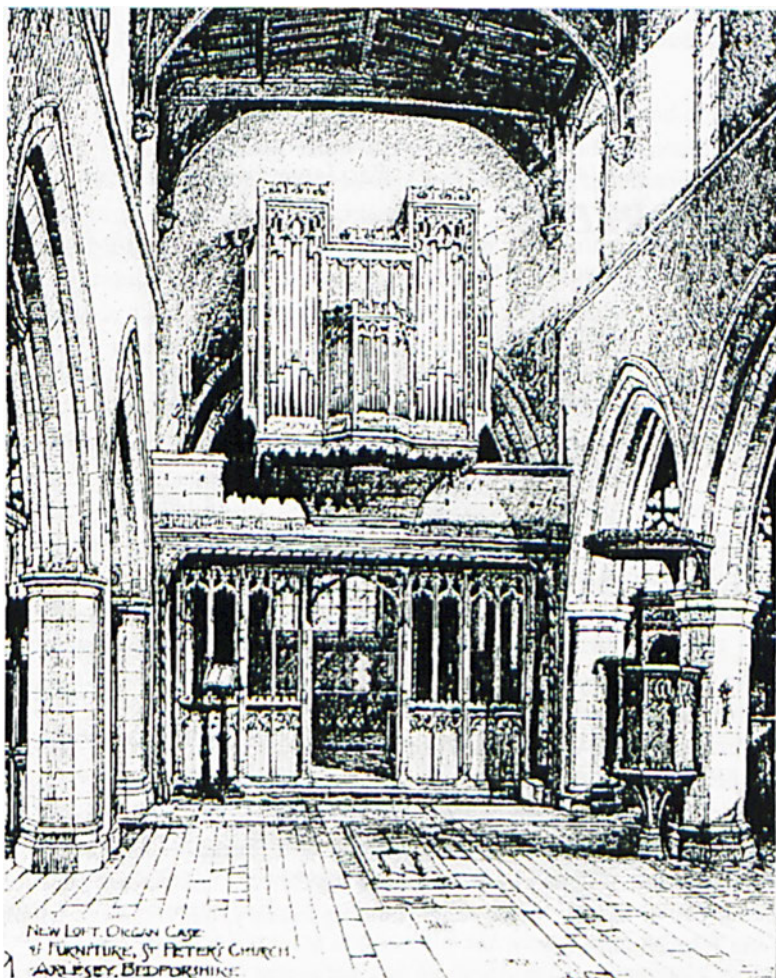


BIOS P.431/413

REPORTER

JULY 2000 VOL. XXIV, NO.3



THE BRITISH INSTITUTE OF ORGAN STUDIES



**THE BRITISH INSTITUTE
of ORGAN STUDIES**

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Secretary [REDACTED]

BIOS REPORTER

Editors Andrew Hayden

John Hughes
[REDACTED]

Distribution Kerr Jamieson

Opinions expressed in the *BIOS Reporter* are those of the respective contributors, and not necessarily those of BIOS. Material submitted for the *Reporter* should be sent to the editors, as typewritten copy, or on computer 3.5" disk or by e-mail; most filetypes can be read.

Certain back issues of the *Reporter* are available from the Membership Secretary at the address given above.

An internet version (abbreviated) of the *Reporter* (with archived editions and index) is on the BIOS *Website*, or from www.argonet.co.uk/users/glandy

The cover illustration is 'New Loft, Organ Case and Furniture, St Peter's Church, Arlesey, Bedfordshire, GEOFFREY LEWIS, Architect.' (*Academy Architecture*, 1908, p.7, courtesy of the Architecture & Planning Library, University of Melbourne, Australia, and John Maidment).

EDITORIAL

Those of us who studied assiduously the chorales of J.S. Bach for Advanced Level Music will be aware of Bach's predilection for organising his chords so that each one is the dominant of the next, producing a drive towards the cadence. The simplicity of the procedure is its strength, with a consequent sure-footedness and finality in the cadence; when extended into the large scale works, what Donald Francis Tovey called 'Bach's punctuality' becomes obvious - in other words, when Bach starts a movement, he knows precisely when and where it is going to end, the movement's progress being charted as surely as a planet orbiting its star.

Which brings us to a modern performance problem - why do so many performers, organists included, introduce a *rallentando* at the end of a piece? If Bach, the performer and the listener know the precise place and moment for the movement to end, why does it need an advertisement by means of a *rallentando*?

The practice of such *rallentandi* goes back to our youth, when at early instrumental lessons we were told to slow down gracefully at the end of pieces. This may be appropriate, even essential, for some of the repertoire but its indiscriminate use in Bach's music is questionable. Where Bach definitely requires a change of tempo at the end of a piece, he writes it in, as in the Chorale Prelude *O Mensch, bewein dein Sünde groß* (BWV622) in which the tempo change underlines the poignant harmonies; however, Bach does not ask for a *rallentando* as well. In many other works, Bach is at pains to notate his final bar carefully either writing in rests to complete the bar or continuing the rhythmic figuration into the final beat.

A *rallentando* simply renders Bach's careful notation impossible, or worse it destroys the rhythmic relationships of the notes themselves. The injudicious application of a *rallentando* to cadences may occur out of habit, and because both performer and listener cannot perceive the required relationship between the structure, harmonic progress and tempo, the end of the performance being signalled in a *rallentando* as an event of blessed relief.

