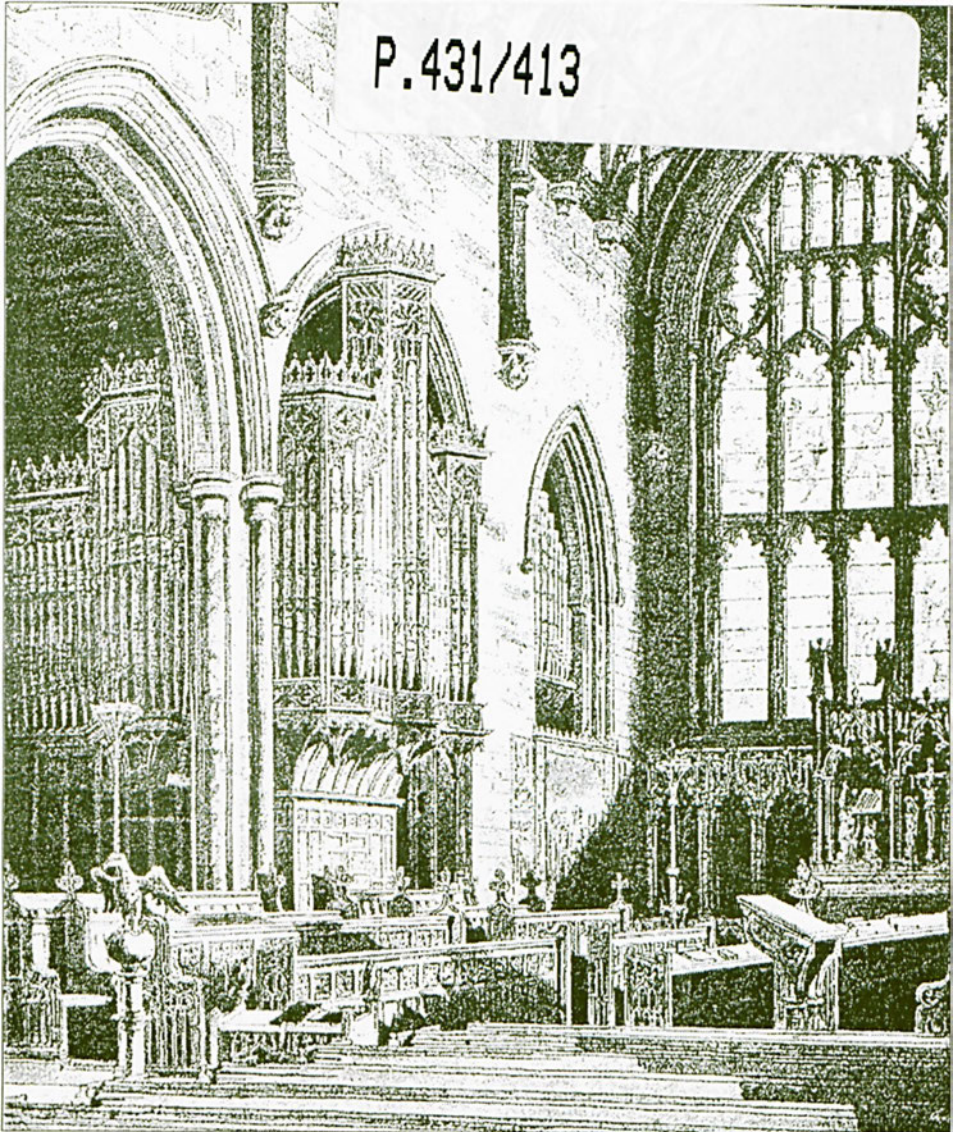


JULY 2001

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THE BRITISH INSTITUTE OF ORGAN STUDIES



**THE BRITISH INSTITUTE
of ORGAN STUDIES**

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Membership Secretary Kerr Jamieson



BIOS REPORTER

Editor John Hughes



Distribution Kerr Jamieson

Reporter **October 2001**. The cut-off date for copy receipt for the October 2001 issue is 30 September 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.

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/BIOS>

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

The cover illustration is the 'New Organ for the Church of St. John the Baptist, Croydon, J. Oldrid SCOTT, F.S.A., Architect. Organ Case - J. E. Elwell & Son, North Bar Without, Beverley.', *Annual Architectural Review*, 1893, p. 97; the illustration is supplied by courtesy of the Architecture & Planning Department, University of Melbourne, Australia, and John Maidment.

EDITORIAL

A TWENTY-FIFTH BIRTHDAY PRESENT

BIOS members have laboured for twenty-five years to improve the status and lot of British organs; all too often their efforts have been rewarded by official indifference, ignorance and even hostility, with the demolition men hovering like vultures over valuable instruments. There has been some progress, the occasional organ case being listed for its artistic or historic value as a piece of furniture though remaining divorced from the contents of the organ. Some notable instruments have been rescued and restored, although some fine cases have been emptied of their valuable contents.

What has been missing is substantial recognition of the organ as part of the national heritage, too important to be allowed to decay and wither away. A test case needed to be prepared, in which an instrument of undoubted importance would be granted not only protection but also recognition as being of national importance.

A speech in a rather noisy restaurant, the People's Palace, at the Royal Festival Hall, may well be regarded as the moment when the fortunes of the British organ changed. There were many pleasant things said over the speeches and wine which accompanied the twenty-fifth anniversary celebration of BIOS, but none more so than by William McVicker, curator of the Royal Festival Hall Organ.

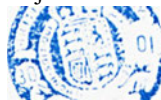
True, he gave a frightening account of how the organ was nearly bundled up into two boxes to be placed on each side of the auditorium and the battle to persuade the authorities that this instrument was of the greatest importance, which included a timely intervention from BIOS; he kept the best news till last.

The organ has been listed Grade I by English Heritage. This caseless arrangement of pipes and windchests, at least the partial source of the acoustic problems in the hall following its designer's insistence on there being a ten-metre clearance from the acoustic reflector (*Acoustics, Noise and Buildings*, Parkin *et al*, (Faber & Faber, p. 81)), with its idiosyncratic voicing, and, above all, its grip on the imagination of British organists and organ-builders, (even as far west as Galway Cathedral) has made the first significant breach in the dam of official reluctance to recognise the organ for the national resource that it is. Now, one listed organ does not make for a summer of listings - but it is the start.

