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THE BRITISH INSTITUTE OF ORGAN STUDIES

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Membership Secretary Kerr Jamieson [redacted]

BIOS REPORTER

Editor John Hughes [redacted]

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

The cover illustration is of Pembroke College Chapel, Cambridge, 1865. showing the organ supplied by Charles Quarles in 1708, and restored by William Hill in 1864-5. The illustration is supplied by Jose Hopkins.

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EDITORIAL

An age of resignation and exaggeration of features

Manfred Bukofzer's description of the latter half of nineteenth-century music, quoted in January's editorial, has attracted some comment, particularly with regard to exaggeration. It would be easy to list organs from the period which meet this description, but there is some danger in doing this without referring to contemporary musical events.

The general trend throughout the nineteenth century was to redesign and louden instruments and ensembles; the parallel development in the organ produced not only some large church instruments, but also the town hall organ, a type built largely to play orchestral transcriptions made not to realise the authentic style of, say, Beethoven or Handel, but in the manner in which the enlarged, redesigned contemporary orchestra played those composers. However, it was the next step in this general trend which produced the exhibitionism of Tschaikowsky, and, in particular, Mahler, where the decibel level does not always match the content.

If late nineteenth-century musical ideals had enjoyed a natural death in the twentieth century, organ-building might have escaped exhibitionism. Several factors, including the gramophone and wireless, intervened to elevate the style into an ideal which dominated the entire twentieth century; concert programmes devised on substantial amounts of Tsehaikowsky, Mahler, Bruckner and Mozart piano concerti (delivered on massive grand pianofortes and orchestras as though Tschaikowsky had written them c. 1890) still indicate that *The Soldier's Tale* may be too avant-garde for some listeners.

Organ design and playing practice for the first half of the twentieth century in Britain were hardly free from exhibitionist tendencies - general enlargement and inclusion of extreme sonorities followed orchestral developments of a previous generation. It became possible to play chords on a family / chorus of extreme sonorities, c.g., the tubas at the Royal Albert Hall, just like Mahlcrian orchestration; open diapasons were collected in the same way as woodwind instruments in orchestras were doubled, and for much the same reason. (It was Weingartner who dealt with the perceived imbalance between woodwind and string sections in the Beethoven symphonies by doubling the woodwind instruments, a problem created in the first instance by using the wrong orchestra.) The expense and admiration lavished on elaborate consoles spoke more ol the exhibitionism of organ-builders and status-seeking organists than genuine care and love for music.

Have we shaken off this adulation ot late nineteenth-century aspirations? The seductive Neo-Baroque style promised a refuge from leathered diapasons, but it led to some rapacious instruments, which were every bit as exhibitionist in their own way as those they sought to supplant. The re-assessment of the eighteenth-century British repertoire and instrument has much to commend it in encouraging fresh thinking, but we have to consider the future of the organ. Perhaps it is to continue as a competitor to

the giant twentieth eentuiy exhibitionist orchestra (which exists on massive subsidies and has become so loud that players stiller damaged hearing; as if in sympathy, some fiercely loud organs have been built in recent years).

The current and futuic icpeitoirc ot the instrument is crucial. Despite British consci vatism, the organ and its composers have embraced and sometimes overcome various twentieth-ccntuiy ideals. Impiessionism and its successors (Viernc, Messiaen. Duiufle, Langlais), Scrialism and Communism in the former Czechoslovakia (Dibàk, Hatrik, Zeljenka, Eben); the Weimar Republic and Naziism (Franz Schmidt, Paul Hindemith); and no doubt much else. What arc they embracing now?

FROM THE SECRETARY

JOSÉ HOPKINS

BIOS COMMUNICATIONS CRISIS

It may have escaped the attention of readers of the January issue of the *Reporter* that our Membership Secretary does not wish to continue in office after November this year. Without a Membership Secretary, who acts as the dissemination point for all information concerning BIOS activities, communications with members will cease.

Council is anxious that there should be minimum disruption in this vital area, which runs so smoothly at present. Computer literacy is important if not essential. Apart from that a tidy mind and a willingness to be of service to BIOS would help. If you think you can be of assistance, please contact Kerr Jamieson or myself.

THE HISTORIC ORGANS CERTIFICATE SCHEME

The Historic Organs Certificate Scheme (HOCS) has been in suspension from September 2000 in order to reassess the operation of the scheme. From the outset the subcommittee charged with the review was clear that in future all organs nominated for a certificate should be consistently and competently surveyed, and the results of the surveys referred back to a committee for further discussion and eventual ratification. To this end it has been agreed by Council that the subcommittee convened to undertake the review should continue in operation as the HOCS Committee. It will meet regularly and report the recommendations for the award of certificates to Council.

It was recognised that there was a need for the survey procedures to be standardised, and Christopher Gray has undertaken the organisation of this aspect. Since the announcement of the proposed new gradings for certificates in the July 2001 issue of the *Reporter,* it has been necessary to take into account the results of a meeting convened by the Council for the Care of Churches Organs Committee to discuss a possible national listing system for pipe organs. Delegates at the meeting from the Association of Independent Organ Advisers, BIOS, the Church in Wales, the Cinema Theatres Trust, the Council for the Care of Churches, the Methodist Church, the National Trust, the Roman Catholic Church, and the United Reformed Church, agreed upon the following definitions for an overall listing system for instruments whose quality warranted every effort being made to preserve them:-

I	An organ of outstanding historic and musical interest
II	An organ of special historic and musical interest (within this category some organs would be of considerable interest and categorised as **II*)**

BIOS Council has recognised that whilst the aims of the HOCS awards and the needs of a general listing system are not necessarily compatible, nevertheless to have two separate gradings systems could lead to confusion. Accordingly, in future HOCS will be awarded on the above basis, although 'inspectors' will bear in mind, as originally intended, the date of the instrument, its builder(s), the degree of alteration(s) involved, its comparative rarity and any other special features (including casework).

