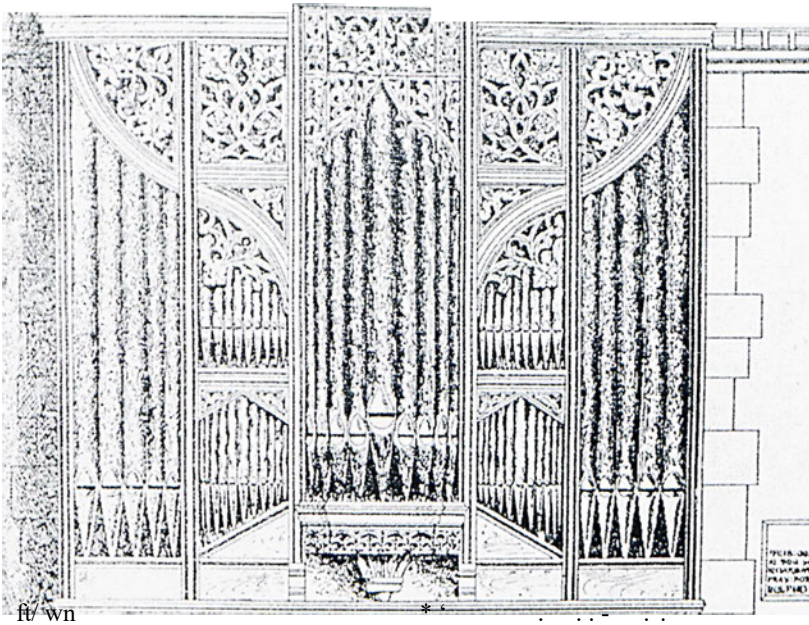


OCTOBER 2001

Vol. XXV, No.4

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THE BRITISH INSTITUTE OF ORGAN STUDIES

||| THE BRITISH INSTITUTE Website:

Journal of ORGAN STUDIES

<http://www.bios.org.uk>

Registered charity no. 283936

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**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

[REDACTED]

*BIOS REPORTER*

**Editor** John Hughes

[REDACTED]

**Distribution** Kerr Jamieson

*Reporter January 2002.* The cut-off date for copy receipt for the January 2002 issue is 31 December 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 at:  
[http:// website.lineone.net/~glandy/BIOS](http://website.lineone.net/~glandy/BIOS); last revised on 5 September 2001.

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

Cover illustration: St Paul's, Morton, nr. Gainsborough; case by Somers Clarke & Mistlethwaite, 1891; illustration by courtesy of Revd Bernard Edmonds.

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ISSN 0309-8052

## EDITORIAL

### *Nescit vox missa reverti*

Those around Bernard Edmonds have for some time been encouraging him to relax a little and to adopt a less demanding role in the world of organ scholarship, and at the end of May, only a few weeks after his ninety-first birthday, he wrote to me, announcing his retirement and giving notice that the 'Notes & Queries' column in this edition was to be his last.

This edition therefore concludes a chapter in the life of BIOS which is as old as BIOS itself, for Bernard appears in the photograph taken at Queens' College, Cambridge in 1976, at the inaugural conference of the Institute, and has served BIOS continuously ever since. At the time of that conference, he was at an age - 66 - when most men are looking forward to a rest, but rest seems hardly to have entered the equation, and we thank him for, and congratulate him on, a contribution to the work of BIOS which spans a quarter of a century, which has taken him into his ninth decade, and which has no parallel within or without BIOS.

As a former editor of this little journal, I am bound to say that no one could wish for a better contributor. 'Notes & Queries' has invariably arrived in good time and without prompting, and it never requires editing (apart from the suppression of a few exclamation marks). I suspect that Bernard's efficiency derives not only from shouldering the administrative burden of a priestly life but also from having been brought up in times when to meet a deadline was no more than good manners. Moreover, he is a contributor from whom editors can learn their trade: one thinks in particular of his underlining of the misuse of 'importantly' ('he strode into the vestry importantly') and, more generally, of his gentle, persistent campaign for good, accurate writing, in which that most misunderstood of weapons, humour, has always been deployed to good effect (sometimes to the consternation of those unable to distinguish between seriousness and solemnity).

He is among our finest stylists. If that style has a precedent, it is I believe to be found in the writings of another Cambridge science graduate, George Dixon, whom Bernard knew, and whose prose was similarly lacking in varnish and circumlocution. A good style is not, of course, a mere raiment: it is a function of clear thinking, and Bernard's has never been less than admirably clear. In scholarship as well as in English, he has set himself, and demonstrated to others, high standards, condemning the 'guessing glancers' (his phrase) for their lack of rigour and worrying at puzzles until this or that source has yielded the solution. Bernard's writings underline, in these days of driven scholarship and solitary pastimes such as 'surfing' and 'downloading', that proper scholarship is essentially a sociable activity, as he points out later.

A senior figure in BIOS, after reading an issue of this journal, said to me, 'Bernard is a marvel': it is remarkable indeed that in October 2001 we can enjoy the

reflections of a living author born at a time when Harland & Wolff were building the *Titanic*, and when Ypres and Passchendaele were place-names with no more than a local significance. Well, such longevity is not so unusual nowadays, but active longevity of the kind exemplified by Bernard's contribution to the *Reporter* assuredly is, and I know that BIOS members everywhere will be raising a glass to him and joining me in expressing thanks for all his work over the past quarter-century. I hasten to add that Bernard's retirement is only from his duties as contributor to 'Notes & Queries': I am assured that articles will appear from time to time, as the pruning of the BBE archive continues, and I confirm publicly what I have already said to him privately, that anything he submits will be given pride of place.

