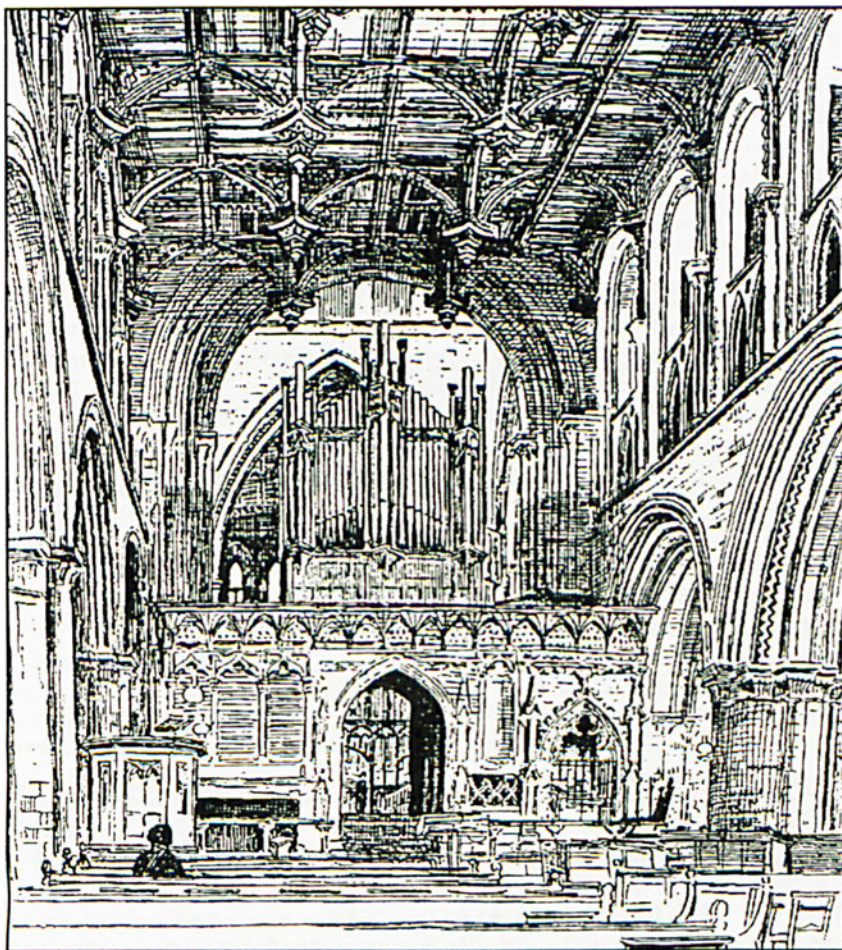


BIOS P,431/413 REPORTER

October 1999, Vol.XXIII No.4



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.

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

EDITORIAL

The T.C. Lewis organ at St. John's Church, Upper Norwood, (the venue for the November BIOS Conference and Annual General Meeting) offers, among other topics, the opportunity to reflect on the use of manual couplers. The specification (published in the July *Reporter*) shows the extent to which the organ was fitted with octave and sub-octave couplers in 1927, along with other alterations.

The arguments against such couplers are well rehearsed, including the distortion of the careful scaling and voicing of a stop when it appears in an octave other than its maker intended. Carefully constructed mixture breaks are rendered superfluous when the mixture is partially and randomly repeated via octave couplers. The unison coupler falls into a different category, whether it be used to produce unusual but musical combinations, or, as is the case in some Victorian instruments, to complete the Great chorus by adding a Swell mixture. Even allowing for the bad habit of those organists who draw the Swell to Great coupler before anything else, it would be churlish to advocate its abolition.

Why then, are octave and sub-octave couplers fitted to organs? The octave coupler on small late 19th century instruments gave a much needed brightness, the instruments often being voiced accordingly, the coupler representing a useful extension to the stoplist. Tracker action limited the application of couplers, their presence depending on real need rather than convenience. The problems began with the advent of tubular pneumatic action, (permitting for the first time, the 'non-coupler', the unison-off); octave couplers became virtually a *sine qua non* with electric action. The opportunity undoubtedly created the need, as organ builders proudly displayed photographs of impressive consoles, bristling with gleaming stop knobs, many of which were couplers (which needed more combination pistons to control them). Justifying such devices was easy enough, since the customer gained a lot of stop knobs (and pistons) at considerably less cost than installing real ranks of pipes. The organist could revel in the illusion of exotic choruses e.g. a 32' - 2' reed chorus with XII ranks of mixture, all from a 16', 8', 4' and IV rank mixture. At the same time, couplers such as Swell Octave to Pedal provided a useful addition to the sparse British pedal organ when playing, for example, cantus firmus chorale preludes.

John Compton's extension organs are in a different category, in that he recognised his pipework was going to appear in a variety of octaves and guises, and scaled and voiced it accordingly, along with a cunning deployment of wiring looms. His organs might be described as a controlled and artistic exploitation of couplers, unlike the blunt approach which occurs when octave couplers are applied to a straight organ.

The cover illustration shows the 1883 Henry Willis organ at St. David's Cathedral, Pembrokeshire, from a drawing by Walter Crane, 15th September 188: 5.



Much of the twentieth century may yet be remembered as the period when couplers played a major part in organ design.

We commend the resolution passed at the Liverpool Conference, printed on p.10, to all members of BIOS. It echoes the clarion call of William Morris almost 120 years after he proclaimed that we are not the owners of important artefacts, merely the custodians whose binding duty it is to pass them on in unaltered but good condition to succeeding generations. We bemoan the terrible destruction of British organs in the sixteenth and seventeenth centuries, but if we do not act now, we may well be judged in a similar vein.

MEETINGS

Nigel Browne

Day Conference and Annual General Meeting

Saturday 6th November 1999

St. John's Church, Upper Norwood

A reminder that the Annual General Meeting, open to all BIOS members, will take place at St. John's Church, Upper Norwood, London on Saturday, 6th November 1999, at 14.00. Formal notice of the Annual General Meeting was given in the July issue. The Day Conference begins at 10.45. The charge for the day is £20 per person; please contact Timothy Lawford (details on p.2) by 31st October if you have not returned the booking form enclosed with the July *Reporter*.