It is difficult in the extreme to justify a *rallentando* in movements organised in *ritomello* form (e.g. the *Praeludium in Organo pleno* (*Clavier-Übung III*, BWV 552/1) when a *rallentando* is not applied to the final cadence of the opening *ritomello* (bar 32), only for it to occur at the end of the final *ritomello*, where the same cadence is stated (bar 205). The effect of varying degrees of *rallentando* applied to the end of each variation in, say, *Clavier-Übung* (BWV988, 'Goldberg Variations') is to damage the relationship between each component of the work.

A recent, perhaps amusing approach is the insertion of a gentle *rallentando*, at the end of a work leading into what can be described appropriately as an emergency brake-stop on, above all places, the penultimate chord, so that a distinct silence

precedes the final chord. Any harmonic progress between dominant and tonic chord is denied; the procedure, while no doubt intended to impress the listener with a stylish ending, borders on the absurd.

Tovey declared a truth when he wrote ‘... Bach’s most solemn finality is always simply punctual, sometimes to the verge of abruptness, but never otherwise than at the exact end of a melodic phrase.’ (*Essays in Musical Analysis*, V, 53)

*

‘After the drought, the flood’ may well have been a comment on the recent Organ Night broadcast on BBC RADIO 3. A perceived bias against the organ and its music, which had been the subject of complaints for several years, was suddenly and emphatically denied with a marathon broadcast. Though this was highly commendable in itself (and elsewhere in this issue the Secretary exhorts members to congratulate the BBC) it is even more gratifying that organ music now seems to have taken an appropriate and continuing place in the broadcasting schedules.

NIGEL BROWNE

MEETINGS

ANNUAL GENERAL MEETING

Saturday 4 November 2000

St Peter and St Paul’s Church, Bromley, Kent

Notice is hereby given that the 2000 Annual General Meeting of The British Institute of Organ Studies will take place on Saturday 4 November 2000 at Bromley Parish Church at 14.15. All members whose subscriptions have been duly paid are entitled to attend (free of charge) and vote at the meeting.

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), Information Services Officer, Membership Secretary, Publicity Officer, Treasurer.

Four Ordinary Members of the Council:

Dominic Gwynn retires and is ineligible for immediate re-election, having served for a continuous period of four years. Alastair Johnston retires and does not seek a further term, and two vacancies have been unfilled during the current year.

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’. Clause 7.5 states: ‘The name of each member nominated under Clause 7.4 shall be given 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'.

BIOS DAY CONFERENCE

Saturday 4 November 2000

St Peter and St Paul's Church, Bromley, Kent

Details of this day conference, which includes the BIOS Annual General Meeting, and a booking form, can be found in the centre of this issue.

BIOS ANNUAL RESIDENTIAL CONFERENCE

Monday 21 August - Thursday 24 August 2000

Denbigh

Full details and a booking form appeared in the April issue of the *Reporter*; late booking may still be possible; please contact Paul Joslin, [REDACTED]

BIOS DAY CONFERENCE

Saturday 7 October 2000

Wingfield, Suffolk

Full details of this day conference appear on page 13 along with a booking form.

BIOS and THE ROYAL COLLEGE OF ORGANISTS

The third of four events jointly arranged by the RCO and BIOS to mark the 250th anniversary of the death of J.S. Bach:

Saturday 7 October 2000

The English Organ School, Milborne Port, Dorset

Margaret Phillips and Joseph Cullen will coach students in the performance of Bach's *Orgelbüchlein*. Costs are as follows: RCO & BIOS members: £15. Students: £8. All others: £20.

The fourth and final event:

Friday 1 December 2000

St Andrew's, Holborn

Saturday 2 December 2000

St. Albans

'Bach: Artist, Craftsman, Harmonist.' Programme includes: masterclass, lectures, recitals and a Gala Concert in St Alban's Abbey. Participants include: Ludger Lohmann, Andrew McCrea, Leanne Langley, Peter Collins, Stephen Bicknell, Thomas Trotter, Peter Hurford and Peter Williams.

Full details and costs of both events from: **Simon Williams, RCO**, [REDACTED]. Payment for these events should be made to: 'The Royal College of Organists'.

INTERNATIONAL SYMPOSIUM

Friday 17 November and Saturday 18 November 2000

Louis Liard Hall, University of Paris IV (Sorbonne),

1, rue Victor Cousin, Paris 5e

**Under the auspices of the Observatoire Musical Français (University of Paris IV)
and the Association Aristide Cavallé*Coll**

Located in the heart of the famous Latin Quarter in Paris, the Chapel of the Sorbonne University has an organ of three manuals and 23 stops built in 1825 by Pierre-François and Louis-Paul Dallery, disciples and successors of François-Henri Clicquot. On account of the chapel's being closed down for very long stretches of time the instrument was in regular service only before 1830 and during the mid-1850s, subsequently being left unused until the present day.

Virtually inaccessible since the stairway leading to the organ loft was removed in 1885, the organ's musical substance has never been significantly altered. The only known work done was by Louis-Paul Dallery himself in 1854 when German Pedals were fitted. It has been on the National Register of Historical Monuments since 20 March 1980.

Currently, the instrument is totally unplayable; nevertheless, it represents the most intact example of Classical or post-Classical organbuilding in the capital. In 1983, a thorough inventory was carried out with several measures being taken to protect the surviving components against further dilapidation.