REL F CLARK

## MEETINGS

NIGEL BROWNE

### BIOS ANNUAL GENERAL MEETING

SATURDAY, 3 NOVEMBER 2001

THE DUTCH CHURCH, AUSTIN FRIARS, LONDON

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 beginning at 14.15 hrs. All members whose subscriptions have been duly paid are entitled to attend (free of charge) and vote at the meeting. Formal notice of the Annual General Meeting was given in the July issue of the *Reporter*.

### DAY CONFERENCE

SATURDAY, 3 NOVEMBER 2001

THE DUTCH CHURCH, AUSTIN FRIARS, LONDON

Members wishing to attend this conference should send a cheque for £16, payable to 'BIOS', to *Paul Joslin*, [REDACTED] before 30 October. Full details of the conference and a booking form appeared in the July issue of the *Reporter*.

### INSTITUTE OF BRITISH ORGAN BUILDING

SATURDAY, 17 NOVEMBER 2001

AN OPPORTUNITY TO INSPECT THE WILLIS / HARRISON INSTRUMENT  
IN THE ROYAL ALBERT HALL BEFORE ITS RESTORATION

At the end of December the 146-stop organ of the Royal Albert Hall will fall silent in preparation for its long-awaited restoration; it is due to be re-opened in Spring 2004.

Many organ-builders and those with an interest in organ matters have expressed the hope that it may be possible to hear the organ before it comes to pieces, learn about the plans, and perhaps see something of the interior workings. The authorities at the

Hall are sympathetic to this, and are indeed eager that interested parties should be kept informed of their intentions. They have invited the IBO to organise this event on their behalf, and have made available the morning of Saturday, 17 November. The IBO is inviting members of BIOS and of The Organ Club to attend.

The visit begins promptly at 10.00 am with a demonstration and talk by William McVicker and Ian Bell, before leaving the auditorium by 11.00 am after which inspections of the console and interior of the organ will be possible. We will be welcomed by Ian Blackburn, Director of Building Development at the Hall, and amongst those on hand to answer questions will be Dr John Birch, the organ's Curator, and members of the Mander team who will be undertaking the work.

Those attending should be firmly aware that the organ is long-overdue for attention. It will not be possible for those attending to play the organ; those wishing to visit the interior should note that best suits should not be worn, and access is strictly at visitors' own risk.

This visit has become available at short notice, and replies must be received by 5 November. To attend and receive details please send a cheque for £10 (which includes a sandwich lunch) made out to 'The Institute of British Organ Building', together with a stamped, self-addressed envelope, to the IBO Administrator:

*Didier Grassin,* [REDACTED]  
[REDACTED]

## **BIOS DAY CONFERENCE**

**SATURDAY, 23 FEBRUARY 2002**

**MUSIC DEPARTMENT, UNIVERSITY OF READING**

Details of the annual day conference on current research may be obtained by sending a stamped, addressed envelope, marked 'BIOS CONFERENCE', to *Dr C.J. Kent,*  
[REDACTED]

## **MEMBERSHIP MATTERS**

*KERR JAMIESON*

The number of members on 1 October stands at a total of **671** (compared with 675 at the same time last year).

I have begun to record the details of members' Internet web-pages / sites in the membership database (and in the amendments below), and will include this information in future *Membership Matters* if it is felt to be generally useful. If you have a web-page / site which does not appear in the amendments below and you wish it to be included, please let me have the details. Our own unofficial 'webmaster' (Richard Hird) is considering including links to these pages from the BIOS website at <http://www.bios.org.uk>.

We regret to record the death of James T. **Ludlow**, who had been a member since 1993.

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

**Jack F. Day** BMus FRCO GRNCM PPRNCM: [REDACTED]

**Johannesburg Organ Society:** [REDACTED]

**Dr Terry K. Mills** KLJ JP BA DLitt FLS: [REDACTED]

**Revd Anthony D. Newnham** MIBS: [REDACTED]

**John A.G. Peacham** BSc MSc: [REDACTED]

**Charles J. de B. Sanderson:** [REDACTED]

Please note the following additions / deletions / corrections / changes to the **Alphabetical Section** of the *BIOS Membership List*:-

[REDACTED]

[REDACTED]

[REDACTED]

Please note the following additions / deletions / corrections / changes to the Geographical Section of the *BIOS Membership List*:-

[REDACTED]

## **PUBLICATIONS**

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

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

### ***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.

### ***Journal 27 (2004)***

The editor is Andrew McCrea, to whom enquiries should be addressed.