The certificates awarded under the new arrangements, which should be in operation by the summer, will mention the grading and the particular reason(s) for the award. Nominations for consideration should be sent, as in the past, to Dr Michael Saycr, whose address is on p.28.

During the period of the discussions described above it has become clear that the scheme has so far played a useful role in identifying 'historic' organs (in accordance with one of the Aims of BIOS). Council hopes that the breathing space taken to re-appraise the scheme will ensure a firm foundation for future developments.

MEETINGS REPORTS

1. BIOS DAY CONFERENCE
SATURDAY, 3 NOVEMBER 2001
THE DUTCH CHURCH, AUSTIN FRIARS, LONDON

We print below an edited version of the address given by Mr van Oostenbrugge of Flentrop Orgelbouw.

I was asked to tell you something about two of our recent restorations, the choir organ in the St Laurens Church in the city of Alkmaar in Holland, the oldest playable organ in the Netherlands, built in 1511; and the organ which was built in 1954 by van Lccuwcn from Leidcrdorp in Holland, here in the Dutch Church. This talk will be about the oldest and the youngest instruments Flentrop Orgelbouw has restored in almost 100 years of organ-building.

The choir organ in the Grote or St Laurenschurch in Alkmaar might be called a modern instrument if we bear in mind the time and the place in which it originated: the year 1511. Alkmaar decided to rebuild the main church, the St Laurenschurch, in grand form and dimension. Before this church was linished (the nave still had to be completed) the organ had been installed. This is the more remarkable when one realizes that only nineteen years before, in 1492, the city had lost all its privileges for its part in the uprising of the so-called *Kcias-en Brooclvolk* of peasants against the *Staten*, the government. For a while church-building was out of the question; that the city was able to rebuild so soon was a matter ot unsuspected resilience.

Jan van Covclens, whose name simply refers to a city, Koblenz, was appointed to build the choir organ. The design of the curved façade bade farewell to the straight, customary Gothic façade; not all the front pipes spoke, because there were more front pipes than there were keys. The middle pipes of both the side towers were probably beautifully engraved but dummies, as were the double Hats in both sides of the case. They were probably put in not to upset the idea of what an organ façade should look like. (This contrasts with the trouble Duyschot took 150 years later, in 1685, in the Westerkcrk in Amsterdam, to let the side flats of the *Ruckpositiv* speak as a duplication of the side towers of this part of the organ. In the Westerkerk, incidentally, there was a manual compass of C, D, E up to and including c3, which would have been regarded as utopian in the day of Jan van Covelens.)

Traces in the instrument indicate that the manual compass initially was F, G, A up to and including f2. During the construction it was decided to enlarge the compass upwards with f sharp2, g2 and a2. They used for this the space on top of the windchest boards, which to begin with had been reserved for the stop action. For the Mixtuur and Schcrp this meant a compromise between optimum placing and the narrow space that was available.

The stop action had horizontal rollers right above the windchest boards; each of these operated the sliders with a vertical arm, through an opening in the chest boards. This is still the case. This may at the time and in that place have been unusual. (In Kiedrich, in Rheingau, Germany, in the Pfarrkirche of St Valentin and Dionysius, there is exactly the same form of slider-operation; the oldest parts of this instrument have been dated recently at 1518.)

For the key-action of the 1511 one-manual instrument the simplest solution was chosen: the tracker wires went straight up from the keyboard to the rollcrboard and from there straight up to the valves. So the reed stop, the Trompct 8', was not placed directly above the valves, but on the other side of the soundboard, a layout which was considered later to be classically French. The upper and lower windchests display an ingenious solution in the use of solid oak blocks, with the grooves drilled across the grain. However, it also indicates the physical limitation in this system for the depth of the windchest.

Splitting up the windchest into a lower and an upper one, as in this organ, had occurred in this country for years, whenever a lot of stops was wanted in shallow cases. As far as I know this solution was chosen in the Netherlands for the last time in the *Riickpositiv* in the Westerkerk in Amsterdam in 1685. The original specification for the lower windchest was Prestant 8', Octaaf 4', Mixtuur, Scherp, Trompet 8'; and for the upper windchest, Holfluit 8', Opcnfluit 4', Si filet 1 $*/_3$'.

The wind supply, according to later sources, consisted of three wedge-bellows, common at the time. The original measurements of the bellows were, for their length, matched to the longest pipe of the largest stop, namely F of the *Doof,* 6'.

The extension of the instrument in 1545 by Claes Willemsz merely broadened the colour range of the instrument. Three stops were added to a windchest, later to be called the *Borstwerk.* This was played from the existing manual; not until the seventeenth century was a second manual added to serve this additional windchest.

The addition of a Pedal Trompet by Allcart Claesz in 1551 was not so much an alteration as an extension of the possibilities of an organ which had its roots firmly in the thought-patterns of the Renaissance.

Was the choir organ in the St. Laurenskerk in Alkmaar a milestone in the development of Dutch organ-building? In my view this instrument indicates the beginning of Dutch organ-building, a style which would develop through the organ-builders Niehoff, van Hagerbeer and Duyschot, to name but a few, and was to exercise unequalled international influence and effect. Maybe it is better to speak of a universal instrument in an unexpected place and perhaps an even more unexpected moment in the development of the Western European organ.

After the main organ had been completed, in 1640, there was only a minor role left for the choir organ. It was repaired by van Hagerbeer in 1651, the speaking front pipes renewed in lead, as were some of the decorations in the same material. The instrument became more and more the substitute for the main organ whenever this could not be used. Although for a time it was still valued, its function degenerated to that of a stand-by to produce organ sounds, when the main organ was not capable of doing so.

By the nineteenth century there was no longer any understanding or knowledge of the origins of the instrument. The recently completed restoration (the dedication took place in the autumn of 2000) has taught us how much pipework was considered unnecessary and was removed in the course of time and also how little understanding there was for the sound from an era far removed and therefore, to nineteenth-century ears, incomprehensible. The first time the instrument was regarded once more with wonder and admiration was possibly in 1938 when H.W. Flentrop offered to make the organ playable again, urged on by his son, D.A. Flcntrop. The church was being restored, the nave being shut off from the rest of the church; there was much fruitless blundering with microphones at the great organ and loudspeakers in the choir.

