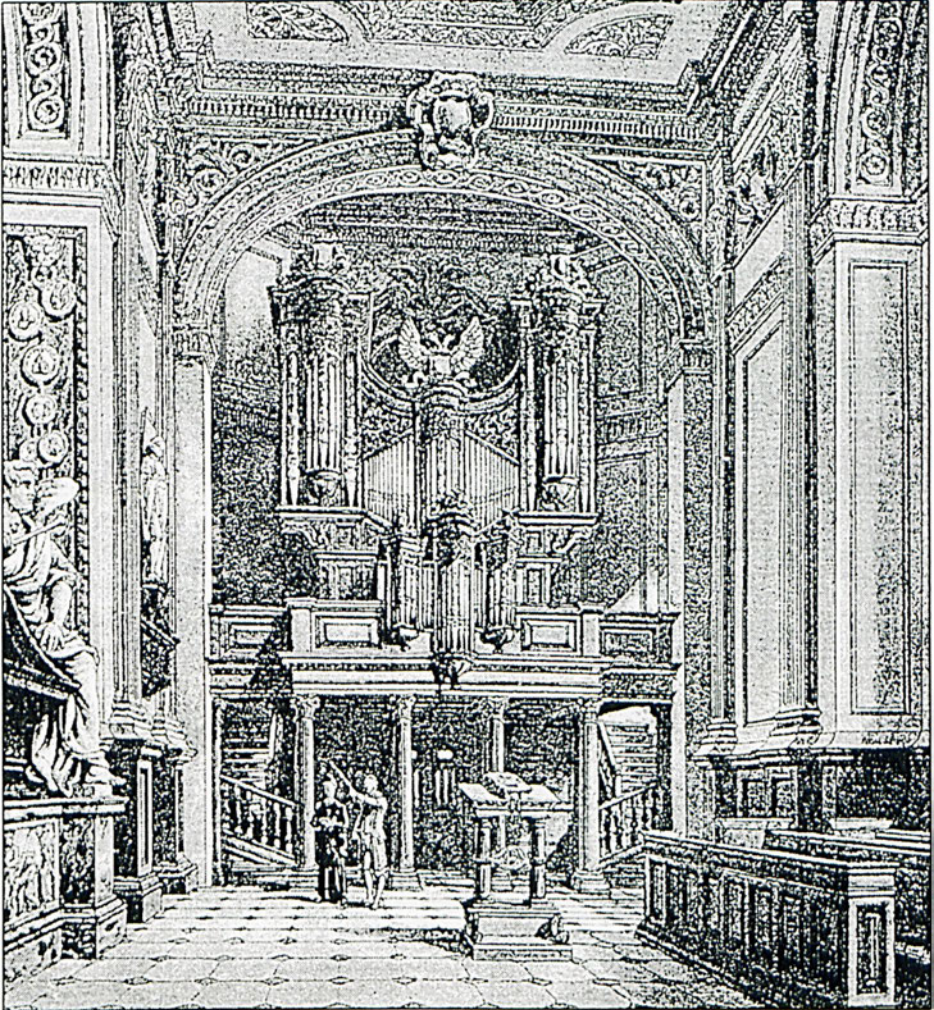


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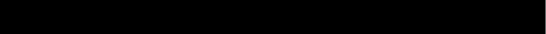

BIOS REPORTER

OCTOBER 2000 VOL. XXIV, NO.4



THE BRITISH INSTITUTE OF ORGAN STUDIES

THE BRITISH INSTITUTE OF ORGAN STUDIES

Chairman	Professor Peter Williams 
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Council	*John Brennan, Dominic Gwynn (1996, 1998) Alastair Johnston (1998), Paul Joslin (1997, 1999), David Knight (1997, 1999), *Dr Michael Sayers (*co-opted)

Co-options are annual. The election dates of Council members are shown in parentheses. All members of Council are trustees of the charity.

EDITORIAL

The concept of authentic performance is a veritable minefield, whether it be of the music of J.S. Bach in this anniversary year, or of any other composer. Committing to paper ideas on authentic performance is to invite contradiction, a fate which inevitably befell the editorial in the July issue. One member pointed out somewhat irately that Donald Francis Tovey was truly historical, but not historical enough.

It seems a pity to consign the considered opinions of such an excellent musician as Tovey to the intellectual dustbin simply because he did not enjoy posthumously the fruits of later research. It is useful to remember that our present understanding of Bach's music, enlightened as it is by the considerable amount of scholarly attention paid in the last thirty years, may well look impoverished and inaccurate to later generations. Tovey's views on Bach's music may seem curious in part to us today, particularly in his advocacy of the pianoforte as a continuo instrument, but in one respect they teach us an invaluable lesson.

Tovey based his conclusions on sympathetic analysis and understanding of the music. Whatever scholarship and opinions were available to him, he retained the music itself as the foundation for his approach; his ideas were always justified by structure and content. The results speak for themselves, his completion of *Contrapunctus XIV (Die Kunst der Fuge, BWV 1080)* remaining probably the best of its type.

Our modern approach to performance includes the results of research and scholarship, based (hopefully) on a comprehensive survey of such material, but all too often in practice on an esoteric selection. The field of Biblical scholarship has experienced this selective thinking in many of the published commentaries, provoking the observation that the Bible throws a lot of light on the commentaries; much the same could be said about the ability of Bach's music to cast great illumination on the work of scholars.

Scholarly research into the organ and its music presupposes a steady supply of educated and well-trained musicians as well as the remarkably wide range of other disciplines to be found among BIOS members. The current state of musical education in the country's schools on which this depends has been raised in this column before, attracting the rebuke that given the parlous condition to which the education system has sunk the editorial was far too mild. This return to the topic was sparked by several articles published recently in the educational press relating to the use of computers in musical education and the new syllabi for study.