# REDUNDANT ORGANS

- Midlands (01/32) Bower & Dunn c.1920**  
 Action mechanical to manual, pneumatic to pedal and off-notes  
 Specification Man 8 8 8 4 Casework: oak pipe-rack to front  
 Pedio Dimensions: h 12'7" w 7'1" d4' 7"  
 plus pedalboard
- N. England (01/26) A. Young 1901 (op. 289)**  
 Action mechanical  
 Specification Gt 8 8 8 8 4 4 Casework: architectural  
 Sw 16 8 8 8 842 8 8 Dimensions: not to hand  
 Ped 16 8
- N. England (01/31) Abbott 1883 (probably including earlier pipework)**  
 Action mechanical to manuals, pneumatic to pedals  
 Specification Gt 8 8 8 8 4 4 2<sup>2</sup>/<sub>3</sub> 2 8 Casework: post and rail  
 Sw 1 6 8 8 8 8 4 4 II 8 8 Dimensions: not to hand  
 Ped 16 16 8 8
- N. England (01/33) Brindley & Foster c.1880**  
 Action mechanical  
 Specification Gt 8 8 8 44 2 III Casework: unknown  
 Sw 8b/t 8 8 4 8 Dimensions: h c. 15' wll'6"d9'6"  
 Ped 16
- S.E. England (01/25) Walker 1865 (dismantled)**  
 Action mechanical  
 Specification Gt 8 8 8 4 4 2 III Casework: unknown  
 Sw 8 8 4 II 8 Dimensions: unknown  
 Ped 16 16
- S.W. England (01/27) anonymous, c.1870**  
 Action mechanical  
 Specification Man 8b 8 8 4 4 Casework: post and rail, side panels  
 Ped 16 (20 notes) Dimensions: hi 1' (reducible), w5' 3"  
 d3' 9" plus pedalboard
- S.W. England (01/28) Nicholson 1959**  
 Action electro-pneumatic (detached console)  
 Specification Gt 16 8 8 8 8 4 4 2<sup>2</sup>/<sub>3</sub> 2 III 8 Casework: nil, grille hides pipes  
 Sw 8 8 8 8 4 4 2 III 16 8 4 Dimensions: h 20' w 17' d 12'  
 Ch 1 6 8 8 8 8 4 4 2<sup>2</sup>/<sub>3</sub> 2 1<sup>3</sup>/<sub>5</sub> 8 8 (all approx.)  
 Ped 32ac 16 1 6 1 6 1 6 1 0<sup>2</sup>/<sub>3</sub> 8 8 8 8 4 4 1 6 1 6 8
- S.W. England (01/33) Conacher c.1890**  
 Action mechanical  
 Specification Gt 8 8 8 4 2 Casework: post and rail  
 Sw 8 8 8 4 8 Dimensions: h c. 15', w 11' d7'  
 plus pedalboard

**S.W. England (10/30) Hill/Hunter 1867/1898**

Action	pneumatic	Casework: post and rail
Specification	Gt 1 6 8 8 8 8 4 4 2 III 8 4	Dimensions: not yet available
	Sw 8 8 8 8 8 4 4 2 III 8 8 4	
	Ch 8 8 8 4 2 <sup>2</sup> / <sub>3</sub> 2 P <sup>1</sup> / <sub>5</sub> 8	
	Ped 16 16 8 8 16	

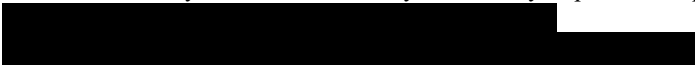
**Wales (01/34) anonymous c.1870**

Action	mechanical	Casework: post and rail
Specification	Man 8 8 8 4 4	Dimensions: h 9' 6" w 5' 3" d 3'
	Ped 20 notes	plus pedalboard
	coupled to manual	

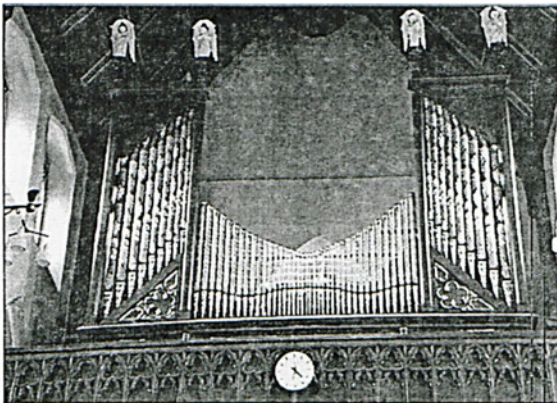
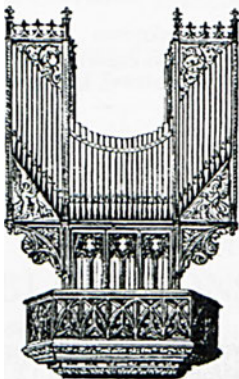
**N. England (01/29) Driver 1925**

Action	mechanical to manual, pneumatic to pedal and manual basses	Casework: sumptuous architectural
Specification	Gt 8 8 8 8 4 4 2 8	Dimensions: h c. 17' w 22' 4" d 1 0' 2"
	Sw 1 6 8 8 8 8 4 4 1 1 8 8	
	Ch 8 8 4 4 8 8	
	Ped 16 16 8 8	

Please contact Roy Williamson with any redundancy or placement query at



## A PUGIN DESIGN AT WEXFORD



In *A Short Account of Organs built in England*, Sir John Sutton published examples of cases ‘furnished by Mr. Pugin’; the fourth example is ‘intended for a village Church, and is very simple...’. The design was realised twice in Wexford in 1858 by Telford & Telford with identical organs in nearly identical churches, at Rowe Street and Bride Street. Far from being the simple one-manual organs envisaged by Sutton, they are large three-manual instruments, and fine examples of their period. The reversal of the side struts seems to point to a necessary correction to the design for strength.

# LETTER TO THE EDITOR

Sir,


I write to draw the attention of BIOS members to the Brighton Dome Organ Appeal in Memory of Douglas Reeve.

Do you remember ‘Tuesday night at the Dome’? Have you heard Douglas Reeve play on the Brighton Dome’s celebrated organ? Then you’ll know how wonderful this incredible organ sounds. A truly unique instrument, this Hill, Norman & Beard organ can be played as either a cinema or classical organ and has many fans around the world.

However, in recent years the organ has fallen into severe disrepair and its future now hangs in the balance. Seen as a non-essential part of the restoration and refurbishment of the Brighton Dome, there was no public money allocated to restore the organ and all other sources have now dried up.

Could you help us restore this magnificent music machine to its former glory? Now a campaign has been launched to save the organ, we are asking all organ fans to help us in our quest to restore this world-renowned instrument. The campaign is in memory of the late Douglas Reeve, the name most closely associated with the organ, and your support could make all the difference. Anyone who donates money to the appeal will be invited to the inaugural organ recital in the newly-refurbished Dome.

