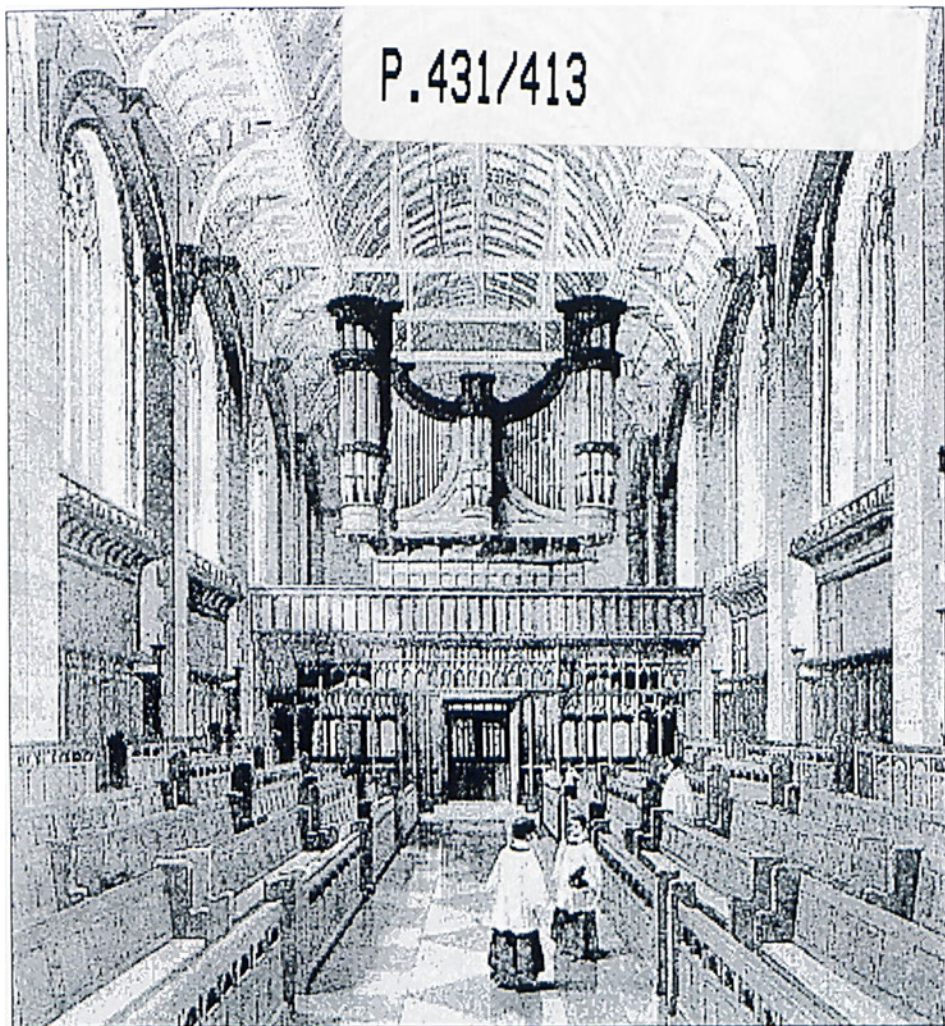


APRIL 2001

Vol. XXV, No.2



**THE BRITISH INSTITUTE OF ORGAN STUDIES**

**Chairman** Professor Peter Williams  
**Secretary** José Hopkins  
**Treasurer** Richard Hird

The annual subscription to BIOS is £25 (£18 concessionary). Full details of membership and subscription payment can be obtained from

**Membership Secretary** Kerr Jamieson

*BIOS REPORTER*

**Editor** John Hughes

**Distribution** Kerr Jamieson

*Reporter July 2001.* The cut-off date for copy receipt for the July 2001 issue is 30 June 2001. Material submitted for the *Reporter* should be sent to the Editor as typewritten copy or on computer 3.5" disk or by e-mail attachment - most filetypes (RTF is preferred) and image formats can be read. Please note the change in the e-mail address for editorial copy.

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

The internet version of the *Reporter* is now at a new address: <http://website.lineone.net/glandy>

Opinions expressed in the *BIOS Reporter* are those of the respective contributors, and not necessarily those of BIOS.

Cover illustration: Tonbridge School Chapel as completed, W. CAMPBELL JONES, Architect. General Contractor: John Alfred Hunt, Hoddesden, Herts. Organ Front in English Oak: John P. White, The Pyghtle Works, Bedford.

Illustration from Academy Architecture, 1909, courtesy of the Architecture & Planning Library, University of Melbourne, Australia, and John Maidment.

## EDITORIAL

Stephen Bicknell's editorial in the January issue of the *Reporter* was typically thoughtful and provocative; also, he praised the eminent suitability of the eighteenth-century British organ for its repertoire.

The question of suitability is not one to be dismissed summarily. It can lead to regrettable results when misconceived notions are applied, as in the so-called 'Bach organs' of forty or so years ago. A blunt approach leads to the all-purpose organ allegedly able to play everything in the repertoire; if it were a car, would the same vehicle be used for commuting, pole-position in a Formula One Grand Prix, and an expedition across the Sahara Desert? Since a motorist has to accept the design limits and purpose of a vehicle, organists must do likewise, and not expect one organ to deliver Sunday hymns, Praetorius, Stanley, Messiaen *et ol* in a musical manner; in this perhaps some economy and directness of purpose could be applied to contemporary organ specifications, with benefit to both the organ and the music played on it.

Stephen's wise words on the mediocrity of some contemporary recital programmes still have a long way to travel, judging by four recital programmes which have arrived recently on the editorial desk. However, the editorial gloom was lifted on a recent chance visit to The Temple Church, London, where a midday recital by Thomas Trotter was of music contemporary with the organ, and the arrangement by Lemare of numbers from Bizet's *Carmen*. Perhaps the unashamed romantic qualities of the Temple organ may not appeal to present design notions, but the wisdom and discipline of the recitalist's choice of programme was self-evident in what was a thoroughly musical and satisfying recital.

It is the matching of organ and music to produce a musical result that matters, not whether it is possible to produce a passable but pallid imitation of an alien organ and repertoire. This goes deeper than manipulating an unsuitable instrument to find sounds which are vaguely acceptable in the context - it demands discipline and integrity on the part of the performer not to perform music on unsuitable instruments. Chamber orchestras do not attempt Mahler symphonies; symphony orchestras do not play string quartets. The logic is blindingly obvious but it is far from being universally accepted among organists, who are sometimes guilty of hearing a different organ in their imagination from the one being played. Could this be attributed to the lack of a good working knowledge of the wider musical repertoire? As an example (by no means exhaustive) the scoring of the trios and string quartets of Haydn and Mozart demonstrates the suitability of the medium to its music and vice-versa; indeed, the relationship of the fortepiano and violoncello in Haydn is an object-lesson of how to score the bass line, something which no amount of pedalling an asthmatic Bourdon can ever suggest.



# MEETINGS

*NIGEL BROWNE*

## **BIOS TWENTY-FIFTH ANNIVERSARY LONDON DAY SATURDAY, 9 JUNE 2001**

### **WESTMINSTER AND THE ROYAL FESTIVAL HALL**

This special day to mark the twenty-fifth anniversary of the founding of BIOS will take place in the Crypt Chapel of St Mary Undercroft, Westminster, and the Royal Festival Hall.

A booking form and full details of the event can be found on p. 29 of this issue.

## **BIOS TWENTY-FIFTH ANNIVERSARY RESIDENTIAL CONFERENCE MONDAY - THURSDAY, 20 - 23 AUGUST 2001**

### **LOUGHBOROUGH UNIVERSITY**

The programme will include pre-Reformation church music on a reconstructed English organ of about 1530, seventeenth-century verse anthems at Staunton Harold, Georgian hymns and psalms at Calke Abbey (church barrel organ) and at Branston-by-Belvoir (Russell organ of 1795), early nineteenth-century service music by William Dixon of Grantham at Belton House, and Victorian hymns at St George's, Nottingham (Walker 1888). There will be Georgian country house music at Wollaton Hall (c. 1700) and Great Packington (Thomas Parker c. 1750), as well as a glimpse of provincial music festivals at Church Langton and at St Margaret's Leicester (Crang 1774, Stephen Taylor 1893, Nicholson 1954); also fine country houses, churches, congregational hymns and one or two notable eccentrics along the way.

A booking form and full details of the conference can be found on p. 33 of this issue.

## **FATHER WILLIS CENTENARY CONFERENCE SATURDAY, 6 OCTOBER 2001**

### **CARDIFF**

A day based around the Willis organs in St John's Church and Eglwys Dewi Sant to mark the centenary of the death of Henry Willis. To include a talk on Willis by Stephen Bicknell, a forum with Ian Bell on conservation problems associated with such instruments, and a demonstration and recital by Geoffrey Morgan.

A booking form and full details of the conference can be found on p. 31 of this issue.

## **EUROPEAN ORGAN SYPOSIUM 2001 GOTEBORG, SWEDEN 9-14 JUNE 2001**

This conference will be exploring the European organ heritage, and the creation of a European Action Plan. There will be lectures, seminars, discussions, and concerts. Up-to-date details may be found on the internet at [www.hum.gu.se/goart/eos](http://www.hum.gu.se/goart/eos) or by post from *GOArt/Ulla Ericson*, [REDACTED].