With a minimum of knowledge, and armed with new dogma, Flentrop treated this organ with some respect again. This meant the reduction of the Sharp to two ranks, and the disappearance of a ncver-reliably-idcntificd *Hoofdwerk* Trompet. The windtrunks were renewed. Considering the knowledge and ability in those days, no stone was left unturned to reach the best possible result with the materials available.

When during the most recent restoration we were restoring the windchests of the *Hoofdwerk,* it was noted that a great number of stoppers had been used, all with a diameter of 20mm (>%"). These could be identified as additions from 1939. A lot of very small stoppers appeared, especially on the boards at the back of the upper windchest, different in size from those of 1939. These last stoppers not only taught us that originally a Cimbel III had been planned at the time of construction, but also they gave us a reasonably certain dating of the alterations which we determined from the boards. (By the way, during the construction of 1511 a Sifflet 1 >/$_3$' took the place of the Cimbel.) This investigation made it clear that the Prestant, or Doof, had been two ranks in the treble; the ranks of the Octaaf or Coppeldoof went from one to two, to three, the Mixtuur had not been two to three ranks but two to six and the Scherp three to seven then six ranks again.

The next question was the composition ol Mixtuur and Scherp. On a great number of pipes the name of a tone and a number, ranging from one to twelve, was found. On

the principle that this implied a numbering per tone from front to rear, these numbers enabled the reconstruction of the earlier composition of both stops. All of the windchests could be restored without, as our eastern neighbours so aptly say, *Substanzverlust* or loss-of-substancc. The valves of the Great could be put back into the right order thanks to the still-present numbering of Van Covclens, and the Octaai 1' treble on the *Brustwerk,* which had been added later, could be restored to two ranks again from bl, according to the traces found on the board.

Apart from the couplers, the key-action is unchanged since a second keyboard was added at some point in the seventeenth century. The manual coupler dated from 1895; traces demonstrated the exact layout of the oldest construction of this coupler. According to these traces the manual coupler was reconstructed. On the grounds of only two, albeit extremely clear, traces the former pedal coupler was brought back.

The stop-action did not need changing; the original layout had not been touched over the years, apart lrom minor details. Only the stopknobs had been replaced, something we have done again this time, modelled after the transept-organ in the Nieuwe Kerk in Amsterdam. The valve and tremulant actions are new.

In the windtrunks, mainly from 1939, there was one part from 1545 with an alteration from 1551 because ot the addition ol a Pcdaaltrompct. In this trunk traces were also found of a valve and a tremulant which have been restored. A gap in this part of the canalization gave valuable information about the measurements of the trunk to the Great, which had disappeared. The commission of 1630, found in the archives, enabled us to make new bellows for the organ. The wind pressure was determined to be 68 mm (2^3A").

A lot can be said about the voicing of the instrument. The pipe-bodies have been lengthened; the pitch we could determine from the few front pipes whose bodies had without doubt the right length. Following clear traces, we lowered the cut-ups, for the most part only in the bass of the Holpijp 8' and Octav 4' (the old name is Coppeldoof). The nicks in the languids have been rubbed out from underneath; the tip holes have been opened. The instrument was then tuned in meantone temperament.

What more is there to say? Perhaps this; on the whole, people who had heard the instrument felt that music by Jan Pictersz Sweclinck was perhaps a little too modern for this organ. An unusual experience in a country with a lot of aged organs, where it is usually the common feeling that Swcclinck's music is just too old-fashioned for even the oldest ones. To all those who have worked on this instrument it has become apparent that it is not impossible to realise a sound from almost 500 years ago.

I would now like to move on to the the organ in the Dutch Church in London. If we want to understand the origins of the instrument here in this church, we need to take a few steps back in history, back to the years around the Second World War. Just as D.A. Flentrop had been impressed by the choir-organ in Alkmaar and a number of other, older organs, so had the builder of the organ in the Dutch Church in London. Willem van Leeuwen. Both organ-builders decided shortly after 1945 to restore and build only mechanical organs; both underwent willingly the influence of the *Orgelbewegung.* Both had also been strongly influenced by the old organs in the Netherlands on which they had worked; each however differed so much from the other in character, that the results were miles apart.

D.A. Flentrop had been impressed by the durability of the classical materials and methods of construction which had been used in organ-building for centuries and which he himself used. Not so Willem van Leeuwcn; he believed in the application of modern materials, such as synthetics for valves and in contemporary variations in methods of construction for sliders and other windchest-parts. D.A. Flentrop was convinced that every organ-builder had a right to his own scaling system, whether or not inspired by older examples. Not so Willem van Leeuwen; he was more inclined to adhere to the classical Dutch tradition when choosing his scaling patterns. This does not mean, though, that he never deviated in any way. D.A. Flentrop devoted himself to construct well-running and well-playing actions, Willem van Leeuwen was in this respeet much more a follower of the customary way, and did not go into these matters too deeply.

The difference in personal character meant that D.A. Flcntrop would carry out the voicing of his instruments painstakingly, and maybe sometimes a little too carefully, while Willem van Leeuwen was more daring in that respect. Now we can say that because of this, mistakes became apparent sooner. We arc now able to observe that with the same influences and dogma, such as voicing without nicks, open toes, and cone-tuned pipes, different instruments developed. The two builders were competitors who did not compete. Once the choice for a mechanical organ had been made by an organ committee, the choice of organ-builder was determined by the 'faith' in the organ-builder's style.

Against this background the organ which you see here was installed in 1954, starting from a classical layout in the Great and the *Riickpositif* but in a contemporary design. Tbe Pedal was stowed away behind the Great. As was often the case with organs in those days, the instrument was a little too large for the available space, so that quite a few pipes had to be made hooded. In the windchests and in the key-action every modern piece of material one could think of was applied. The keyboards and the layout of the wind supply, on the other hand, were rather traditional.