To make a donation please write to me, Rachael Duke, at The Brighton Dome. Any cheques should be made payable to ‘The Brighton Dome Appeal’ and, in order to ensure your donation does not attract tax, please enclose a signed letter stating you wish your donation to be treated as Gift Aid.

Rachael Duke,  


(The organ was built in 1936 by Hill, Norman & Beard, as one of the firm’s Christie Unit Cinema Organs, for £8,800; it replaced a four-manual ‘Father’ Willis instrument, pipework from which found its way into various church organs. The instrument was designed as a dual-purpose organ by Stanley Roper; Alfred Abdey, the then Borough Organist; and Quentin Maclean, who gave the opening recital.

The organ has 42 ranks placed in four chambers; the unit construction with electro-pneumatic action produces no less than 250 stoptabs; Pedal (24 + 7 percussion stops); Accompaniment (37 stops + 14 effects); Great (17 stops); Collective Great (33 stops + 4 effects); Swell (17 stops); String (8 stops); Solo (29 stops + 9 effects); and Orchestral Swell (14 stops), with a plethora of special-effect stops such as Orchestral Bells, Chrysoglott and Marimba Harp. Perhaps the most unusual stop is a four-rank Violes Mixture in the String Organ. There are 23 manual-to-manual or manual-to-pedal and octave couplers, four swell pedals, a general crescendo pedal, double-touch stoptabs and a forest of thumb pistons to keep the organist busy. A switch disables the cinema-organ effects; the Great and Swell then function as a ‘straight’ organ. **Editor**)

# BIOS OFFICERS AND COUNCIL MEMBERS

## 1976 - 2001

JOSE HOPKINS

At the suggestion of the Chairman, to mark the twenty-fifth anniversary of the founding of BIOS, the following list of office-holders, associated posts, and Council members from 1976 to the present day has been compiled from the minutes.

Whilst every effort has been made to ensure its accuracy, it is possible that errors have been incorporated, and I should be glad to receive any corrections so that the list may be amended for the future.

### Chairman

Michael Gillinghamt	1976-83	Peter le Hurayt	1991-92
Donald Wright	1983-91	Nicholas Thistlethwaite	1993-97
Peter Williams	1997-		

### Honorary Secretary

Nicholas Thistlethwaite	1976-86	James Berrow	1996-99
Christopher Kent	1986-95	José Hopkins	1999-

### Honorary Treasurer

John Bowles	1976-85	Richard Hird	1985-
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### Archivist

Michael Sayer	1980-86	David Wickens	1992-96
Malcolm Jones	1986-92		

### Assistant Secretary

Reif Clark	1990-95
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### Casework and Conservation

Christopher Gray	1997-
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### Editor of the *Reporter*

Nicholas Thistlethwaite	1976-86	John Whittle / Reif Clark	1992-96
Stephen Bicknell	1986-92	Andrew Hayden / John Hughes	1996-2000
John Hughes	2000-		

### Information Services

David Baker	1998-
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### Information Technology

Michael Sayers	1991-97
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### Meetings

Nigel Browne	1997-
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### Membership Secretary

Nicholas Plumley	1976-80	John Whittle	1986-96
Stephen Bicknell	1980-86	Kerr Jamieson	1996-

## **Project Development**

### **Manager (Archive)**

Andrew Hayden 2000-

## **Publicity**

Richard Popple 1987-92

Timothy Lawford 1996-

## **Redundancies**

Marilyn Wilson 1979-86

David Wickens 1986-91

## **Publications**

Reif Clark 1997-

Alfred Champniss 1992-96

Roy Williamson 1991-96

The following have served either as elected or co-opted Council members for varying periods from 1976 to the present:

James Berrow

John Brennan (publisher)

Gerard Brooks

Nigel Browne

Stuart Campbell

Derrick Carrington

Barrie Clark

Relf Clark

Alfred Champniss

Geoffrey Cox

Rodney Eastwood

Bernard Edmonds

Richard Godfrey

Richard Greening

Dominic Gwynn

Richard Hobson

José Hopkins

Peter le Hurayt

Alastair Johnston

Paul Joslin

Christopher Kent

David Kinsela

David Knight

Peter Lattimer

Timothy Lawford

Sheila Lawrencet

Andrew McCrea

Timothy McEwen

William McVicker

David Ponsford

John Rowntree

Philip Sawyer

Michael Sayer

Michael Sayers

Gerald Sumner

Nicholas Thistlethwaite

John Wellingham

Peter Williams

Donald Wright

## **FROM THE ARCHIVE**

*ANDREW HAYDEN*

Since my last contribution to the *Reporter*, there has been considerable activity in the Archive and I am grateful to Dr Michael Sayer, Richard Howell and David Wickens for their continued painstaking work in the never-ending tasks of cataloguing and indexing.

Dr Sayer, the founder of the Archive, has sorted and indexed the Andrew Freeman 'stereo' photographs (which have been used to lift copies for enquirers, in preference

to the unsatisfactory 35mm negatives taken from the original plates ten or so years ago). He has begun work on sorting and indexing the Jardine contracts, relating them to the drawings index which he compiled twenty-five years ago.

Richard Howell has indexed the Harvey notebooks, an important secondary source consisting of 3,716 notes / references in 35 volumes. He has sorted and listed the Hill, Norman & Beard contracts, and has been working on a comprehensive indexing of *The Organ* which will replace the basic index currently available in the main one (and in the publications by Betty Matthews). It is the intention to produce the Harvey notebook and Hill, Norman & Beard indices as a CD-Rom. Other material has been added to the Main Index as follows: Hill, Norman & Beard Order Book 2 - small orders (1918-1919); the Gray & Davison drawings; and the gazetteer in Dr James Berrow's 'Nicholson' thesis. The Main Index, revised each quarter, and the *Directory of British Organ-Builders* are available on CD-Rom at the Archive, and on-line through the National Pipe Organ Register, <[www.bios.org.uk/nporhtml](http://www.bios.org.uk/nporhtml)>.

