilst in theory landfill disposal and the total tax paid would therefore diminish over time, the government has already announced that there will continue to be annual increases in the tax rate. The tax take (>£500m) and therefore the maximum tax credit (>£100m) are unlikely to reduce in the near future.

Tax credits: in keeping with this emphasis on environmental sustainability, site operators who make voluntary grants to environmental bodies for environmentally beneficial purposes may claim tax credits of 90% of the grants paid, but those credits cannot exceed 20% of their tax liability for the same (landfill) tax year. The (10%) balance of such grants has to be met either by the site operators, or by third parties

such as local authorities, commercial companies or private individuals; it cannot be met by the organisation receiving the grant.

For landfill site operators to be able to claim tax credits, environmental bodies in receipt of grants must be registered with ENTRUST(1), a regulatory organisation which operates the scheme on behalf of HM Customs and Excise. The principal conditions for registration are that environmental bodies must be non profit-distributing (they need not have charitable status) and not controlled by a landfill site operator or a local authority.

Environmentally beneficial purposes include the protection of the environment by the maintenance, repair or restoration of buildings or other structures which are used for religious worship, or which are of historic or architectural interest (not necessarily listed); to which there is a reasonable degree of public access; which are not operated for profit; and which are in the vicinity of a licensed landfill site. Projects must be approved by ENTRUST. Registered environmental bodies constituted as environmental trusts may also use grants from landfill site operators to make payments to other registered environmental bodies for environmentally beneficial purposes.

A copy of the Landfill Tax Register of all the licensed landfill sites in the UK and their location is available free of charge from HM Customs and Excise(2). Registered projects must normally be within 10 miles or so of a licensed landfill site (which does not need to be active; a site has to be licensed for as long as it is still being monitored, which may be for up to 50 years after the last waste was tipped there). In sparsely populated areas that requirement can be relaxed. Moreover, the landfill site operator making the grant does not have to be the operator of the site which is close to the project. It is possible for a project in Scotland which is managed by an organisation based in London to receive a grant from a site operator in Cornwall. However, experience suggests that most individual site operators prefer to assist local projects; landfill sites have a poor image, and individual operators often see the constructive use of landfill tax credits as good public relations. Applicants and projects therefore have to be of interest to individual site operators.

Several environmental trusts have been established to formalise the grant-making procedures. In particular, successful applicants frequently do not need to secure third party (10%) contributions. Most environmental trusts are either funded wholly or mainly by one of the national landfill site operators; cover the area of a particular local authority; or have been set up to assist specific types of project. While such arrangements substantially reduce the scope for individual site operators to take a personal interest in particular environmental bodies and their projects, they do considerably simplify the application process.

There is no set definition of eligible expenditure. If projects are approved by ENTRUST, then up to 100% of all expenditure reasonably associated with those

projects can be met by grants from landfill site operators or environmental trusts (it is possible for more than one operator and/or trust to offer grants to a single project). Such grants can also count as partnership funding, eg, for applications to the English Heritage / Heritage Lottery Fund Joint Scheme for Places of Worship. However, only 5% or so of all landfill tax credit grants so far made have been for buildings used for religious worship and buildings of architectural or historic interest; there is strong competition for funding both from 'green' projects and from waste management and recycling initiatives.

There is not much case law about the grant-eligibility of repairs to church organs. However, if organs are being repaired as part of wider-ranging programmes of repairs to churches, they should qualify as parts of buildings used for religious worship. In the case of projects which relate only to the repair of church organs, or organs which are in buildings not used for religious worship (including redundant churches), then it would be necessary to demonstrate that the churches or other buildings were of architectural or historic interest, and that the organs themselves were of historic interest.

Individual churches and owners of historic buildings can register as environmental bodies and apply for funding from landfill site operators and environmental trusts. The accounting procedures are no more onerous than those applying to any other scheme of grants. Nevertheless, it would be simplest if one or more landfill site operators was prepared to make grants to a recognised national body which could be registered as an environmental trust and which was empowered to give grants to churches and other buildings in which there were historic organs. BIOS will endeavour to identify such a source of finance, and would welcome suggestions from members who may be associated with, or know someone actively involved in, the waste disposal industry.