In this brave new world of computer-led learning, it seems that students need no longer learn staff notation, since that is necessary only for the study of dead composers; students have liberated from the tyranny of staff notation' by



learning to use sequencers to compose, relying on computer programmes to translate their attempts into real notation. Apparently, the intricacies of MIDI will stand the musician in better stead than notation.

Now, using a sequencer to compose is akin to painting by numbers and calling the result art. Encouragement is being given to schools to turn out 'musicians' who are adept at creating pap (found increasingly in modern hymnbooks to the embarrassment of cultured organists) while dressing it up with clever computer programmes. The computer is a remarkable tool, equally helpful and liable to spring nasty surprises on its user (witness the disappearing figures in the *Membership Matters* in the July *Reporter*), but it remains no more than a tool, still in its infancy. To be fair, one of the articles did suggest that a student relying on a computer would not go too far astray, since the rules of harmony are now fixed, and that students could use the computer to check the effects of orchestration.

The nonsense was reinforced by the observations of experienced teachers towards the new Advanced Level Music Syllabus - the phrase 'pick and mix' was seized on as an indication of how students can study music from all around the world while side-stepping choices which point towards sound scholarly study. Against this background, the Aims of BIOS seem to have a dubious future.

NIGEL BROWNE ~

MEETINGS

BIOS ANNUAL GENERAL MEETING

Saturday, 4 November 2000

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

Formal notice and details of the BIOS 2000 Annual General Meeting were given in the July issue of the *Reporter*.

BIOS DAY CONFERENCE

Saturday, 4 November 2000

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

Full details of this conference appeared in the July issue of the *Reporter*. Booking may be made before 30 October by sending a cheque for £15 (payable to 'BIOS') and a stamped addressed envelope to Timothy Lavvford, [REDACTED]
[REDACTED]

BIOS and THE ROYAL COLLEGE OF ORGANISTS

The fourth and final event of this series:

Friday 1 December 2000

St Andrew's, Holborn

Saturday 2 December 2000

St Albans

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

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

HUGH DAVIES

HILL WALKING IN NORTH WALES

ISI OS ANNUAL RESIDENTIAL CONFERENCE REPORT

Monday, 21 August - Friday, 24 August 2000

Denbigh

And not just Hill organs. In fact, no fewer than seventeen organs in three days and a considerable number of miles. Our base was Howell’s School, Denbigh and, if the accommodation was rather basic, the views of the Vale of Clwyd from this charming market town more than made up for narrow beds and spartan showers.

It was in Denbigh that Thomas Casson set up his business and, on our arrival, Relf Clark gave a fascinating lecture about this pioneering organ-builder and designer. Thomas was the great-grandfather of Hugh Casson and he had a considerable influence on organ-building in the late nineteenth and early twentieth centuries. We learned how his views on using manual doubles on the pedal, careful use of extension, mixture compositions and a complete chorus build-up were a major influence on Colonel Dixon and Harrison’s ideals in the early years of this century. His ideas about pedal enclosure had effect too (Willis III at Liverpool) and his use of mutations was reflected in Compton’s work. Although his Positive Organ Company obviously fulfilled a need - many organs survive in country parishes - Casson’s ideas did suffer from misapplied ingenuity. Furthermore, he seems to have been a rather unpleasant character, and his foreman Bellamy broke away from the Positive Organ Company and set up on his own in Denbigh. More of him later.

The first stop next morning was Chester Cathedral, where we were given a brief history of the organ by the former Cathedral Organist, Roger Fisher; he was to demonstrate several organs in the next couple of days and at each venue he played music by J.S. Bach in the early twentieth-century style - an interesting idea in keeping with the period in which the organs were built. His observations on organ design and playing technique gave us much food for thought.

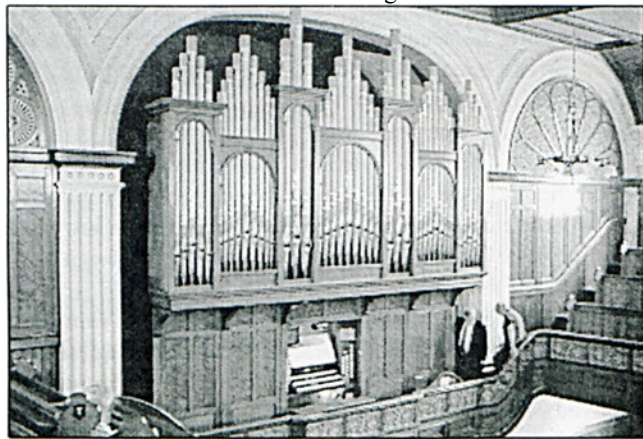
At Eccleston, just outside Chester, with the guidance of the Victorian expert Valerie Scott, we admired a superb example of Bodley’s architecture and heard Bach’s Fantasia and Fugue in C minor played on the well-made organ by the underestimated builder Poyser. We moved on to the splendour of the Duke of Westminster’s residence, Eaton Hall. Given the scale and beauty of the chapel and other ancillary buildings, it is a cause of regret that the main house was destroyed by fire some years

ago. The French Gothic-inspired chapel by Waterhouse is sumptuous and, just as no expense was spared on the wonderful furnishings, even in the 1870s looking forward to the Arts and Crafts Movement, the organ too is of Whiteley's best work.