**THE ORGAN CLUB  
A DAY OF TRIBUTE TO MICHAEL GILLINGHAM  
SATURDAY, 20 OCTOBER 2001**

On the second anniversary (to within a day or two) of Michael Gillingham's lamented death, a little pilgrimage of respect and remembrance is being planned by The Organ Club. Visits will be made to five London organs which had, as well as a good organ-builder, the benefit of BIOS's founder-chairman as consultant. They make an impressive group. There will be much good music, and at one of the venues, a talk on Michael Gillingham's occasional but estimable activities in the field of organ restoration and design will be given by Ian Bell.

Members of BIOS (as too of the RCO) are invited to attend. Details will appear in the July *Reporter*, but now is not too soon to flag the date in your diary. A drawing by Michael Gillingham can be found on p. 25 of this issue.

## **CURRENT RESEARCH**

**BIOS DAY CONFERENCE  
UNIVERSITY OF READING  
26 FEBRUARY 2001**

*JOHN HUGHES*

This day conference reflected current research, and some twenty-three members managed to attend despite the continuing difficulties with railway transport compounded by a major points failure at Reading station.

The day began with a technical lecture regarding a different way of interpreting the data to be gleaned from pipe scales. D. Hemsley and T.G. Robson pointed out the difficulty of interpreting the style of graphs commonly used to depict scales, particularly in regard to the bunching effect observed at higher frequencies. In basic terms, they have adopted the Töpfer scale as the norm in their new-style graph, showing other scales as variations from it. There was some discussion as to what should be measured when recording pipe scales; the internal measurement is the one required, so allowance has to be made for the thickness of the pipe wall, be it circular or square in cross section. Despite the enthusiasm of the authors for the possibilities of their system, Christopher Gray thought that the amount of variation which occurred on the pipemaker's bench, corrected by subsequent voicing, tended to negate some of the finer detail made possible by the graphs.

Roland Keen gave an engaging account of the Flight & Robson chamber organ at St Cadfarch's, Penegoes, near Machynlleth. The organ appears to be unaltered from its 1831 specification, including GG long-octave compass, and some of its original shifting mechanisms. The organ had been built for a local country house, but was soon moved to its present location, where it now faces an uncertain future. Given the bureaucracy surrounding the fate of some Welsh church organs in recent years, this valuable instrument may be in some danger.

Nigel Stark introduced the delegates to the mystery of the Tubeon, the invention of Benjamin Grindrod, of Grindrod & Co., Rochdale. The patent for this device was taken out in 1898. It consists of what is effectively a grossly oversized tuning slide fitted around the top of a pipe, allegedly to modify the tone. Grindrod made great claims for the effectiveness of the device in producing an improved sound; however, Nigel's tests seemed to show little difference. This delegate wondered whether the device owed its origin to the Marconi chimney pot, where an improved updraught in the chimney is achieved by fitting an outer ring; perhaps Grindrod, who was well acquainted with industrial chimneys, reckoned that a similar 'updraught' might encourage more sound out of the pipe.

The afternoon session related to archives. Andrew Hayden outlined some of the challenges and financial problems at the BOA as well as hinting at some progress in meeting these. David Wickens, always a mine of information, took us through the organisation of the Archive, and, in particular, the use of the new index, which will be available on CD-ROM, and which should greatly assist researchers at the Archive. Peter Durrant, Archivist at the Berkshire County Record Office, gave delegates a review of the sources for the study of the organ which may be found in a typical county record office. One interesting point which emerged was the illogical home of some records - organ accounts could be found stored in church lighting accounts and similar unexpected places.

Worthy though much of the day's material was, it seemed curious that nearly four hours of lecturing could pass without a mention of even a crotchet, let alone a piece of music, or how the research topic concerned might affect some part of the repertoire. The Aims of BIOS include 'research into the history of the organ and its music in all aspects'; this wise diction should remain central to any conference.

## MEMBERSHIP MATTERS

*KERR JAMIESON*

Many thanks to those members who have responded promptly to the subscription renewal reminder distributed with the January issue, and especially to the large number who made Gift Aid declarations: this will result eventually in a considerable increase in our future income. Thanks also to the somewhat smaller number who generously supplemented subscriptions with donations. Those whose renewals are still currently outstanding should receive a further reminder form with the present issue. Please note that no further publications will be sent to those who are still in arrears when the next *Reporter* is issued.

The total number of members is 678 at the time of compiling this report.

We regret to report the deaths, at the age of 97, of Honorary Life Member **Herbert Norman**, who had been a member since 1977: an obituary notice appears on p. 9; and, at the age of 36, of **Julian A.H. Rhodes**, a member since 1989.

We extend a warm welcome to the following new members:

Revd Brian G. **Anderson**:

Andrew C. **Briggs**, BSc:

Philip H. **Denton**:

John N. **Hupalo**:

Terence C. **Lake**:

Michael **Toll**, OBE, LRAM, ARCO:

David **Welch**, MA, MSc:

Users of the UK telephone network will be aware that we are presently faced with yet another major change of dialling codes, on this occasion involving all mobile-phone and pager numbers which don't already begin with the digits 07. The membership database has already been revised to take account of this change (to be fully implemented by April 28), so there is no need for members who are affected to notify us. Nor was it felt necessary or desirable to include the full details in the following amendments, as the general information is fairly readily available, and quite a large number of entries would have been involved.


Please note the following additions/deletions/corrections/changes of address, etc. in respect of existing entries in the *Membership List*:

*Honorary Life Members* section:

*Ordinary Members* section:







## OBITUARY

### **HERBERT NORMAN (1903-2001)**

It is with sadness that we have to report the death of our distinguished Honorary Member, Herbert Norman. The funeral took place at the Golders Green Crematorium on 27 March. The following is an extract from the address given by Canon Nicholas Thistlethwaite.

Herbert Norman was born in Norwich in 1903. His uncle had established an organ-building business at Diss on the borders of Norfolk and Suffolk in c. 1870. His brother (Herbert's father) joined him shortly afterwards, and they moved to Norwich. By the time of Herbert's birth, they employed 300 men and boasted one of the most modern organ factories in Europe.

As a boy, Herbert used to spend his Thursday afternoons (his weekly school half-holiday) at the organ works, and rapidly became familiar with the mysteries of organ-building. But it was by no means a foregone conclusion that he would go into the family business.

While still a child he had learned to draw at his father's knee, copying the drawing as he saw it, upside-down. He maintained his interest, and when he left school, he attended art classes under a talented local architect. For a time he toyed with becoming an architect himself, but he spent a summer helping his father in the organ works, and the decision was made: he would become an organ-builder, but would use his drawing skills to the full in his chosen profession.

As it happened, he had before him an example of how this might be done. In 1916 Norman & Beard had amalgamated with Hill & Son, the eminent London firm. The Norwich works were closed and the business moved to Hill's factory in Islington. When Herbert joined in 1920, he came under the influence of Dr Arthur Hill, who had worked for a time in the architectural office of George Gilbert Scott (one of the dynasty of Victorian architects). Hill was a distinguished designer of organ cases, as well as being an organ-builder, and he took Herbert under his wing. In Herbert's words:

Dr Arthur initiated me into the principles underlying the design of Gothic tracery and cusping, and under his supervision I made drawings for a small carved spandrel on the Beverley Minster case which he was dissatisfied with and wanted to replace. That emboldened me in later years to correct architect 'designed' cases, and to argue my corner.

Arthur Hill died in 1923, and Hill, Norman & Beard moved to exploit a new market. Herbert found himself in charge of the drawing office, spending most of his time designing cinema organs. When the first orders came in, Herbert was unprepared. Fortunately, he was able to inspect a Wurlitzer, and rapidly mastered the basic principles. For a few years the market boomed, the firm turned out forty 'Christie' theatre organs a year, and Herbert designed what he always regarded as one of his major achievements, the thirty-unit instrument for the Regal Cinema, Marble Arch (the largest theatre organ in Europe).

His other significant achievement during this period was the organ for Norwich Cathedral. It was the first to question some of the assumptions underlying the Edwardian tonal schemes which were still widely admired in the 1930s, and it suggested lines of development which the firm was to pursue in the 1950s and 60s. But all this had to wait. The Norwich organ was completed in a makeshift workshop in the Cathedral triforium, because HN&B's London works had been bombed. Most of the workforce had been called up, and Herbert found himself, with some of his senior staff, overseeing the manufacture of mine-detector cases in a factory in Kilburn. This was HN&B's contribution to the war effort. It had an amusing sequel when, at the end of the war, they were commissioned to make perspex cases to contain diamonds. It seems that the Aga Khan had (by ancient tradition) to demonstrate his worth by being weighed, visibly, hence the perspex, in diamonds. HN&B were called to assist.

The 1950s and 60s saw a succession of important organs. Under Herbert's guidance, and later with the active support and practical contribution of John, HN&B played a major role in the revitalisation and re-direction of British organ-building. The organ for St John's College, Cambridge (completed in 1955) was a landmark in the recovery of a tonal scheme capable of accommodating a wide spectrum of repertoire.

The restoration of the University Organ, in Cambridge (1963) was a commendably conservative exercise at a time when most organ-builders had little feeling for conservation of historic instruments. And at Gloucester Cathedral in 1971, during Herbert's last years with the firm, they combined concern for historic material with a progressive approach to key mechanisms and the tonal scheme, working (largely amicably, I understand) with that most demanding of consultants, the late Ralph Downes.

In retirement, Herbert pursued his interest in drawing. His distinctive drawings of organ cases and organ mechanisms, continued to appear, but he ranged widely. An exhibition of pen-and-ink drawings of buildings in the Borough of Barnet celebrated his skills. He was also able to pursue a life-long interest in railways and trams.