* * * *

The twenty-fifth anniversary of BIOS will occasion some retrospective glances as well as speculation about the future; however, the present is worth some consideration. There is much to be thankful for in terms of organ-building, scholarship and performance, yet there must be concern.

The organ, its repertoire and organists continue to be indelibly associated with the church. There is no doubt that churches are in serious decline, in some aspects terminally so, although, curiously, it is rep^{<^}ed.j:~tKin the Irish Republic, the



Catholic Church is experiencing record attendances. The over-enthusiasm of the late nineteenth-century in its lavish provision of churches and chapels, many with organs, can only mean that a considerable number of organs, of varying quality, is in disuse or facing destruction. Where churches are still fairly active there can be a lack of respect for the role of the organ in worship, a failure to appreciate the artistic skill of the organist and its application (as Bernard Edmonds points out on p. 17; we can only envy some of our continental contemporaries who, it seems, enjoy some respect and admiration for their efforts). Even in Catholic Ireland, where there has been a spate of recent church-building, it is amazing to see west-end galleries provided for choirs, but invariably placed against substantial glazing, precluding the installation of any pipe-organ; instead the electronic substitute seems universal.

We might ask whether BIOS itself is striking the right balance between preservation of organs, the investigations of the instrument and the documentary sources, the study of the repertoire and the performance of music. Margaret Phillips, with some justification, draws attention to a seeming lack of interest by BIOS members in music (p. 11); perhaps her complaint relates to one event only, but the need remains to demonstrate continually that BIOS knows why all this study and work is taking place.

MEETINGS

NIGEL BROWNE

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.

Late bookings may be made to Nigel Browne, [REDACTED]

A MEMORIAL RECITAL FOR MICHAEL GILLINGHAM SATURDAY 20 OCTOBER 2001 ST ANDREW'S, HOLBORN, LONDON

Full details of this event and a booking form may be found on p. 23.

**HENRY 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 appeared in the April issue of the *Reporter*. Bookings may be made by sending a cheque (payable to 'BIOS') for £17 (inclusive of lunch) or £14 to: Cardiff Organ Events, [REDACTED]. Please send a stamped, addressed envelope.

**DAY CONFERENCE
SATURDAY, 3 NOVEMBER 2001
THE DUTCH CHURCH, AUSTIN FRIARS, LONDON**

Full details of this day conference, which includes the Annual General Meeting (see below), and a booking form, may be found on p. 25.

FROM THE SECRETARY

JOSÉ HOPKINS

**ANNUAL GENERAL MEETING
SATURDAY, 3 NOVEMBER 2001
THE DUTCH CHURCH, AUSTIN FRIARS, LONDON**

Notice is hereby given that the 2001 Annual General Meeting of The British Institute of Organ Studies will take place on Saturday, 3 November 2001 at the Dutch Church, Austin Friars, London EC2 at 14.15 hrs. All members whose subscriptions have been duly paid are entitled to attend (free of charge) and vote at the meeting.

The following elections of Officers and Ordinary Members of the Council (to serve for terms of two years) will be made:

Five Officers:	Chairman (elected annually)
	Casework and Conservation Officer
	Honorary Secretary
	Meetings Officer
	Publications Officer

Two Ordinary Members of Council

Paul Joslin and David Knight retire and are ineligible for immediate re-election, having served for continuous periods of four years as Ordinary Members of Council. Clause 7.4 of the Constitution states: 'Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council'. Clause 7.5

states: 'The name of each member nominated under Clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting accompanied by the candidate's consent to serve, if elected'.

REVIEW OF THE BIOS HISTORIC ORGANS CERTIFICATE SCHEME: AN INTERIM REPORT

In the summer of 2000 Council set up a subcommittee to review the operation of the Historic Organs Certificate Scheme, which had been inaugurated in 1995 and very ably administered since then by Dr. Michael Sayer. It was in recognition of the need for organs which had been nominated for a certificate to be thoroughly surveyed that Council decided temporarily to suspend the award of further certificates in September 2000. Since that time further meetings of the subcommittee have taken place, and Council at its most recent meeting, in June, has approved a re-definition of the criteria for awarding certificates.

It is proposed that Historic Organ Certificates be awarded in future with the following gradings, similar to those for buildings:

- I An organ of outstanding historic and musical importance in essentially original condition
- II* Organs which are good representatives of the work of the builder, in substantially original condition
- II Organs which, whilst not unaltered, nevertheless contain important historic material

It is also proposed that the new certificate should include a description of the salient features of the instrument which merit the award, and that no instrument less than thirty years old be considered. The system of verification of nominated organs still has to be the subject of an interim report worked out by the Council subcommittee, and it is envisaged that the subcommittee will approve nominations at bi-annual meetings, following which its recommendations will be ratified by Council.

Council wishes to emphasise that existing Historic Organ Certificates remain valid until any further review as part of a national or regional inspection scheme. It is hoped to publish a complete list of existing HOCS awards in the next issue of the *Reporter*. Council is also aware that the proposed definitions may need to be modified in the light of experience or future developments.

BIOS ANNIVERSARY CELEBRATION SATURDAY 9 JUNE 2001

JOHN HUGHES

This event to mark the twenty-fifth anniversary of the founding of BIOS began outside the House of Commons, Westminster, where fifty members met in bright summer

sunshine before being escorted into the House. The rigorous security check and a short passage down a staircase hardly prepared the delegates for the glories of the Chapel of St Mary, Undercroft; this Gothic chapel, with its painted and gilded vaulting, pre-Raphaelite glass, and rich encaustic floor tiles is a fine testament to the Gothic Revival, although it was not the work of Pugin, but rather of Barry.

At the west end stood the new organ by William Drake. Its case is a recreation of a Pugin design, found in Sir John Sutton's *A Short Account*-, in this context, it was an entirely satisfying piece of ecclesiastical furniture, furnishing the chapel without dominating it. The richness of the painted doors and the decorated pipework was a joy to behold.