Further information:

1. ENTRUST's head office is at Suite 2, 5th Floor Acre House, 2 Town Square, Sale, Cheshire M33 7WZ. tel.: 0161 972 0044; fax: 0161 972 0055; website: www.entrust.org.uk.
2. HM Customs and Excise for Landfill Tax Register: tel. 0645 128 484; fax: 0645 129595.
3. John Clare is an independent adviser on the repair and reuse of historic buildings and may be able to help in particular cases, tel. and fax: [REDACTED]

FOR SALE

The Organ: vols. 25-38, 40-57, 58, 61-77. Some gaps, some extras. Shelf space wanted. Buyer collects. What offers? Canon H.C. Davidson, [REDACTED]

THE LEWIS ORGAN AT UPPER NORWOOD

Adrian Adams

Upper Norwood, South East London, ‘the fresh air suburb’, developed rapidly after the re-opening of the Crystal Palace at Sydenham in 1854. The recorded date of the first church, later to become the Parish Church of St. John the Evangelist was 1871; the building of the permanent church was completed by 1887.

Alfred James Eyre, organist at St. John’s from 1881 until his death in 1919, founded a tradition of fine music that became famed far outside the parish and is maintained to this day. He was responsible for the inception and near completion of the present organ. Eyre also held the position of organist at the Crystal Palace from 1880 - 1894.

The history of the installation of the organ is one of protracted negotiation and tireless fundraising. The organ was designed and begun in 1882 by T. C. Lewis in co-operation with A. J. Eyre. The specification was innovative as indicated by this contemporary report:

‘On the 8th of February several members of the Organ Committee paid a Visit to the factory of Messrs. T. C. Lewis & Co., for the purpose of hearing and inspecting the ‘choir’ organ. Both the tone and mechanism proved to be of the finest quality. The connection between the keys and the pipes of the organ (which in the church will be some eighty feet apart) is by means of a most ingenious and indeed unique application of electricity, the wires conveying the electric current passing from the keyboard in the South Chapel, under the Chancel, and so up to the Organ Chamber over the Vestry. Notwithstanding this separation and the length of wire traversed, the sound of each pipe answers with perfect precision to the touch of the player’s fingers on the keys. This was fully tested by Mr Eyre, and all present being thoroughly satisfied, the Committee have ordered the erection of this portion of the Organ at once, and it is hoped that the congregation will have the pleasure of hearing this instalment of their beautiful instrument for the first time at the evening service on Easter Eve. Mr James Humphreys having most generously offered £250 towards the cost of the ‘Great’ Organ, which will amount to £400, this has also been ordered, and is expected to be completed in about three months.’

The pioneering electro-pneumatic action was powered by batteries. The console was placed in the south choir aisle and this alone created considerable interest at the time. Trouble was experienced with the action through an inadequate supply of low voltage current and with water penetrating the cables in the tunnel beneath the chancel. The cables were re-located over the chancel screen but soon after the screen had to be dismantled and rebuilt owing to subsidence of the foundations on London’s clay. The organ was hand pumped by two ‘blowers’ until 1907 when an electric ‘Discus’ blower was installed. By 1912 the organ had become almost unplayable and the electric

action was replaced by Lewis with tubular pneumatic. A new console was placed on the north side of the choir.

Following Eyre's death in 1919, the music was under the direction of the priest / organist, Dr. George Sydenham Holmes. During the next 8 years a great deal of work was undertaken by Henry Willis, who by now had taken over Lewis's Organ Works. During the course of Harrison & Harrison's recent survey of the organ it became apparent to what extent Willis had intervened. Some of the flue work had been re-regulated with a reduction in the brightness and vigour of the sound, one of the main characteristics of Lewis's voicing. Harrison & Harrison made the point that 'the Lewis pipework still forms the backbone of the organ'; the work done by Henry Willis between 1920 and 1927 'was significant, but involved changes of emphasis rather than of fundamental approach'. The changes carried out to the reeds by Willis are still obvious, the fitting of shades smoothing out their tone.