The next stop was Gresford's impressive Perpendicular parish church, containing a respectable 1912 Hill, where Roger Hill played some chorale preludes. The final organ of the day was at St Asaph Cathedral, where in 1998, Wood of Huddersfield restored the four-manual Hill after its transformation in 1966. Having had a major role in this rebuild my opinions cannot be unbiased, but delegates were agreed that the new casework, designed by David Graebe and executed by Richard Burrows, is an outstanding achievement and the quality of craftsmanship exceptional. The console, in traditional Hill style, was particularly admired and the cathedral organist, Graham Eccles, demonstrated the instrument's capabilities with fine musicianship. This organ probably contains more pipework from William Hill's golden era (1834-1867) than any other. After dinner that evening, we arranged an impromptu visit to Llanrhaeadr; the Hope-Jones organ in this church, sympathetically restored by Wood of Huddersfield, is hardly altered, still with its original console and its idiosyncratically voiced ranks. The pedal 16' Diaphone was well-trodden and photographed.

Delegates expecting to be gently awoken on arrival at Llanfairfechan next morning were in for a surprise. The large three-manual Hill in this church is one of the glories of North Wales, all the more surprising for being in such a small building. Paul Joslin's playing of the Bach BWV545 using the full-blooded chorus and the thunderous pedal Ophicleide was one of the more memorable events of the conference. Then on to another Hill - a fine two-manual in St David's, Bangor.

Bangor Cathedral, our next stop, has a huge four-manual Hill, enlarged even further by Compton in 1954. Despite its age, it was in good voice. A major rebuild is planned and we were shown the proposed specification. Apart from regret that nothing seems to be planned to improve the appearance of the instrument, we were amused to note that the Solo Organ was to have a *Vile d'Orchestrel*



Capel Seion, Llanrwst.

Photograph: Richard Hird

A scenic journey up the Conway Valley took us to Capel Seion, Llanrwst where there is reputedly the last organ by the Hill firm before the amalgamation with Norman & Beard. What an organ - designed so that it should never be drowned by the most enthusiastic Welsh non-conformist singing, it has rich choruses and thrilling reeds - all well-balanced and blended.

When we arrived at Ystym Colwyn Hall, Meifod, a beautiful country residence, where we given a warm welcome and a superb tea, we could not help comparing the newly-installed Peter Collins instrument with the Hill organs previously experienced. The technical excellence of the instrument was admired, although some delegates felt that the individual ranks lacked a degree of cohesion. We then visited St Mary's, Welshpool, with an unaltered 1884 Willis, the Great reeds of which 'could melt steel at a hundred yards'. If only there had been time to visit its predecessor at Christchurch in the same town, an almost unaltered 1813 Gray.

The Conference Dinner that evening was excellent, and Kerr Jamieson's witty and entertaining speech will be long remembered.

The final morning was a walking tour of Denbigh; at Swan Lane Chapel, an imposing building with fine woodwork, Paul Joslin informed us of the work of Bellamy who had built the organ, after his business separation from Casson. Geoffrey Morgan's playing of this organ and the others throughout the morning was a model of demonstration; I doubt if these instruments have ever been played so well, showing how such organs can sound when played with style and imagination. We toured Capel Mawr (Alexander Young 1905), Capel Pendref (Whiteley), St Mary's Parish Church (Hill / Casson / Bellamy) and St David's, now Howell's School Chapel (unknown builder, installed by Rushworth & Dreaper in the 1960s).

During the few days we were in North Wales we heard and experienced some truly remarkable Hill organs, while appreciating what quality small local builders could produce as well. Our sincerest thanks to Paul Joslin for organising such a successful conference.

KERR JAMIESON ~

MEMBERSHIP MATTERS

At its June meeting our Council was concerned to learn that copies of the *BIOS Membership List* had appeared recently in a second-hand music-seller's list of items for sale to the general public. Please note that under the terms of the Data Protection legislation, these lists (particularly the personal details in them) must be used only by members, and even by them only for purposes within the Aims of BIOS. So, if you are disposing of any runs of BIOS publications, please ensure that any *BIOS Membership* lists are retained or destroyed. For the same reason, *Membership Matters* and members' personal details do not appear on the Internet version of the *Reporter*.

An apology for the inconvenience caused by the numerous errors which appeared in the July *Membership Matters*. An undetected technical problem with incompatibility in e-mail transmission of the data led to a large number of Is and 3s disappearing from the text; this problem has now been resolved. The relevant corrections are included among those listed below.

We extend a warm welcome to the following new members:

Kerry J. Beaumont:

Michael S. David:

Michael C. Hernan:

Dr David M. Titterington MA HonDMus HonFRCO:

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

[Redacted content]

[REDACTED]

ROY WILLIAMSON

REDUNDANT ORGANS

E. England (0/24)	Bishop 1934	
Action	mechanical	Casework: dummy pipes over keyboard
Specification	Man 8 8 4 Ped 30 pulldowns	panelling elsewhere Dimensions: h8' w8' 6" d5' plus pedalboard
N. England (0/28)	A. Slater 1918	
Action	pneumatic	Casework: post and rail to front,
Specification	Gt 8 8 8 4 4 2 Sw 8 8 8 4 2 ² / ₃ 2 8 Pd 32ac16 8	pipe-rack to treble side Dimensions: hi5' 6" w9" d9' 6"
S.E. England (0/23) reb.	Kirkland 1896	
Action	mechanical	Casework; pipe-rack
Specification	Gt 8 8b 8 8 4 4 2 Sw 8 8 8 4 8 Pd 16	Dimensions: hl4' w7' 9" d11' plus pedalboard
S.W. England (0/25)	T. C. Lewis c.1900	
Action	pneumatic, detached drawstop console	
Specification	Gt 8 8 8 8 4 4 2 1 V ₃ Sw 16 8 8 8 4 2 II 8 Pd 16 16	Casework: post and rail Dimensions: not yet available
S.W. England (0/26)	Hele 1875	
Action	mechanical to man, electro-pneumatic to ped	
Specification	Gt 16 8 8 8 8 4 4 2 8 Sw 1 6 8 8 8 8 4 II 8 8 Ch 8 8 4 2 8 Pd 16 16 8	Casework: post and decorative rail, spotted metal front Dimensions: not yet available
S.W. England (0/27)	Hele / reb. Osmond 1967	
Action	electro-pneumatic, detached console	
Specification	Gt 8 8 8 8 4 4 2 ² / ₃ 2 Sw 8 8 4 2 8 8 Pd 16 16 10 ² / ₃ 8	Casework: pipe-rack Dimensions: not yet available