Day Conference

Saturday 19th February 2000

**University of Reading Department of Music
and Reading Town Hall**

This conference will focus on the recently reinstated Father Willis organ of Reading Town Hall. Papers will relate to the work of Willis during this period, to technical details of the Town Hall organ, and to the recent work by Harrison & Harrison. Contributors will include Stephen Bicknell, Christopher Kent and Mark Venning. Details and a booking form will be found on the flyer in the centre of this issue.

BIOS and RCO BACH 2000 EVENTS

Bach at the Town Hall

Saturday 1st April 2000

Huddersfield Town Hall, 10.30 am - 5.00 pm

To mark the 250th anniversary of the death of J. S. Bach, BIOS and the Royal College of Organists are promoting four contrasting events around Britain during 2000. The Huddersfield Town Hall provides a wonderful and appropriate venue for the first concert, which will explore the organ and choral traditions in late nineteenth-century

Britain, and celebrate the contribution of Huddersfield's famous organists to those traditions. Borough Organist Gordon Stewart and Simon Lindley will lead a programme of lectures, discussions and a recital. The fees are £5 for BIOS or RCO members, £7.50 for non-members. The cost does NOT include lunch. A booking form can be found on the flyer in the centre of this issue.

LIVERPOOL JOINT CONFERENCE

**BIOS Annual Residential Conference Institute of British Organ Building
Council for the Care of Churches Diocesan OrganAdvisers' Conference
August 23rd -26th 1999**

William McVicker

Some of the hotel rooms looked as if they had been the subject of a drugs raid, and within 30 minutes of the delegates' arrival the three lifts were broken! Undeterred, the Conference opened with a welcome to the 80 delegates from Alan Thurlow, Chairman of the Council for the Care of Churches (CCC) Organs Committee; Jim Berrow, Secretary of BIOS; and Ian Bell representing the IBO.

David Knight of the CCC began the serious business, looking at definitions of the term 'historic' in addressing the question 'What is an historic organ?' David worked through the terms 'old', 'historic' and 'historical' looking at the CCC's approach to defining a good intact example of a particular style or period, covering pipework and casework as discrete elements. Stephen Bicknell's use of the word 'old' was considered, rather than 'historic'. The focus changed to examining the relationship of these terms to music. Can an organ exist in a vacuum, with no repertoire? Several themes were to emerge in later speakers' contributions, but changes in fashion sound the death-knell for some organs and building styles, and the statement 'what is common now will be scarce tomorrow unless treated with care' sounded an important note.

Goeran Grahn, Curator of the Stiftelsen Musikkulturens Fraemjande in Stockholm, examined the knotty question of when to restore. He made distinctions between the terms repair; rebuild; renovate; restore; reconstruct; and conserve. It is clear we mix and match these terms at our peril and this emerged again later in Jonathan Ambrosino's paper. The result of the often ill-informed pursuit of the organ of Bach was touched on, explored again later by John Kitchen.

Goeran introduced other useful terms: to 'restroy' (to effect restoration by using inappropriate modern materials), and CORRS (Cheap Organ Repair and Restore Syndrome). He urged working towards letting time and age run its course, and to allowing the organs to teach us something about when it was necessary to restore.

Professor John Harper, Director General of the RSCM, spoke authoritatively on the pre-Reformation organ, addressing a wider aesthetic and ethic. The visual, aural and physical aspects of such organs were examined, including the organ's important

ceremonial function. The number of organs in churches was estimated at 2,000 in Britain in 1540, dwindling to some 100 by the 1580s. Aspects of the musical contribution from the pre-Reformation period were outlined; John lamented we have no organs left, restored or copied, on which we can explore the music of Gibbons, Byrd and Bull, let alone the earlier generation of Tallis, Redford and Preston.

We are fascinated by things 'old', yet we do not understand them fully enough. Analysis of this calibre helps us to build an aesthetic and an ethic based on comprehension of the culture in which an organist worked.

John Kitchen, senior lecturer at Edinburgh University, explored two questions of the nineteenth-century concert organ; 'how best can we use it?' and 'what can it teach us?' The purpose of the concert organ was to express civic pride, to accompany oratorio, and play solo recitals - particularly of orchestral transcriptions - to bring music to 'the humbler classes' as W.T. Best put it. The feel of the instrument at an original console teaches us many things - a sense of showmanship on display to the audience; the way in which the action's response influences the way we play; the impact of console dimensions, stop control and so on.

Jim Berrow chaired a plenary session, reminding us of documents relating to restoration in other art forms. This led to extended discussion of the Milton organ project in Tewkesbury. Jonathan Ambrosino led us through a fascinating account of the trials and tribulations of restoration in the USA. To restore' is perhaps a marketing tool for some advisers and builders, rather than a carefully formed aesthetic. The gap between acknowledging historical significance and appropriate restoration is wide; history tells us that we are not ready to deal with restoration effectively. The lack of organ music for some styles of instrument can also be a problem - we need the security of a fall-back position in saying an organ inspired great literature, before we feel confident to convert 'old' to 'restored'.

Gordon Stewart gave a superb recital on the Metropolitan Cathedral 1960s Walker, showing many unusual facets of the organ's character. But the principals' tone-quality though clear, remains curiously opaque, the flutes huge, and the strings quite the opposite - and yet confident. The performance of the Reubke *Sonata* was dazzling and fascinating, given such impetus and rhythmic treatment. Afterwards to the Crypt to examine Lutyens' work and the proposals for the basilica that was never built. On Tuesday at the Conservation Centre some of us were to see extensive and meticulous restoration work on Lutyens' impressive model for this project.

Tuesday's sessions were held at Liverpool's Conservation Centre, winner of the 1998 European Museum of the Year Award. Andrew Durham, Keeper of Conservation, introduced the centre and three of his colleagues, who outlined their work.

Environmental Officer Janet Berry spoke about the effects of fluctuations of temperature, humidity, light and pest control. Woodworm, death-watch beetle, clothes moth and biscuit beetle were the main offenders; freezing artefacts at -30C for 72

hours can remove all stages of infestation and this service is available to the public. Tracey Seddon (Organics Conservation) took us through the tanning processes for different types of leather. Red rot is a problem commonly encountered in organs, where vegetable-tanned 'perfection' leather deteriorates into dust as a result of low or fluctuating levels of relative humidity. A 40-60% relative humidity range will minimise this deterioration. Graham Usher, an expert in furniture conservation, spoke from the heart about the problems of restoration versus conservation. He wisely pointed out that clients often do not know (and cannot be expected to know) what best should be done to an object brought in for conservation. Education is the answer.