The day was introduced by José Hopkins, and her remarks are reproduced in full:

The British Institute of Organ Studies was founded in Cambridge in July 1976. We may ask "How far have we travelled since 1976?". The answer would appear to be from Cambridge to London.

But if we go back further than that, a young woodcarver named James Rattee purchased a site in Station Road, Cambridge in 1843. At about this time he was invited, along with other craftsmen, to submit specimens of his work to the Royal Commission of Fine Arts with a view to subsequent commissions for the new Houses of Parliament. A.W.N. Pugin was appointed superintendent of woodcarving for this work from 1844. George Kett, another craftsman, from Norwich, also worked on the Houses of Parliament from 1845-1848. He then joined Rattee in partnership in Cambridge and the firm for ever afterwards was known as Rattee & Kett. The connection forged between Pugin, Rattee and George Kett was an important, if short-lived, one.

James Rattee and Pugin both applied themselves with such zeal to their joint and separate activities that their health suffered. Rattee died, allegedly, from overwork, in 1855 aged thirty-five, and Pugin had already succumbed in 1852 aged 40. But before these tragic events there had been an earlier association in Jesus College Chapel, Cambridge, where the restoration of the chapel was completed by 1849. The design of the organ case is largely attributed to Pugin, although the precise influence of Sir John Sutton may never be known, and the organ was known to have been installed by 1848. One must assume that they were responsible for the organ casework, but their records from 1843-48 are incomplete.

I read from an account in the Guardian newspaper following the opening of the chapel on All Saints Day, 1849:

The organ which is placed in the north aisle is a fine instrument of most beautiful tone built on the old models by Messrs. Bishop of London, containing however two stops of Father Smith, one of which, a flute, is from the old organ in Durham Cathedral. It has two rows of keys. The case is extremely elegant and has doors folding over the front painted on the outside with a representation of a choir of angels. It is a unique instrument harmonising with the other bits of this richly decorated chapel.

I quote again from the *Ecclesiologist*, February 1851:

We have seldom seen anything more graceful and suitable than the treatment of this organ; which is due, mainly to Mr Pugin, next to the unselfish zeal of the generous member of the college who has done so much for this restoration (Sir John Sutton).

We may ask again, “How far have we travelled since 1849?” Again, apparently, the answer is from Cambridge to London. What have we learned? These are some of the questions which we must ask of ourselves in this anniversary year.’

Michael Trend, MP, introduced the delegates to the labyrinthine procedures in both Houses of Parliament to obtain authority to install the new organ in the chapel. The value of the case as a furnishing was a major factor, while the fact that the organ would block an entrance doorway and thereby improve security seemed to have weighed heavily in favour of the project. The previous instrument, by Grant, Degens & Bradbeer, had been in the entrance porch with the console at the opposite end of the chapel. It was a typical two-manual child of the neo-Baroque movement, with a German stop-list and no couplers.

John Norman spoke on the design of the new organ, including the necessary alterations to Pugin’s design, with its improbable pipe scales, and to the console itself, which, in Pugin’s design, ‘looked as though a harmonium had been shunted up in front of the case’. William Drake explained the technical aspects of the new organ, pointing out its remarkably compact design.

Peter Williams, Ann Page and Relf Clerk contributed three short demonstrations of the organ. What amounted to blind dates with a strange organ produced some initial stumbles, but each player quickly warmed to what was revealed as a fine, colourful instrument, with, above all, that genuine singing quality which seems to elude so many modern organs. Peter Williams played chorale preludes by J.S. Bach, Parry, Stanford and Wood, demonstrating the quieter sounds of the organ. Ann Page gave stylish accounts of voluntaries by Blow and Croft, although her most musical account of two Brahms preludes demonstrated that Brahms seems totally dependent on equal temperament; the Young temperament used on this organ exposed Brahms’s harmonies rather unkindly. However, her performance of the first movement of Mendelssohn’s Sonata no. 4 on the full organ, with Sesquialtera / Cornet used as chorus mixture was entirely suited to the music and the occasion. Relf Clark played a reluctantly anonymous piece by Tomkins, a Bach fugue (BWV579), and his own prelude on Elgar’s ‘Drakes Broughton’, which was followed by a Handel march. Here we had seen BIOS at its best - a genuine interest in the study and realisation of the native instrument, along with a demonstration of its true purpose, the playing of music

The Anniversary Lunch took place in the People’s Palace Restaurant at the Royal Festival Hall. Christopher Kent proposed the toast to the guests of BIOS, Michael Trend, MP, who had sponsored the morning’s event, and to William Drake. William McVicker replied, and told delegates some of the history behind the recent restoration of the Royal Festival Hall organ.

It seems that there was a proposal to rebuild the organ into two Compton-style chambers, thereby undoing the entire Ralph Downes concept. BIOS provided an important background to the restoration project, and, in particular, a letter from Peter Williams had resulted in the organ being listed by English Heritage - the first organ to be listed. William recorded his thanks to Amelia Freedman who had worked for ten years to have organ recitals reinstated at the Royal Festival Hall, a labour which had been rewarded with an audience of 3,000 at Gillian Weir's recent recital.

Nicholas Thistlethwaite, in proposing the toast to BIOS, recalled the early 'mission statement' of BIOS, which included the study of the organ, preserving organs and the sources for study, and setting up channels of communication with those of a similar mind. In reply, Peter Williams testified to Nicholas Thistlethwaite's enormous influence in setting up and motivating BIOS. The breadth and versatility of BIOS's activities was, he felt, unmatched by any other similar society.

MEMBERSHIP MATTERS

KERR JAMIESON

The total number of members is 679 at the time of compiling this report (28 June).

We regret to report the deaths of Rupert J. **Moseley**, who had been a member since 1977; D.F. **Wells**, a member since 1981; and Owen W. **Brittain**, who joined in 1990. Regarding Mr Moseley, Dr Michael Sayer says: 'Rupert was once a regular contributor to *The Organ*, and supplied much material on Shropshire organs to the NPOR'.