London(0/31)	W. Bate & Co c.1890	
Action	mechanical to manual, pneumatic to pedal	
Specification	Gt 8 8 8 4	Casework: details awaited
	Sw 8 8 4	Dimensions: awaited
	Pd 16	
London (0/32)	Norman & Beard 1912	
Action	electro-pneumatic	
Specification	Gt 1 6 8 8 8 4 4 II 8	Casework: piperack
	Sw 8 8 8 8 4 III 16 8	Dimensions: (approx.): h 16' w l2'd 1 0'
	Pd 32ac 16 16 8 5V ₃ 4	
S.E. England (0/30)	Conacher 1894	
Action	mechanical	
Specification	Gt 8 8 8 4 4 2	Casework: post and rail, panelled sides
	S w 8 8 8 8 4 2 8	Dimensions: h i 6' d 7' w9"
	P d 1 6	plus pedalboard
S.W. England (0/29)	anon c.1900	
Action	mechanical to man, pneumatic to ped	
Specification	Gt 8 8 8 4	Dimensions: h9' 8" w6' 9" d5' 2"
		Casework: pipe-rack

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



PUBLICATIONS

Journal 24 (2000)

The editor is Alan Buchan; publication is imminent.

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.

Journal 27 (2003)

The editor is David Ponsford, 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. 1-15 costs £10. Both can be ordered, post free, from the Treasurer, Richard Hird,

* * *

FOR SALE

1. A set of *The Organ* (1921-1969) (missing nos. 127 & 140) also twenty other early numbers; £500 o.n.o.; £2.50 for each of the other copies.
2. A number of copies of *The Rotunda* also available at £3 each copy.
3. A complete set of the BIOS *Journal* nos. 1-22; also many other numbers.
4. A set of *The Organ Yearbook* (1970-1978): £25 the run. after 6 pm.

LETTERS TO THE EDITOR

Sir,

This concerns the article *George Dawson of Cambridge* by José Hopkins (*Reporter XXIII*, 4). George Dawson was my great-great-grandfather on my grandmother's side. I can add to your information the following facts.

He married Sarah Clarke of Chatteris, Cambridgeshire on 15 October 1829 at Chatteris. They had three children, William Henry, Emma Caroline and Julia Ann. He died on 6 April 1860 in Cambridge. Emma Caroline is my great-grandmother. I can add one rather personal note to this. I have always been fascinated by church organs. I once tried to talk a pastor into letting me inspect the church organ as I wanted to see how it worked. This was prior to finding out George's profession. I am sorry I can not add any more information to this. I would love to see a photograph of his work.

Hugh Barnett
[REDACTED]

* *

Sir,

I was asked recently about the legal basis on which 'diocesan organ advisers' operate. The circumstances were that the 'diocesan organ adviser' (actually a member of the diocesan advisory committee) had suggested, in rather strong terms, that a church should remove the bottom octave of its fifty-six note Swell so as to revert to 'an earlier historic state'. (No mention was made of returning to the original hand-pumping or cone-tuning). The extra twelve notes were added by the original builder, Gray & Davison, fifteen years after the organ was first constructed and installed.

I referred the church to the law on advice which I now quote:

Section 1 : General Principle

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

As the bottom octave of the Swell was often used in hymns - part of the church's worship and mission, and the historic playing of old English manuals-only music was possible even with the bottom octave in place (no one required a recitalist to use it) it was clear that the advice fell outside the ambit of the law. In the event the diocesan advisory committee supported straightforward restoration overruling the advice to 'revert to an earlier state'.

This important section of Ecclesiastical Law is often overlooked by those giving advice. It will become even more relevant after 1 January 2001, when yet more changes to the legislation come into effect.

Barry Williams,
[REDACTED]


Sir,

Reading with interest as always the newly-arrived issue of the *Reporter* (July 2000), my eye caught David Atkinson's account of the Worksop Conference, including David Wickens's comment that the Gray & Davison archives were sitting in the BOA waiting to be used as the basis for a comprehensive study of the firm.

With some trepidation, may I use your pages to mention that I have been working on precisely such a study for some years? Progress is less rapid than I could wish, but a good deal of the work on the genealogy of the Grays and the Davisons is done; a pre-1840 job list is on the way to completion, together with research for a detailed analysis of the firm's work in its heyday and also for an account of its decline in the first part of the twentieth century. I cannot pretend that publication is imminent, but it might be useful for others to know that this is not exactly virgin territory.

David Wickens himself has made a valuable contribution to the study of Gray & Davison's work with his characteristically thorough index of the Shop Books (1840-1930), published as a BIOS Research Paper some years ago. It is of great assistance to anyone interested in the firm and its organs.

In connection with my own work I should be glad to hear from BIOS members of any less well-known Gray, or Gray & Davison organs which survive intact or reasonably so.