The latest total in the British Organ Archive Main Index is 22,948 locations (of which an important fraction is cross-referencing), covering 28,251 primary references and 12,546 secondary ones.

Publication of the *Directory of British Organ-Builders* in hard copy is imminent. Some technical difficulties in printing gave the opportunity to bring the revision up to date to July 2001. Other revisions include the handlist, incorporating a complete list of the books and a thorough revision of the Gray & Davison indexing occasioned when it was discovered that only the principal orders in the early ledgers had been indexed thus rendering the *Gray & Davison Shop Book Index (BIOS Research Paper 3)* out of date.

We are now able to include the material from the estate of Michael Gillingham together with some 250 Gray & Davison drawings dating from c. 1840 to 1900 and an interesting handwritten, illustrated account of the organs of St Mary Woolnoth by William Henry Essex, sometime organist of that church. The Archive now holds what appear to be the sole remains of works documents from Grant, Degens & Bradbeer, including several bundles of drawings and a fair body of material relating to New College, Oxford. We have had material donated from the firm of A. E. Davies Ltd. of Northampton, successors to Grant, Degens & Bradbeer; this is to arrive in the near future. Papers gathered by Joshua Knott relating to Brindley & Foster have been deposited.

Finally, mention should be made of the completion of an inventory of all organ-related sources of documentation held by county record offices in England, Wales and Scotland which will shortly become available on-line, and a recurring annual grant of £500 from the Institute of British Organ Building.

The Inventory is intended to act as a primary search tool, i.e., a signpost. It is known, for example, that Hull Central Library has the remains of the Forster & Andrews records; Hertfordshire Archives and Local Studies has material relating to Rest Cartwright, Corps, Walker and Alfred Kirkland; West Yorkshire Archive Service at Bradford has large holdings from both Anglican and non-conformist churches, a fair number of which includes material relating to organs, correspondence, plans, historical sketches, etc.

The IBO's grant is intended to help the continuing work of the Archive and is also a recognition of the value to the organ world of the Archive as a research tool in both academic and practical senses. We are grateful to the IBO for its interest and willingness to assist our work with this grant.

## NEWS

### ASSOCIATION MAURICE ET MARIE-MADELEINE DURUFLÉ

The first bulletin of this newly formed association was published in June; the association aims to improve knowledge of the work of Maurice and Marie-Madeleine Duruflé as well as encouraging young musicians. This impressive magazine contains a homage to and biography of Marie-Madeleine Duruflé, who died on 5 October 1999. Maurice Duruflé is dealt with in a detailed biography and discography, along with a list of his publications. The association is showing considerable initiative and energy in this first issue, as well as operating a well-designed website at <http://www.duntfle.org>. For those BIOS members keen to pursue the fourth Aim of BIOS, further details may be obtained from the association's website or: [REDACTED]

### IBO JOURNAL 2001

The 2001 issue has pictures (including colour), technical drawings and scales of many organs. Each project has a commentary by consultants, builders and players. There is an article on concert artist Olivier Latry; a 'Review of the Year' covers the work of British organ-builders in 2000; and there is the *IBO Register of Accredited Business Members*. Copies can be purchased from the IBO office by post, or e-mail; the cost is £8.50, (£10 Europe, £12 USA, £12.50 Australia), by cheque (£sterling) or credit card. *Institute of British Organ Building*, [REDACTED]

### LAUSANNE CATHEDRAL

The following information was displayed in the cathedral in September 2001: The current organ in Lausanne Cathedral is dilapidated. A multi-disciplinary Committee appointed by the Council of State in 1996 has been inspecting it. Their findings are beyond question. The instrument is no longer up to scratch and needs working on. The cost of restoration is considered too high as compared with the real musical improvements that would result.

The Committee has therefore put out a call for tenders from six world-famous organ-builders. On the basis of the projects submitted, the Committee selected that of the US organ-builder, Charles Brereton Fisk Inc. The manufacture of the case was also put out to tender, and that was won by the Italian architect and designer, Georgetto Grugaro.

The Fisk project provides the best combination of musical quality and line-of-sight communication between the organ itself, the organist, and the audience. By virtue of its design and location the instrument will make a genuine musical and architectural contribution. The organ will have four stylistic options. It will have 100 stops distributed over five keyboards and pedalboards and a second mobile console to be played from the nave for accompanying choirs or orchestras or for religious services.

# A BRITISH ORGAN RESTORED IN BORGHETTO S. NICOLOGRAVE (BORDIGHERA, ITALY)

MAURIZIO TARRINI

In the late nineteenth century, the Ligurian ‘Riviera’ was a popular place for British people, who were the first to discover it as a resort. Many of them lived in Genoa, Portofino, Alassio, Sanremo, Bordighera, etc., and in the neighbouring French Cote d’Azur, for business, health, or pleasure reasons. The British community was so important in Italy that a weekly newspaper called *The Italian Gazette and Florence Gazette* was founded in 1889-90 with editorial offices in Florence and Rome. This paper ‘circulating throughout Italy, France, the Riviera etc.’ had a column called ‘Riviera Notes’, which gave social and cultural news of the Ligurian British colony.

In that period the famous Scottish writer George MacDonald (1824-1905) and his family moved to Italy for the sake of his delicate health. After they had been living for a period in Genoa and Portofino (where his daughter Mary and his son Maurice died), George and his wife, Louisa Powell, decided to spend the rest of their days on the Riviera and in 1880 they settled in Bordighera where they had a villa built. For many years this building, called *Casa Coraggio* (house of courage), which still exists in the town centre, was the centre not only of the British community but also of the social and cultural life of the town, open to everybody. Concerts, recitals, parties, entertainments, and biblical lectures were given in a large salon on the first floor, which was provided with five pianos and a chamber organ.