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

Harry **Atkinson** JP BA MA CIPA: [REDACTED]

Alastair C. **Disley** MEng: [REDACTED]

Richard **Hadingham**: [REDACTED]

Sarum College Centre for Liturgical Organ Studies: [REDACTED]

The following additions / deletions / corrections / changes to the superseded *BIOS Membership List* should be reflected in the revised edition produced simultaneously with this issue; however, the following separate listing may be useful to those members who maintain personal address-books:

HONORARY LIFE MEMBERS

[REDACTED]



PUBLICATIONS

The Freeman - Edmonds Directory of British Organ-Builders

A flyer containing full details of this important publication is enclosed with this issue.

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,

Perhaps one reason why 'many prominent names in the British organ world have not joined BIOS' (John Maidment's article in the April *Reporter*) is to be found in the last paragraph of your report of the Reading Day Conference in the same issue: 'it seemed curious that nearly four hours of lecturing could pass without a mention of a crotchet, let alone a piece of music'. Alas, music does not seem to be among the particular interests of BIOS members, judging by their very sparse attendance at the event here last October, jointly arranged by the RCO and BIOS 'to mark the 250th anniversary of the death of J.S. Bach'.

With reference to his editorial 'Whither English Classical?' perhaps I might also take this opportunity of drawing Stephen Bicknell's attention to my CD on the Mander organ in St Matthew's, Westminster, (a small instrument following the style and voicing of eighteenth-century English organs) which includes voluntaries by Keeble, Bennett, Nares and Roseingrave, as well as Stanley, James, Boyce, Heron, Walond and Kirkman.

I do agree with Stephen that this repertoire deserves our closest attention, and it was included in the course on early English organ music which I gave during the Haarlem International Summer Academy in July 2000.

Margaret Phillips,


Sir,

For more years than I can remember Peter Williams has been making his point about swell-boxes - or the lack of them. My wife and I have had the opportunity to test the matter recently with the building of our house organ.

The instrument has romantic pipework - ex-Gray & Davison of 1868, on 2V4" (slightly under 65mm.) wind pressure. The stop-list is:

GREAT: 8 8 8 4 4 CHOIR: 8 8 4 2 PEDAL: 16 8 (with five duplexes)

The instrument was designed for the practise of all organ music, including Liszt, Reubke, Mozart, Hindemith, etc., and the performance of Buxtehude, Bach, Mozart, Mendelssohn, Rheinberger, etc. The result has exceeded all expectations, for the romantic repertoire (e.g., Saint-Saens's Preludes and Fugues) sounds magnificent. Never once have we felt the need for a swell-box, not even when one would be used in a larger building.

The decision not to have a swell-box was forced on us because the extra space needed would have decreased the size of the instrument by at least three stops. However, my experience of playing romantic music at the Dutch Church, Austin Friars, where there is no Swell, encouraged our bold experiment.

Our organ-builder friends had no doubt that the instrument would be successful: 'Because these are very good pipes you will not need a crescendo box'.

On our experience Peter Williams's comments have been proved correct. Strangely, I do not miss a swell-box even when playing orchestral transcriptions of Wagner, Tchaikovsky, Elgar, etc. It has made me re-think my interpretations of romantic organ music, especially that written for a nag's-head swell pedal. Quite the best and most effective swell pedal I have ever used is the Willis III infinite speed and gradation which is almost impossible to use in an unmusical manner.

Barry Williams,

REDUNDANT ORGANS

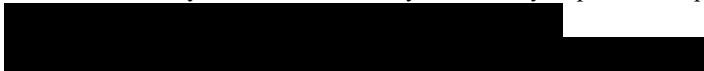
ROY WILLIAMSON

London (01/17) Mander, 1965 (including earlier material)
Action electro-pneumatic
Specification Gt 1 6 8 8 8 4 4 2 2/3 2 1³ /₅ IV 1 6 1 6 8 4 2 Details of casework and
Sw 1 6 8 8 8 8 4 4 2[^]₃ 2 III 1 6 8 8 4 dimensions not yet to hand
Pos 1 6 8 8 8 4 4 4 2[^]₃ 2 1³ /₅ 1 1/3 1 III 1 6 8 8 4
Ped 1 6 1 6 1 6 1 6 1 6 8 8 4 4 2²/₃ 2 1 6 1 6 1 6 8 8 4 4 2

N. England (01/19) Binns, 1915
Action pneumatic to manuals, electro-pneumatic to pedals
Specification Gt 8 8 4 4 2 II 1 1/3 III Casework: not known
Sw 8 8 4 2 II III 1 6 8 Dimensions: not known

Midlands (01/23)	Hill, c. 1872	
Action	mechanical to manuals, pneumatic to pedals	
Specification	Gt 8 8 8 4 Sw 8 8 4 8	Casework: post and rail Dimensions: not known
London (01/16)	Walker, c. 1886	
Action	mechanical	
Specification	Gt 8 8 8 4 4 2 8 Sw 1 6 8 8 8 8 4 III 8 8 Pd 1 6 8	Casework: piperack Dimensions: h i 7' approx. w8'd 12'
N. England(01/18)	Booth,(?) 1824 (much modernized)	
Action	mechanical	
Specification	Man 8 8 8 8 4 Pd 16	Casework: architectural Dimensions: h 10' 4" w8' 7" d5' 3" plus pedalboard
N. England (01/21)	Keates, 1907	
Action	mechanical to manuals, pneumatic to pedals	
Specification	Gt 1 6 8 8 8 4 4 II 8 Sw 1 6 8 8 8 8 4 2 II 8 8 Pd 16 16 8 8	Casework: not known Dimensions: hi 7' approx w13' 6" d12' 4"
N. England (01/22)	Nelson, c. 1900	
Action	mechanical to manuals, pneumatic to pedals	
Specification	Gt 8 8 8 4 Sw 8 8 8 4 Pd 16	Casework: post and rail Dimensions: h 14' 6" w9' d4' 4" plus pedalboard
W. England (01/20)	Nicholson, 1849	
Action	mechanical	Casework: architectural
Specification	Gt 8 8 8 8 4 2 ² / ₃ 2 Sw 8 8 8 4 Pd 17 pulldowns	Dimensions: not to hand

Please contact Roy Williamson with any redundancy or placement query at



NEWS

NATIONAL PIPE ORGAN REGISTER

Paul Houghton reports:

We have been affected greatly following the stroke suffered by David Atkinson. His

work output and experience are sorely missed. We are no longer able to keep pace with the updating of the NPOR surveys from the e-mail and posted correspondence received, though we are attempting to resolve that problem.