Dominic Gwynn spoke authoritatively about conservation of old material in organs and read through a most useful list of don'ts which I hope will be published separately. He told us of the merits of replacing as little as possible, the value of accurate estimates and tenders, and the objective of leaving as little of one's own stamp on the organ and revealing as much of the original as possible. Useful observations raised during questions came from Christopher Kent, who pointed out that we now exist in a plurality of styles and that we need to objectively identify instruments of quality and integrity. Nicholas Thistlethwaite stated that the changing attitude to things historical is a result of a cultural shift in attitudes and values. This really picked up on John Harper's theme from the previous day.

John Watson from the Colonial Williamsburg Foundation, Virginia, USA, gave a brilliant illustrated dissection of this very shift in culture. He encouraged us to look deeper, getting under the skin of musical instruments: the closer one looks at an instrument, the more one sees of the workshop in which it was made, including tooling and technique. He warned that this concentration on a micro view can cause us to fail to look at the wider 'macro' picture. His solution was to examine a branch of epistemology (the difference between knowing with certainty, and believing without being certain, neatly presented in *Problems of Philosophy* by Bertrand Russell) we should work to restorative conservation or non-intrusive restoration. He explained the difference between the functional condition of an organ (which can be stabilised by renewing parts *ad nauseam*) and the corresponding decline in its documentary condition, reaching a stage where little original is left to teach us about its past, and the organ is allowed to reach unplayability, receiving only essential conservation (rather than restoration). His plea was to arrest decline in organs by thoughtful restorative conservation and minimal intervention, backed up by full documentation.

The intrinsic value of a Conservation Plan as required now for Heritage Lottery Awards was superbly expounded by John Clare. Such comparative conservation planning across the art forms was essential to benchmark state funding for projects. The changing attitudes as they applied in architecture were charted, from the Middle Ages to the radical idea of listing of buildings in the 1930s. The obvious value of listing our organs (as the *Newman Report* suggests) was reinforced by Tracey Seddon during the plenary session that followed. Nicholas Thistlethwaite had suggested that perhaps 5% of our organs were worthy of the most rigorous protection, and Tracey asked 'so who is responsible for the listing of these important organs?' at which we all

shuffled our feet and papers. The vexed subject of the Tewkesbury organ re-emerged: Gordon Stewart and Peter King offered the observation that bodies such as BIOS, IBO and others need to work harder at softening their public image if they are to win over the doubters and those wary of the challenge of restorative conservation.

Other useful questions arose including ‘are we squandering our national heritage by restoring rather than conserving?’ This prompted interesting responses. Goeran Grahn observed that the Diocesan Organ Advisers seemed to wield much power and surely needed to tighten up their act. ‘Who appoints them anyway?’ he added for good measure. Ian Bell warned us that we should stop thinking of just 5% of UK organs as being important, and broaden both that figure and our thinking. While we concentrate on what to do with the rare special cases, DOAs are still happy for local builders to gloss paint the interiors of organs by Hill, Willis *etc.* with no practical benefit.

In the evening Peter Horton, Librarian at the Royal College of Music, gave an eloquent and articulate talk on the history of the Willis Organ in the St. George’s Hall, and the background to W. T. Best’s rise to fame. John Kitchen then entertained us with a fine 45-minute recital of transcriptions by Best and nineteenth-century repertoire which demonstrated the organ to great effect. His playing was stylish and had great panache. The organ responded well, but leaked audibly and was distractingly short of wind in places. The opulence of the hall is a marvel, though it needs around 1,600 people or so to soak up at least some of the reverberation!

On Wednesday we began with Bill Drake and Nicholas Thistlethwaite, as organ-builder and adviser to the restoration scheme, giving a fascinating account of the Buckingham Palace Ballroom organ, its background and the restoration in progress. Built by H.C. Lincoln in 1818 for Brighton’s Royal Pavilion, the organ was moved and rebuilt in its present home by Gray & Davison in the early 1850s. Low relative humidity and theft of pipes have ravaged the organ. Drake’s approach is a model to us all; I wonder if we shall ever get a chance to hear this organ in the flesh?

Andrew Argyrakis, Conservation Officer to the CCC, gave an address that we should all heed, on guidelines for Conservation Reports. If you think this doesn’t apply to you, think twice and then again. Space does not permit description of the detail required. Read the *Conference Report* next year if you want to be ahead of the game. Everything we take for granted when report-writing needs re-assessment.

David Wickens gave a perceptive overview of the problems of examining pipework - and much detail, too. Again, reading the *Conference Report* will give essential information to builders and advisers alike. Worth repeating is a guide for dating an organ: look for the oldest top note. A rule of thumb is: 1660-1710, c; 1710-1750, d; 1750-1800, e; 1750 onwards f for chamber organs; 1790 onwards f in church organs; g from 1850; a from 1860 and c from 1860 for concert organs, churches following.

Martin Goetze offered us an insight into archaeological research into casework and organ woodwork. Dating can be carried out by scientific analysis (for metal pipes),

dendrochronology for woodwork, and by analysis of paint and varnish. He warned us that in stripping and repolishing casework we can miss the original finish of the case and accidentally strip it off. His plea for accurate documentation left many delegates aware of how vast the gap is between what most organbuilders record, and what grant-awarding bodies expect by way of documentation.

John Norman alerted us to an essential tick-sheet for Quinquennial Inspections, mostly relevant to Diocesan Advisers; Barrie Clark made us all depressingly aware of the vast differences in State supervision of organs in Europe and beyond. John Mander spoke of opportunities for organ building apprenticeships in Britain; there are perhaps only 12 or so true apprentices at present; his company has been among those keen to augment apprentices' British experience with time spent at the Ludwigsburg school.

Christopher Kent told us of the courses at Reading University and stressed the importance of CBC - Complete Bibliographic Control. This is the basis of all sound work. The classroom leads to the workbench; without one the other is the poorer. Christopher also reminded us of the importance of understanding the broad cultural context in which organs are set: repertoire goes hand in hand with the instrument's design. This echoed John Harper's sentiments almost exactly. What do we know about the cultural setting? With knowledge comes authority and confidence.