To build an organ in Britain in those days meant the installation of an electro-pneumatic stop-action. It was impossible, then, to sell a British organist a classical organ with a mechanical stop-action. So this instrument got an electro-pneumatic stop-action, provided with no fewer than one free adjustable combination. This was something van Leeuwen most certainly did not do in his own country.

The pipe-scales corresponded with what was customary in Holland around 1800, with a few personal variations which did not always serve as an example of profound knowledge of this field.

I understand from what I have read that the instrument caused quite a stir in London at the time. Here there were ardent advocates as well as opponents of this oddity on the London organ-scene. In early 1992 we received a request to see if this organ could be restored and how far it needed to be altered lor it to function properly. An earlier attempt in 1967 by a former employee ol van Leeuwen did not have the desired result. Hence the approach to Flentrop. Before we went so far as to draw up a restoration plan, we had to consider which was preferable: to restore this organ or to build a new one. Points to consider were: a) it was not a Flentrop organ; b) the application of materials that had been modern in 1954 proved to have been a bad

choice, seeing the deformation which had taken place; c) there was quite a bit of criticism of the workings of the key-action, to say nothing about the control of the stops; d) the organ suffered audibly from the incompatibility between the chosen basis tor the scales and the persistently applied, contemporary dogmatics concerning the voicing method.

The interesting thing about this organ was that the church-building and the instrument were subject to one plan to rebuild the Dutch Church. Both elements belong together, in the vision of the time, aiming to show everybody what was right. To build such an instrument in those surroundings testifies of having guts. Guts to go against everything that was customary in those days. This is something we can find in our own company's history and which we cherish when we can.

In the light ol these considerations we decided to regard this instrument as a monument from an era which was not far behind us, but which had gone for good. A restoration plan was drawn up by the organ advisor, Rudi van Straten. Our offer was submitted and the commission was given in February 1993.

The restoration contained the following elements:

All synthetic parts and all modern constructions which proved to be untrustworthy were replaced by classical materials and construction, except in the stop-action. The proportions in the key-action were reviewed, so that almost all levers in the couplers and the wiring were renewed. The wind supply was repaired where necessary. The electro-pneumatic stop-action was restored without making alterations in the original plan.

From our experience of research into voicing methods with various organ styles, we voiced the pipework as the scaling pattern indicated, that is to say, as it was customary for Dutch organs around 1800. In accordance with the date of this instrument, pitch and equal temperament were maintained. The wind pressure was established at 69 mm (2%"). The instrument was re-inaugurated in September 1995. You will hear the results this afternoon.

On a personal note, both restorations were fascinating. In Alkmaar because of the wonder of the eloquence of a sound from so long ago. In London it was the amazement that having approached the voicing in a way more suitable to the original choice of scaling, the result was a so much more complete sound. In both cases the instruments proved to be personalities, very different from one another, but certainly worthy of serving to illustrate a passage by Wilhelm von Schlegel: 'The truly new originates only from the old. The past must form the foundations for our future'.

2. TENTH ANNUAL CONFERENCE ON CURRENT RESEARCH

DAVID KNIGHT

SATURDAY, 23 FEBRUARY 2002
Department of Music, University of Reading

The tenth annual conference on current research dealt with research into regional organ-builders, the role of patents in the nineteenth century, the activities of two organ advisers in current and recent work, and a footnote to Hawkins's *History of Music.*

Gordon Curtis presented his research into R.W. Rouse (1822-1895), an organ-builder from Oxford. Rouse's surviving work shows that he built in a style that would have seemed dated to his contemporaries. Eighteen organs by him survive, all with a tonal scheme that gives priority to a chorus with a fifteenth, and with single-acting registration aids in the larger instruments. The low survival rate of Rouse's instruments was not discussed, although the speaker implied that they probably fell from favour and were discarded.

David Hemsley discussed the role of patents in the development of the Victorian organ. In a valuable introduction to the granting of patents, David showed that organ-builders would have been put to considerable expense and trouble to be granted a patent, and with only one exception, Robert Hope-Jones, did not make any money from them. No successful libel action was ever made for the infringement of a patent, and the number of patents claimed by some organ-builders in their advertising exceeded the truth; to claim a patent was good for trade.

Rodney Matthews introduced us to his continuing research into the organ-builder G. M. Holdich (1816-1896). Organ-building was not the career chosen for Holdich by his military and clerical family; despite this he was apprenticed to Bishop for five years from 1837 and went on to be a prolific and successful organ-builder. Rodney presented a series of maps showing the distribution of Holdich organs in England, showing clusters in areas enjoying good transport links with Holdich's base at Northampton. The possibility that advertising by word-of-mouth produced these clusters would make an interesting addition to his thesis.

Nigel Browne spoke on the place of the organ in mid-ninctcenth-ccntury Devonshire. His paper demonstrated that before 1880 there were no secular organs in the Devonshire buildings that were used for oratorio and other choral concerts. Since such concerts were not staged in churches there was no call for organs in most churches to accompany extensive choral singing. When this is coupled with the fact that organ recitals were extremely rare, the success of conservative local organ-builders, such as H. R Dicker, is understandable. His success ended with the increasing secularisation of the organ in Devon. By the end of the nineteenth century his instruments were often replaced by more expressive ones, reflecting the range of orchestral timbres available at the time.

Christopher Kent and John Rowntree both presented examples of current work as consultants for new organs. They oultined the problems of providing an organ suitable for the particular needs of a client - be it a Lutheran church in Norway or the chapel of a private house in Wiltshire.

Joan Jefferey's short lecture concluded the day's papers. She drew attention to a reference from the first edition ol Hawkins's *A General History of Music* (London, 1776), and Tudway's 'letter to his son'. This letter does not appear in subsequent editions of Hawkins's *History*, and suffers neglect as a result. However, it might be the closest we have to contemporary evidence for the elusive but often implied Byfield, Bridge and Jordan connection.