This organ was built in 1890 by William George Trice (1848-1920), an Englishman who had set up an organ factory in Genoa. It is similar to an engraving of



a model organ produced by the Trice firm. The organ belonged to George Powell, brother of Louisa, and after his death was inherited by the MacDonalds and brought to Bordighera after 1891.

Louisa Powell was educated according to the middle-class customs, and so was able to sing and play the piano; moreover, she was the organist and choirmistress of the Anglican Church in Bordighera. That period was happy and prosperous for George MacDonald and his family. After the death of his wife in 1902, George was broken-hearted, and he severed his Italian connections, returning to Britain to his daughter Winifred’s house, at Ashted, Surrey, where he died three years later in 1905.



According to his last wishes, his ashes were brought back to Bordighera's English cemetery, where his wife Louisa had been buried.

In the same year one of George's sons, Greville MacDonald, sold the organ to the parish church of Borghetto S. Nicolograve, a district of Bordighera, and it is still in its original state, apart from the four ranks of Ripieno added by Lorenzo Vesco in 1934. This instrument lay neglected for a long time, but in 1998 the church decided to restore it. The task was entrusted to Italo Marzi of Pogno (Novara) under the supervision of Silvano Rodi, who gave the inaugural recital on 6 May 2001.

Organ built by W.G. Trice, Genoa 1890; pipework by J. Davison.

GREAT C-a3		SWELL C-a3		PEDAL CC-f
Principale	8	Bordone	8	Contrabbassi 16
Ottava	4	Flauto armonico	4	
Dulciana	8	Oboe	8	
Voce celeste	8			
Ripieno (12.15.19.22) IV				

Mechanical / pneumatic action. Trice patented soundboard. Pitch: a = 434 Hz at 10 °C. For further details see:

1. S. RODI, *L'organo "William George Trice" della Chiesa Parrocchiale di Borghetto S. Nicolograve*.
2. *La storia, il restauro, Borghetto S. Nicolograve*, Dominici, 2001.
3. M. TARRINI, *La fabbrica d'organi di William George Trice a Genova (1881-1897)*, Savona, Editrice Liguria, 1993.

## NOTES & QUERIES

*BERNARD EDMONDS*

Who said this ?

1. The English may not like music, but they absolutely love the noise it makes.
2. Worcester Cathedral suggests possibilities calculated to appal the strongest heart. Let us hope that here and there a monarch of the past may be left in its pristine glory, and that organists may always be found who care to play on them. (1895)

With this *Notes & Queries* I complete twenty-five years of compiling it, and I have decided that I must now relinquish the job. I am sorry in many ways, but as I indicated a few years ago facts have to be faced; time and tide wait for no man, so this will be my last issue.

Many of the early queries could now be readily answered by the Archive, thanks in part to exposure in this column, which has certainly served a useful purpose in that way; but I feel that over the years there were occasions when it could have been used to greater advantage. In *JBIOS1* I wrote:

Most researchers must be familiar with those intriguing bits of information which come to hand on matters which, at the time, are wholly irrelevant. Notes - if made - are dropped into a drawer to await future consultation. And there they stay! Yet they might have provided a link some other worker needed to complete his investigations. It is one of the concerns of BIOS to break down this isolation, to bring researchers together, and to act as a clearing house, and it is hoped that Notes and Queries in the Reporter may develop in that way.

So it was with a rather frustrated feeling that I learned on several occasions that the missing information was known to one or more members all the time! The most sophisticated electronic searchers-out of information cannot find it when nobody divulges where it is - nor can they short-circuit inertia.

The electronic revolution makes things easier in many ways, but it cannot do original research. It can only record it and make its conclusions accessible to others. Real research involves journeys to locations, sometimes rather inaccessible; frequenting libraries; and interviewing and corresponding with numerous people, including other researchers. It should also entail checking the accuracy, or otherwise, of published or generally accepted statements. One soon learns about sources where unreliable information is likely to lurk, but one can also unearth unpleasant surprises.

\* \* \* \*

I had just motored a relative to a small town on the Welsh border, and intended to find out whether any interesting organs were to be found in the locality. This was forty years ago, long before the advent of BIOS, and such information was scanty and often inaccurate, based as it mostly was on hearsay rather than evidence. It also percolated very slowly! It is very surprising, by the way, to consider the vast differences in the organ world since then, in almost every aspect. However, a little bird had told me that a local school contained something of interest. That day a crowded function was going on there, but I managed to slip in and take a peek. There was in a gallery an architect-designed case of considerable merit, which had a familiar look, and clearly demanded a lengthy visit on an occasion more convenient to the school authorities.

Back at home, I located the case in volume 2 of the Adam brothers' *Works of Architecture*, for Sir Watkin Williams Wynn's Music Room in London. The 'local school', Lindisfarne College, was housed in Wynnstay Park, quondam country seat of the Wynn family, and I made an appointment for a visit, and learnt much of interest. Most of this had not surfaced in the public domain, but a few years later Michael Wilson researched it for his book on the English Chamber Organ so I need not record it here. In short, the 1774 Snetzler was moved, rebuilt, to Wynnstay in 1864 by Gray & Davison and had remained unaltered since. I found it an organ of character and integrity, an excellent product of the best period of Gray & Davison, and a real pleasure to play.