His connections with North London remained strong. During the war he had been adopted for a seat on Hornsey Borough Council, and eventually he served for twenty years, becoming an Alderman, and then Mayor in 1955-6. He was, for a time, Chairman of the Board of Hornsey College of Art, and a trustee of the Alexandra Palace.

In 1930 Herbert had married Hilda West. Their son, John, came to work with him in the family business, and in due course Herbert was able to take an interest in three grandchildren: Elizabeth (whose birthday it is today), Sarah and Bernard. It gratified him that they have each, in different ways, inherited something of his artistic skills.

Herbert remained a mine of information about organs and organ-building, able to remember people and events with great clarity well into his 90s. Many of us will treasure the information to be garnered from his letters, penned in that impeccable and unmistakable italic hand. Later, as his mobility and sight declined, he delighted to reminisce over the telephone, and he remained independent, living on his own after Hilda's death in 1993, until twelve months ago, supported by John and Jill, and a devoted neighbour.

Organ-builders have this advantage: that, like other creative artists, their work lives on after them. Whether it is the vast instrument in Norwich Cathedral, completed, against all the odds, during the dark days of the Second World War, or the neat little case for the organ in St Benet's, Paul's Wharf, down by the river in the City, the organs with which Herbert was associated will continue to remind us of him for many years to come.

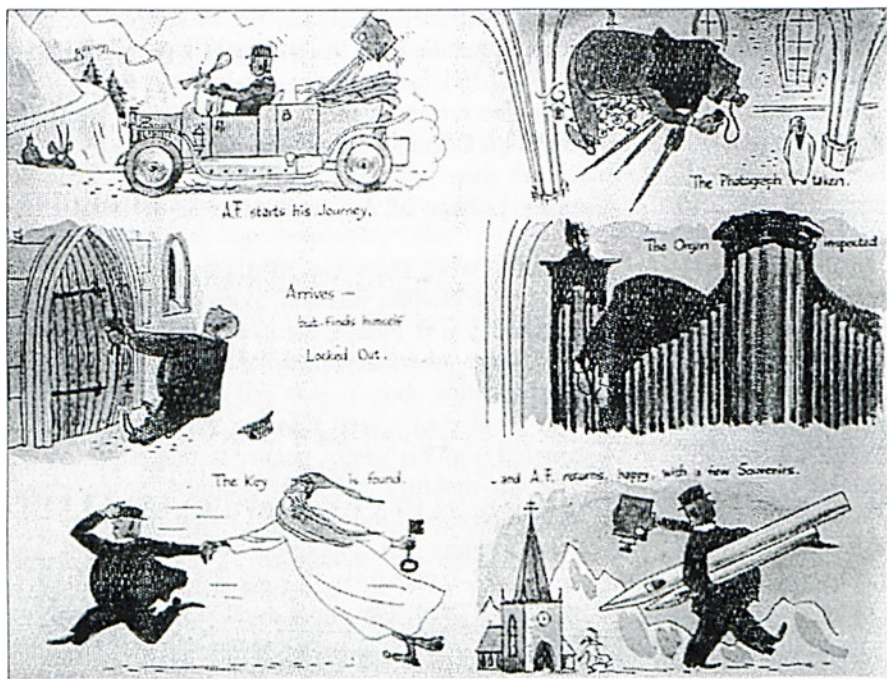
## **PUBLICATIONS**

# **THE FREEMAN - EDMONDS DIRECTORY OF BRITISH ORGAN-BUILDERS**

This major undertaking, the fruit of some ten years' labour by David Wickens, provides the first comprehensive survey of British organ-builders, marking the twenty-fifth anniversary of BIOS in a most satisfying manner. The work is being made

available to subscribers, and full details of the scheme can be found on the flyer enclosed with this issue.

'British' in this context includes the United Kingdom and the Republic of Ireland up to 1950, the work embracing makers of pipe and reed organs. The directory is not envisaged as pure research, but as a tool for researchers, and it readily acknowledges the need for revision and correction as more information becomes available; this will guarantee its importance and reliability for the future.



Bernard Edmonds has kindly supplied this illustration, drawn by Andrew Freeman and sent to Bernard as a photographic Christmas card in 1947; it makes a humorous if telling record of Freeman's pioneering historical work.

The work of Andrew Freeman and Bernard Edmonds is the starting-point; amplification of the material comes from a wide range of other sources, documentary, personal, institutional, national and international. Indeed, just the Index of Published Source Material is an excellent beginning for much research.

The work is laid out in three volumes, the first containing the introductory and explanatory material, before proceeding with the directory proper. It runs to over 1,000 pages; the directory pages themselves are laid out clearly and logically, although some time will be needed to become familiar with the abbreviations necessarily employed. It is fervently to be hoped that BIOS members will respond to this landmark publication by subscribing in substantial numbers.

### **Journal 26 (2001)**

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

### **Journal 27 (2002)**

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

### **Journal 26 (2003)**

The editor is David Ponsford, to whom enquiries should be addressed.

## **LETTERS TO THE EDITOR**

Sir,

I was dismayed to read in the January 2001 edition of the *Reporter* Stephen Bicknell's article 'Whither English Classical?' which jumps on the incorrect bandwagon of accusing me of classifying British organ-building as mediocre. I said no such thing!

The exact sentence, as published in *The Organ* reads as follows: '...In its mediocrity Europe provides equal mediocrity to that which Britain **can**'. (The bold emphasis is my addition for this letter). It does not state that British organs **are**, without exception, mediocre, but rather that British organs can be mediocre; to assume otherwise would be extremely arrogant. I remain, despite what people may choose to think, a staunch supporter of British organs.

Notwithstanding the above comment, I find myself agreeing wholeheartedly with Stephen Bicknell's article. How right he is in highlighting the attention that the classical English repertoire deserves. Whilst I can only admit to dabbling in this vast school of music, I find it most rewarding and always an uplift to play.

Simon Fitzgerald,

*Deputy Editor*, [REDACTED]

Sir,

'Whither English Classical?' asks Stephen Bicknell (*Reporter*, January 2001). Rightly praising the English classical organ repertoire he regrets that little if any of it has ever been recorded. 'There are no CDs available of Keeble or Bennett or Russell played on a suitable instrument,<sup>4</sup> he writes. 'Indeed', he goes on, 'there are hardly any suitable instruments'.

I am delighted to tell Stephen and your readers that a new and splendid CD of classical English organ music has been issued recently. No instrument in this country could be considered more suitable for such music than the one used in this recording, the 1818 Thomas Eliot organ in the chapel at Ashridge. The organ has survived almost entirely as Eliot built it. In 1990 it was thoroughly overhauled and sensitively restored by John Budgen and Peter Bumstead. Their excellent work recaptured the organ's clear and distinctive sound; now, for the first time in its restored condition, its sound is available to all on CD.

The recording was made and produced by Priory Records of Leighton Buzzard. The organist is Hilary Norris, until recently Director of Music at St Mary's, Northchurch. With a neat sense of history she has called her collection 'The Georgian

Organ' and gives us seventy-five minutes of enchanting music by Arne, Hayes, Keeble, Russell, Samuel Wesley and many others. Hilary's assured handling of the pieces she chose attracted critical praise. The CD can be obtained from any good record shop; ask for 'The Georgian Organ' by Hilary Norris, Priory PRCD 741.

Mention must be made of an earlier recording of the Ashridge organ which also includes examples of the rarely heard English classical repertoire. This was an LP record made by Wealden Studios in 1974, still available but only on tape. The organist here is Erik Pask, and he plays early music not only from the English classical period (including music by Stanley, Charles Wesley and Samuel Wesley) but also from France and Germany. His choice of music is bold but convincing and is a joy to listen to. This tape is available only from Ashridge and readers wanting a copy should contact me and I will arrange for it to be supplied.

So, Stephen, take heart. These recordings from Ashridge are now available and are surely valuable in our efforts to boost the appreciation of the English classical organ repertoire.

Alan Johnson,

*Ashridge Organist,*

## REDUNDANT ORGANS

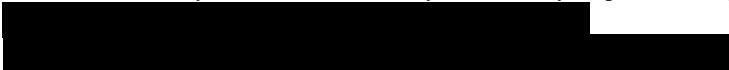
*ROY WILLIAMSON*

<b>E. England(01/07)</b>	<b>Kirkland c. 1880</b>	
Action	mechanical	
Specification	Gt 16 8 8 8 4 4 2 8 Sw 8 8 8 8 4 4 III, spare slide Pd 16	Casework: post and rail Dimensions: h 17' w12' d 5' 7" plus pedalboard
<b>London (01/02)</b>	<b>Forster &amp; Andrews 1881</b>	
Action	mechanical	
Specification	Gt 8 8 8 4 4 IV 8 8, spare slides Sw 8 8 8 8 4 2 IV 8, spare slides Pd 16 16 8	Casework: decorated pipes in 7 fields, post and rail front Dimensions: h18' w14' d9' plus pedalboard
<b>N. England (01/12)</b>	<b>Jardinec. 1935</b>	
Action	mechanical to manuals, pneumatic to pedals	
Specification	Gt 8 8 8 4 Casework: post and rail Sw 8 8 4 8 Dimensions: h 13' 2" w8' d7' 6" Pd 16 plus pedalboard	
<b>N. England (01/13)</b>	<b>Brooksby (London) c.1905</b>	
Action	mechanical	
Specification	Gt 8 8 8 4 2 Sw 8 8 4 8 Pd 16	Casework, dummy flat between two corner towers Dimensions: h9' 6" w7' d6' plus pedalboard