John Norman returned to speak about the Association of Independent Organ Advisers (AIOA), a body established to offer impartial advice to clients. Members are assessed and examined for membership, and the highest standards are regularly monitored and discussed.

In an open discussion chaired by Michael Gillingham we learned that the National Pipe Organ Register (NPOR) website receives 374 hits (searches) per day - a staggering 11,500 per month. Who says the produce of academic labour is not in the best interest of the craft?

The delegates processed over to the Anglican Cathedral for a private recital given by the Assistant Organist, Ian Wells. The programme had some Liverpool connections (e.g. Mushel's *Toccata*, brought to the UK - or OUP at least - by Noel Rawsthorne). We heard a good selection of sounds from the organ; I feel certain that residents on the far side of the Mersey in Birkenhead must also have been enjoying the new trompette stop. From there to the Conference Dinner where, after two huge slabs of beef, Michael Gillingham spoke about the Dykes Bower family and his entry into the world of organ advisory work - a fascinating glimpse of a bygone age for those of us too young to know how we emerged from post-war British organbuilding to the present day.

Thursday brought Axel Unnerbaeck, senior executive at the Swedish Central Board of National Antiquities and researcher at the Goteborg Organ Art Centre, to show slides of lovely old organs in Sweden and tell us of how well off the Swedish Church is. It

was inspiring to know what can be achieved with State intervention in matters of national heritage but depressing to know how far short of it we have fallen in the UK.

Nicholas Thistlethwaite returned to outline problems in the conservation of concert organs. Reading Town Hall was cited as an example of how reputation divorced from the facts can inform opinions so badly. Environmental problems, ambivalent attitude of custodians, and changes in fashions in entertainment, mark out acute distinctions between concert and church organs. We eagerly await the Reading solution.

Gordon Stewart shot from the hip and spoke from the heart when he addressed the delegates 'from the organ bench'. What an engaging and enthusiastic speaker! He pleaded with us to understand that our high-minded ideals, debating ethics at a conference, must be tempered by the realities of what it is like out in the real world. Students who admire Howells above Beethoven, organists who understand very little of what they play and hear, advisers who are so insensitive that they do not see the damage they do, and organbuilders who do anything for the client but lack integrity. His plea was to communicate better: all involved needed to take note. We did, and we will.

Alan Thurlow, chairman of the conference drew together the strands with customary diligence and thoughtfulness. The resolution shown below was agreed. The conclusions were complex and the resolution will suffice for now. I commend to you the *Conference Report* due for publication next year.

This was perhaps the most significant conference in recent years. Why? It drew us together, we talked, we disagreed, we agreed and issued a unanimous resolution - a rare achievement. Government lobbying will take place under that resolution. We must think and act together as if of one mind. This is virtually the last country in Europe without State-led supervision and control of organs. We have fallen behind, and must not allow heritage matters of national importance to lie unprotected.

CONFERENCE RESOLUTION

The Conference expresses its grave concern about the continuing depletion of the nation's stock of historic pipe organs owing to inadequate protection of these instruments and lack of funding from public bodies for their repair and conservation; it calls upon Government to take steps as a matter of urgency to ensure that these instruments are listed, recorded and adequately protected, and also to make regular funding available to assist the custodians of these instruments with their repair and conservation.

(We thank the editor of the IBO Journal for his co-operation in producing the above report. It is intended to produce a detailed report of the Liverpool Conference in mid-2000. This will be free to BIOS members; the price to non-members will be announced. Editors)

MEMBERSHIP MATTERS

Kerr Jamieson

I apologise, especially to our long-standing member E.A.K. **Ridley**, and members who are acquainted with him, for the erroneous announcement, in the July issue, of the death of 'Ernest K. Ridley'. This false information arose from an ambiguous anonymous telephone message which was misunderstood, and, regrettably, improperly checked.

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

Dr. Christopher S. Anderson:

[REDACTED]

Miss Jennifer L. **Bate** BA FRCO LRAM ARCM:

[REDACTED]

Jonathan T. **Cooper** BA ARCO:

[REDACTED]

M. Philippe d'Anchald:

[REDACTED]

Mark B. **Dancer** BA FRCO LRAM:

[REDACTED]

Dr. Bruce N. **Dracott** MIBiol PhD:

[REDACTED]

John **Gormley** MA MMus MSc LTCL:

[REDACTED]

Christopher R. **Harris** MA FRCO:

[REDACTED]

Miss Joan M. **Jeffery** BMus FRCO(ChM) GRSM:

[REDACTED]

Michael D. **Moore** MRPharmS:

[REDACTED]

Prof. Robert J. **Pascall** DLitt FRCO:

[REDACTED]

Thomas W. **Reynolds** BMus MA LTCL ARCO:

[REDACTED]

Steve R. **Robson:**

[REDACTED]

Dr. David J. **Smith** MA DPhil LTCL:

[REDACTED]

University of York: [Redacted]
James Vivian: *Sub Organist, The Temple Church* [Redacted]

John R. Watson: [Redacted]

Miss Christine M. Wells: [Redacted]

Keith B. Wimpenny: [Redacted]

Dr. John H. Winter: [Redacted]

Andrew A. M. Winton: [Redacted]

Michael R. Young: [Redacted]

Please note the following additions / deletions / corrections / changes to the *Membership List*:-

Alphabetical section:-

[Redacted]



Geographical section

Prof. John K. **Ogasapian:** ..., Massachusetts...

Ms. Barbara **Owen:** ..., Massachusetts...

Because of the differing deadlines for the July *BIOS Reporter* and the new *Membership List* (also issued in July), some of the above changes have been incorporated in the *Membership List*, but were not included in that issue of the *Reporter*, however, I felt it might still be useful to highlight them here.

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 Reporter January 2000

The cut-off date for copy receipt for the January 2000 issue is 5th December 1999.

Copy for *BIOS Reporter*

Copy may be sent to the editors as typewritten text, by fax, on computer floppy disk, or by e-mail. If e-mail is used please send a second typewritten copy by post since electronic text transmission can lead to subtle and unexpected changes to the text, particularly in relation to so-called 'top-bit set' characters.