This symposium will address the crucial questions pertaining to this exceptional instrument and its historical, liturgical and musical context. It will conclude with a panel discussion bringing together various specialists (organists, organbuilders, consultants, musicologists etc.) to discuss the appropriateness of a possible restoration in the light of the principles of historical preservation.

The symposium is open to the public without charge. Visits to several Parisian organs from the mid-nineteenth century are to be organised for the Thursday immediately preceding the event, and an 'historical concert' is planned in the evening as a concrete illustration of the papers presented.

For further information please contact:

1. Pierre Dubois, [REDACTED]

2. Kurt Lueders, member of the Observatoire Musical Français, c/o UFR de Musique et Musicologie d'Anglais, Université de Paris IV - Sorbonne, [REDACTED]

DAVID ATKINSON

BIOS DAY CONFERENCE REPORT

Saturday 15 April 2000

St. Anne's, Worksop

On a cold and wet Saturday about thirty members were warmly welcomed at the Organ Workshop of Goetze and Gwynn at Welbeck, for a day conference based on the three-manual Gray & Davison organ restored and installed by the firm in St. Anne's Church, Worksop, in 1999, replacing a Brindley & Foster which had seen better days. The Brindley & Foster case was retained and re-used with some modifications.

The organ had been built in 1852 for Grafton Square Congregational Church, Clapham, London, and was subject to a major rebuild there in 1879 by Gray & Davison. It had been granted tin Historic Organ Certificate in 1997. However, when the gallery on which it stood became unsafe, the organ was sold to St. Anne's Church.

The organ fits its new home perfectly, being sited in a lofty south chancel chamber, and sounding as though it had been built for this beautiful and impressive Austin & Paley church. It also looks very beautiful, especially the carefully painted display pipes.

The proceedings commenced with a brief talk by David Wickens on the long history of the distinguished firm of Gray & Davison, during which he drew attention to the complete set of records stored at the Archive in Birmingham and which he considered were waiting to be used as the basis of a comprehensive study of this firm.

There followed a short but fascinating talk by Canon Hilary Davidson about the accompaniment of church services in the Victorian period. Hilary reminded us of the strong preference during that period for diapasons, flutes and the softer reeds, with

mixtures and the louder reeds being used only for exceptional climaxes. The whole organ, then, was based on the Swell division, plus the diapasons etc in due gradation. The influence of the Evangelical and Oxford Movements had altered worship, with more psalms, canticles and responses being sung and more hymns (up to six in some cases) being introduced.

Robed choirs sat in chancel seats; harmoniums and organs followed them to the east end, the organist's job being to accompany the choir, which, in turn, led the congregation. Victorian hymns, in the hands of musicians and composers such as Dykes, Stainer, Bamby and Monk, began to combine the artistry of a part-song with inspiring melody fairly easily learnt.

The organ was now to combine with choir and congregation to produce an artistic effect never previously thought of. For example, the almost blind organist, Henry Smart, at St. Pancras, Euston Road, London, had agreed with the incumbent that the services would be entirely congregational, perhaps with just a few boys to sing the melody. Whilst at first Smart accompanied his congregation of 2000 loudly to encourage the timid, he was later able to say, 'I do as I like now'. There is no need to play loudly unless the sentiment requires it. When I vary the quantity of tone, the congregation imitates perfectly'. He was also said to vary the harmony for each verse. Hilary reminded us that the 1875 edition of *Hymns Ancient and Modern* was the first popular hymn book to include dynamics, encouraging organists and congregations to move towards a more artistic performance of the music. Instead of singing each verse loudly, whatever its meaning, observance of the dynamics would focus on what the words mean, how we ought to feel when we sing them, and the effect the singing should have on the souls of those who may be listening. If the organ could contribute to the effects, so much the better.

Apparently, the great Dr Edward Hopkins of the Temple Church was 'fond of remarking that the effects of the modern orchestra....should be allowed to exercise some appropriate influence upon the organ accompaniment of Divine Service and, with this in view, he supplied extemporaneous trumpet parts to certain passages of both Anthems and Services, where the sentiment of the words, or the character of the music, seemed to invite such treatment'.

After a delicious lunch, beautifully arranged by Dominic's wife, we moved to St. Anne's Church to hear a lecture-recital of mid-Victorian organ music by Andrew McCrear, Assistant Librarian at the Royal College of Organists. By virtue of his position there, he is fortunate in having direct access to so much historic material, and this helped to make his talk especially interesting. As he said, whilst it is comparatively easy to recreate the musical notes that were written during this period, and the registration suggestions that were frequently specified in the music, it was more difficult to reproduce the contemporary speeds that were chosen.

Andrew's fascinating programme, immaculately played, included Henry Smart's Allegro Assai (which later became *Finale in C*), and Andante Religioso (both 1873), some pieces from the two volumes of *Brief instructions for the learning of use of Chappell's small organs with a selection of music expressly arranged by Edward F. Rimbault (1816-76)*, two arrangements *Awake the Trumpet's Lofty Sound* (Handel, *Samson*) and *In Native Worth* (Haydn, *The Creation*) from Edward Travis's *Amateur Organist* (ed. John Hiles). The programme included an extraordinary piece by S.S.