<b>N. England (01/03)</b>	<b>Anneesens, rebuilt Binns 1889 and 1917</b>	
Action	pneumatic	
Specification	Gt 1 6 8 8 8 4 4 2 <sup>2</sup> / <sub>3</sub> 2 III 8 4	Casework: architectural
	Sw 1 6 8 8 8 4 4 2 III 1 6 8 8 4	Dimensions: awaited
	Ch 8 8 8 8 4 8	
	Pd 16 16 16 10 <sup>2</sup> / <sub>3</sub> 8 8 8	
<b>S.W. England (01/01)</b>	<b>Burton (Winchester) 1905</b>	
Action	mechanical to manuals, pneumatic to pedals	
Specification	Gt 8 8 8 4 4	Casework: post and rail to
	Sw 16 8 8 8 4 II 8	treble side
	Pd 16 8	Dimensions: hi5' w8' 4" d9' 9"
<b>S.W. England (10/08)</b>	<b>Anonymous, c. 1910</b>	
Action	mechanical to manuals, pneumatic to pedals	
Specification	Gt 8 8b/t 4	Casework: pipe-rack
	Sw 8 8 4	Dimensions: h 12' w8' 2" d6'
	Pd 16	plus pedalboard
<b>S.W. England (01/15)</b>	<b>Sweetland 1916</b>	
Action	mechanical to manuals, pneumatic to pedals	
Specification	Gt 8 8 4	Casework: details not yet
	Sw 8 8 8 4	available
	Pd 16	Dimensions: hi2' w5' 6" d6'
<b>Wales (01/06)</b>	<b>Ingram 1910</b>	
Action	mechanical to manual, pneumatic to pedals	
Specification	Gt 8 8 8 8 4 4	Casework: 3 flat towers
	Sw 8 8 8 8 4 2 8 oct cplr	with intervening Hats; pipe shades
	Pd 16	Dimensions: hi4' w13' 4" d8' 4"
<b>Wales (01/11)</b>	<b>Ebrall c.1910</b>	
Action	mechanical to manual, pneumatic to pedals	
Specification	Gt 8 8 8 8 4 4 2 8	Casework: attractive post and rail
	Sw 16 8 8 8 8 4 III 8 8	Dimensions: h 18' w13' d 1 O'
	Pd 16 16	
<b>N. England (01/17)</b>	<b>Harrison 1898 / Nelson c. 1930</b>	
Action	pneumatic	
Specification	Gt 8 8 8 4 4	Casework: 3 towers, 2 flats
	Sw 8 8 8 8 4 8	in post and rail format
	Pd 32ac 16 8	Dimensions: h 15' w15' d5'
		plus pedalboard
<b>S.W. England (01/08)</b>	<b>Dyer 1905</b>	
Action	mechanical to manuals, pneumatic to pedals	
Specification	Gt 8 8 8 8 4 4 4 2	Casework: post and rail
	Sw 16 8 8 8 8 8 4 III 8 8	Dimensions: h 19' 6" w16' d9' 8"
	Ch 8 8 8 8 4 8	plus pedalboard,
		2' overhang at impost

<b>N. England (01/14)</b>	<b>Nicholson / Young (1864 / 1882)</b>	
Action	mechanical	
Specification	Gt 8 8 844 2 11 Sw 8 8 8 8 4 8	Casework: post and rail Dimensions: h 17' w12' d10' plus pedalboard
<b>E. England(01/04)</b>	<b>Bunting 1970</b>	
Action	electric (detached console)	Casework: light oak
Specification	Man 8 8 4 4 2 1V <sub>3</sub>	Dimensions: h8' w6' d2'

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



## **BIOS 1976 • 2001**

### **AN ANTIPODEAN APPRECIATION**

#### **JOHN MAIDMENT**

In its first quarter of a century, The British Institute of Organ Studies has made an impressive contribution to scholarship and understanding of the organ in Great Britain, particularly through research and documentation. This significant occasion is a cause for great rejoicing and acknowledgement.

Years back, the absence of scholarly research relating to the organ in Great Britain was problematic. One can recall some impressive treatises on the organ being published with scarcely a single footnote or observation of scholarly convention. What were the sources of such material? Was it based on hearsay or was it derived from impeccable documentary sources? Was it accurate? We may never know. BIOS has certainly acted as a strong catalyst towards careful research, provided a forum for the exchange of information and has assisted in the preservation of rare records. Its publishing programme has been highly impressive and events have been organised on a regular basis to explore relevant topics and share knowledge.

The achievements of BIOS have been many but the following might be highlighted:

#### **DOCUMENTATION**

The implementation of the NPOR has been an outstanding success and has greatly assisted in enhancing knowledge of Britain's organ heritage. The database has proven to be especially valuable in the estimation of significance - where can comparable examples be found and how intact are they? Even from as far afield as Australia, I have searched on the NPOR frequently to determine the importance of surviving instruments internationally and indeed to track down suitable models when restoration is being contemplated.



## RESEARCH, PUBLICATIONS AND PUBLICITY

The convening of conferences and seminars has been a valuable way of focusing upon specific topics, these serving to publicise the work of the organization and secure new members. Many of the papers have subsequently appeared in the *BIOS Journal*, an immensely valuable resource, assisted by a comprehensive index. The rotation of the editorship has proven to be an excellent formula and enabled individual volumes to examine particular issues. Its presentation has been uniformly excellent and a great credit to John Brennan. News items have appeared from the outset in the *BIOS Reporter* an informative source of topical information. Finally, the *BIOS Website* has also proven to be a valuable initiative and an excellent means of promoting the organisation and its objectives.

## CONSERVATION ACTIVITIES

Over the past twenty-five years, standards of restoration have improved enormously with the emergence of specialist skills while the publication of *Guidelines for Conservation and Restoration* (1991) established valuable principles. Concern for the preservation of redundant organs has been an issue since the outset, initially through listing in the *BIOS Reporter* and the subsequent establishment of the Redundant Organ Rehousing Company Ltd by BIOS members. Many instruments at risk have thus found new homes. The issuing of Historic Organ Certificates has also been an excellent way of recognising (and, one hopes, preserving) instruments of special significance.

## PRESERVATION OF RECORDS

This was an issue touched upon in the initial editorial in the first issue of the *BIOS Reporter*. The comprehensive assemblage of material now held at the British Organ Archive in Birmingham has directly assisted an outstanding level of authoritative research in recent years, certainly culminating in such landmarks as the books by Nicholas Thistlethwaite (*The Making of the Victorian Organ*) and Stephen Bicknell (*The History of the English Organ*). The organ-building records have made it possible in some instances for altered instruments to be accurately reconstructed (the provision of the Hill working drawings for St John's, Toorak, Melbourne from the Archive enabled the careful replacement of the original layout, console and choir enclosure).

BIOS has certainly greatly facilitated contact between researchers, and the exchange of information, now very easy through e-mail and the comprehensive address list. Through distance I have only been able to participate in a handful of events, but it is true to say that I have a responsive network of people to whom I can turn to ask essential questions and indeed many friends throughout the organisation. I have always felt that I have been kept very much in touch with activities and research.

There are interesting parallels with the Organ Historical Trust of Australia, which was founded shortly after BIOS. Here the focus again has been upon documentation (some hundreds of historic instruments in Australia and New Zealand have received technical documentations), the publication of gazetteers, the inauguration of a website,

the holding of conferences and the publication of a quarterly journal. Like BIOS, the past twenty-five years have seen an unprecedented number of careful restorations taking place and the development of a high level of expertise. The links between the organisations have been valuable through the exchange of information, visits, mutual assistance and support, with several OHTA councillors serving on the BIOS Council from time to time.

If there are any disappointments, the excellent published *Membership List* suggests that many prominent names in the British organ world have not joined BIOS. While not necessarily indicating a lack of support for its principles, it would be good to think that such illustrious musicians felt that they might benefit from membership and indeed learning something. Maybe this is a challenge to be taken up with renewed vigour! Another more serious challenge is to manage the level of organ redundancies; maybe there will have to be greater selectivity about what can be saved.

Finally, we must congratulate those visionary people back in 1976 whose hard work has earned such ample dividends. We must acknowledge especially Nicholas Thistlethwaite's concept, the vigorous effort which took place at the outset, Michael Gillingham's inspired chairmanship and the dedicated continuing work of office-bearers and councillors over a quarter of a century.

I must finish with an amusing story. It was the 1980 visit of the *Gesellschaft der Orgelfreunde* to England which took place in association with BIOS. On the first day the group descended upon St James's, Clerkenwell. Michael Gillingham (impeccably attired) and the recitalist Thomas Trotter arrived in a chauffeured Rolls-Royce just as the bus was disgorging its passengers. The European visitors were highly impressed by all this: cameras were clicking away and comments overheard suggested that the occupants of the vehicle might have been British royalty! After the concert the process repeated in reverse: Michael and Thomas left the church, clambering through the throng, the chauffeur saluted and the visitors were agog, being forced to step around the Rolls. The vehicle slowly took off, the passengers apparently getting out just around the corner, and could scarcely contain themselves - the ploy had worked!

John Maidment OAM is chairman of the Organ Historical Trust of Australia and has been a member of BIOS from the outset.