Following war damage, N. P. Mander overhauled the organ in 1947. By 1995 the organ had become almost unplayable due to worn out leather, and electrical and mechanical failure. The PCC at once set restoration of the instrument as a high priority and proposals for rebuilding and refurbishing the organ were developed, after extensive research into the history of the instrument. Advice was sought from Dr. Harry Bramma, former Director of the Royal School of Church Music and Master of the Music at Southwark Cathedral, and Dr. William McVicker, the Southwark Diocesan Organ Advisor. Dr. Bramma, a recognised expert on Lewis organs, was appointed advisor by the PCC on the recommendation of Dr. McVicker.

The current work on the instrument will reflect the tonal qualities of the organ in 1927 but will incorporate suggestions raised by Harrison & Harrison to restore some of the original fire and brilliance. The intention is to restore the tone of the reeds by removing the shades. The Willis Tuba stop will be kept. The Swell Double Trumpet is being re-voiced to make it more in keeping with the Lewis Swell reeds. On Dr. Bramma's advice the Willis Trombone stop is to be replaced with a Posaune made to Lewis's specification. The Choir Organ Salicet 4' (originally named Viole d'Amour 4') is, at present, incomplete as a result of its conversion to a Nasard. This will be replaced with a new Salicet. It is not proposed to change the pitch even though it is sharp - C = 535 at 60°F.

Apart from its tonal quality the organ is historically important because it was the first instrument to use Lewis's electro-pneumatic action. (*BIOSJ* 22, p.6-27). Willis electrified the key and pedal actions between the console and the organ chamber in 1927. The plan is to retain this remote electro-pneumatic action. Both the individual actions and the electro-pneumatic primaries from each department, Great, Swell and Choir will be fitted with new magnets and releathered. The existing lead tubing will be retained.

The present console made by Lewis in 1912 is being retained by which is meant the existing keyboards, pedalboard and drawstops. The conversion of the console to all

electric operation will necessitate the fitting of electric primaries to the drawstop slider machines. The original pneumatic machine that operated the Pedal Organ will be replaced with new electro-pneumatic primary machines adjacent to each pedal chest. This will allow the three chests to operate in the same way as the manual actions. New electrical contacts are being fitted to the keys, pedals and drawstops and the pistons will have an eight channel solid-state memory system. The present four pistons to each manual will be increased to six together with eight General pistons using the existing composition pedals. The result of this work at the console will be to install a modern version of Lewis's original concept which was based upon a then untried electro-pneumatic system. This respects history but also makes conservative use of the best modern equipment. The console is to be placed in its original position on the south side of the choir. The move back to the south side is not only historically correct but will enable the organist to hear the instrument better and have the added advantage of unrestricted view of the Nave Altar.

From Lewis's own book *Lewis's Organ Building* (8th edition), in which he expounds the virtues of his new electro-pneumatic action as used in St. John's, it might seem logical that an electro-pneumatic swell shutter action should have been installed: 'the swell pedal he (the player) can alter and adjust yet far away the shutters of the swell open and close to the gentle strength of an invisible power, not in relation to his own strength, but obeying only his intention.' There is no evidence in the organ chamber of any pneumatic machinery. However, when the new console was installed in 1912 for the tubular pneumatic action the console was removed from the south choir aisle to the north choir aisle and that included a direct mechanical link to the swell shutters. The trigger swell pedal for the operation of the shutters remains.

The organ is expected to be back in full operation by the end of July. The Opening Recital is to be given by Thomas Trotter, organist to the City of Birmingham and organist at St. Margaret's Church, Westminster. The Bishop of Southwark will visit St. John's for the 10.00 am Eucharist on Sunday 17th October 1999 to re-dedicate the newly refurbished organ. BIOS is to hold its 'London' meeting and Annual General Meeting at St. John's on Saturday 6th November.