Nicholas Thistlethwaite,


JOHN MAIDMENT ~

A TALE OF TWO CITIES

It is interesting to look at the history of the town hall organs in Sydney and Melbourne. Following the gold rushes of the 1850s, Melbourne was a more affluent city than Sydney when it ordered a four-manual organ of sixty-six speaking stops, with 32' façade, from Hill & Son. This was the last major instrument on which William Hill worked. It was opened in 1872. Two decades later, its Barker lever and mechanical action was considered old-fashioned and when Edwin Lemare visited Melbourne in 1904 it must have seemed archaic. It was therefore rebuilt with electric action and enlarged to five manuals by Ingram & Company, successors to Hope-Jones. This instrument, stripped of its original Hill upperwork, and replete with eccentric tonalities, lasted until the conflagration of 1925.

Sydney, meanwhile, was impecunious and although there were earlier attempts, it was not until the mid-1880s that it could commission what was then the world's largest organ from Hill & Son (who enjoyed an excellent reputation in Australia, with many staunch supporters). His instrument has enjoyed legendary fame and can be rated today as one of the world's more significant instruments by any standards. It was sensitively restored by Roger Pogson 1972-1982 and more recently the hall itself has been repainted: the effect is one of overwhelming visual opulence.

Melbourne commissioned a new organ for its town hall from Hill, Norman & Beard which was opened in 1929. The instrument enjoyed a period of prominence for the following decade at the hands of the city organists Dr W.G. Price and Dr William McKie. Then Marcel Dupré arrived in 1939 for a recital tour, denounced the instrument (on account of its symphonic qualities and unusual tonal design). This was corroborated some 30 years later by E. Power Biggs, who suggested dumping it in the sea, etc., etc. Other organists, accustomed to different traditions and playing unsympathetic repertoire, strongly condemned the instrument. Susceptible councillors regarded it as 'flawed'. In spite of this, in 1992, Thomas Heywood, a young Melbourne organist, recorded on compact disc a programme of appropriate repertoire showing just what the instrument was capable of; this received favourable reviews in prominent international journals.

However, by the 1980s, the instrument was in extremely poor physical shape. It had not been maintained by a professional firm of organ-builders since its installation, and was in a state of terminal mechanical decline. OHTA strongly recommended that the instrument be carefully restored as an outstanding inter-war concert organ. This advice was completely disregarded by the council. Notions of the superiority of size and 'completeness' have led to its enlargement from 110 to more than 180 stops by the Scahntz Organ Company, constituting what is essentially a new organ by this firm. The original console has been remade with new stop layout (until recently, all proposals had envisaged this being retained with minimal change to control the original registers) and an indispensable 'roving' drawstop console (provided at vast expense) placed on the hall floor. Reconfiguration of the instrument's interior has enabled the provision of 'disabled access', of all things.

Heritage authorities have been more concerned with visual intactness rather than preservation of musical quality and readily granted permits which allowed free alteration of the instrument. In spite of the colossal amount the overall project has cost, the 1929 Echo Organ (two manual sections and pedal) has not been deemed worthy of reinstatement. Melbourne has had a sad history of preserving its secular organs and not one historic example now remains intact; most have been destroyed.

There are, though, happier stories to relate. Like the United Kingdom, there has been much ongoing organ restoration work in the past few years, centred particularly on Sydney and Melbourne. In New South Wales this has benefited from the generous conservation funding of the Heritage Council, enabling a large number of instruments by such illustrious builders as Bevington, Forster & Andrews, Hill & Son and J.W. Walker to receive careful restoration. In the state of Victoria there has also been a spate of restoration work in recent years, with notable examples of the work of the colonial builder George Fincham being restored, together with work from Alfred Fuller, his principal competitor, and a fine 1938 Harrison from St Luke's, Cowley. Other important examples of English organ-building have been preserved, including an 1862 Frederick W. Nicholson and large 1913 Hill where 1960s accretions were removed and the original tonal scheme reinstated, with outstanding musical results. In many of these situations, original façade pipe decoration has been carefully restored, with stunning visual results, making these instruments a delight not only to the ear but also to the eye.

GUIDANCE NOTES FOR THE NATIONAL PIPE ORGAN REGISTER

www.bios.org.uk/npor.html

These notes are intended to give guidance to Internet users of The National Pipe Organ Register both in searching for information and in supplying material for inclusion on the NPOR.

<p>A</p> <p>g</p> <p>The NPOR at Cambridge</p> <p>Search NPOR for:</p> <p>Address Builder Index Stop</p> <p>Search also</p> <p>DBOB BOA Index Address Primary Secondary Illustrations</p> <p>Information BIOS HOC BOA Archive NPOR News e-mail Cambridge only Statistics</p>	<p>The National Pipe Organ Register at Cambridge</p> <p>© The British Institute of Organ Studies 2000</p> <p>The National Pipe Organ Register (NPOR) was founded by the British Institute of Organ Studies (BIOS) and is supported financially by the Pilgrim Trust through a legacy from Mr. Charles Waetzig. The NPOR was transferred on 24th July 2000 to a new server funded by the Thriplow Charity. The copyright of the NPOR resides with the British Institute of Organ Studies and results obtained from searches may be used for the purposes of private study or research but may not be published without prior agreement.</p> <p>The NPOR system contains three linked databases, each of which can be searched on-line:</p> <ul style="list-style-type: none">• the NPOR itself, which can be searched on address , on organ builder , on record index or on stop name• the index to documentary sources in the British Organ Archive (BOA) which can be searched on BOA address , BOA primary sources and BOA secondary sources and• the Directory of British Organ Builders (DBOB). <p>Organs marked in the NPOR by the symbol have been awarded a BIOS Historic Organ Certificate (HOC) & T--</p> <p>The Register contains information of variable quality and the geographical coverage is uneven: some surveys are old and the organs may since have been replaced. In some cases the buildings may not now exist. The British Institute of Organ Studies is not able to offer any guarantee of the accuracy of individual surveys but would welcome further information or corrections which can be incorporated into the register. Information sent by electronic mail will be especially welcome. BIOS is most grateful to all those who have contributed information and pictures. Illustrations which have appeared in the Organists' Review are reproduced by kind permission of the Editor. Brief notes of new features are available.</p>
<p>If your browser does not support frames properly use the alternative version.</p>	

The first page of The National Pipe Organ Register Website. The frame links referred to in the text of this article appear in the left hand frame, coloured blue.