Wesley, Andante in F major, written for a GG compass manual and using octaves to achieve brightness, and then two pieces by J.S. Bach. *Ich rufzu dir, Herr Jesus Christ* (BWV639), with the melody being played on the Swell Oboe, Clarion and Keraulophon, and, most appropriately for this location the great Fugue in Eb major, (BWV552Ü) (*St Anne's*).

I was unable to stay for the Choral Evensong (Walmisley in d minor, *Wash me thoroughly* (S.S. Wesley), and *Remember non' thy Creator* (Charles Steggall) sung by the Welbeck Singers, which rounded off a most enjoyable and instructive day organised meticulously by Dominic Gwynn. to whom our sincere thanks are due.

JOSÉ HOPKINS

FROM THE SECRETARY

I have been asked by the Editors to provide a short note in each issue of the *Reporter* which may serve to keep the membership informed of Council deliberations, initiatives which are under way or new developments which are envisaged. Having been elected Secretary only at the 1999 Annual General Meeting, I have not yet had the opportunity to meet as many members as I would have liked at meetings, but I hope to improve on this during the coming year.

Two Council meetings have been held since November (there are normally three per year), and the main thrust of discussions at each of these has concerned firstly how to arrange for long-term funding and security for the National Pipe Organ Register, and secondly how to proceed with management and organisation of the British Organ Archive in Birmingham.

The former has now become a national resource and an important tool for researchers, visitors and general enquirers, and it is vital that funding is available to continue to maintain it for the foreseeable future. The Pilgrim Trust has agreed to pay for the the input of further material to the NPOR for one year, and for a reorganisation of the database to make it possible for enquirers to see the history of a particular instrument more clearly. Also, the Thirlow Charitable Trust has paid for a new computer. It is hoped that applications to secure longer-term funding will be submitted in the coming months.

The British Organ Archive is happily located in the Birmingham Central Library, but has lacked a mechanism for general management and policy. Council has agreed that Andrew Hayden will assume this responsibility, and he therefore relinquishes the role of Co-Editor of the *Reporter*, a task he has carried out most faithfully for four years. We all owe him a debt of gratitude for his hard work on our behalf. With effect from the October issue, John Hughes will be sole Editor.

It was good to note a healthy response to the recent 'Organ Night' on BBC *RADIO 3* and I hope that members have taken the opportunity to encourage the BBC to take further initiatives in this direction. It is important to be positive about such things and about our organisation itself. The continuing rise in membership (reported below by the Membership Secretary) is commendab'e and a sign of a healthy interest in our aims.

MEMBERSHIP MATTERS

We regret to intimate the death on 5 March, at the age of 95, of E.A. Keane **Ridley**, who had been a member since 1978.

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

Bridgwater College: [REDACTED]

Geoffrey A. Cox: [REDACTED]

Brian Inglesfield: [REDACTED]

A. Hefm Jones: BA DipEd ARCM LRAM: [REDACTED]

Alan J. Taylor: [REDACTED]

David H. Watt, BMus PGCE DipRCM ARCM ARCO: [REDACTED]

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

[REDACTED]

CONFERENCE BOOKING FORMS OVERLEAF

BIOS DAY CONFERENCE AND AGM

Saturday 4 November 2000

Bromley Parish Church (St Peter & St Paul)

11.00 Registration and Coffee

11.30 Nicholas Plumley: 'The History of J.W. Walker & Sons'

12.30 Gerard Brooks: 'The Development of the French Romantic School'

13.30 Lunch (Please bring packed lunch)

14.15 BIOS Annual General Meeting

15.15 Recital by Gerard Brooks (The organ was built by Walker in 1991)

16.00 (Approx) Tea and end of meeting

The cost of the day is £15. The church is about equidistant from Bromley North Station (from Charing Cross - changing at Grove Park) and Bromley South Station (from Victoria). Allow about thirty minutes by train and a ten-minute walk to the church, which is in Church Road, at the southern end of Bromley High Street and behind the Adders store. Please include s.a.e. if further directions are needed.

Please send the completed form to:

Timothy Lawford, 


BOOKING FORM FOR BIOS DAY CONFERENCE
SATURDAY 4 NOVEMBER 2000

Please reserve.....place/s. I enclose a cheque (payable to BIOS) for £

Name(printed) _____

Address _____

Tel.

THE BRITISH INSTITUTE OF ORGAN STUDIES

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EARLY ENGLISH ORGAN PROJECT; PLAINCHANT AND MEDIAEVAL
MUSIC SOCIETY; SUFFOLK INSTITUTE OF ARCHAEOLOGY AND HISTORY

DAY CONFERENCE

Saturday 7 October 2000

**The Organ in the Liturgy of the early sixteenth century
with special reference to the church and college at Wingfield in Suffolk**

This day conference will display and discuss the research undertaken for the scheme to make two reconstructions of early sixteenth-century English organs. They will be based on the pre-Reformation windchests found in recent years at Wetheringsett and Wingfield. The day focuses on the organ which was made for the loft on the screen between the chancel and the Holy Trinity Chapel at Wingfield church in Suffolk. Of which the windchest survives, and the loft on which it stood. A reconstruction of the organ will be made in the winter of 2000-1.

Timothy Easton and Edward Martin will introduce us to the College, the Great Bam, the church and their fittings. Dominic Gwynn will talk about the reconstruction of the Wingfield organ and of the larger organ based on the chest found at Wetheringsett (to be made in the winter of 2001-2). John Harper will introduce the Early English Organ Project and talk about the music which would have been performed with these organs, with musical illustrations.