Rclf Clark gave a demonstration of the Hill organ in Reading School Chapel to conclude the day, paying tribute to two significant anniversaries that fall on 23 February: the death of Elgar, 1934, and the birth of Handel, 1685.

Particular thanks are due to Christopher Kent and William MeVieker for the success of this day conference. If you would like to be considered to present a paper in the Reading conference 2003, please see the call for papers on p.18.

MEMBERSHIP MATTERS

KERR JAMIESON

Many thanks to those members who have responded promptly to the subscription renewal reminder distributed with the January issue, and especially to those who generously supplemented their subscriptions with donations. Members whose renewals are still currently outstanding should receive a further reminder form with the present issue. Please note that no further publications will be sent to those who are still in arrears when the next *Reporter* is issued.

The total number of members is 687 at 31 March 2002.

We extend a warm welcome to the following new Ordinary Members: -

Roy G. **Foster:** [redacted]

Michael **Macdonald:** [redacted] (rejoined)

Alexander C.N. **MacKenzie of Ord** MLitt: [redacted] (rejoined)

Rodney J. **Matthews** MA BA BEd ALCM: [redacted]

Tony **Parker:** [redacted]

Clare **Stevens** MA: [redacted]

Robin J. **Walker** DipRAM PPDip BMus LRAM: [redacted]

and to the following new Institutional Partner:

The **Organ Historical Trust of Australia:** [redacted]

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

Ordinary Members subsection: - [redacted]

And in the Geographical section:
ENGLAND
Cambridgeshire
Dr Julian A. Cooper, Cambourne (insert)
Jack F. Day, Cambridge (insert)

Cornwall
Peter D. Jolley, Penzance (delete)
Gloucestershire
Peter D. Jolley, Hardwicke (insert)

Hampshire
Dr Julian A. Cooper, Fleet (delete)
Nigel A. Stark, Portsmouth (delete) ... Nigel A. Stark, Solihull (insert)

London, Greater
Revd Fr Alan R. Page, Kentish Town (delete)... Revd Fr Alan R. Page, Usk (insert)

Yorkshire, South
Raymond Chapman, Doncaster (delete)

OVERSEAS
Fr Brendan F. Conway, Zimbabwe (delete)

West Midlands
Jack F. Day, Wolverhampton (delete)

WALES

Monmouthshire

LETTERS TO THE EDITOR

Sir,

The illustration of the model of the action in Eglwys Dewi Sant, Cardiff *(BIOSR* XXVI, 1,6) is not a Barker lever, which is essentially on / off, but a Vincent Willis Floating Lever - a very different device altogether. This is a fully-proportional action in which the movement of the pallet accurately tracks the movement of the key. This is possibly the only type of action which gives the player full control of the pallet.

It is described in Thompson-Alien, A., 'Obsolete but Interesting', *The Organ,* October 1933. There was an article in a recent *Organists' Review* by Ian Bell. There is a working model of this action in Henry Willis & Sons' workshops and a photograph of part of the valve gear of this model and a copy of the diagram from *The Organ* in my paper, Woolley, A., 'Actions and Reactions', *Musical Instrument Technology,* 32, (September 2001). It is, however, by no means obsolete as Henry Wills *&* Sons incorporated it into a recent design for a concert hall organ in Florida.

This action incorporates compensating valves, perhaps to provide the greatest airflow in the smallest space. The same leakage problems as would have been found in Stidolph's compensating pallets *{BIOSR,* XXV.4,22; XXVI. 1.29) would be found here, but it is possible that the smaller valves and rigid link made regulation easier, and leaks in the exhaust valve would simply cause the pressure valve to open to maintain the position of the action, rather than the problems that would occur with leaks past the pallet into the groove that would occur with Stidolph's action. The small movement of the floating lever means that there is no significant hunting. There do appear to be some organs still with this action.

It may be significant that the Barker Lever currently used by Van den Hcuvcl differs principally from that described by Audslcy as 'the most convenient and practical form' by the omission of the compensated exhaust valves, although a small leak in a Barker Lever should not cause a great problem.

The only other fully-proportional pneumatic action known to me is the Servo-pneumatic Lever developed independently by C.B. Fisk. This is essentially the same as

Vincent Willis's Floating Lever, but was incorporated into the windchest and not positioned at the console end of the action.

Alan Woolley,
[redacted]

Sir,
I add one or two comments as they affect the work of Brindley & Foster of Sheffield appearing in recent BIOS publications.

In advising on organs of historic worth the term 'Bringradus Console' was recently used. 'BRINGRADUS' was the term applied by the firm to its General Crescendo Pedal (literally 'sforzando pedal'), and was one of several terms used in its advertising to draw attention to patent console accessories offered between about 1895 and 1914. An illustration of a 1911 console showing a Bringradus with indicator, Transformers and Bringradus Touches is to be found on *NPOR,* NI 1407.

A variety of console designs with accessories is to be found in Knott, J.R., *Brindley & Foster, Organ Builders of Sheffield 1854 - 1939.* I am willing to send drawings by e-mail to individuals who might have specialist interest. Others are to be found in Whitworth's writings.

With reference to the organ in the English Church, St Petersburg (*BIOSR*, XXVI, 1) correspondence took place with Peter Collins in *Organists' Review* after an inspection made by him of this instrument a few years ago. It is hoped this worthy organ might be restored, there is still much contemporary Brindley & Foster pipework available to replace that stolen from the organ, or indeed which can be manufactured by Peter himself.

There is one error in the stop-list having compared it with the copy I have of Alexandr Fisieski's letter - the Choir Organ Flauto Traverso being 4' pitch not as stated. Finally the Brindley & Foster organ sent to Russia in 1995/6 was from Intake, Yorkshire Methodist Church *(NPOR,* D02450 where a photograph I provided may be seen).