## **INAUGURAL BIOS RECITAL IN 1976**

The founding of BIOS in 1976 was marked by an organ recital, given by Nicholas Danby, in the Chapel of Trinity College, Cambridge. Extracts from the programme, (excluding the specification of the organ, which remains unchanged) are printed below; we are indebted to José Hopkins, BIOS Secretary, for making available the programme.

### **THE RECITALIST**

NICHOLAS DANBY was born in London in 1935. He studied the organ at the Royal College of Music with Ralph Downes and later with Guy Weitz, Organist at the Jesuit Church of the Immaculate Conception in Farm Street, Mayfair, a position Danby

himself now holds. He teaches in London both at the Royal College of Music and the Guildhall School of Music. He is Organist to the University of the City of London and Assistant Curator - Organist to the Royal Festival Hall.

Already firmly established in Europe on account of his concerts and recital engagements, Nicholas Danby is increasingly in demand at universities and music colleges throughout the continent for his renowned master classes. Last year he was a member of the Jury at the International Music Competition in Munich.

### THE ORGAN

The oldest parts of the present organ survive from Bernard Smith's instruments of 1694 and 1708; the cases date from that time, and most of the pipes in the registers indicated below with the letter S. Various builders worked on the organ in the course of the ensuing two centuries, culminating with Arthur Harrison. Following his rebuilding (1913) the organ was left as a vast romantic-symphonic instrument of 74 stops, and the casing had been extended to reach virtually from wall to wall, and from the floor of the gallery to the Chapel ceiling. In the most recent rebuilding, completed this year by Metzler of Zurich, the main case has been reduced to its original width, and the woodwork has been carefully cleaned and repaired. The surviving Smith registers have been scrupulously restored to as near their original condition as circumstances permitted, and the new choruses have been scaled and voiced to match them. All other pipework is new, together with all the mechanical arrangements.

### THE PROGRAMME

This has been designed to include compositions illustrative of English writing for the Organ in the centuries preceding the supersession of the idiosyncratic English Organ, with its long manual compasses, absence of all but the most rudimentary pedal arrangements, and closely circumscribed stop lists. The passing of this kind of organ (in the years between 1820 and 1870) was partly engineered by those acquainted with German organs and the works of J.S. Bach - they were impressed with the power and colour of the former, comparing them favourably with the typical English organ of modest size and mild tone, and found the oddities of English organ design an insuperable barrier to the performance of Bach. With the introduction of complete choruses on manual and pedal, and the adaptation of various German registers to English organs, English organists found themselves able to perform Bach's organ works with less difficulty; most popular amongst these in the 1830's and 40's was the Prelude and Fugue in E flat, with which (suitably) this recital will conclude. The taste for Bach and for German compositions in general to some extent explains the paucity of the English repertoire in the mid-nineteenth century. There are, however, some small-scale compositions of merit, amongst which are the two "Larghetto's" by Walmisley (who was organist of Trinity College), and Wesley; they may be described as early-nineteenth century *Charakterstücke* or *Novelleten*, comparative rarities in the literature of the Organ. The Boyvin Suite is typical of French suites in general: a collection of pieces exploiting the colours and effects of the French Organ. As such, these pieces may be interestingly compared with the English solo voluntary, a genre of which Stanley's compositions are characteristic.

Orlando GIBBONS (1583 - 1625)	Fantasia in four parts
John BLOW (1649-1708)	Two verses A Double Voluntary
John STANLEY (1713-1786)	Voluntary in C major (for trumpet and Vox Humana)
T.A. WALMISLEY (1814-1856)	Larghetto in F sharp minor
S.S. WESLEY (1810-1876)	Larghetto in F minor Introduction and Fugue in C sharp minor
Jacques BOYVIN (16537-1706)	Pieces from the <i>Suite de Troisième Ton</i> :
(i)	Plein Jeu à deux chœurs
(ii)	Fugue
(iii)	Duo
(iv)	Dessus de Tierce
(V)	Cromhorne en Taille
(Vi)	Grand Dialogue

J.S. BACH (1685-1750) Prelude and Fugue in E flat

THE BRITISH INSTITUTE OF ORGAN STUDIES is a society for the promotion of scholarly research into the history, construction, and use of the Organ in England.

## NEWS

Martin Renshaw has sent two reports:

### THE NETHERLANDS

Thirty-two new windows designed by Jan Dibberts for the late-Gothic cathedral of Blois were inaugurated during the morning of Friday, 22 December 2000 in the presence of Queen Beatrix of Holland. The same civil and religious ceremony, conducted by the bishop of Blois in the presence of political leaders which included the Minister of Education (formerly Minister of Culture), Jack Lang, also saw the re-dedication of the restored Merklin organ. The actual dedication took an unusual form; the bishop invited the organ to sound eight times, first in an improvised general

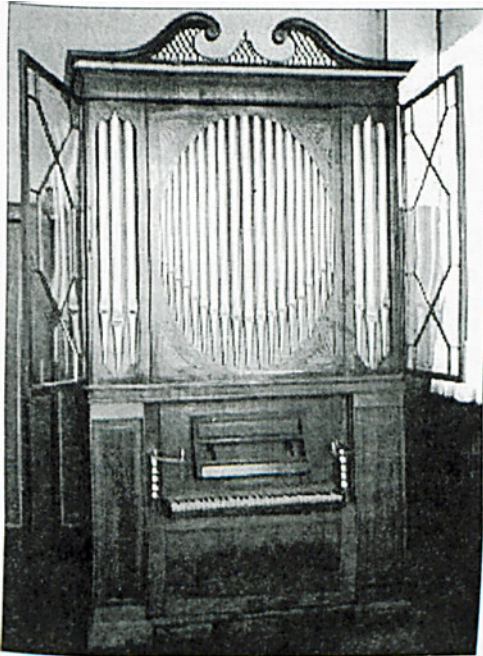
**crescendo from piano to full organ (which even in a full building was very loud!) and** then in various guises representing the graces and gifts of God. Vincent Grappy, the young cathedral organist, cleverly and graciously used the Lutheran Lord's Prayer **chorale** tune (*Vater Unser*) as the basis of these eight **improvisations**, in homage to the Queen's denomination. Dutch and French Reformed churches were represented in the congregation and were welcomed by the bishop, as well as the Papal Delegate and at least one recusant Anglican, who watched all this from the organ loft, having tuned the organ the previous midnight at 20 °C with the cathedral's hot-air heating system on full power.

## A BRITISH ORGAN FOR A DAMAGED FRENCH CHURCH

The church at Sainte-Sauveur, a small commune near Morlaix, France, restored after serious fire damage, has been given a British organ. David and Maureen Oliver, from Cornwall, who own a house in Sainte-Sauveur, found an unused instrument in a redundant British church. Then they asked their friends to help to buy it: an organ made in 1864 by Gray & Davison. Maureen restored the colouring of the front pipes, and the organ, completely restored and dismantled, took the road to Brittany with Stephen Cook, an organ builder. Organists from all around Morlaix who have come to try the organ have gone away pleased with the sound of the instrument, and Sainte-Sauveur will from now on figure in the Department's summer music programme.

## AN ENGLAND CHAMBER ORGAN IN CANADA

Helmut Wolff draws our attention to a George Pike England chamber organ. The plaque on the organ reads 'England and Son Fecit 1790, Stephen Street, Tottenham



Court Road'. It was discovered in the home of the Bagshawes of Sheffield by Prof. E. D. Mackerness. The Bagshawes hired Christopher Stevens to undertake small urgent repairs. It was found that the organ was tuned in an unequal temperament, the tuning resembling closely that of the Gottfried Silbermann organ at the Dom in Freiberg. The pitch of the organ was 36 cents below modern concert pitch. In a family account book, there are two following entries in 1836-37 relating to the organ: 'For repairing the organ £13.13' and 'For tuning the organ 17s'. There is a signature on the inner door of the organ case 'A. Buckingham June 1836'. It seems that the item of £13.13s for the repair of the organ was used for an enlargement of the bellows and alteration of the casework at the back. It is considered to be an exceptionally fine example of its *kind*. The organ is presently in the care of

**Wolff & Associates, awaiting a thorough historic fCStOfittiOn ittltl it permanent home.**

**(e-mail: [REDACTED])**

## BIOS WEBSITE

Richard Hird informs us that the BIOS Website will be oil-line from 14 April 2001 for tit least three days as the host computer is being shut down tor maintenance. 1 he *Reporter* website has moved to <http://website.linone.net/glandy/>

# THE POSITIVE ORGAN CO

*BERNARD EDMONDS*

This company owed its existence to Thomas Casson. He was born in Liverpool in 1842 and began his banking career in 1868. In 1875 at the age of 33 he was appointed Manager of the Denbigh branch of Casson's Bank, founded by his grandfather. From this he retired in 1892 to devote himself completely to organs. He had always been interested in them, had devoted considerable thought to their tonal structure, and had formulated ideas as to their mechanism. At Denbigh he began to develop these, and enlisted the interest and help of a practical organ-builder, John Bellamy, who had been foreman to Alexander Young, and to John Cole, both of Manchester, and had been in business for himself. At Casson's invitation he moved to Denbigh, and it was he who worked out the practical embodiment of Casson's ideas. Robert Hope-Jones linked up with Casson at Denbigh for a time, and this is corroborated by Bellamy's son George. This arrangement did not continue for long; two such dominating and indeed awkward characters soon fell out. They continued their quarrel in the correspondence columns of *Musical Opinion* for many years, Casson accusing Hope-Jones of copying ideas which he had got when in Casson's workshop, and Hope-Jones maintaining that he had really thought of them for himself.