After coffee at 11.00 in Wingfield College, the day will start at 11.30. There will be a sandwich lunch at 13.00 served in the College. The day will end at 17.30. We are grateful to Ian and Hilary Chance for permission to use Wingfield College. The cost of the day is £15. Lunch will be charged separately. Wingfield is five miles east of the AMO halfway between Ipswich and Norwich. Public transport is difficult but it may be possible to collect delegates from a station. Queries should be directed to: Dominic Gwynn

Please send the completed form to:

Dominic Gwynn,

**BOOKING FORM FOR WINGFIELD DAY CONFERENCE
SATURDAY 7 OCTOBER 2000**

Please reserve.....place/s. I enclose a cheque (payable to BIOS) for £.....

Name(printed)_____

Address_____

_____ Tel:

£120,000 REFURBISHMENT FOR ROYAL FESTIVAL HALL ORGAN

The Royal Festival Hall's historic organ is undergoing major cleaning and repair between 24 April and 1 September 2000, in preparation for the launch of a new recital series in October 2000. This 7,700 pipe instrument is regarded as a national treasure thanks to its fine musical qualities, its ground-breaking design and rich artistic history. The work will cost £120,000. Work on the organ is being carried out ahead of the refurbishment of the Royal Festival Hall foyers and public spaces, and work on the auditorium and improvements to the acoustics.

Now nearly 50 years old, the organ has become increasingly unreliable. The 1950's transmission system and electro-mechanical switchgear will be replaced by new Solid State Logic (SSL) diode circuitry. The old equipment will be retained in situ in the organ (except for the pneumatic cut-in mechanisms) and some components will be exhibited in the Autumn as part of the relaunch of the organ recital series. The pneumatic console and stop actions will be retained and restored. A modem (SSL) combination action with multi-level divisional and general memories will be added to the console. Additional pistons will be supplied in sympathy with the Downes/Harrison console layout. The console, lovingly hand finished in high-quality timber will be carefully restored to its original condition. The pipework will remain unaltered and the visual aspect of the organ unchanged.

William McVicker, the Royal Festival Hall's newly-appointed Organ Curator, will oversee the restoration of the instrument to be carried out by its builders, Harrison & Harrison of Durham.

The late Ralph Downes, the Royal Festival Hall's first Curator, designed the organ in 1948-9 and closely supervised its construction over the four years it took to build. Downes insisted on using the finest materials and demanded extremely high standards in craftsmanship and artistry resulting in an organ that cost £51,500 in 1950, one-twentieth of the total cost of the Royal Festival Hall. Despite considerable controversy about Downes' radical approach to tonal design and organ building, the instrument was considered to be an outstanding addition to the small number of first-class concert-hall organs in this country and it has had a profound effect on English organ playing and design.

Downes organised a regular series of recitals on Wednesdays at 17.55, attracting large audiences. Performers in the new organ recital series, will include Simon Preston (19 October 2000), Dame Gillian Weir (26 January 2001), Nicolas Kynaston (8 March 2001) and Wayne Marshall (30 April 2001), as the beginning of the revival of the Royal Festival Hall's great organ tradition.



PUBLICATIONS

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.

Journal 26 (2002)

The editors are Nigel Browne and Alastair Johnston to whom enquiries should be addressed.

Reporter and Journal Indices

The index for the *Reporter* vols. I-X, costs £2.50. The *Journal* Index, vols. I-XV, costs £10. Both can be ordered, post free, from the Treasurer, Richard Hird, 4 [redacted]
[redacted].

BIOS Reporter October 2000

The cut-off date for copy receipt for the October 2000 issue is 25 September 2000.

REDUNDANT ORGANS

E. England (0/18) unknown cl890

Action mechanical to man, pneumatic to ped
Specification Gt 8 8 8 8 4 Casework no details
Sw 8 8 8 4 2 8 Oct cplr Dimensions hl3'2" w8'2 d7'
Pd 16

Midlands (0/16) Conacher cl900

Action mechanical to man, pneumatic to ped
Specification Gt 8 8 8 8 4 Casework post and rail,
Sw 8 8 8 8 4 22/3 2 further pipes to sides.
Pd 16 8 Dimensions h 12' w 11' d9'

Midlands (0/17) ?Bishop & Starr cl855

Action pneumatic
Specification Gt 8 8 8 8 4 4 2 8 Casework post and rail
Sw 16 8 8 8 4 2 III 8 8 Dimensions hl8'wl2'6" dl4'
Pd 16 16 8 8

W England (0/19) Conacher1901

Action mechanical
Specification Gt 16 8 8 8 4 4 2 III 8 Casework attractive front of towers
Sw 16 8 8 8 4 2 Mix 16 8 8 and flats over panelling
Ch 8 4 4 2 II 8 Dimensions hl9'8" wl5'9" dl4'3"
Pd 16 16

Midlands (0/20) A Young 1891

Action mechanical Casework post and rail over
Specification Gt 8 8 8 4 4 2 highly decorated panelling
Sw 16 8 8 8 8 4 8 8 Dimensions h 13' w 10'6" d 8'
Pd 16

S.E. England (0/21) Sweetland cl910

Action mechanical to man, pneumatic to ped
Specification Gt 8 8 8 4 4 8 Casework piperack
Sw 16 8 8 8 4 8 8 oct cplr Dimensions h 16' w 10'd 8'6" incl
Pd 16 16(Sw) 8