Macdonald Coventry,
[redacted]

Sir,
How very refreshing to sec for once a development in organ-building assessed primarily from a musical point of view, and not just organ music but the broader perspective of late nineteenth-century harmonic developments.

Your justified strictures about Christmas offerings are timely, too, though it can partly be seen as the inevitable outcome of a line we were all unwittingly led down from the 1960s onwards in emulating and using tinselly arrangements emanating from certain important Cambridge establishments.

John Green
[redacted]

Sir,

I seek information concerning Edward Ellis Vinnicombe and Thomas Elliston who were jointly responsible for the design and installation of the new organ built by T.C. Lewis for St Peter's Church in Sudbury, Suffolk, in 1911. Vinnicombe was born in Exeter in 1874 and studied at Exeter Cathedral with Daniel Joseph Wood from 1885-1893. He was organist of Chagford Parish Church, Devon, from 1893-1901. In 1901 he moved to Sudbury in Suffolk as organist of St Peter's in that town where he lived until 1956, dying on 12 June of that year. Thomas Elliston was a Sudbury man who published a once well-known work [still well-known to some of us. Ed.] called *Organs and Timing,* and lived at Siam House (now demolished) in Sudbury. Any information relating to these two organists and to the organ built for St Peter's in 1911 would be most gratefully received.

John R. Wood,

[redacted]

PUBLICATIONS

Journal 26 **(2002)**
The editors is Nigel Browne, to whom enquiries should be addressed. The text is with the publisher.
Journal 27 **(2003)**
The editor is David Ponsford, to whom enquiries should be addressed.
Journal 28 **(2004)**
The editor is Andrew McCrca, to whom enquiries should be addressed.
Journal 29 **(2005)**
The editor is Relf Clark, to whom enquiries should be addressed.
Index
Copies of the index to volumes 1 to 15 may be obtained from Positif Press in the usual way. Michael Popkin has completed the index of volumes 16 to 25 and a further index will be published shortly.

REDUNDANT ORGANS

DERRICK CARRINGTON

02/01 N. W. England	**Willis III 1913/Harrison & Harrison 1969**
Action	pneumatic
Specification	Gt 1 6 8 8 8 4 2 1 I I 8 Casework: two fronts, no details Sw 8 8 8 8 4 III 16 8 8 Dimensions: h 19' w 16' 3" d 19' 6" Ch 8 842 1 IV, II 8 Pcd 32ac 16 16 16 8 84 16

02/04 S. W. England	**Vowles 1884**
Action	mechanical
Specification	Gt 8 8 8 8 4 4 2 2/3-, 2 IV 8 8 Casework: pipe-rack, two fronts S w16 8 8 8 4 4 2 8 8 Dimensions: h 19' w 10' 8" d 12' Ped 16 16

Ref: 02/02 Midlands Lewis 1885 (In lieu of Cavaille-Coll)
Action: Barker Iever/mechanical(manuals) pneumatic(pedals)

Specification	Gt 16 8 8 4 $2^2/_3$ 2 8	Casework: pipe-rack
	Swl6 8 8 8 4 2 1 1 8 8	Dimensions: no details
	Ch 8 8 8 4 2 8	
	Ped 16 16 8 16	

02/03 S. England	**Bishop c.1900**	
Action	mechanical	
Specification	Gt 8 8 4 2	Casework: pipe-rack
	Sw 8 8 8	Dimensions: h 19' 6" w 10' 7" d 4' 2"
	Ped 16	

02/05 London	**Bishop 1880s (?) /1965**	
Action	mechanical	
Specification	Gt 8 8	Casework: pipe-rack, panelled sides
	Ch 842	Dimensions: h 9' 3" w 7' 6" d 4' 2"
	Ped 16	

Having dealt with redundant organs for ten years, Roy Williamson is now taking a back seat, giving him more time to pursue other interests. For all enquiries and information about redundant organs please contact:
Derrick Carrington, [redacted]

CALL FOR PAPERS

THE ORGAN IN CONTEXT
22 FEBRUARY 2003

Proposals for papers are invited for the BIOS Research Conference in Reading in 2003. Proposals should include an aspect of organ history in a context that may include the other arts (e.g., literature, painting, theatre, architecture) and wider musical contexts (e.g., opera, orchestral music, concerto). These examples are not meant to be limiting, but are suggested by way of illustration of the broad range of subjects that will be considered. Papers should be between twenty and twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged.

Proposals of 200 words, along with a brief biographical note, should be sent by 31 September 2002 to Dr Christopher Kent (address on p.27). Successful proposers will be notified by 30 October 2002. Please send enquiries to Christopher Kent or to Dr David Knight (address on p. 27).

NEWS

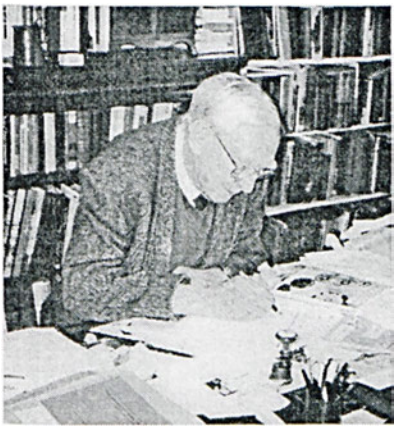
THE ORGAN HISTORICAL TRUST OF AUSTRALIA
25TH ANNIVERSARY CONFERENCE
LAUNCESTON AND HOBART, TASMANIA
29 SEPTEMBER - 4 OCTOBER 2000

The Organ Historical Trust of Australia is holding its 25th anniversary conference in Tasmania. There will be a number of recitals, some of which will focus upon programmes contemporary with the organs, together with the indigenous repertoire. A range of papers will be presented. There will be a walk around Launceston exploring its architecture and a visit in Hobart to an exhibition on the Australian work of Augustus Welby Pugin.

The instruments include significant, intact examples of the early work of J.C. Bishop, Charles Brindley, Bevington & Sons, James Corps and J.W. Walker, together with the local organ-builders William Anderson, George Fincham and J.E. Dodd.