At this time it was 'The Casson System' which exercised Bellamy and Casson. This was an attempt to simplify the control of an organ by means which became, when overdone, a complication. An example of its simplest form will show the basic principles. The Great manual stops would be divided into two sections, the Great proper, and the Choir; the latter, a quieter section, was arranged on the stop-jambs just as would separate departments in the usual way; together with couplers Swell to Great and Choir to Great with the Great stops, and Swell to Choir with the Choir stops. Suitable selections of pedal stops would be placed with each department, with an appropriate pedal coupler.

There would be three pistons or 'helps', to activate the departments as required: Great stops and suitable pedal; Choir stops similarly; Swell likewise. If Choir to Great were drawn, both would speak. Thus one could change from full Great and Swell coupled, to Choir without Swell, by touching the help without moving stops. This is simpler in practice than any verbal description can show. The Swell could be divided similarly.

So far, at any rate in a smallish organ, all could be helpful, and be applied to any form of action, so long as the stop-control was pneumatic. Possibly intoxicated by his ingenuity, however, Casson next obtained his Choir section by extension from suitable Great stops, and even a further octave extension for a Dulcet Organ, as at London Organ School. When this was applied to more than one manual, the complications became counter-productive. Some were made, though, mostly of simpler types. Walsingham (1890) survived until the fire of 1960, Heston staggered on until recently, and Redgrave (1889) still flourishes.

Meanwhile Bellamy was finding Casson rather overbearing. Casson's son Randall told Bellamy's grandson John Williams that without Bellamy Casson's ideas would never have become known. Nevertheless Casson never gave Bellamy any recognition or credit for this. At the 1885 Inventions Exhibition Casson exhibited an organ on his system in the Small Concert Room, where enquiries were to be made of Mr E. Wadsworth. He was a Manchester organ-builder; however, the console and control system were Bellamy's work. After Bellamy had built a Casson organ at Corwen, opened by W.T. Best, he began to feel that enough was enough. After a particularly inconsiderate action by Casson he simply collected his tools and walked out of the workshop, and started his own business once more. Even then, the completion of his first instrument brought an unpleasant letter from Casson in the local press. Bellamy leaves our story, to continue making organs of outstanding quality.

So in 1887 Casson set up 'Casson's Patent Organ Co. Limited, London. Thomas Casson. William Thynne', as the console plate at Redgrave proclaims. Thynne, a fine voicer, had been trained in the workshop of T.C. Lewis. In partnership with Carlton Michell he had built for the 1885 Inventions Exhibition a noted organ, now in Tewkesbury Abbey. But they did not prosper financially and soon went out of business. At that point the Casson Positive Organ Company (hereafter 'CPOC') was formed. According to George Dixon in *The Organ* of 1948, Casson's son Lewis was the Secretary of CPOC at one time. He is said to have worked on the benches for a few months. In later life he achieved fame as an actor and was knighted. Traces of CPOC after 1889 have been elusive. Thynne went into partnership with Beale in a firm which made several fine organs but did not long survive the death of Thynne in 1897. Casson's business failed by 1892.

In 1896 the well-known small one-manual 'Casson Positive' made its appearance. It was made and marketed by the organ-builder W. Raeburn Andrew of Kilburn High Road, later at Berkley Road, Chalk Farm. It seems that Casson must have turned over all rights to him, for in 1898 a prospectus was issued for setting up The Positive Organ Company Limited 'To purchase and extend the business of Organ Building established by the Vendor, Mr. William Raeburn Andrew, and in particular to acquire from him the English and American Patents for building the Organ known as the "POSITIVE" ORGAN ... the invention of the well-known expert, Mr. Thomas Casson, whose services the Directors have secured as Managing Director and Secretary'. The other Directors were Dr E.J. Hopkins (Chairman), J.M. Mewburn Levien, and W.R. Andrew.

Business prospered, and an office was opened in Hanover Square. Casson himself retired in 1907 and died in 1910. Latterly the business moved to Mornington Crescent and continued; by the time of the Great War some 800 Positives had been manufactured. Between the wars the business ceased to trade. The name was afterwards acquired by Kingsgate, Davidson who gave it to some small one-manual organs built by them, although they were not of the same design. In 1962 Davidson were taken over in 1962 by Rushworth & Dreaper.

Casson Positive organs were made to several standard catalogue designs, varying in detail. Reasonably good cases were obtainable, but many were content with pipe-racks of varying degrees of nudity. A common design would have manual keys down to F; transposing was possible by lifting the front of the keyframe and sliding it

sideways, giving a range of several semitones; foot-blowing was available indeed, was standard on many models. The great feature, however, was the provision of automatic melody and bass devices, although pedalboards were not normally fitted.

The stops provided varied, but there was treble-and-bass division of several on the mechanically actioned soundboard. Pneumatic action was provided for a 16' bass register which sounded only the bass note of any chord played (the 'bass' device referred to above). Similarly an open diapason, sometimes a viol, sometimes both, pneumatically gave only the top note of a chord, though also playable in the normal way (the 'automatic melody' device referred to above). Thus the sound of a two-manual instrument soloing the melody was readily obtainable when desired. Many of these are still in use, but when ultimately the pneumatics give signs of wear, the mechanism is so compact that repairs are extremely tricky, and so some may be found reconstructed as 'straight' mechanical-actioned one-manuals.

The company also carried on general organ building, as well as instruments on the Casson System. But it was the small 'Positive' which met a real need, and made the name and fame of the company.

## A TURN OF THE SCREW

*NIGEL BROWNE*

This tale appeared in *Woolmer's Exeter & Plymouth Gazette*, 17 April 1841.

UFFCULME.- An ominous day! - On the 1st instant the good folks of the peaceable and happy village of Uffculme expected the arrival of a new Organ, which had been ordered from Robson & Son, the celebrated organ-builders of St. Martin's-lane, London; and as Mr. Robson had reached the little village the day before, and announced the pleasing intelligence, there could be no doubt of their hopes being realised. - Our readers will perhaps recollect that the 1st day of this month was remarkably fine; and to celebrate so auspicious an event as the introduction of a 'spic span new' organ from London, the day was ushered in by the joyous chimes of the village church bells; and all the inhabitants, from the clergyman and his lady and the Squire, to the most humble villager, were completely on the *qui vive*, and it was determined that a grand procession should be formed to meet the instrument which was to add for the future so much harmony to the parish. Accordingly the procession was formed in double quick time, as it had been announced that the organ was within 'five miles and a bittock'. Away sallied the entire population of the village to meet it, all dressed in their gayest attire, headed by a choice band of sixteen instrumental performers. They moved gaily on 'with beat of drum' some miles, when they approached - not the object of their hearts' desire, but - (laugh not, gentle reader) a waggon laden with a quantity of farmers goods, and on top of them a large cider press with the screw upwards; when one and all contended that this must be the organ, and various were the conjectures as to the different parts of the instrument. All came to the conclusion, however, that the large screw on top of the waggon was the double diapason! The band, all this time, played up in the most spirited manner; but as they



came a little nearer to the village, the son of Mr. Robson (who had accompanied his father into Devonshire to assist in the erection of the organ) told the overjoyed villagers that the 'Press never had been an organ', whereupon some were much disappointed, but all laughed at the fun, particularly the Squire, the Parson, and the Ladies. The band then struck up 'Dear, dear, what can the matter be', and the villagers whirled about in a merry dance, not being at all abashed at their misfortune, as Mr. Robson had assured them that the organ would arrive in good time for it to be erected by Easter Sunday, the day fixed for its first trial, and, sure enough, it reached its destination in due time, and was as duly put up, to the great gratification of all parties. Easter Sunday was indeed a great day for Uffculme. The sermon in the afternoon was preached by the respected vicar, and the congregation was one of the most numerous and respectable ever seen in Uffculme church. The tones of the instrument were much admired, as were the abilities of Mr. Reed, of Tiverton, the organist, who was chosen to the office, after a spirited opposition and trials of talent between him and other organists who competed for the situation.

(The May issue of the *Gazette* admitted that the story was largely a hoax).

## NOTES & QUERIES

*BERNARD EDMONDS*

Who said this ?

1) If just one organ by Father Smith, Renatus Harris or the later Dallams had survived in its original state, what might have been done with it now for the revival of the musical traditions of Purcell, Blow, and Croft! It never occurred to anyone installing a new cathedral organ to put the old one aside in a disused transept as a memorial of its era. (1933)

2) What will some of us and our future members have to celebrate or regret in the year 2001, when BIOS will have its twenty-fifth anniversary...? Will we have learnt that Father Smith cases do not adapt to recasting around four-manual organs? Will there be any Arthur Harrison pipework left to bring into line with modern tonal thinking, let alone an original scheme of one of his instruments ? Will we want to ensure that at least one of the British neo-baroque organs is preserved for curiosity value? (1982)

3) (Beware) Purism cocooned from reality.

4) There is certainly room for discussion as to precisely where the line should be drawn between instruments which should not be altered in any way, and cases where some change might be seen to be appropriate... I would add the need at all times for a certain sense of humility.

Over the turn of the nineteenth and twentieth centuries one of the keenest of organ aficionados was William J. Ridley. Owing to a hand injury, he could not play, but exercised his enthusiasm in becoming expert and critic on the subjects of construction,

tone and workmanship, and an admirer of the work of the Willis firm. He had an aunt, widow of a rich Liverpool business man and music lover, James Barrow, and when she told him that she proposed to give £10,000 to the new Cathedral he suggested that she give the organ. She agreed and doubled her gift.