S.E. England (0/22) Bevington 1872

Action mechanical Casework post and rail (3 fields).
Specification Gt 8 8 8 8 4 4 2 Mixt 8 pipes to both sides
Sw 8 8 8 4 4 Mixt 8 8 oct cplr
Pd 16 16 8 Dimensions h 20'8" w 14'd 12'8"

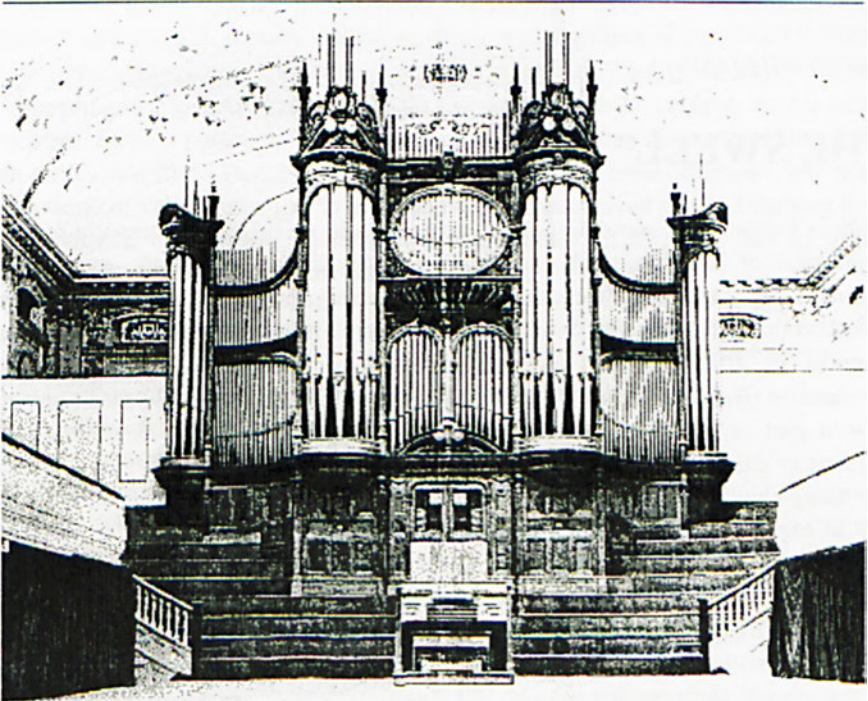
LETTER TO THE EDITORS

Sirs,

I would like to make some corrections to my letter published in the April issue of the *Reporter*, in the light of new information which has come to hand. The information I supplied in my original letter was taken from J.R. Knott's book on Brindley & Foster, p.99, and I quote:

The 1901 organ was inaugurated in the presence of their Royal Highness the Duke & Duchess of Cornwall and York - later their majesties King George V and Queen Mary.

I have just returned from Pietermaritzburg, which surely goes to show the lengths some people will go to get the facts correct! Knott was wrong on both counts



The Brindley & Foster Organ in the City Hall, Pietermaritzburg

Photograph courtesy of Macdonald Coventry

and therefore inevitably so was I and I apologise unreservedly for the continuation of these errors. I spent a day in the City Archive and can state that whilst the rebuilt hall was opened in in 1901 (and quite possibly in the presence of the Royal party), the organ was not completed until 1902 and opened in March of that year.

I took the opportunity to copy most of the relevant documents of the time, and, provided the airline finds and returns my case, these will make for a fascinating history of this fine organ. I was able to both play and extensively photograph the

instrument, and stayed with Colin and Rose Hele who, beside being the most hospitable of hosts, were a mine of information on the organ before and after its electrification which was undertaken by Colin on behalf of Cooper, Gill and Tomkins in 1974-75.

I do hope this sets the record straight so far, and regret again, that through no one's deliberate fault my original letter was incorrect.

Macdonald Coventry

(An editorial apology is due to Mr. Coventry for ascribing the title Prince and Princess of Wales to the Royal party at the time in his original letter, a title not awarded until the end of 1901.)

PETER WILLIAMS

THE SWELL

Perhaps I should say something about references in recent BIOS literature to my past expression of less-than-total conviction that Swells are idiomatic constituents of organs. I put it that way because I mean something far less interfering, dogmatic or pointless than asserting that Swells don't belong. (See response to Stephen Bicknell's remarks in *JBIOS23*, 196 and David Knight's quotation at the last Reading Conference (*Reporter*, April 2000, 3). 'Idiomatic constituent' would mean something like 'a part or device natural or necessary or conducive to the furtherance of the purpose or character of' any such self-contained artifice as an organ. Suspecting that I am being chided for questioning something as English-traditional as Swells, it seems fair to explain why one might have mixed feelings about them despite recognizing BIOS as part of an organ-culture of which Swells are characteristic.

The mixed feeling is this: on one hand I can see their use not only as a convenient mechanical gadget but for their appropriate types of stop and voicing. Swells I have known intimately taught me the special quality of the 16' Swell reed plenum caged and uncaged, its use in a Stanford canticle or a Widor *crescendo* or a distant *pianissimo*. Though aware that for half of its life Anglican Chant (to name only one musical genre) managed without them. I know nevertheless that Swells are part of a whole musical aesthetic.