Comparative specifications of the organ for the years 1882,1927 and 1999:

1882 GREAT ORGAN		1927 detached console		1999 detached console	
Open Diapason	16ft.	Double Open Diapason	16	Double Open Diapason	16
Open Diapason No 1	8ft.	Open Diapason No 1	8	Open Diapason No 1	8
Open Diapason No 2	8ft.	Open Diapason No 2	8	Open Diapason No 2	8
Harmonic Flute	8ft.	Claribel Flute (wood)	8	Claribel Flute (wood)	8
Octave	4ft.	Octave	4	Octave	4
Harmonic Flute	4ft.	Flute Harmonique	4	Flute Harmonique	4
Twelfth	2 2/3ft.	Octave Quint	2 2/3	Octave Quint	2 2/3
Fifteenth	2ft.	Superoctave	2	Superoctave	2
Mixture	4 ranks	Mixture 4 ranks		Mixture 4 ranks	
Trumpet	8ft.	Trumpet	8	Trumpet	8

CHOIR ORGAN

	(enclosed)	(unenclosed)
Lieblich Gedact	16ft. Lieblich Gedackt 16	Lieblich Gedackt 16
Geigen Principal	8ft. Geigen Principal 8	Geigen Principal 8
Lieblich Gedact	8ft. Lieblich Gedackt 8	Lieblich Gedackt 8
Salicional	8ft. Dulciana 8	Dulciana 8
Dulciana	8ft. Violoncello 8	Violoncello 8
Viole d'Amour	4ft. Lieblich Flute 4	Salicet 4
Lieblich Flôte	4ft. Nasard 2 2/3	Lieblich Flute 4
Flautina	2ft. Lieblich Piccolo 2	Lieblich Piccolo 2
Clarionet*	8ft. Clarionet 8	Clarionet 8
Voix humaine*	Orchestral Oboe 8	Orchestral Oboe 8
(with tremulant)	Tremulant	Tremulant
*in a swell box	Tuba (15 inch wind) 8	Tuba (15 inch wind) 8

SWELL ORGAN

Bourdon	16ft.		
Open Diapason	8ft.	Open Diapason 8	Open Diapason 8
Rohr Flôte	8ft.	Rohr Flôte 8	Rohr Flôte 8
Viole de Gamba	8ft.	Viole da Gamba 8	Viole da Gamba 8
Voix Celeste (ten C)	8ft.	Voix Celestes (ten C) 8	Voix Celestes (ten C) 8
Geigen Principal	4ft.	Geigen Principal 4	Geigen Principal 4
Mixture	3 ranks	Mixture 3 ranks	Mixture 3 ranks
		Double Trumpet 16	Double Trumpet 16
Horn	8ft.	Horn 8	Horn 8
Oboe	8ft.	Oboe 8	Oboe 8
Clarion	4ft.	Clarion 4	Clarion 4
		Tremulant	Tremulant

PEDAL ORGAN

Open Diapason	32ft.	Resultant Bass 32	Resultant Bass (Sub Bass) 32
Great Bass	16ft.	Open Diapason 16	Open Diapason 16
Sub Bass	16ft.	Sub Bass 16	Sub Bass 16
Flute Bass	8ft.	Flute Bass 8	Flute Bass (Sub Bass) 8
Posaune	16ft.	Trombone (15" wind) 16	Posaune (3 1/2" wind) 16
Great to Pedals		Great to Pedal	Great to Pedal
Swell to Pedals		Swell to Pedal	Swell to Pedal
Choir to Pedals		Choir to Pedal	Choir to Pedal
Swell to Great		Swell to Great	Swell to Great
Swell to Choir		Swell to Choir	Swell to Choir
Choir to Great		Choir to Great	Choir to Great
Swell Octave		Swell Octave	Swell Octave
Swell Sub-Octave		Swell Sub-Octave	Swell Sub-Octave
Swell Octave to Great		Swell Octave to Great	
Swell Sub-Octave to Great		Swell Sub-Octave to Great	