The Organ Committee seems to have given him a free hand in drawing up a scheme, subject to its ultimate approval, and his friend Ernest Bryson records that they had many discussions together. He tells how they thought of having a real 64' on the Pedal, but decided that a stop inaudible in its lower reaches was rather a waste. They thought a 32' reed in a swell-box was surely an innovation. His mammoth scheme was approved by the Committee, and he specified Willis as builder as a condition of the gift. The work was to go ahead, though of course it was to be many years before the Cathedral would be in a fit condition for its installation. During that time, Ridley died.

The Great War brought problems in the escalation of building costs and the necessity of making economies in the organ. Much work was being carried out in a local building, and this included the voicing of the big Tuba. It is recorded that a wind-trunk giving pressure to balance the action blew out, and all sixty-one notes cyphered at once! Not surprisingly, a local school registered a complaint. A large quantity of parts of the organ was stored in a local chapel, and destroyed when the building collapsed.

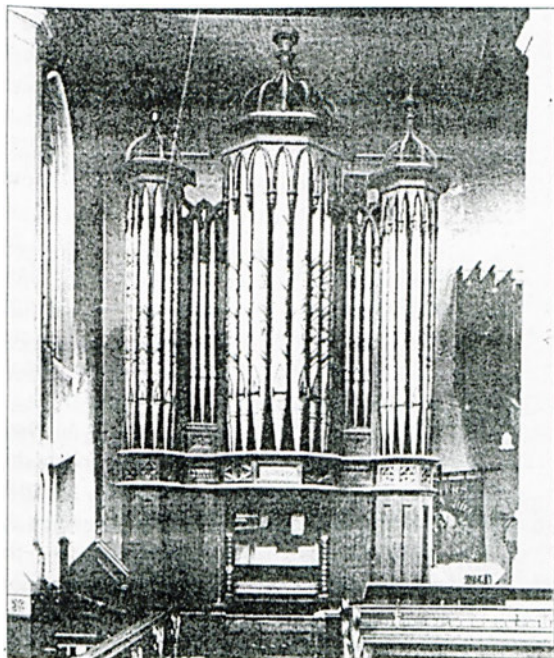
Economies included leaving the Echo Organ prepared for, and the introduction of extension and borrowing on the Pedal. The salient differences in the then published specification from Ridley's original are recorded in *Musical Opinion*, November 1924, by Bryson, whose fears that it might have become no longer characteristic of its designer were largely laid to rest.

\* \* \*

Some queries - Who was Rest, of Rest, Cartwright & Son? Nobody; he was Cartwright's Christian name, short for Rest-in-the-Lord in the family's Puritan Baptist tradition. The comma after 'Rest' is a common mistake. The son was Geoffrey Booth Cartwright, who moved to Willis. Another enquiry is as to Kingsgate, linked with Davidson. Kingsgate House, a Baptist establishment in London, gave birth to the Kingsgate Musical Instrument Company, of which R.W. Davidson was Managing Director in 1921. Davidson told me he had been foreman to Hunter and had learned voicing from 'Old Tunks'. In 1925 or so he branched out on his own, taking one Harding as partner and retaining Kingsgate in the title. The business was ultimately taken over by Rushworth & Dreaper in the 'sixties.

\* \* \*

Some oddments from my notebooks. Years ago I came across at Hodnet, Shropshire a Nicholson & Lord, divided and with a detached console. The swell-box control was via a stout cable at ankle height, a nasty trap, though probably the regular man had got used to it. One coupler label read 'Sw. Sup. Oct. et Sw. Oct. to Gt.', somewhat unusual. At Burgh Castle in Suffolk the front plate of the soundboard is of glass and one can watch the pallets as one plays.



St Peter's, Saffron Hill. Photograph by Sidney W. Harvey

The organ at St Peter's, Saffron Hill, Holborn was the gift of the minister, Revd I.M. Rodwell, MA. This was said to have been a one-manual instrument, enlarged later. The William Hill contract of 1836, however, (in the church records) shows it to have been a two-manual, G compass, with short Swell and one octave of unison pedal pipes, costing £350, and this is confirmed by Sperling (1.108). The *Mackeson Guide to London Churches* 1889 notes enlargement by Hill in 1867. It was in the care of that firm at its destruction, with the church, following damage in the Blitz - shortly after my visit. By then the specification of speaking stops was the same as in 1836:

Compass G - g<sup>3</sup>

concave radiating pedalboard C-f

#### GREAT

Open Diapason	8
Stopped Diapason	8
Principal	4
Piute	4
Twelfth	2 <sup>2</sup> / <sub>-</sub>
fifteenth	2
Sesquiáltera	
Trumpet	8
Cremona (g)	8
Great Superoctave	

#### SWELL

Open Diapason (grooved)	8
Stopped Diapason	8
Principal	4
Trumpet	8
Hautboy	8
Swell Superoctave	

#### PEDAL

Open Wood	16
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Great to Pedals

Copper-plate stopknobs with square shanks

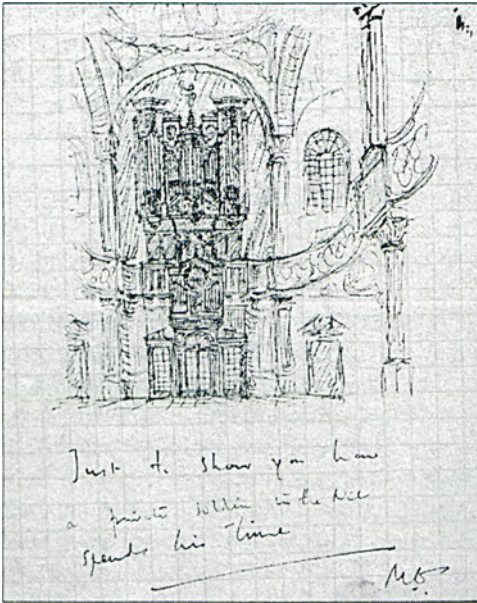
Swell to Pedals

Oak case with decorated gilt front pipes

Coupler Great and Swell

Pour wooden combination pedals

The exigencies of the times curtailed my visit and removed the possibility of another, so my acquaintance with the light-pressure tones of this interesting Hill survival, sounding so well in this Commissioners church by Barry, was regrettably brief and remains a very distant memory.



Around 1950 there was an appeal in *The Times* concerning a proposed rebuild of the organ in Sherborne Abbey, described as being the Gray & Davison organ from the Great Exhibition of 1851. I therefore wrote pointing out the known home of that instrument in Limehouse. My letter was not published, but Sherborne was notified, the claim withdrawn and the true origin investigated. A new page was inserted into the Abbey Guide, as a result of which I received a letter from a schoolboy in the area, Michael Gillingham, beginning a friendship which lasted until the end of his life. During his time of National Service he sent me this drawing made on the squared arithmetic paper used in schools.

\* \* \* \*

On an 1853 Walker in Bermondsey - tonally the organ is excellent, lovely light-pressure stuff. The organist has produced a scheme which would eventually transform it into a replica of the organ he plays on Saturday mornings at the 'Trocette', Elephant and Castle, and I am doing my best to jump on that. (Noel Mander, letter, 1952)

\* \* \* \*

About 1910 Gunther was N & B reed voicer. One day after mid-day lunch break he went around the factory at St Stephen's Gate waving a pistol and demanding 'Where is Mr Herbert?' Fortunately my father, who always walked home for lunch, stayed in with a headache and so escaped what might have been tragic. That was Gunther's last job with N & B! Monk & Gunther were very prickly about any seeming critical references, and like Spurden Rutt were ever ready to go to law, or threaten it. (Herbert Norman)

\* \* \* \*

I am asked about minor discrepancies between my paper on Taylor of Leicester in *JBIOS* 18, and Elvin's account in his last book. The names of the two brothers were Stephen Alfred Taylor and Geoffrey Lewin Taylor, as I stated. This is a small matter; but I am afraid that his usual standards of accuracy have slipped in several places in this book.

Answers to 'Who said this'?

- 1) *The Times*, Leader, 9 June 1933
- 2) Dr James Berrow, *JBIOS* 6 (1982), 4
- 3) Peter Hurford, *The Organbuilder* 2, 3
- 4) Alan Thurlow, *The Organbuilder* 3, 5



**THE BRITISH INSTITUTE OF ORGAN STUDIES  
TWENTY-FIFTH ANNIVERSARY LONDON DAY  
SATURDAY, 9 JUNE 2001**

**CHAPEL OF ST. MARY, UNDERCROFT, PALACE OF WESTMINSTER,  
and ROYAL FESTIVAL HALL**

A special day has been arranged to mark the twenty-fifth anniversary of the foundation of BIOS at a conference in Cambridge in July 1976. On this occasion, through the kind co-operation of Michael Trend, CBE, MP, it will be possible for a group of up to fifty members to visit the Crypt Chapel of St. Mary Undercroft, at the Palace of Westminster from 10.00 a.m. - 12 noon to see and hear the new William Drake organ.

**Early application is essential, due to the restriction on numbers for security arrangements**, and tickets will be issued on a 'first come, first served' basis to members only. John Norman, consultant to the project, and William Drake, organ-builder, will speak about their respective roles, and there will be a combined 'mini recital' by Peter Williams, Anne Page and Relf Clark.