The Left hand Frame

This is designed to give users access to all the options of the NPOR from any display. It is worth spending a few moments to see what is available from each hypertext link.

Searching for surveys by Address

The commonest way of searching for an organ specification is by address. Remember that a building or place may not be described the way you imagine.

Use 'Town' name alone:

Usually a place name alone will not return too many surveys, and it is easy to select the one you require from the short list. Sometimes it is helpful to limit the search with a county name. In London, we have used district names for 'Town'. As district boundaries are not well defined, you should check that the building has not been listed under an adjacent district.

Leave off word endings:

Remember that you do not need to enter more letters than is necessary to find a distinct name; thus 'ox' is just as good as 'Oxfordshire'.

Wild card character '%':

If you are unsure of the spelling you can use '%' to cope with the ambiguity, e.g. 'st. la%' will return buildings named 'St. Lawrence' and 'St. Laurence'. The wild card character represents any number of characters, including none. Note that 'St.' contains the full stop, and this is required.

Should your search return no surveys, don't forget the 'Include buildings without surveys' button. If this still fails to return a survey, a looser description of the building or place might find one. The church 'St. Paul' might have become 'St. Peter & St. Paul', so enter '%paul' in the building name field. However, starting a name or place with '%' is generally undesirable, as it renders indexing invalid, and the search takes longer.

Searching for surveys by Builder or Stop

Do remember that common names are likely to return long lists of surveys, so do add qualifying names or town / county if you know any of them. As yet the date qualifier is unreliable, though it could be useful for an initial view.

Sending new surveys

NPOR Survey Form:

The NPOR information page provides a survey form in three versions; the 'Word-for-Windows doc file' and 'Postscript' versions are intended for printing and completing by hand. The completed forms should be returned by post or fax. We do not recommend editing the 'Word' form; if you wish to do this, please use the plain 'text' version; this can be included in an e-mail message.

Published specifications:

If you already have a specification for an organ, it is best that this is sent without transcription. You can send a photocopy by post or by fax. Please remember to give the year that the survey was made; if you are unsure, please add a question mark or give a range of years.

Sending revisions by e-mail :

Use plain text:

Plain text is preferred in messages. Most browsers send the message also in HTML, but in most cases this is unnecessary, and can be turned off.

E-mail subject is the survey 'Index':

Each NPOR survey listed in full has the message "Corrections by [electronic mail](#) will be welcome"; if you click on this hypertext link, the Index (e.g. NO 1234) is used as the subject for your mail message.

Correct each item:

Give the detail that is wrong followed by your correction. Omissions should also be added in the appropriate position, working down the listing.

Omit irrelevant information:

We have to carefully consider all the contents of each message, so please don't send details that have not changed, or anecdotes etc. unless they are particularly interesting or funny.

Identify yourself:

When sending your first message for the NPOR, please make sure you give your name, address, telephone number and e-mail address for reply if different from the address used for sending the message. Do please notify us if any of these details change.

Processing of messages:

Should your correction be to a building name and address, or a detail that has been incorrectly transcribed, the survey will be immediately corrected, but in other cases the survey will be edited so that a record is kept of the state before the update. This editing process usually takes a month or more to complete. If 'Warning — This survey is being edited' is displayed, it is best that you hold back sending your update until the editing is complete and the warning notice removed.

Sending pictures:

Two pictures per organ:

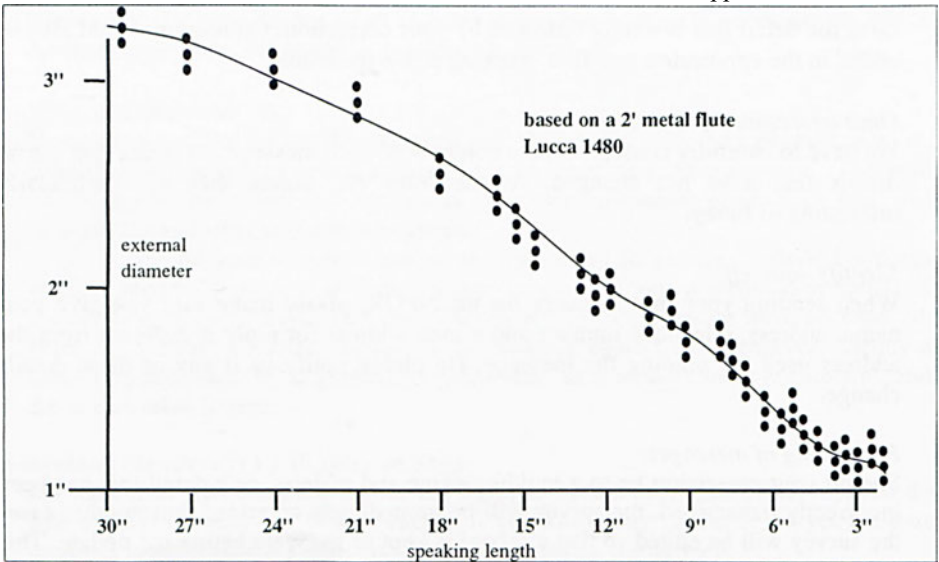
Typically we will display one picture of the casework, and one of the console, though we may use more if they are of special interest.