LETTER TO THE EDITORS

Sirs,

I should be grateful for any information regarding the links between John Farey jr (1791-1851) the engineer, and Flight & Robson. Farey produced drawings of their instruments which were printed in Rees's *Cyclopaedia* and *Pantologia*, and most probably wrote the descriptive texts. He was consulting engineer to Erards, the piano maker, and drew up their patents and it is possible he may have done the same for organ builders. Do any of the business records of Flight & Robson exist? John Farey sr, his father, was, of course, the author of the series of articles about the mathematical basis of sound in Rees.

Tony Woolrich

REDUNDANT ORGANS

Roy Williamson (Redundant Organs Rehousing Company Ltd.)

London (99/13)	Walker 1958	
Action	electric (extension), detached console	
Specification	Gt 16tc 8 8 8 8 4 4 4 4 2 ² / ₃ 2 III 8 Sw 8 8 8 4 4 2 ² / ₃ 2 III 16 8 4 Pd32ac 16 16 8 8 4 168	Casework: unknown Dimensions (approx): h 10' w 20'd 10'
S.E. England (99/14)	Walker 1961	
Action	electric (extension), detached console	
Specification	Gt 8 8 8 4 2 ² / ₃ 2 III Sw 8 8 8 4 4 2 ² / ₃ 2 Pd 16 8 4 4	Casework: corner towers with intervening flat Dimensions: h 11' w 7"2" d 4'2"
Wales (99/12)	Conacher c1890	
Action	mechanical	
Specification	Man 8 8 8 4 2 Pd 16	Casework: post and rail front, piperack to treble side Dimensions: h 16' w 9'd 8'6"
S.W. England (99/16)	?Minns(Taunton) c1860	
Action	mechanical	
Specification	Man 16(12 notes) 8 8b/t 8 4b/t 4 2 Pd 20 pulldowns	Casework: decorated front pipes 3 fields panelling to bass side Dimensions: h 9'4" w 5'6" d4'10"
S.W. England (99/17) Osmond c1956		
Action	mechanical	
Specification	Man 8 8 8 4	Casework: piperack front, panelled sides Dimensions h10' 6" w5' 6" d2' 9"
S.W. England (99/19) Hill, Norman & Beard 1934		
Action	electro-pneumatic, detached console	
Specification	Gt 8 8 8 8 4 4 2 8 Sw 1 6 8 8 8 8 4 4 2 ² / ₃ 2 1 ³ / ₅ III 8 8 Pd 16 16 8	Casework: architectural front Dimensions awaited

Scotland 99/18

Action

Specification;

Wadsworth c.1900

mechanical to man, pneumatic to ped

Gt 8 8 8 4 4

Sw 8 8 4 8

Pd 16

Casework: front pipes in 3 fields


side panelling under bourdons

Dimensions: h 19' w 11' 6" d 5'

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



NEWS

Ian Bell kindly informs us that the Bishop organ in St. James' Church, Bermondsey, (the subject of a past BIOS Day Conference) is to be restored by Goetze & Gwynn. This famous but sadly neglected organ, with only one manual playable, is to have its original extended manual compasses, the pedal section with its 32' G (largely standing silent for 125 years) and its additional manual keyboard restored. This daunting but most desirable task has attracted a grant from the English Heritage / Heritage Lottery Fund Joint Scheme, but the parish has to raise another £40000 for the work to proceed in 2000, in addition to restoring the magnificent church. Details of the project can be obtained from Adrian Greenwood, 

The 1955 Harrison & Harrison organ at St. James' Church, Muswell Hill is to be cleaned and restored following damage caused by low humidity. It has been decided to fully refurbish the instrument at a cost of £200000, with Jennifer Bate as the Organ Consultant. Details of the restoration can be obtained from John L. Clarke, St. James Church, Muswell Hill, London N10 3DB.

JOHN SMITH & SONS OF BRISTOL: WORK LIST

Don Whaley

I have compared the John Smith Work List with the information I have compiled in the course of continuing research. This has resulted in identification of those instruments involving Smith senior and Smith junior, clarifying one or two locations, establishing the date of publication as far as possible, (the Moravian Church at Kingswood opened in April 1857, there is no reference to any work in 1858, or the rebuild of the Barbados Cathedral organ reported in the *Bristol Mirror*, 15th January 1859, which also reports on 10th September 1859 that the firm was succeeded by Robert Allen).

There are, inevitably, several examples where I have no information, together with several which are included in my research but not on the list. Surprisingly, there is no mention of the major instrument built by Smith senior for Bath Abbey in 1838, or of the work on the St. Mary Redcliffe organ by Smith senior in 1829 although this consisted of 'alterations' rather than a rebuild or construction. I itemise those examples not included on the work list at the end. All details are contemporary unless otherwise noted. ^Denotes no information available.

LONDON

Vernon Chapel*

Roslyn Street Chapel, Hackney*

Mare Street Chapel, Hackney: Smith junior 1856. Referred to as the '3rd organ in London by Smith' (*Bristol Mirror*, 28th June 1856). No details.

BRISTOL

All Saints (Corn Street): Rebuild of Seede organ of 1770?. Smith junior, 1844, (Sperling)

Blind Asylum (Park Street): Smith junior 1838 (specification *Bristol Mirror*, August 17th 1839)

Christ Church Broad Street): Completed 1837 (rebuild) of 1708 Rhenatus Harris organ. Both Smiths involved (contract secured by Smith senior in 1826) (Sperling)

Clifton Parish Church: Smith senior 1823 (Sperling date, but completed by November 1822)

St. George's, Brandon Hill: Smith senior 1823, replaced by Smith junior 1854 (descriptions in various newspapers, but no full specification given for either).