The second problem we have is the lack of finance to pay for work undertaken. However, we have five volunteers who are helping: Tony Newnham, Stephen Taylor and Phil Rogers are editing the surveys from updates received; Michael Sharp is developing the new history feature for organs which are moved to different locations; and Jeremy Wong is cataloguing our source material and researching new sources of funding.

As we collect more information about each organ and the building housing it, the complexity of and the time needed for each update increases. Currently we are receiving 170 e-mails every month. We have over 3,000 users of the NPOR website this year generating more than 100,000 interactions; 65,000 survey details have been printed.

OLD RADNOR CASE AND FRAME

JO HUDDLESTON

People who pay close attention to the early British organ will be aware of a number of current discussions about the Old Radnor organ frame and case. For example, when we last chatted, Dominic Gwynn felt the case could be 1500s Gothic with post-1530s Renaissance-style ornament and cresting added. Stephen Bicknell (in his 1996 *History of the English Organ*) believed the towers and flats were built in the 1500-1534 period and effectively specified the original frontage pipework complement. John Morton (BIOS Day Conference, Reading, February 1999) readily convinced the gathering that Sir John Sutton (in the 1860s-70s) had drawn an existing soundboard with provision for five sliders (two upper flats dummies). Michael Wilson invites us to treat Sir John's work with great caution: 'His judgement was by no means infallible, as is shown by his solecism of inserting vertically-conceived linenfold panelling horizontally as part of his restoration programme'.

I was in Leeds Castle recently, trying to improve my grasp of the personality of Henry VIII. The castle routinely displays three pieces of early furniture, none significantly altered, showing simultaneous use of horizontal and vertical linenfold. One piece is a mid-sixteenth-century cabinet for silverware, and there are two late-sixteenth-century chests to house bedding. If only someone as clever and earnest as I take Sir John to have been had left us more of his rough notes and passing observations, not just his polished conclusions. Provoke a scholar, elicit an opinion. Mine is as follows.

The Old Radnor organ was of prestigious parish church size, not a cathedral size Choir organ. Five stop-sliders mean six ranks, the bread-and-butter 5' Principal being permanently on. All Hallows, Coventry, and 'Wetheringsett' were all larger; some English parish churches were richer or more demonstrative than some Welsh Marches parish churches. The 5' C/F flue-pipe spoke at 100±1 Hz, modern a'

being the equivalent of Tudor ee/aa further up this indispensable rank. 1/5-c (organ CC C c cc etc being the 0/1200-comma notes) is the best place to start exploring how a plainchant-based piece would have sounded, led by the late-fifteenth-century counter-tenor who was required to have organist skills (or, occasionally, have his absence covered by a non-singing deputy organist shadowing the cantus firmus).

The choir was not such an 'exhibition piece', nor the organ so shameful an aid, that the instrument was actively hidden inside cathedrals, which held local purses funding impressive collections outside daily Treasurer accounts - e.g., Playssher at 1513 Exeter, gave up curtains for carved wooden cases from the 1460s-80s onwards. The Old Radnor case carving which we still see today would not have been acceptable to cathedrals with choir stalls of the quality still enviably on view at too many places to mention (from Carlisle to Exeter). Some cathedrals would have had the means to emulate the Chapel Royal's use of gilding on larger organ cases and doors (Rites of Durham references to that city and to London and York). As expected by my friends, I end with a piece of numbing ignorance masquerading as a *cri-de-coeur*. Has anyone ever displayed or part-reproduced that lovely, complete sixteenth-century missal housed in the treasures cabinet in the Chapel of Leeds Castle? Does it tell us anything new about the love the English had for choir-led, organ-minding-its-manners church music up until the mid-sixteenth century, when region after region reluctantly ceded richly impressive Latin polyphony for English clarity?

PRODUCING THE REPORTER

JOHN HUGHES

At the June meeting of Council, a Technical Report on the production of the *Reporter* was tabled, following which it was suggested that some of the details may be of interest to readers and contributors to the *Reporter*.

The computing system used is RISC OS; this system can read the contents of fdes and graphics from nearly all other computer systems, and is reliable. Two computers are used, one as a back-up. Typed copy is scanned and put through Optical Character Recognition where possible; good quality original copy is essential since a photocopy always degrades the characters sufficiently to prevent successful scanning. E-mail accounts for almost a half of all copy.

Drawings and photographs are best submitted as originals - photocopies do not reproduce well. It is possible to retouch and enhance drawings and photographs, but the process can be laborious and time-consuming, particularly from photocopies which are not truly vertical. Music examples can be set.

Once the text has been assembled, laid-out and proof-read, printing is carried out by preparing image-reversed, positive litho films, using a laser printer. The April 2001 issue of the *Reporter* saw a change to the use of a Postscript printer driver, which increased the definition of the text from 600 dots per inch (dpi) to 900dpi, and gave a marked improvement in the reproduction of pictures. The positive films are

used by the printer to produce the plates for lithographic printing. It is possible to improve the sharpness of the text up to 2400dpi but this would involve BIOS in acquiring a suitable printing machine rather than relying on Pembrokeshire Press lending us a machine as at present. Perhaps a BIOS member may be able to assist in this.

When the *Reporter* is printed and finished, the copies are sent by carrier from Fishguard to Glasgow, where Kerr Jamieson is responsible for preparing the individual envelopes from the *Membership List* and their posting. With good fortune, the typesetting, layout, proof-reading, printing and distribution of the *Reporter* are completed in fourteen days.

Approximately one month after the *Reporter* is distributed, a version of the text is prepared for the internet and placed on the *Reporter Website* (address on p. 2). This differs from the printed *Reporter* in that it is possible to use colour versions of pictures, if available, and there is an index for the last six years of publication. Members who are aware of the nature of the internet will realise that the colour pictures, where they are used, are in special, low-definition formats. This is part of a deliberate procedure to ensure that the pages download as quickly as possible, and are available to the widest possible range of computers.