There remained much Snetzler pipework and a scheme had been received for reducing the organ to Snetzler stops only. My opinion was asked, and I said it was wrong to slaughter such a splendid instrument for the sake of historical correctness. Those situations do occur - but in such as this it is the kind of conservation to be

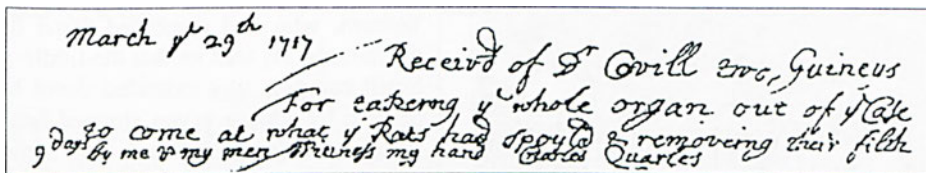
avoided. Anyway, common sense, or economics, stepped in and nothing happened. For thirty years or so no news emerged; but then, as you will know, the organ was thoroughly restored and is now to be found at the National Museum of Wales in Cardiff.

\*\*\*

The contract drawn up by Sir John Sutton when Bishop built the organ at Jesus College, Cambridge stipulated that the firm must spend a week on the organ every seven years. The instrument was in effect completely enclosed in a tonal box with shutters to the front, and had no reeds, so 'it only required tuning about as often as most organs require cleaning. With every possible attention given to it, we usually finished in half a day, and spent the rest of the week seeing Cambridge.'

(From a letter to me by E.H. Suggate of Bishop & Son)

\*\*\*\*



March 29<sup>th</sup> 1717 Received of Dr Covill 200 Guineas  
For taking y whole organ out of y case  
so come at what y Rats had spoyle & removing their filth  
9 day by me & my men through my hand Charles Quarles

A receipt by Charles Quarles, reproduced by courtesy of the Master, Fellows and Scholars of Christ's College, Cambridge was referred to in *Charles Quarles, Some Notes* (JBIO 15, 104) to which more information can now be added.

His burial in the chancel of Old All Saints is recorded in the Registers, and has been noted in numerous publications, especially by Freeman in *The Organ*, volume 1, but writers have continued to state that he went on to become organist of York Minster. I opined that York might have been son of Cambridge, but the Registers of All Saints, in which parish Trinity College was situated, also tell us that the three children of Charles and Elizabeth Quarles do not include a Charles, who in any case would have been too young. Quarles was appointed organist at Trinity in 1688 and proceeded to Mus.B. in 1698, but no entry appears in the Admission Books, which would have noted his father's name and residence. It appears that both organists were born during the Interregnum, and it was not until the Restoration in 1660 that Baptism Registers were once more in regular use.

The name of Smith was never associated with the organs Quarles provided for Christ's, Pembroke and Emmanuel Colleges until Hopkins and Rimbault listed them, certainly inaccurately, in 1855. They do contain Smith pipes, which with the cases had been recycled. This and the low prices confirm the suggestion that Quarles took advantage of available old material when building organs.

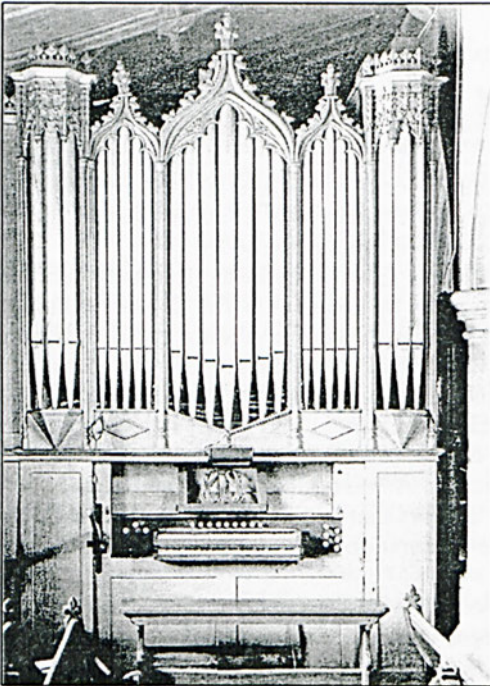
To the Smith which he provided at Wisbech in 1711, after Smith's death, it may be possible to add another at Long Sutton in Lincolnshire, where in a 1928 guidebook is a statement that a Smith dated 1702 was acquired for £150. No source is noted.

Quarles was working there in 1715, and it may be that he had been disposing of another offered for sale by Smith's widow. The case is not unaltered but the angel's heads retained are Smith type. Any further information will be most welcome.

\* \* \* \*

Talking to the organist of Woburn, I was told of a Snetzler organ at the nearby church of Eversholt, which had been moved there from the old Woburn Church to which it had been given by the then Duke of Bedford. So I visited it in July 1945: the case clearly owed nothing to Snetzler, but was a somewhat up-market version of the Timothy Russell case at Kimbolton (illustrated *BIOSRep* XXIII, 1,23). The specification tallies with Sperling (2.3) apart from the addition of the eighteen-note Bourdon, altered pedal-board, and coupler. Seven years later I took Herbert Norman on an organ-crawl; we visited Eversholt and he confirmed that there were Snetzler pipes incorporated. By then some restoration and destruction had been carried out.

I have not been able to consult any of the original documents, but I was fortunate to be given some notes made by Victor Chubb, organist there 1930-36 and later at



*Photograph: B.B. Edmonds*

Woburn, who had examined some of the records. He tells us that the fiddle-g Swell compass was extended down to tenor c by adding seven stopped bass pipes, unenclosed, when I fear some unfortunate alterations were made - for instance, the fine old Swell Hautboy was replaced by the somewhat mild Gamba - out of character with the period of the organ. The worst piece of vandalism however was the scrapping of the Great Sesquiáltera (two-rank mixture). I understand that at that time Snetzler's signature was discovered inside the soundboard (as was his custom). I always understood that the removal from Woburn and re-erection was carried out by Thomas Atterton of Leighton Buzzard, who probably added the Bourdon and altered the GG one-octave German pedal pull-downs to the present. It is not hard to guess who was responsible for the unfortunate alterations. A letter from Noel Bonavia-Hunt states: 'There is a (Snetzler)

chimney ñute in the Eversholt organ in which instrument I had a hand when Smith & Foskett overhauled it. It definitely contains Snetzler pipes, which bear his insignia'.