St. James', (Horsefair): Smith senior 1824 (Harmonicon/Sperling)

St. John's 'On the Wall': Smith junior 1846 specification in *Farley's Bristol Journal*, 21st February 1846

Lord Mayor's Chapel, (St.Mark's): Smith senior 1825 (Sperling gives 1830)

St. Matthias ('On the Weir'): Smith junior 1851? (no details)

St. Michael's (City) On the Mount Without: Smith senior 1819, 1821 (specification before and after Smith rebuild, original builder unknown, first in church 1793)

St. Nicholas: Smith senior 1821 (Sperling)

St. Stephen's: Smith junior 1836 (Sperling) (first organ built by Smith junior)

St. Thomas': Smith senior. Repairs and 'two copula movements', 1825. (Specification of John Harris, 1728-9)

Temple Church: Smith junior 1847 'considerable improvement'. Originally (Rhenatus? John? Harris) Sperling 1701 (1718)

Holy Trinity, St. Philips: Smith senior 1837 (no complete specification)

Broadmead Chapel: Smith junior 1843. Specification from Osmond rebuild, c.1960 as at Downend

Baptist Church, Salisbury Road

Brunswick Chapel: Smith junior 1837 (no full specification 'comparatively small')

Grenville Chapel (Hotwells)*

Hope Chapel: Smith junior 1838 (specification of Vowles rebuild 1886)

(Old) King Street Chapel: Smith (Junior?) 1836, enlarged Smith junior (1845) (no details)

Lodge Street Chapel, Countess of Huntingdon's: Smith senior, 1832 (Now at Raleigh URC, Essex (only 1980 details)

Moravian Chapel (Maudlin Street): Smith senior, 1827 (Vowles specification of 1882)

Pennywell Road RC*

Redland Chapel of Ease*

Tabernacle Chapel (Penn Street): Smith senior 1815/1828, full specifications and history from ms. history by former organist and my article in *The Organ* Voi. LVI, no. 221, 1977. Moved to new URC Church in Horfield, Bristol, 1960)

Charles Tovey Esq? (nothing known)

(Holy) Trinity Church, Kingswood:*

Tabernacle Chapel, Kingswood: Smith junior 1849 (specification from 1901 Johnson rebuild)

Moravian Chapel, Kingswood: former organ from Haverfordwest Moravian (moved by Smith senior 1829, no details)

Shirehampton Parish Church, Bristol*

Westbury (onTrym, Bristol?): Parish Church Smith senior 1824 (no full specification)

BACK WELL

Parish Church: Smith junior 1853. Moved to Olveston Methodist Church, c.1884 (specification)

BEDFORD

Moravian Chapel: Built 1715 for St. Paul's Church by Gerard Schmidt. Installed initially by Lincoln in Moravian Chapel 1832, rebuilt by Smith, senior 1833. (specification Schmidt 1716, much altered)

BATH

Argyle Chapel: Rebuilt by Smith senior 1826, Smith junior, 1848 (Sperling)

(New) King Street Chapel: Possibly originally Snetzler, rebuilt by Smith senior 1823, Smith junior 1848. (specification)

Moravian Chapel: Smith junior 1845 (specification as seen 1979, church closed, organ moved)

BLAGDON

Rev. Dr. Sweete*

CHELTENHAM

(Holy Trinity): Smith senior 1823 (Sperling)

Wesleyan Chapel*

CLEVEDON

Frankfort Hall (residence of C.W. Finzel, jun, Esq): Smith junior 1823 (erroneous reference in *Bristol Mirror*, 8th November 1856: it is intended for the city of Frankfort! (also refers to 27 stops and 100 pipes - carrying extension too far?) (no full details)

DAWLISH

St.Mark's?: Boeringer/Sperling in *Organica Britannica* 'unidentified builder ante 1854' 'GG to F, one row of keys to Sesquialtera 6 stops...'

DEVIZES

Baptist Chapel: Smith junior 1852 (specification)

DUCKINFIELD (DUKINFIELD!)

Moravian Chapel: no details, church demolished, organ scrapped

Unitarian Chapel: Smith junior 1851 (specification)

DURSLEY

Parish Church: Smith senior 1817, moved to Beverstone Church, subsequently scrapped

EXETER

Bedford Chapel*

FAIRFIELD

Moravian Chapel*

FROME

Baptist Chapel*

GOMERSAL

Moravian Chapel*

HAVITREE (HEAVITREE?)

Parish Church*

ILFRACOMBE

Parish Church*: Smith senior 1828 (Sperling)

MALMESBURY

Abbey: Smith junior 1847, rebuild of 1714 Jordan organ from St. Benet Fink. London (Jordan specification)

MELKSHAM

Independent Chapel: *Farley's Bristol Journal* 5th November 1825, refers to a new organ in 'Melksham Church'. Smith senior 1825 (no further details).

OCKBROOK

Moravian Chapel: Rebuild of former Father Smith organ from Sardinian Chapel, London, purchased by C. Latrobe for Ockbrook in 1791. Rebuilt by Smith junior c. 1840 (details from Buckingham/ Boeringer)

PAULTON

Parish Church*

PUCKLECHURCH

Parish Church*

TAUNTON

St. Mary's: Schmidt & Schreider, 1708, rebuilt Smith senior 1824 (specification)

TROWBRIDGE

Trinity Church: Smith junior, 1852 (Sperling) 'The old Church'

WESTBURY (probably Westbury on Trym. Bristol, q.v.) (Westbury. Wilts: no information)

WEST MONCKTON

Parish Church*

WEYMOUTH

Independent Chapel (St. Nicholas Street): Smith senior 1819 (no full details)

WROUGHTON

Parish Church*

WOOTEN(WOTTON) UNDER EDGE

The Ridge, G. Bengough, Esq.*

WRAXALL

The Rev.... Wyld*

YEOVIL

Parish Church: Smith junior 1840. (Specification from Sperling and *Farley's Bristol Journal* 1st August, 1840). Later removed to Bradford Abbas, Dorset

Independent Chapel*

IRELAND

ARMAGH

Parish Church*

DUBLIN

Moravian: *Farley's Bristol Journal* refers to a contract for erection of an organ by Smith junior, 1st August 1835. Reference in *Short Accounts of the work carried out by the Ancient Protestant Episcopal Moravian Church in Ireland from 1746*, no. 19, Pt.1, 1889, p. 10, refers to erection of an organ by Telford in 1837 (sub-contracted to Smith?). Specification from Telford 1875 rebuild.