Not all the text of a *Reporter* is published on the website since sections such as the Membership List are protected by the Data Protection Act and cannot be published on the internet; likewise, contributors are identified by name only, their addresses being removed before publication. Previous editions of the *Reporter* are being added to the website, as time permits; if members have copies of the *Reporter* from the 1970s and 1980s which they are prepared to lend for inclusion on the Website, I will be pleased to hear from them.

AN ORGANIST'S MEMOIRS

PETER WEBSTER

My musical career began at St James's, Muswell Hill, North London as a probationer, then a chorister with Horace Bate. I went to Highgate School, where my teacher was E.T. (Cherry) Chapman, whose star pupils were Howard Shelley and John Rutter. After my school life I went straight into the family business, and I went back to study the organ with Horace Bate.

Just before the Second World War I was appointed organist at St Mary Magdalene, Holloway. This church had a fine three-manual organ by G.P. England with a mahogany case; Bernard Edmonds photographed it for the quarterly journal, *The Organ*. Father Willis was reputed to have played this instrument in his younger years. There was also a fine three-decker pulpit. When Horace Bate visited the church he remarked how it reminded him of a swimming-bath.

After the war, I returned to Horace Bate to continue my part-time studies, and some interesting organ posts followed. At St Michael and All Angels, Edmonton there was a hand-blown organ in a pleasing case by Bishop. It was in the tower on the

north side of the chancel - I was well blessed up there with clouds of incense. St Michael's at Bower, Palmers Green possessed a fine Brindley & Foster instrument with a hydraulic blower which froze up one Sunday. The church school provided boys for the choir; Horace Bate approved of my choir training. There was a Bliithner grand piano which was restored and used for monthly concerts.

All Saints', East Finchley, North London, was a return to 'smells and bells'. The three-manual Robson was in such a sorry state that it was replaced by a three-manual instrument by Hunter that Noel Mander procured from a church in Clapham (near to where the organ works used to be). Dr and Mrs J.H. Arnold came to tea on one occasion, then proceeded to evensong and benediction, before talking to the congregation on 'Plainsong, the Music of the Altar'.

St Alban-the-Martyr, Golders Green, was part of a fine complex of church, vicarage and hall. I had an exciting time there, playing what was possibly John Compton's finest two-manual extension instrument, housed in a pair of oak organ cases in a pleasing acoustic. There were monthly concerts before evensong by the St Albans Group, formed and administered by a junior chorister.

During all this time Horace Bate remained my tutor and friend. From him I developed a love of J.S. Bach's works; I can recall André Marchal's performance in 1939 of the *Passacaglia in C minor* on the Alexandra Palace organ.

My wife and I moved to South Chard sixteen years ago, when I retired. We have organised two study days at Sidmouth Parish Church with Paul Morgan and Fiona Chrystides without financial help other than £200 from Sainsbury's. I held some interesting organ posts in this area before I retired from a permanent appointment in August 1998 at the age of seventy-eight.

My peripatetic history has taught me that fine organs (not big monsters) were good to play because either there has not been the money to spoil them or there was the good sense to restore a piece of history in the church. Hence my joining BIOS and recommending organs to the HOCS scheme.

The more I think I know the more I realise there is so much to learn.

NOTES & QUERIES

BERNARD EDMONDS

Who said this?

1. In the majority of churches that I know congregations ignore, or are oblivious to any voluntary.
2. There is a fortune awaiting somebody who will compose a piece of music with a one-bell accompaniment.
3. I believe that if more music of the softer type were used, much of the congregational chatter would cease, members would be too sensitive to discuss what Mrs So-and-So did on the previous Wednesday. Are noisy postludes necessary? If a player can play artistically folk will listen, for they do not want to be blown or perhaps blasted out of church.

Have you met Mr Trillet? He is to be found in the pages of Russell Thorndike's book, *The Slype*. In this thriller the Dean and Minor Canons of Dulchester Cathedral disappear, together with a Bb Tuba pipe and all the Dean's pigs. The canon-in-residence is old and easy-going, and Mr Trillet the organist seizes this heaven-sent opportunity. Says Thorndike:

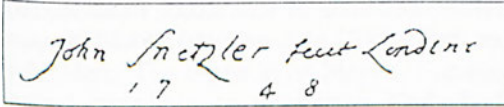
He struck out the solemn Advent regime and substituted rollicking anthems and more elaborate services, and in the midst of this noise he caused the works of Trillet to sound louder than any. Trillet in Bb, C major, and F vied with Orlando Gibbons, Walmisley and Goss. 'Praise the Lord' (Trillet), 'Sing Praises unto the Lord' (Trillet), 'O give thanks unto the Lord' (Trillet), were duly sandwiched in between 'O clap your hands together' (Greene), Walmisley's 'Wilderness' (a great favourite of his) the 'Hallelujah Chorus' of Handel, the 'Alleluia Chorus' of Beethoven, and, for no other reason than that he himself enjoyed it - the coronation anthem, 'Zadok the Priest'. Mr Trillet enjoyed himself thoroughly, for he had no interests, hobbies, no affection for anything in life except for the organ and church music, and so in the face of the large congregation he took advantage of the absence of the Dean, Vice-Dean, and Minor Canons, ignored the season of Advent as if it were never in the calendar, and ran a continuous Easter-cum-Whitsun-cum-Harvest Festival.

I am sorry that in the last issue there were some errors. On p. 27 the present compass of the Saffron Hill organ should be C-g3; the G compass was the original. On p. 28 the reference should be 16, 35. Finally, Freeman (p. 12) sent the card but did not draw it, and could not remember who had - many years earlier. The family later told me it was someone 'who drew for *Punch*'.

The complete history of the Snetzler organ now in Norwich Cathedral may be found in the Snetzler book by Barnes and Renshaw, from its first home in Woburn Abbey as a chamber organ for the Duke of Bedford. So far as we are concerned it commences when Mrs Braithwaite bought the instrument from Canon Hopkins for her home, Acton House, Long Melford, and later had it moved to her new home there, Brook House. She records that Mr Sturgeon moved it for her.