What the latter remark means is unclear, but it has been misinterpreted to mean that Snetzler's name was on its usual place in the soundboard, which was not the case.

Folklore has it that the organ was originally built as a chamber organ for the Duke of Bedford. The sources tell us that it was by T. Russell 1836, presented by the then Duke to Woburn Old Church, being a one-manual, the Swell added by Russell at the expense of the next Duke in 1848. The truth must be that Russell included Snetzler stops from an old chamber organ of the Duke's. Chubb recalled seeing papers at Woburn recording the addition of barrel-organ equipment by Robson, who was later employed to build the first organ in the new church in 1868 (*Church Choirmaster & Organist*, October 1868).

Robert Shaftoe, who restored the Eversholt organ in 1973 and did something about its 'unfortunate alterations', tells me that he did not come across the usual Snetzler label in the soundboard, which in any case was clearly c. 1830. It had had a second set of pallets added, which bears out the barrel organ story. Shaftoe inserted a dulciana and mixture to replace the intruded gamba and céleste, and twelfth and mixture to heal the wound on the Great. The original Great knobs are over the Swell keys; the Swell knobs on the right jamb, Pedal and Couplers on the left jamb. It deserves a visit.

\*\*\*\*

In 1858 the 1853 St Joseph's RC Church, Leigh acquired from John Nicholson the organ by Elliot, originally at Bromsgrove, now much rebuilt by Pendlebury. It was decided to help pay for its installation by disposing of the chamber organ from the older small church. This was to be done by raffle. 400 tickets at 2/6d (12.5p) and on the first draw every tenth ticket would be a 'chance' and go on to the second draw. The winner, who turned out to be Mr James Shaw of Winsford, was to remove the organ at his own expense and risk, on payment of £1 towards the printing expenses. Nothing seems to be known about that organ. (Bryan Hughes)

\* \* \* \*

Enquiry about the organ given to the Huguenots of Spitalfields by George III. This migrated to the Shoreditch Methodist Mission in Hackney Road, where Speechly was to 'restore' it with, as *Musical Opinion*, May 1932, tells us, 27 stops and the latest tubular-pneumatic action and modern accessories. It later went to St Peter, St Helier, Morden. I know nothing about it, except that I have heard that the historic case was later painted in bright colours. Over to you.

\* \* \* \*

Just after World War III joined a tonal pilgrimage to the Walcker organ in the German Lutheran Church in Alie Street, Whitechapel. It was Advent and in a German tradition the church was decorated throughout with pine branches and quantities of greenery. I gathered that our Christmas Tree custom came from this, via Prince Albert. The

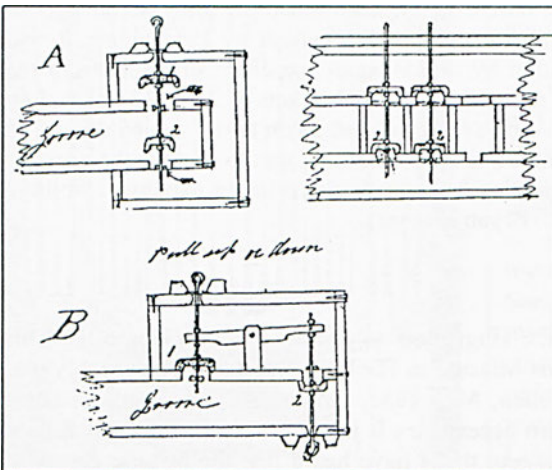
London representative of the builders informed me that they had re-used the 1794 John England case retained at their 1886 rebuild (*BIOSRep* XIII,3,14). So I intended to go again, with camera, when the arboreal obstructions had been removed. This I never did. Paul Tindall, visiting more recently, queried this and dated it probably from 1886. I defer to Paul's judgment. The exact England connection requires archival exploration. The same surely goes for Shifnal, where the England statements did not seem to me to square with the evidence on the ground. Concerning England, by the way, a letter from the bran-tub says that Cheshunt Church has an account dated 1791, no name attached, for a new organ costing £280 9s 6d and a letter regarding 'repairs to an even older organ dated 1778 and signed 'John England and Hugh Russell'. Presumably this means the organ, not the letter? I have not seen this recorded elsewhere.

ifc ifc % ;f:

The Lee organ, July *Reporter*, was Snetzler 1758. Trillet's *Wilderness*, April, Wesley's.

:jc 'Jfi.

G.F. & J. Stidolph, organ-builders of Woodbridge, near Ipswich in 1860 took out a patent for several organ mechanisms. Some depended for their operation on rubber



bands, which does not inspire confidence! The best of the bunch was a soundboard which ingeniously set out to lighten the touch by opposing the pressure on the main pallet by a secondary pallet with a lesser pressure in the opposite direction, as can readily be seen from their drawing. I do not know where it was actually used or how successful it proved in practice, though I understand it attracted the attention of at least one builder - sorry, no particulars nor evidence.

**Answers to Who said this?**

- 1) Sir Thomas Beecham 2) Walter Bernhard

Thank you for sending me queries and information over the years. Keep up the good work with the future set-up. Any correspondence concerning items raised in this issue will be welcome, but after that I shall not be undertaking any research. Best wishes to vrm all

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*Printed by Pembrokeshire Press, Fishguard*