ENNISKILLEN:

St. Macartan's (Church of Ireland) Cathedral: Smith junior 1842 (& earlier) (specification from disused console via Richard Hird)

GRACEHILL

Moravian Chapel: former organ from Maudlin Street Moravian, Bristol, sold to Gracehill in 1781 (£30). Replaced by Smith senior 1829 (no original specification)

KILWARLIN

Moravian Chapel*

WALES

ABERGAVENNY

Parish Church: Former organ from Lord Mayor's Chapel, Bristol, transferred in 1830 (Smith senior). Originally built by Byfield in 1760 for Assembly Rooms. Bristol (Sperling)

HAVERFORDWEST

Moravian Chapel: Smith senior 1829, transferred to Bethlehem Baptist Church, Spittal in 1957 on closure of Moravian chapel. Specification changed by Vowles? (specification)

No information regarding Cardiff, Cwmdee#, Llanelly, Monmouth, Neath, Newport (except repair of organ of St. Woolos Cathedral in 1818 (but reference to an organ 'built and erected by Mr Smith of Bristol' in article by D. Bate in *Welsh Music*, III. no.5, Autumn, 1969. No mention in work list). Information on Swansea and Tarbach (Taibach?) also lacking. #Probably Cwmdu (but places of same name in Carmarthenshire and Powys).

WEST INDIES

(No information on Antigua, St. Kitts, St. Croix, but see reference to Barbados below)

AUSTRALIA

Philharmonic Society: Built for Atheneum Hall (Mechanics Institute) Smith junior 1853 (no full specification)

St. Paul's: Smith junior 1855 (specification)

St. Peter's: Smith junior (specification)

R. Smith, Esq, St.Kilda: Smith junior c. 1853-5. Probably the same one moved to St. Matthew's, Cheltenham, Victoria, later to St. James the Great, Bega NSW, restored by Australian Pipe Organs (specification)

(NOT ON PRINTED LIST)

Smith senior:

Walcott Parish Church, Bath (rebuild) 1815

St. Martin's, Laugharne, (Carmarthenshire) (Opening of organ reported in *Bristol Mercury*, 17th May 1819, why, if no Bristol connection? Present organ bears Vowles nameplate)

St. Mary's, Bridgwater (rebuild) 1827

St. Mary Redcliffe, Bristol (rebuild) 1829

Lewin's Mead Unitarian, Bristol, 1831
Bath Abbey, 1838
Holy Trinity, Hotwells, (erected for Gray?) 1839
St. Michael's, Twerton, Bath, 1839
St. Matthew's, Kingsdown, Bristol, 1840
St. John's, Milborne Port (erected for Gray?), 1840
St. Werburgh's, Bristol, 1842
Cromhall Parish Church, 1842

Smith Junior:
Leigh on Mendip, 1846
Westport Parish Church, 1846
St. Swithin's, Walcot, Bath (enlargement), 1847
Victoria Rooms, Bristol (temporary organ), 1850
Barbados Cathedral (rebuilt), 1859 (last work before succeeded by Robert Allen and death on May 18th, 1860?).

GEORGE DAWSON OF CAMBRIDGE

José Hopkins

The name of the mid-nineteenth century Cambridge organ-builder George Dawson was first brought to attention by Hilary Davidson, whose Sutton investigations, and in particular his work on Sir John Sutton(1), had uncovered a possible link between Sutton, the wealthy patron, and Dawson, a local organ-builder. In view of recent interest in the 1631 Hunstanton Hall organ, on which Dawson carried out some restoration work in 1855(2), it may be timely to set out briefly the few known facts about him in the hope that further information may be elicited.

He was born at Ely in 1805; the 1871 Census lists his address as Great Bentley Cottage, Panton Street, Cambridge and his occupation 'retired organ-builder.' Directories in 1867 also give the Panton Street address, but earlier listings in Cambridge find him at 39 Manor Place, Jesus Lane, in Magdalen Street and at 147 Castle Street in the 1851 Census. 94 Castle Street also appears in 1847. Mary, his wife, listed in the 1871 Census aged 53, does not appear in 1851, although Sarah aged 40, does. He also appears in directories as 'music and musical instrument dealer'.

He is thought to have worked on the organ at Wendy Church, near Cambridge, in 1842, although neither church nor organ survive. This organ was either replaced or rebuilt by A.T. Miller of Cambridge in 1866, when the church was restored(3). In 1852, one year after his appointment as Rector of Newton Church, near Cambridge, Dr. Corrie, Master of Jesus College, presented an organ built by Dawson of Cambridge to that church(4). Sir John Sutton was a Fellow-Commoner of Jesus College, and his knowledge of Dawson and his work no doubt accounts for Corrie's choice at Newton. However, Corrie's successor at Newton, Canon Evans, provided a new organ there in 1890, so Dawson's instrument lasted barely 40 years.

The likely attribution of the 'West Tofts V' organ (pre-1857) now at Great **Walsingham**, Norfolk, to Dawson is recounted by Hilary Davidson, as is Sutton's instruction that the iron bar holding the front pipes in place on the 'West Tofts II' organ (now at South Pickenham, Norfolk) be sent from Hardmans in Birmingham to George Dawson at Magdalen Street, Cambridge (c1857). The other known attribution

is work 'under the direction of Sutton' on the 17th century chamber organ once owned by Osmond Fisher in the 1850s (5) and now in private hands.

In summary, the work of this mid-nineteenth century builder in Cambridge remains almost as elusive as the man himself. Apart from the possible exception of 'West Tofts F (Gt. Walsingham), little remains except evidence of repair work, and A.T. Miller of Cambridge, a close contemporary, seems to have been employed to repair or rebuild where Dawson was first involved. That the two men collaborated is in little doubt, since Miller's business was established in 1856. This relationship and their links with Jesus College and the 'Sutton circle' is of continuing interest in view of the mysteries remaining concerning some of the organs with which they were associated.

Organs with which George Dawson is thought to be connected:

- 1842 Wendy near Cambridge
 - 1852 Newton near Cambridge
 - 1855 Hunstanton Hall »pre-1857 West Tofts I (Gt. Walsingham)
 - 1850s 17c chamber organ »1857 West Tofts II (S. Pickenham)
- (O. Fisher, now in private hands)

1. Davidson, C.H., Sir John Sutton, A *Study in True Principles*, Oxford: Positif Press, 1992
2. *BIOSR* Vol XXXII, No.2 April 1999
3. Testimonials in favour of A.T Miller, 1876
4. Church guide, Newton
5. Freeman, A and Rowntree, J., *Father Smith*, Oxford: Positif Press, 1977

RFH ORGAN CURATOR

We congratulate our member, William McVicker, on his appointment as Curator of the Royal Festival Hall Organ, an instrument which from its controversial inception has influenced British organ design for half a century.