The Sturgeons, father and son, had a workshop in the village of Hartest in Suffolk, behind The Store, where they did general building work as well as organ-building. They carried out some erecting and sub-contracting for Norman & Beard, and obtained from them materials for their own use. Mrs Braithwaite said that Sturgeon had shown her 'the signature of Snetzler ... very faintly written on the wood inside the organ'. No date was mentioned. In 1910 the organ was installed in St Catherine's chapel-of-ease in Long Melford. Sturgeon again moved the organ. Thomas Elliston claimed in his book that Mrs Graithwaite had told him then that the date of the organ was 1745. This was a mis-reading.

Douglas Brown, an American organ-builder working with Fisk, came to Britain in 1969 to make a survey of Snetzler organs. We corresponded about these, and I was invited to join him on several of his forays. These were very thorough, and included exploration of the interior so far as was possible. At one locality it was clear that the architect-designed case had been erected round an existing organ, and as the curator had disappeared into thin air, Brown decided to carry on with some



dismantling of the case. I was alarmed, and said, 'You'll get us thrown out!' 'Oh no,' said Brown calmly, 'not before we have put it all back.'

I could not join him at Norwich Cathedral. His careful examination there showed that the date in the organ was 1748. The tracing reproduced is not direct from the organ, which I have never inspected, but of a copy provided by Douglas Brown. 1748, then, is shown to be the correct date.

* * *

Electric organs have been placed by Messrs Jardine & Son, of New York, in the two new steamships, St Louis and St Paul. The work presented unusual difficulties owing to the pitching of the vessels, the unusual amount of moisture in the air, and the peculiar form of the space allotted in the grand saloon. The pipes are placed near to the ceiling, and the key-board some 30ft. away. A switch has been applied, and this is found very convenient when the ships happen to carry an embryonic Best anxious to give the other passengers a 'taste of his quality'.

(*Musical Opinion*, December 1895)

Mr John S. Bumpus wrote:

Your article on the Harris organ proposed for the West End of St Paul's puts me in mind of the series of Sunday *afternoon* services during the time of the Exhibition of 1851, transferred from the Choir to the *westernmost* part of the Nave, and *an organ was placed in the gallery over the west door*. Messrs Bishop & Son wrote that this was an old organ by Gray, and removed from St George's Church, Ramsgate. It had a Great of about nine stops, a tenor C Swell, and an open diapason on the pedal of, we believe, only nineteen notes. It was on hire from April to November 1851, and from the entries in our books seems to have been first put in the gallery at the West End. The acoustic properties of the Cathedral were such that the desired effect was not gained with the organ there and it was subsequently removed to a platform below.

(Unattributed cutting, probably from *The Musical Times*, perhaps late 1905)

* * * *

Alec Brew's, *Wolverhampton; a Century of Change* (Tempus Publishing) has two illustrations of Exhibitions, showing organs. South Staffordshire Industrial and Fine Arts, 1869, shows one at the far end of the hall. Wolverhampton and South

Staffs Arts and Industrial Exhibition, 1884, shows one on the floor of the hall with two flats and three towers, under the central tower the word WALSALL is quite distinct. So it was surely built by Nicholson & Lord of Walsall. So possibly the other was built by the same firm, but at that date, only a few years after its arrival from Rochdale, where it had been founded in 1816, it would have been under the earlier style of Nicholson & Son. Does anybody know anything about these organs, their specifications, and any subsequent history? Information is welcomed, especially by Geoffrey Jones, [REDACTED].

Burnham Horner gave a lecture to the Royal Society of Arts in 1896. Here are extracts from their *Journal* and from *Musical Opinion* of that year, heavily pruned of much verbiage of the period. Mr W. H. Stocks said that he had a Mounted Cornet on his organ (Dulwich College) and he would not do away with it on any account, if only for antiquarian considerations; but it was very useful when he had to play old music. Some little time ago the organist of the Temple had said that he wished that he had the same thing there, but he had done away with it and sometimes was in a difficulty providing a substitute. Mr A. Dolmetsch said that the florid music of Purcell, though exceedingly well played by Mr Horner, was heard to great disadvantage upon so unsympathetic an instrument as the one employed. The organs of Purcell's time had a very light, clear tone, and on one of them the little runs and shakes which sounded heavy and clumsy would have had a very different effect.

From *The Tablet*, 31 March 1849:

The Sisters of Charity of St Paul ... at St JOHN'S, BANBURY. (R.C.)

In aid of the above object, it is proposed to dispose of an excellent CHURCH ORGAN By RAFFLE. The instrument, which is now set up for inspection in the School-room at St. John's, had not been built more than four years, and is in perfect order. It contains nine stops - viz., Open Diapason, Stop ditto Bass, Principal, Dulciana, Twelfth, Fifteenth, Cornet, Sesquialtera, Trumpet; and octave and a half of German pedals, two composition pedals, and a swell of the whole organ. It is proposed to dispose of it in Eight Hundred Shares, at 5s. each. Tickets may be had, on remittance of cash, of the Rev. Dr Tandy, Banbury.

The result, but not the destination of the organ, was announced in that publication 23 February 1850:

The Subscribers... are informed that the winning number is 117. The Sisters of St Paul take this opportunity of thanking the friends who have aided them, and of informing them that they have been enabled to PURCHASE an ancient building known by the name of ST JOHN'S PRIORY for a CONVENT.

It would be interesting to know what happened to the organ, and who had built it. Gordon Curtis, who drew my attention to this, points out that a raffle for a seraphine was also advertised, and wonders how common organ raffles were.