A brochure on the conference giving full booking details and costs will be available at the start of May. A package has been developed including accommodation in Launceston and Hobart, a number of meals and ground transport, taking advantage of the low Australian dollar. Members of BIOS will be warmly welcomed. For further details please e-mail John Maidment at [redacted]

JOHN MANDER



BIOS members will wish to join in sending greetings to John Mander on his ninetieth birthday on 19 May 2002. After a long and distinguished career in organ-building (1936-1983) he remains active in retirement pursuing his hobbies of reading, history and clocks.

THE APOLLONICON

ROLAND KEEN

The gigantic entertainment organ, the Apollonicon, built by the partnership of Flight & Robson between 1812 and 1817, was offered for sale in 1881 in *The Musical Times.* Since the time of its manufacture, its physical appearance has been described in some considerable detail, as follows:

Dr Hinton described the Apollonicon thus:

The case of the Apollonicon was of Grecian style and stood 24 feet high, 20 feel wide and 18 feet deep. The front contained three flats of pipes, divided by double pilasters in the Doric order and above which were paintings of Apollo (representing Music), Clio (representing Poetry) and Erato (representing History).

A POLLONICON ORGAN.—To be SOLD, some

-¿V Machinery, SOUND-BOARDS, and parts of the noted APOD-LONICON, played for some years weekly. ..at Messrs... flight and Robson's, St. Martin's Lane, and afterwards at the Adelaide Gallery, Strand. The fine wood pipes, including the .24-feet open diapason, are in-excellent condition, as ¿ho are the sound-boards. Apply, by letter, to L., care of Mr. North, the Library, &c«$_t$ Oatlands Park, Surrey.» ;

The advertisement for the sale of the Apollonicon Organ ,
The Musical Times, 469, (April 1881)

Hebert, writing a detailed study of the Apollonicon, states that:

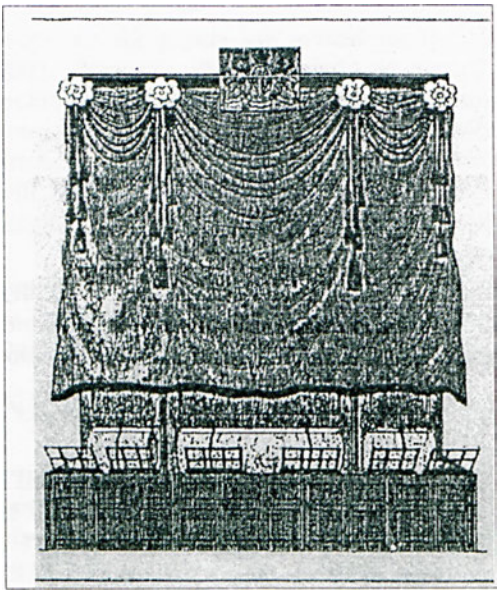
The front is divided into three compartments by pilasters of the Grecian Doric, surmounted by others of the Ionic order. Between the upper pilasters are three paintings; that in the centre representing Apollo, and those on the sides the Muses: Clio and Erato, somewhat larger than life, which do much credit to the artist (Mr John Mascy Wright).

Christopher Davy writes:

The front of the case has an appropriate and somewhat classical design, the Lower portion being decorated by pilasters of a Greek Doric character, surmounted by an architrave cornice, the central part being occupied by its name in Greek characters, AIIOAADNIKON.

The upper part has four pilasters (Greek Ionic) reaching to the ceiling (sic), 24 feet, with gilt capitals, entablature, etc., the intermediate spaces between the pilasters being idled by three well executed paintings.

The widely published drawing / engraving of the Apollonicon, shown left, displays almost no detail, the instrument being covered by a drape or curtain.



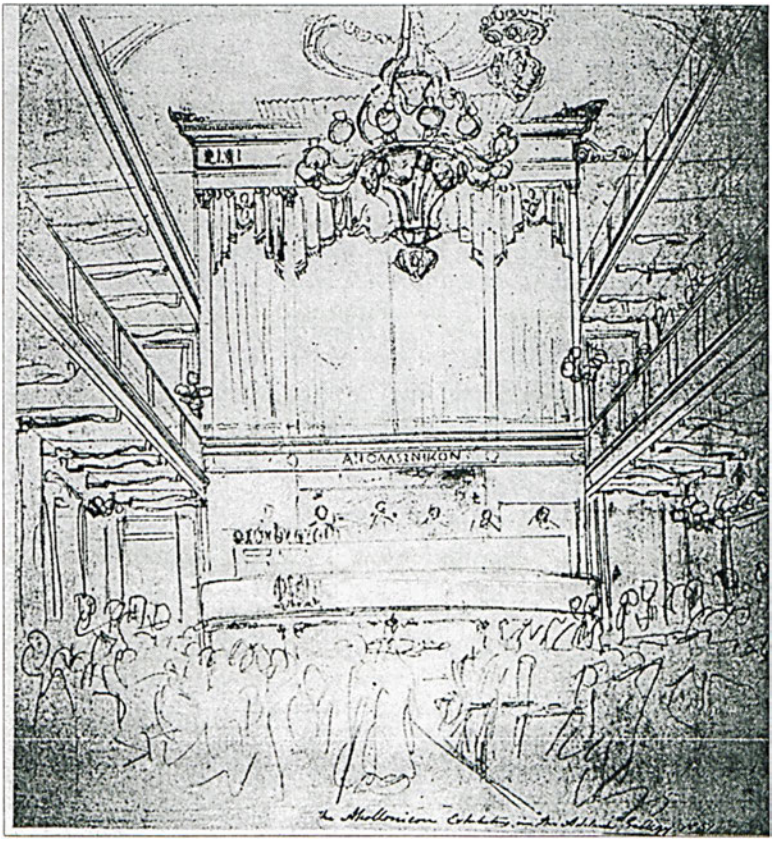
However, during the present author's research at the University of Reading, in respect of the partnership and work of Flight & Robson, a further illustration was discovered.