But there are problems. Given its idiomatic voicing, the Swell is no true secondary manual for the classical repertory', either opened or unopened, and usually demotes the one that might be. Secondly, it expresses a liking for gadgetry, and to that extent will always run the risk of being supererogatory when key-action and pipe-tone come first. Thirdly, despite major parts of the Romantic repertory's not actually needing it. it becomes automatic and habitual with both players and builders; and what becomes automatic and habitual is on the way to being lazy.

The result is that Swells loom larger in most ideas of organ-design than they would if what one wants is organs (a) appropriate for the classical repertoires, plus (b) being able to cope with ‘liturgical demands’; without reliance on extra mechanisms, plus (c) serving well large swathes of Romantic music (including transcriptions), plus (d) looking beyond a Victorian aesthetic too culture-specific to mean much to most musicians outside organ-lofts. Strangely, I can see more purpose in the historical Echo-chests of Spain and England, and up to a point enjoy the very coarseness of Italian Swells of Rossini’s period. Particularly interesting from an historical point of view are the ambivalent, unsure Swells of late nineteenth-century Germany and the post-war *Orgelbewegung* whose builders seem rarely to know quite what they were for but felt sure their clients wanted to play Franck and Reger.

None of this is to argue for anything but the most meticulous restoration work on historic examples in Britain; on the contrary, a recognition of the Swell’s limited historical-musical-aesthetic position gives one a greater fidelity to any particular historic example. But I still feel we should recognise its disadvantages. As for newer instruments, I find it hard to believe in compromises and versatility: a Swell is a Swell not an enclosable Choir/Positive, despite many a confident hope otherwise, and while one can think of valiant attempts to have both in a three-manual organ, I daresay there is an inevitable shortcoming somewhere. Am I alone in thinking that in organ-building, JC can gain only to the detriment of y?

ANDREW HAYDEN

PROJECT DEVELOPMENT MANAGER (ARCHIVES)

The Archive has grown rapidly in the past ten years or so and now houses some extremely valuable and complete primary source material, in particular records of firms such as Harrison & Harrison, Hill, Norman & Beard and, soon to be added, Conacher and the Gray & Davison drawings. It is hoped that a start on microfilming those of the Conacher records which escaped fire damage will be made shortly.

With the growth of the Archive has come its increasing use as a reference source aided in no small measure by the tremendous efforts of David Wickens in bringing great clarity and order to its contents. This is a never-ending task and for some while it has been felt that the Archive was in need of a general manager, someone who would have oversight of the running of the Archive and who would be responsible for its development and utilisation.

During my four-year spell as co-editor of the *Reporter*, I was approached by David Baker with a view to my taking on the post of ‘Project Development Manager (Archives)’. My acceptance has now been ratified by Council and so I look forward to being of service to the BOA and BIOS in what is quite a new venture.

The position is concerned with four main policy areas:

Archive acquisitions

Preservation of archive materials

Collections management

Assessment of the Archive's potential for generating income.

Of the four, the last is of considerable importance. This came home to me when viewing the fire-damaged records of Conacher. Work on these alone is likely to run into tens of thousands of pounds, way beyond the finances of BIOS. The immediate answer is to seek grant aid but rarely, if ever, does this come without strings attached. Grant-giving bodies are likely to ask such questions as 'following restoration, where are the volumes going to be housed; how are the contents to be made available to the public, how does research into the records materially aid the history and practise of British organ-building etc?' which then satisfactorily presupposes access to other sources of funding, at least in part, to start and maintain such work. The answer has to lie in the Archive being able to generate its own income which is where item four is particularly relevant. My job will also include exploring partnerships with other similarly interested and related bodies such as the RCO, RSCM, academies, university departments; exploring educational uses of the Archive and assessing opportunities for acquiring primary and secondary source material.

As a priority, it is hoped to compile an inventory of all known sources of organological data in the British Isles. This might then lead to on-line data bases being developed which could be accessed from the BOA - a one-stop organ information shop as it were. My wish is to see the Archive developed to the point where it becomes nationally recognised as the British Organ Archive with commensurate status enabling it to attract the finance to match and thus, hopefully, redress the balance in favour of adequate funding for other organ and organ-related projects.

BERNARD EDMONDS

NOTES & QUERIES

Who said this?

1. A sense of humour gives us a sense of proportion. People without it should never be put in charge of anything.
2. Humour is common sense dancing.
3. Do not make the best the enemy of the good.
4. Rules are for the guidance of wise men and the blind obedience of fools.

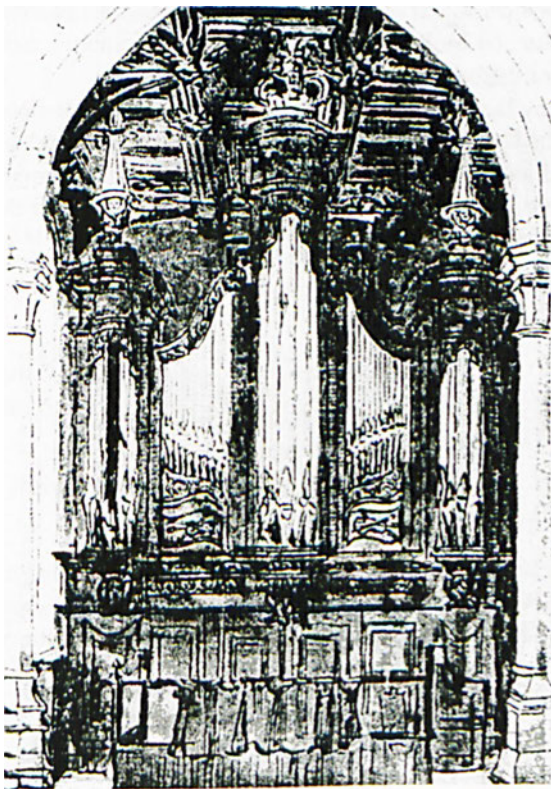
St Chrysostom Hockley was not (*pace Organa Britannica*) in Essex but in a Birmingham suburb. I visited it in the days of my youth and found there an elderly organ with an unusual case. This was in the ogee style reminiscent of the Bridge type,