Choir Octave	Choir Octave
Choir Sub-Octave	
Choir Unison Off	Choir Unison Off
Choir Octave to Great	
Choir Octave to Pedal	
Swell Octave to Choir	Six pistons to Swell
Swell Octave to Pedal	
5 combination pedals/pistons to Great	Eight general combination pedals
4 combination pedals / pistons to Swell	Great and Pedal combinations coupled
4 combination pistons to Choir	Four pistons to Choir
Great to Pedal reversible	Great to Pedal reversible
Trigger Swell pedal	Trigger Swell pedal
Wind pressure 3 1/2 inches	Wind pressure 3/2 inches

manual compass
CC-A 58 notes;
pedal compass CC-F
30 notes

remain unchanged from
1882 - 1999

NOTES & QUERIES

Bernard Edmonds

Please note that letters regarding *Notes & Queries* should not be sent to Bernard Edmonds; enquiries should be addressed to the Archive. (*Editors*)

Who said this?

1. Things are in the saddle and riding mankind.
2. The one who does not remember history is bound to go through it all again.
3. I have learnt that especially the (organ) historians of the 19th century are often very, very, untruthful.
4. The tendency of certain (organ) builders in recent times has been more egocentric than permanently valuable.

Gashmu saith it! Gashmu crops up in the Old Testament (Nehemiah 6 v.6, Authorised Version), where he has obtained lasting fame, or rather, notoriety, as the sponsor of inaccurate and misleading information. Just as in the Arts world there are awards of an 'Oscar', so when doing research into organ writings, I have often felt that there should be awards of a 'Gashmu'.

I am not gunning for those who, especially in earlier days, had little but hearsay and rumour to go on when starting their researches. I am targeting the pontificators from suppositions and the hopeful guessers, sometimes cropping up in somewhat unexpected quarters. There are, sad to say, some whose information is almost automatically received 'with caution', as J. W. Warman has it in his book. Sometimes respected sources slip up. The *Organist and Choirmaster* in 1904 stated 'Many may not know that the organ at Portsmouth Parish Church was built by Father Smith in 1765. It was meant for Toledo Cathedral in Spain, but being shipwrecked at Hayling Island was bought for the church it now stands in'.

Gashmu first class! Smith died in 1708 and the organ was in fact built by Jordan in 1718. The number of shipwrecked and rescued organs does not approach that of organs 'played on by Handel', but most of them are just as bogus. Where do the tales originate?

Occasionally parish magazines contain useful information, and sometimes surprises. *Home Words* for December 1915 offers this intriguing item. The Rector of Littleton near Shepperton, Rev. H.M. Wood, is 'one of the finest amateur organ-designers and organ-builders in the Kingdom'. The organ there costing £1,200 was designed and part built by him, 'and possesses several features invented by the Rector, and since copied by famous builders into other organs'. Can anyone elucidate this? My wanderings in Middlesex during the war do not seem to have led me into this church.

Unexpected information in Patent 1162, 15 January 1913. Henry Willis II states 'It is the object of my invention to provide means whereby stops, when drawn, shall be more easily distinguishable from those that are not drawn. Accordingly I provide means for illuminating the ends of the stops when the latter are drawn out, which will be extinguished when the stops are put in. I fit the ends of the stops with electric incandescent lamps. Thus it will be seen that every stop that is out is illuminated and so easily distinguishable from the stops that are not out'. I do not know whether Willis ever put this into practice anywhere. Probably the question of the life of the bulbs hindered this at that time.

Very eccentric case designs came from architect George Pace, late of York, a kindly man who would sit in church imagining what he would like to see. He did not like organ pipes on display, so he produced designs of fumed oak vertical strips, acoustically acceptable but not visually to the conventional viewer. At York Priory Church the warden wrote asking us 'When are you going to remove the organ scaffolding'. (Herbert Norman)

William Amps, who died in 1910, had been organist of King's, Christ's, and Peterhouse Colleges, and Conductor of the University Musical Society. Quantities of music by him slumbered in a vestry cupboard at Christ's until 1930; his hymn tune *Venice* is still in use. He was at King's from 1855 to 1876, where A.M. Goodhart records of him 'Imagine Mendelssohn's *War March of the Priests* being played by Amps before Wesley's *Wilderness*'. Ending quite loud in the key of F major, it naturally led the soloist to start on C. Amps, before long, put him right by pulling out a Swell reed'.