JPEG file <50kbytes:

The preferred format for e-mail transmission of pictures is JPEG. We cannot hold pictures which take up more than 100kbytes of memory, and, in our experience, 50kbytes are quite sufficient for a picture. Please keep your picture file sizes below 50kbytes cropping or reducing the picture size or resolution, if necessary.

IN SEARCH OF TUDOR SCALING

The graph offered below has been drawn on a very simple basis. It has been created from pipe measurements relating to a metal rank at Lucca Cathedral, believed to have been built in 1480. In the original (Baggiani 1985) the largest pipe was 24" long, with an external diameter just under 3". That is, the graph published here has been 'stretched' to suggest what the lower half of a hypothetical 5' flute rank might have looked like in sixteenth-century England. The data have not been drawn against *normalmensur*, because it is not at all obvious that this 'standard' is applicable.



As ever, many questions suggest themselves. First, what are the arguments for and against taking the data as relevant to sixteenth-century English metal flutes? Second, can the earliest data derived from the broad rules assembled by Mahrenholz (say, from the writings of 1022 Notker Labeo, 1091 Wilhelm von Hirsau, Anselmi, Tegemsee Codex, 1545 Agricola, 1558 Rivius) be taken as more relevant? Third, why do so many old Dutch / German ranks (from 1500 Lubeck to 1598 Ludingworth, see *OR* 1988) not fit Mahrenholz's 1938 formulations? And fourth - if patience has survived thus far - does anyone have a reference for sizing of the (? 1450s) open flues at Carinena (just east of Madrid) and a view as to what these signify?

It is intriguing to note that the 10' case front continued to be the English standard up until about the 1830s (Martin Goetze's observations) and that the 5' pipe continued to influence the root origin of our scaling rule up until about the 1760s (David Wickens's recent studies). Old habits die hard. I expect adoption of the Euro will take longer than it took us to become bored with the idea of decimal currency.

References:

- Baggiani, F., 'Monumenti di Arte Organaria Toscana', (Pisa, 1985) Pacini Editore.
Goetze, M., 'Transposing Organs and Pitch in England', *FoMRHI Quarterly* 77, Comm 1295 (1995).
Huddleston, J., *Organists' Review*, LXXIV (No. 2), 158.
Mahrenholz, C., 'Die Berechnung der Orgelpfeifmessungen', (Kassel, 1938) translated Williams, H. (Oxford, Positif Press, 1975).
Wickens, D. C., 'The Study of English organ pipe scaling', *JDIOS* 22, (1998), 54.

NEWS

ISO CONGRESS

The most recent Congress took place from 16 to 23 July 2000 in the three Baltic countries, Lithuania, Latvia and Estonia. In an extensive programme, organised by organ-builders Rimantas Gucas, Hardo Kriisa and Janis Kalnins, delegates studied a wide variety of instruments from the seventeenth century to the present, including the instruments in Vilnius Holy Ghost Church (Casparini 1776), Liepaja Trinity Church (Contius/Herrmann / Groneberg 1779-1884), Ugale (C. Rhaneus 1701) and Riga Cathedral (Walcker 1884). All of these instruments were open to inspection for the participating organ-builders.

Delegates were able to evaluate extensively what influence fifty years of Soviet colonisation has had on a very long and rich organ culture. It was possible to witness the extreme patience and impressive determination of Baltic builders who have continued their work in spite of strong opposition from the Soviet authorities and with a complete lack of contact with organ-builders outside their frontiers.

At the Congress, Fritz Noack, Boston (USA) was elected as President of ISO for the period 2000-2002. The next ISO Congress will take place in 2002 in Oslo, Norway. More information may be obtained from the ISO Secretary:

Goran Grahn, [REDACTED]

ORGANS OF WEST SUSSEX

The Millennium Survey of the Organs of West Sussex is the product of two years' work by members of the West Sussex Organists Association, undertaken as a project to mark the year 2000. Some thirty members have been involved in the book's production under the leadership of Elisabeth Alder. This is the first survey of pipe organs within the county; it describes the instruments and their history (where provided) and indicates the way in which the organs are used at the turn of the century.

The book contains over 300 entries and photographs, each entry on a separate page, with a reference to the National Pipe Organ Register where one exists. Pipe organs in schools and private houses, as well as those in ecclesiastical buildings of all Christian denominations, are included together with barrel organs and

harmoniums. The source data, which are rich in photographs, magazine articles, souvenir recital programmes and other items of historic interest (including one tape recording), will be stored in their entirety within the West Sussex County Archive from January 2001. The publication costs £21.50 including postage (cheque payable to 'West Sussex Organists Association') and is obtainable from Sam Hall, [REDACTED]

STAMFORD HILL

Frank McFarlane informs that the remarkable Cathedral Church of the Good Shepherd, Stamford Hill, (*Reporter* XXI, 4, 10) containing a de-luxe Willis organ which was silent for half a century, is to be opened for a special visit on 18 November 2000. Details can be obtained from Frank McFarlane on [REDACTED] 8.

ADDENDA

The following should be added to the Worksop Conference Report in the July *Reporter* (XXIV, 4, 7): 'In 1902 it (the organ) was moved to Buckley Congregational (later URC) Church, North Wales, where in 1947 alterations were made by H. & H. Whiteley of Chester. St. Anne's learnt of this organ through RORCL.'

BERNARD EDMONDS

NOTES & QUERIES

Who said this?