but the front was flat, not projecting in ogee curves. I have not seen another before or since. There was of course the usual talk of Father Smith and Grinling Gibbons the latter obviously out of the question. The vicar had taken some trouble to get opinions about Smith, including from the knowledgeable representative of a leading builder, who considered that some of the old pipes bore indications of Smith. He instanced untidy workmanship but excellent tone, the 'original nicking is crude, untidy and irregular'; the German marking of A# and B; and the long feet of the front pipes. It should be remembered that organ archaeology was then many years in the future, and opinions were those of experienced individuals, not organised into a corpus of information. Later investigators differed, and the pipes are now beyond inspection.

The organ was acquired to commemorate Queen Victoria's Diamond Jubilee, largely by the efforts of Mrs Moon, the wife of the then Vicar. At the date of my visit she had written 'It was built in Charles II's time, was played by Handel, and had been in a public school in the south of England after being removed from a London church and the case had been carved by Grinling Gibbons'. She could find no documents but this was what had been told to her husband when it was bought. An old parishioner

had told her that the school was 'Forest something' so I wrote to Forest School, Walthamstow. Yes, they had sold an old organ which had stood in the gymnasium longer than the aged headmaster / proprietor could remember, and had been there in his father's time - Dr Guy. Any documents had been lost or destroyed in a periodical clearing out. It was bought by Ingram of Hereford in 1897. And that was that!

Some years later I was taking duty at Eynesbury, and was shown a scrap-book compiled by a former churchwarden of St Neots. In this was a water-colour of an organ in the Jesus Chapel in the church there, painted by Mrs G.D. Rowley in 1855 just prior to the organ's replacement. And there was the case I had seen at Hockley, ogees and flat front and several other distinctive features.



St Neot's Church, organ in the Jesus Chapel, 1855. From a water-colour by Mrs. George Dawson Row

This organ had a known history. It was built, or more accurately assembled, by Dr Justinian Morse, apothecary, of Barnet. Described by George Gorham in his 1820 book *The History and Antiquities of Eynesbury and St. Neots* (published, incidentally, by Thomas Davison, father of the organ-builder) as ‘a celebrated mechanical and musical genius’, he had provided Handel with an organ for the Foundling Hospital, and made several others which apparently had rather short lives. This one he had presented to the Church at Barnet on condition that an organist was appointed. He played himself for some years, but as no appointment was made the organ was removed to St Neots where it was opened by Dr Randall of Cambridge in September 1749. There it remained, first in the west gallery and then in the Jesus Chapel, until Holdich provided a new instrument in 1855.

Some investigation discovered that he removed it to St Andrew, Westminster and in 1879 to ‘Dr Guy’s School at Walthamstow’. When St Chrysostom’s parish became non-residential after the war the church was closed and the organ dumped on the floor. We do not of course know how much of the interior joined the case in these moves. Fortunately the case was rescued by Roy Massey and used to clothe the ugly open wood pipes on the west front of the organ in Birmingham Cathedral.

It is not recorded that William Tans ‘ur (1706-1783), a musician of some note, was ever organist of St Neots, but he lived there for the last forty years of his life and his grave is to be seen near the chancel. Also buried there 12 June 1765, Bernard Edmonds, who was the organist. I do not claim connection, for I was named after the saint, whose writings had greatly impressed my father. But one never knows!

*

From *Organist & Choirmaster* December 1907

Dear Sir,

May I propose, with all respects to these two gentlemen, who are strangers to me, that Mr. Thomas Casson and Mr. James I. Wedgwood now write their letters to one another, instead of to the *Organist & Choirmaster*?

Yours faithfully,
Herbert Botting.

*

An enquiry about the organ now in King Edward’s Girls School Hall and formerly in the Boy’s School Music Room - this is a two-manual 1890 Hill with a Dr Hill case, and came from the Manor House, Northfield, the gift of Dame Elizabeth Cadbury. Two Swell house-organ-sweetmeat stops were replaced by upperwork to adapt it to its new role.

*

Answers to Who said this?

1. Lord Runcie.
2. Quoted by Dr LeFanu.
3. Cardinal Basil Hume.
4. Douglas Bader, relaying military dictum.



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Birmingham City Archives (top floor), Central Library, Chamberlain Square, Birmingham B3 3HQ. Open 0900-1700, closed Wednesdays and Sundays. Enquiries desk 0121 303 4217

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AIMS OF BIOS

To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

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

To work for the preservation, and where necessary the faithful restoration of historic organs in Britain.

To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote, in Britain, a greater appreciation of historical overseas schools of organ building.