In the Manuscripts in the Bodleian (Rawlinson B.464 fo.159) we read concerning Wrexham:

'Here w'as, about ye time of ye Civil warres, a verie extraordinarie Organ, which the Clerk compared to that of St. Peter in Rome, onely own'd that to be ye superior.'

In a *Gazateer* (sic) of the same period this graffito has been inserted:

In Wrexham is ye Rarest Steeple in ye three Nations, and hath had ye fayrest Orgaines in Europe till ye late Warr in Charles ye First his raigne, whose Parliament Forsses pulled him and them down with other Ceremonial Ornaments, and made ye Blackcoates rather weare Swordes than Surplis, and Drummes were Orgaines ~stood, and Pikes instead of pipes.

In Fuller's *Worthies of England* (1662) is recorded:

'DENBIGHSHIRE ORGANS. These were formerly most famous (the more because placed in a Parochial, not Cathedral, Church) for beauty, bigness, and tuneableness; though far short of those in worth which

Michael, Emperor of Constantinople caused to be made of pure gold, and beneath those in bigness which George the Salami tan Abbot made to be set up in the Church of his Convent, whose biggest pipe was eight and twenty feet long and fours pans in compass. What is become of Wrexham Organs I know not: and could heartily wish they had been removed into some gentleman's house, seeing such as accuse them for superstitions in Churches must allow them lawful in private places. Otherwise such Moroso's deserve not to be owner of an articulate voice sounding through the Organ of a Throat. '

We should like to know not only what happened to them (one can guess) but what they were like.

The organ-builder Wedlake was fellow apprentice with Henry Willis at Gray's; The two of them off their own bat - still apprentices - made a 3-stop organ for violinist Dando for use in Crosby Hall. (*Musical Opinion*, April 1909). *The Daily Chronicle* 27th May 1907 tells us that Wedlake's daughter Polly, who was his workmate (to the surprise of some clergy in churches) had invented a novel pneumatic action which was being installed in Seven Kings Wesleyan Church. Can anyone comment?

John Hanson Sperling is a well-known name in organological circles. I was interested to come across it in 'Pevsner'. Under Wicken Bonhunt in Essex he notes:

'Chancel 13th century. The rest of the church was built in 1858-9 and designed by John Hanson Sperling, who may well be responsible for the gruesome Rectory of 1856, red and yellow brick bands and several sharp gables.'

'Mr. Dixon's statement as to high pressure reeds blending with the fluework seems difficult to reconcile with the ensemble effect of most Willis organs. There the flue-work may indeed 'blend', but it is like the lamb lying down inside the lion.' (R.J.D., *Organist and Choirmaster* July 1907; probably Dallas)

John Barlow was in 1734 dismissed as organist of St Paul's Bedford for playing the *Rogue's March* as the Mayor and Corporation processed out. In revenge he vanished with some pipes from the organ.

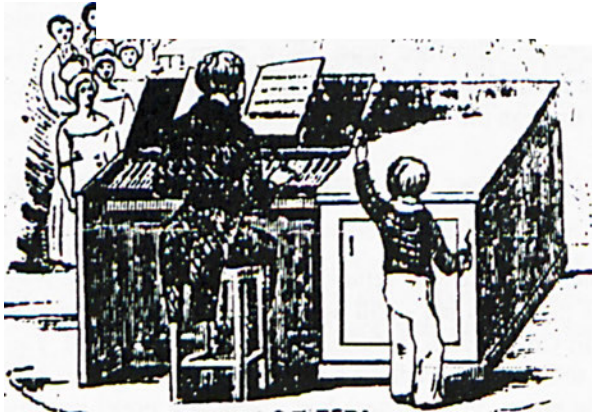
Answers to Who said this?

1. Thomas Emerson. (Computers included)
2. George Santayana. (Now an inscription at Auschwitz)
3. M.A. Vente, 1945.
4. J.H. Bum, 1932

The illustration on the next page is reconstructed from a print; the drawing has been retouched; the text has been reset following the typefaces of the original as closely as possible. Original by courtesy of Bernard Edmonds.

WILLIAM PILCHER

O R.



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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.

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