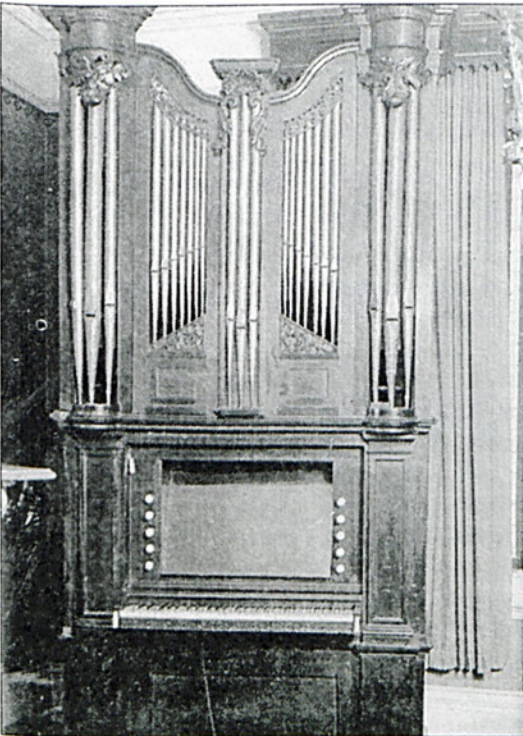
Canon W.E. Dickson (Ely) commented that it is worthy of note that, among the stops of the organ built in 1759 (1768) for the Foundling Hospital by Glen & Parker (of Salford), - from the design, it is believed (erroneously) of Handel - the cornet does not occur. We must not conclude, however, that his extemporisations were quite free from the mannerisms to which the cornet lends itself so readily. The episodes for the organ in the overture to *Saul* and others in the concerti certainly have a strong flavour on the cornet; and I should like to hear them rendered by a modern player on a good cornet stop in one of our fine organs still remaining unaltered - or at least uninjured- by rebuilders. The organ at St Mary's, Cambridge, was rebuilt in 1870, and the larger cornet came into my possession. The pipes are made of very thick metal and have wonderfully tall feet. The stop might be said to be a 'stilted' cornet rather than 'mounted'. The usual mounted cornet was planted on a soundboard of its own some

two or three feet above the main soundboard, supplied with wind by tubes from below. This was to avoid congestion on the main soundboard, also the strong penetrating tone characteristic of the stop would not be muffled by any obstructions. For that reason, as Dom Bedos shows, in large French organs, the cornet might be positioned just behind the front pipes. This may explain why, in lists of the contents of such instruments, the cornet is usually mentioned first.

* * * *

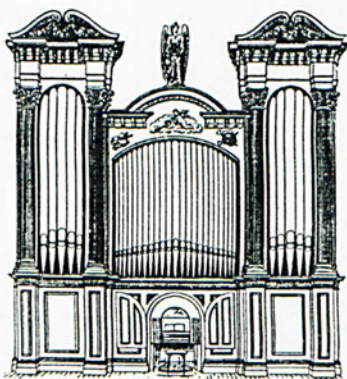
Answers to Who said this?

1. Michael Moore
2. Major Daly (*Musical Opinion*, August 1932)
3. Harold Helm an. Perhaps rather optimistic.



Andrew Freeman records an organ in the possession of J. Charles Lee, organ-builder of Coventry, which had come from a 'country church' and was named and dated in the soundboard. Lee wrote in 1934 that he had to destroy it because of severe woodworm damage. It has so far as I know never been illustrated; this a photograph from Lee.

Specification and Estimate
from
Jardine & Co.



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1823.

ESTABLISHED
1823.

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City Road,
Manchester.

**THE ORGAN CLUB
THE BRITISH INSTITUTE OF ORGAN STUDIES**

SATURDAY, 20 OCTOBER 2001

A DAY OF TRIBUTE TO MICHAEL GILLINGHAM

Programme:

10.45 -11.30	St Matthew's Church, Westminster Short recital by Andrew Sampson
12.05 -12.35	Church of St Michael Paternoster Royal Short recital by Simon Gutteridge (Lunch)
1.15- 2.55	St Giles's Church, Cripplegate Talk by Ian Bell: 'In an Atmosphere of Ready Cooperation' Recital by Anne Marsden Thomas
3.15- 4.40	St James's Church, Clerkenwell Recital by Gerard Brooks Tea (at about 4 o'clock)
5.00- 6.00	St Andrew's Church, Holborn Recital by David Kinsela

Please send the booking form to: **Alec Dingwall**, [REDACTED]
[REDACTED]. Please enclose with your cheque a self-addressed C4 envelope, for your copy of the programme-sheets, to be sent shortly before the event.

BOOKING FORM FOR MICHAEL GILLINGHAM TRIBUTE EVENT

I am a member of BIOS / the RCO / the IAO (please delete as appropriate) and enclose a cheque for £..... (payable to 'The Organ Club') as my booking for:

the whole programme at £12.00 (£8.00*) per person £.....

all afternoon (including tea), at £10.00 (£6.50*) per person £.....

the 5 p.m. recital only, at £6.00 (£4.00*) per person £.....

* These concessionary rates are for students under the age of 25

Name(printed),

Address.....

tel.



Photograph: Richard Hird

THE BRITISH INSTITUTE OF ORGAN STUDIES

SATURDAY, 3 NOVEMBER 2001
BIOS DAY CONFERENCE
AND
ANNUAL GENERAL MEETING
DUTCH CHURCH, AUSTIN FRIARS, CITY OF LONDON

Programme

10.30 Registration and coffee

11.15 'Achievements and Expectations' - an open forum
on BIOS past and future

12.15 Ees van Oostenbrugge (president of Flentrop Orgelbouw)
will speak about the 1996 restoration at the Dutch Church,
and about recent work at Alkmaar

13.15 Lunch. This is included in the day's cost, but drinks are extra

14.15 BIOS Annual General Meeting (see p. 5 for details)

15.15 Recital by David Titterington (Head of Organ Studies at the
Royal Academy of Music; Visiting Professor at Geneva Conservatoire;
Organist of the Dutch Church)

16.00 Tea and end of meeting

During the day Positif Press will have a bookstall with its publications.

The cost of the day is £16 (drinks extra at lunch). The church is in Austin Friars, a narrow lane off Old Broad Street, almost opposite the entrance to the Stock Exchange. The nearest stations are Bank, Liverpool Street, Mansion House and Moorgate, all within a few minutes' walking distance.

Please send the booking form below to:

Paul Joslin,

before 30 October.

I enclose a cheque for £..... (payable to 'BIOS') for persons for the BIOS Day Conference at the Dutch Church, Austin Friars on Saturday, 3 November 2001. All envelopes should be clearly marked 'BIOS'.

Name (printed).....

Address.....

tel.



Photograph: Richard Hird



THE BRITISH INSTITUTE OF ORGAN STUDIES

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

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Birmingham City Archives (top floor), Central Library, Chamberlain Square,
Birmingham B3 3HQ. Open Mondays, Tuesdays, Fridays and Saturdays 0900-1700;
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Enquiries desk: 0121303 4217

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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.