Following this an anniversary lunch has been arranged in the riverside setting of the Royal Festival Hall Restaurant, which is open to both members and guests (see below). William McVicker, Curator of the RFH organ, will give an update on 'The RFH organ: past, present and future'.

Please return the form below, with a cheque for the appropriate amount, to the Hon. Secretary, **as early as possible** since names of those taking part in the Palace of Westminster visit have to be submitted in advance of the visit, and numbers also have to be given to the RFH Restaurant. Lunch includes two courses, coffee and one glass of wine. Further details will be sent to all participants.

PLEASE RETURN THIS FORM BY 20 MAY 2001 TO:

The Hon. Secretary, BIOS, [REDACTED]

**BIOS LONDON DAY, SATURDAY, 9 JUNE 2001**

I would like to attend the morning visit only	£15
I would like to attend the morning visit and have lunch	£30
I would like to have lunch only	£22
I would like to bring.....guests to lunch @ £22 per head	Grand total £.

(NB: Cheques should be payable to **BIOS**, and it is understood that appropriate amounts will be returned should the morning visit be oversubscribed)

Name..... (printed)

Address.....

*tel.*

\* \* \*

CARDIFF ORGAN EVENTS  
THE BRITISH INSTITUTE OF ORGAN STUDIES

A CENTENARY TRIBUTE TO HENRY WILLIS

SATURDAY, 6 OCTOBER 2001

This special event marking the centenary of the death of 'Father' Willis is based on two examples of his work in Cardiff churches: the 1887 three-manual, thirty-three stop instrument in Eglwys Dewi Sant (formerly St Andrew's), and the 1894 three-manual, thirty-eight stop instrument in the parish church of St. John the Baptist; this latter organ is in original condition.

- **Stephen Bicknell** will speak on *The Life and Tunes of Henry Willis*.
- **Ian Bell** will speak on *Henry Willis and the organ in the Royal Albert Hall*.
- There will be an open forum on the conservation of historic organs of the late nineteenth-century, with particular reference to the St. John's instrument.
- **Peter Hindmarsh**, who restored the Eglwys Dewi Sant instrument in 1980 will share his experience of this restoration.
- **Geoffrey Morgan**, presently Sub-Organist at Guildford Cathedral, will demonstrate both instruments.
- The concluding concert will celebrate the life and achievements of 'Father' Willis.

The day commences at 10.30 a.m. Delegates travelling the previous day can be provided with details of accommodation on request.

The cost for this event is £14 per person including refreshments in the morning and afternoon. A light lunch is available for an extra £3 (£17 total cost).

To register an interest in attending this event, please complete the form below and send it with a stamped, addressed envelope to: **CARDIFF ORGAN EVENTS**, [REDACTED]  
[REDACTED]. Please do not send money yet.

Please send me details of the BIOS / CARDIFF ORGAN EVENT on 6 October 2001

Name..... (printed)

Address.....

..... tel.

\* \* \*X



THE BRITISH INSTITUTE OF ORGAN STUDIES  
**ANNUAL RESIDENTIAL CONFERENCE**  
LOUGHBOROUGH UNIVERSITY  
MONDAY 20 - THURSDAY 23 AUGUST 2001

The programme will include pre-Reformation church music on a reconstructed English organ of about 1530, seventeenth-century verse anthems at Staunton Harold, Georgian hymns and psalms at Calkc Abbey (church barrel organ) and at Branston-by-Belvoir (Russell organ of 1795), early nineteenth-century service music by William Dixon of Grantham at Belton House, and Victorian hymns at St George's Nottingham (Walker 1888). There will be Georgian country house music at Wollaton Hall (c. 1700 and c. 1780) and Great Packington (Thomas Parker c.1750), as well as a glimpse of provincial music festivals at Church Langton and at St Margaret's Leicester (Crang 1774, Stephen Taylor 1893, Nicholson 1954). There will be fine country houses, churches, congregational hymn-singing and one or two notable eccentrics along the way.

Single study-bedroom accommodation is available with or without en-suite facilities; twin en-suite rooms can also be provided.

Cost:

Single Standard Room	£185
Single en-suite Room	£220
Twin en-suite Room (per person)	£200

Rates are also available for non-residential / part-time attendance.

Please send completed booking forms together with a deposit of £20 to:

Nigel Browne, [REDACTED]  
from whom further information may be obtained.

Residential Conference, Loughborough University, 20-23 August 2001

Name.....

Address.....

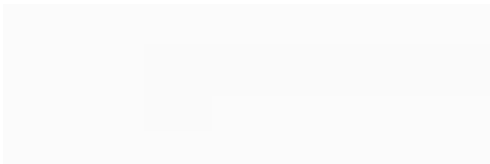
*tel.*

I wish to book the following accommodation:

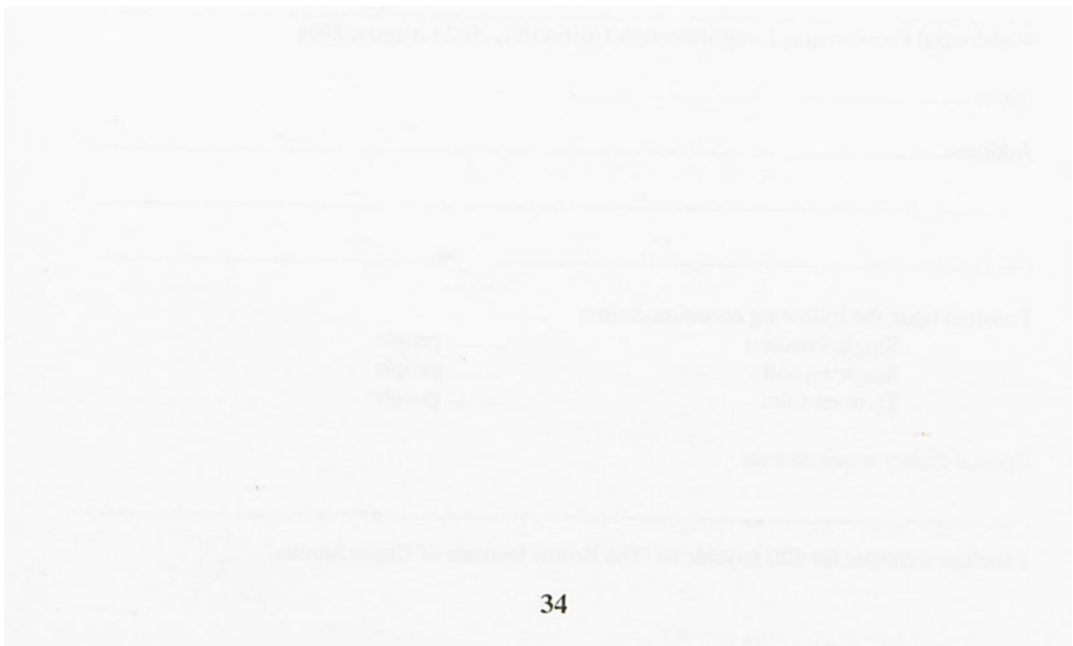
Single standard	people
Single en-suite	people
Twin en-suite	people

Special dietary requirements:

I enclose a cheque for £20 payable to The British Institute of Organ Studies'



\* \*HsHs



# THE BRITISH INSTITUTE OF ORGAN STUDIES

<b>Chairman</b>	Professor Peter Williams [REDACTED]
<b>Secretary</b>	Mrs José Hopkins (1999) [REDACTED]
<b>Treasurer</b>	Richard Hird (2000) [REDACTED]
<b>Conservation</b>	Christopher Gray (1999) [REDACTED]
<b>Information Services</b>	Dr David Baker (2000) [REDACTED]
<b>Meetings</b>	Nigel Browne (1999) [REDACTED]
<b>Membership</b>	Kerr Jamieson (2000)
<b>Overseas Liaison</b>	Dr Christopher Kent* [REDACTED]
<b>Publications</b>	Dr Reif Clark (1999) [REDACTED]
<b>Publicity</b>	Timothy Lawford (2000) [REDACTED]
<b>Council</b>	Gerard Brooks (2000), Dr Richard Godfrey (2000), John Hughes*, Paul Joslin (1997, 1999), David Knight (1997, 1999), Timothy McEwen (2000), Dr David Ponsford (2000), Dr Michael Sayers*
(*co-opted)	

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

## **BIOS administers**

### **THE BRITISH ORGAN ARCHIVE (BOA)**

Birmingham City Archives (top floor), Central Library, Chamberlain Square,  
Birmingham B3 3HQ. Open Mondays, Tuesdays, Fridays and Saturdays 0900-1700;  
Thursdays 0900-2000; closed Wednesdays and Sundays.

Enquiries desk: [REDACTED]

**Project Development** Andrew Hayden

**Manager** [REDACTED]

### **THE HISTORIC ORGANS CERTIFICATE SCHEME (HOCS)**

**Administrator** Dr Michael Sayer

### **THE NATIONAL PIPE ORGAN REGISTER (NPOR) [www.bios.org.uk/npor.html](http://www.bios.org.uk/npor.html)**

**Director** Dr Michael Sayers

*The Computer Laboratory, New Museums Site,*

**Manager** Paul Houghton

**Editor** David Atkinson

## **BIOS arranges**

regular day and residential meetings; details are to be found in the *BIOS Reporter* and on the *BIOS Website*.

## **BIOS PUBLICATIONS**

The *BIOS Journal* is published annually and distributed to members.

## **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.

*Printed by Pembrokeshire Press, Fishguard*