NOTES & QUERIES

Bernard Edmonds

Who said this?

- 1) Too easily do many forget the pressure from the pews which demanded liturgical change in the first place, nor perhaps do those a little older realise that today's children find the BCP bewildering in the extreme. The principle of the Anglican reformers was that worship should be in the vernacular; perhaps regrettably our vernacular is not very polished, but that is how it is.
- 2) The organ of Praetorius and Bedos was a church instrument designed to accompany voices. The 8ft. foundation consisted of *voces humanae*, - in other words, the congregation. The organ pipes supplied the surrounding framework. Mixtures were not intended to add body or foundation, but a crowning upper register to the ensemble. (1937)
- 3) If there is to be a tonal renaissance in our organ building, I venture to suggest that it will be at the hands of the 'small man', the artist craftsman,- if he still exists. (1943)

I have received an enquiry from the Archives Department of York Minster Library which I am unable to answer. In his article in *The Organ* (vol.IV no.20) on York Minster, Andrew Freeman quotes a list of organists from West's *Cathedral Organists*, which book he, like most of us, accepted as definitive. However, the list gives one J. Charles as organist 1662-1691? However, not only do the Minster records show that Thomas Mudd was organist c. 1663-1666, followed by Thomas Preston 1666-1691, but nowhere in the archives is there any reference to J. Charles. The Archives Department is intrigued to know what source West used for his list. I have been unable to locate any material which gives any information about West's work. Can anyone come to the rescue, please?

Probably the mention of Lundy Island would not bring organs to mind. Yet there is one, and Edmund Stanbrook of Harrow sends information from a report he has compiled about the centenary of the Church of St Helenathere, Harracott, a chapel-of-ease to Tawstock near Bamstaple. The organ was acquired from Bishop & Son in 1925 for £230 17s 6d 'job 1793', Great of 2 stops, Swell of 3, a pedal stop, and 3 couplers, containing some second-hand parts; with the help of Osmond, this was removed to Lundy in 1974, Harracott Chapel being now redundant.

From the Minutes of the Royal Female Orphan Asylum, August 1813: 'It was decided ... at the Evening Chapel to perform Psalmody in two parts, and to engage two young women proficient in music at a salary of 15s. each per week and their tea. ...'. They were not to be exposed to view but to sing behind the curtain in the organ loft.

At Cosfield near Braintree, Hill & Son installed in 1878 an organ which, apart from re-wiring of the action with phosphor bronze (not renewal of the action) and re-covering of the keys in 1969, remains as original: Pedal Bourdon; manual 8.8.4.3.2, all but the Open Diapason being enclosed. There are several stories about the job. Apparently the pipes are marked 'Peterborough' and it is said that the church got the organ cheaper because 'they were on the horse and cart destined for Peterborough Cathedral'. This is a forbear of a familiar ploy of salesmen of electronic organs 'The village hall has hired one for a concert. As it's here, we can offer ...'. The date does not link with any organ happenings at Peterborough. 'The men that worked on the job were given 6d per day to stay in the local hostelry, but pocketed the money and stayed in the church'. (Peter de Vile of Thaxted, formerly with H.N.& B).

Newbury Weekly News, 1st September 1887, reports an appeal at Lambourn to overhaul the organ erected about 30 years ago when Bp. Milman was Vicar. A fairly story circulated 40 years later - 'It is hardly correct to say that Willis built this organ for us. It was brought here by a curate named Walker. The tale runs that he won it in a raffle. He asked permission to have it erected in our church so that he might practise on it. When he left Lambourn he wished to remove it, but the authorities were not agreeable. Eventually the matter was settled amicably, the organ becoming the property of St. Michael's'. (*Musical Opinion*, letter from Charles Maberley of Lambourn, November 1922.)

'The Parkinson Patent Orchestral Pipe Organs. Built with One and Two manuals constructed with a universal air chest, alternative and interchangeable combination stop control ... no metal pipes are used, the whole of the pipes "throughout" being made of special woods - thus producing a full rich tone and characteristic to each stop unattainable from metal pipes ... also fitted with an automatic playing attachment. Tynemouth Road, South Tottenham. (*Musical Opinion*, February 1903). Is anything known about these?

The Revd. W.B. Marsden, Chester. 16th July 1838

Revd. Sir, We are sorry it was not in our power to reply to your letter of the 6th inst. earlier. The organ we erected in Westminster Abbey for the Coronation contained part of your organ & in consequence of its being erected in the nave the Dean and Chapter laid claim to it - the question is now settled and we are again in possession of the instrument. The organ is in a very forward state, but we could not promise it being at Chester until the first week in September when you may most certainly expect it. It will take a fortnight to erect. We have received a letter from Mr. Rudge which shall be answered tomorrow.

We are Revd. Sir your obedient servant D.'

The above, as it stands in *Hill's Letter Book 7*, is a copy of the letter from the firm to St John's, Chester which defines the tenuous relationship of that organ to the Coronation organ of 1838. 'D' was Davison, briefly partner with William Hill, as 'Hill & Davison'. You will find more about this in *BIOSR Notes & Queries* Vol. X, nos.2 & 3(1986) and Vol. XXII, no. 3(1988) and several references to sources for further research about the Coronation organ itself. A copy of the above letter and the *Reporter* extracts together with the St. John's specification from Hamilton's *Catechism*, were sent to the Team Vicar of Chester, Canon Alan J. Poulter.

In thanking, he writes that he had not been aware of any doubt about the authenticity of the organ having been used at the Coronation, and that the papers will be kept securely in the safe together with 'many other interesting documents such as a church of our age and significance possesses. If any more come to light I would be delighted to receive them'. The incumbent prior to its introduction preferred more traditional musical instruments, being proficient on the bassoon. When approached about installing an organ he is said to have retorted 'Over my dead body!' In his will he left money to purchase this very organ, so that 'over his dead body' was it bought and installed.

I have for sale a complete set of *The Organ*, of which 37 volumes are bound, a few bindings 'cosmetically disadvantaged'. Indexes included (were not published after volume 57).

Answers to Who said this?

1. The Sign.
2. Noel Bonavia Hunt.
3. Ralph Downes.



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