1. Bach never composed the great G minor. It came straight down from God. All Bach did was to put it on paper for Him.
2. You must always remember that you hear what you think your hearers hear what you do.
3. On emerging from a performance of one of Bach's Brandenburg Concertos - If that is true, everything must be all right.
4. The modern world has divided itself into conservatives and progressives. The function of progressives is to go on making mistakes. The business of conservatives is to prevent the mistakes from being corrected.

* * *

The string of rather tatty second-hand bookshops in Birmingham's Bristol Street was a magnet to a schoolboy with an interest in railways, and there for a few pence I acquired a rare booklet which turned out to have an organ bonus. The organ in the Town Hall, it says,¹ is capable of the finest and most delicate touches of the octave flute, and the most terrific blast of the trumpet. When the whole of the keys are pressed down at once, an awful clap of thunder is produced ... The roar of the organ, to a person placed in the midst of it, when thunder is being imitated is such as to make him

imagine that the whole building is being blown to pieces by an explosion. The builder of this noble instrument is Mr Hill, of London, who only received £3,000 for his skill and execution. Mr Hollins, the organist, is one of the finest performers in Europe; and from his intimate knowledge of the instrument, plays it to the very best advantage, producing effects which no one but himself is capable of.'

(Osborne's *Guide to the Grand Junction Railway* 1838)

Music, where art thou?

* * *

Samuel Green made his Will 6 June 1780, making his wife sole executrix and referring to 'our dear children', but neglecting to have the document witnessed! (Harris 500) So after his death in 1796, on 1 October an Affidavit had to be made as to his handwriting in order that the Will might be Proved. This was done by Thomas Prickett of the Parish of Barking in the County of Essex, and Mary Stewart of the City of Oxford, widow. (Sewell, Surrogate). The illegible address on the Will I assumed was Queens Row.

* * *

In his article about Westminster Abbey organ (*JBIOS* 23 (1999), 78) David Knight records that when Harrisons took over the care of it Hill, Norman & Beard wrote hoping that friendly relations would not be affected. When the actual rebuild took place this was shown by an invitation from Arthur Harrison to John Christie to see what was being done. With Christie went E.S. Teulon - who had tuned the organ for many years - and Herbert Norman, who wrote: 'Arthur Harrison was an artist organ-builder, but also a showman. He greeted us and invited us to the console, where a member of his staff asked him to try over a new stop he had just fitted. He ran his hands over the keys and to my surprise, without comparing it to any other rank, loudly ordered it back to Durham as unsuitable in scale.

Christie whispered to Teulon, 'What do you think of that?'

Teulon whispered back, 'WE get it right first time.'

* * *

More about Dr Morse. He was churchwarden of Barnet for ten years in all, between 1731 and 1750. 'He deals' says a letter received from Bamet 'in detail with the fire engine and the bells, the bread and wine, polecats, weasels and hedgehogs, and repairing the roof of the church; but he makes no mentions of organs, organists, or even music.' Our last glimpse of him is in the *London Daily Advertiser*, 25 October 1752. Here we read that he was riding in his chair at Bamet near the windmill when he was 'seized with an apoplectic fit ... and being carried home expired in a short time to the very great Concern of many Families in that Neighbourhood, with whom he was in much Esteem'. He was buried in Hadley Wood, and the inscription on his gravestone has been preserved by F.T. Cansick in *Curious and Interesting Epitaphs of Distinguished and Noted Characters in the Churches and Churchyards of Hornsey, Tottenham, Edmonton, Enfield, Friern Barnet and Hadley Highstope*. 'Here lieth the Body of SARAH, wife of IUSTn MORSE of Chipin Barnet, Surgeon who departed this life the 18th of March, 1751 aged 72. Also the Body of Mr IUSTn MORSE who died October ye 20th 1752 in the 62nd year of his age.'

He filed Patent 527 of 1731 for an organ blown by weights, 'the musick being prickt on both sides of leaves of half-inch wainscot' and is 'made after a new method to play louder and softer by a division on the soundboard' and 'may be made for a much lower price than all others heretofore.' A whetted appetite is foiled by the fact that he neglected to provide either specification or drawings!

A query about the Apollonicon. A full account of this organ and its history will be found in *Barrel Organs* (Arthur W.J.G. Ord-Hume, (Allen & Unwin, 1978), 110-137). It was built by Flight & Robson, and in a useful Appendix A 493-503 is a full description of the sale when the partners split up. There is a great deal more of interest in the book.

* * *

Where can one see William Pole's 'Organs of the Great Exhibition?' I can't say. I tried myself some years ago through the Library Exchange system, and finally was informed that the only copy they could find was in the British Library, and therefore not available on loan. There is some interesting organ matter in it, apart from the actual Exhibition; and unless BIOS can be persuaded to organise publication of the relevant bits, you know where we have to go!

* * *

The organ (Christ's College, Cambridge) fell into disrepair after 1765. Organs would not be thought necessary by those whose ideas of worship were so shallow and formal as those recorded there in the life of Darwin. 'The Dean used to read alternate verses of the Psalms, without making even a pretence of waiting for the congregation to take their share; and where the lesson was a lengthy one he would rise and go on with the canticles after the scholar had read fifteen or twenty verses.' At that time (about 1830) the endowment for the Choir was 'perverted to other uses.' *The Parish Choir* for 1848 adds that it was desired to revive the choral services, but the authorities had taken no steps, and all that was done was the storing away of the old pipework, at the suggestion apparently of Sir John Sutton.

Answers to 'Who said this?'

- 1 and 2. G.D. Cunningham.
3. Bishop Charles Gore (c. 1905).
4. G.K. Chesterton. (Organ consultants please note).



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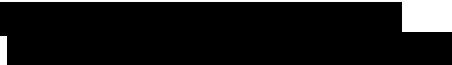
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To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

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

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.

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