The pencil sketch by G. F. Sargent shows six performers - the organ is thought to have had five consoles originally, but it is believed that the Apollonicon was later enlarged by Hill.

The Apollonicon was exhibited and used for concerts at the Adelaide Gallery in London at the time when the drawing was made. It is noted that the sketch by Sargent shows little similarity to the above written descriptions, there appears to be a rank of pipes *en chamade* at the top of the instrument. The hand written inscription at the foot of the drawing is:

The Apollonicon Exhibiting in the Adelaide Gallery 1851'.

I thank Mr John Fisher, Librarian (prints & maps), Guildhall Library, and Dr Christopher Kent, for their interest and patience.



The sketch is reproduced by kind permission of the Guildhall Library <£ Art Gallery, II

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Keen, R.L., A *Brief History of Flight & Robson - The Early 19"1' Century London Organ Builders* (unpublished), University of Reading, August 1999.

Ord-Hume, A.W.J.U. (Dr Hinton's description). *Barrel Organ*, (Boston, USA, 1978).

The Musical Times, 469, April 1881.

RESEARCH NOTES

PAUL TINDALL

AN ORGAN BY SAMUEL GREEN IN SPAIN?

Large organ clocks have a long history as princely gifts, most famously that associated with Thomas Dallam. The English eighteenth-century example in St Petersburg illustrated on the cover of the January *Reporter* stands squarely in the same tradition, and there are other survivors. In the *Salon de Embajadores* of the Royal Palace at Aranjuez stands a large organ clock,[1] the gift of the Sultan of Turkey to Carlos III, thought to have been made around 1785. Particular interest attaches to it from the fact that the clock part was made by the famous maker Eardlcy Norton (fl. 1770-1794), who was to become the father-in-law of Samuel Green in 1772. It has four stops: Stopt Diapason, Principal, Flute (metal) and Fifteenth. There is a barrel mechanism supplying thirteen dance tunes.

1. *Organos de la Comunidad de Madrid Siglos XVI a XX,* (Madrid, 1999), 157-158.

PUGIN AND ORGAN CASES

I have acquired recently a copy of Sir John Sutton's *A Short Account of Organs built in England* which differs from the standard copy in one respect: the title page bears the variant colophon 'J. Masters, Aldersgate-St. and Richard Nichols, Birmingham', and on the reverse is Nichols's impeccable Puginian rebus. Richard Nichols was a bookseller of New Street, and in 1844 he advertised 'Books in the Antique style from designs of A.W. Pugin'. A missal bound by him to Pugin's design was exhibited at the Victorian Church Art exhibition at the Victoria and Albert Museum in 1971.[2] My copy is inscribed 'E.B. Sparke' in a Victorian hand; it would be interesting to know if any similar copies survive. The late Michael Gillingham had one, at least.[3]

It is an open question whether Pugin was the actual designer of the organ-cases supposed to be his. Hilary Davidson assembles strong arguments[4] for Sutton himself being responsible for the cases at Jesus College, Cambridge and West Tofts associated with Pugin's name. On the other hand, Sutton does state categorically that the designs for cases in his book were 'kindly furnished by Mr Pugin' ,[5] and there is the design for Ushaw College. It is hard to imagine that Pugin would refrain from designing organ-cases, given his fanatical determination to involve himself in every aspect of design, from wallpaper to jewellery. It is now well known that the twin Telford & Telford organs in the Church of the Annunciation and the Church of the Assumption, Wexford have cases derived from the fourth plate in the *Short Account,* and the fifth has been used recently with great success for William Drake's instrument in the Chapel of St Mary Undercroft in the Houses of Parliament.

One more organ case might be ascribed tentatively to him: in the *Musical Times ,* 520, June 1886 appears an advertisement :

CC organ for sale, built for _ Pugin esq Private Chapel, by Bevington & Sons Gothic Case, Venetian Swell. Open Diapason, Stopped Diapason, Principal, Fifteenth. £40.

Il was sold by Henry Abram of Ramsgate, who appears occasionally as a dealer in second-hand organs. 'Pugin esq Private Chapel' was that of The Grange at Ramsgate, built by Pugin for himself in 1843-44. The library and artworks were dispersed in a series of sales in 1853, but Pugin's son Edward lived there from 1861 until his own death in 1875.

2. Belcher, Margaret, *A.XV.N. Pugin. An annotated critical bibliography*, (London, 1987), 146,427.
3. Davidson, C.H., *Sir John Sutton.* A *Study in True Principles,* (Oxford, 1992), 38
4. ihid., 53-54.
5. (Sutton, Sir John), *A Short Account of Organs built in England.* (London, 1847), 101.

A DESIGN BY FREDERICK HEATHCOTE SUTTON

Sir John's younger brother, F.H. Sutton, was keenly interested in the design of cases, and one always strongly suspected of being his, that at Bolnhurst in Bedfordshire since 1908 and formerly at Kcysoe, can now be more certainly attributed.

In the Keysoc parish records there is a collection of letters from 1873 between Bryceson Bros. & Morten and the Revd William Airy (1807-1874) of Keysoe. Airy was the brother of the Astronomer Royal and active in the Cambridge Camden Society. He was Rector of Keysoe 1836-74 and of Swincshead 1845-74.

Bryceson makes it clear that the organ was definitely designed by Sutton:

Your organ was designed by the Revd F.H. Sutton who published a book on Medieval Cases.
(2 October 1873)

and that it was not new when installed in that year:

Revd Sir. Just a line to assure you that in the event of your ordering the Medieval Organ you saw today we shall make the Organ Case look as well as the first day it was built...; when erected in your church we have no hesitation in saying it will both in regards tone and appearance give the greatest satisfaction. Moreover having been built some little time it has got thoroughly well seasoned & will stand like a rock.
(10 June 1873)

The original specification was:

(Medieval Gothic Organ...constructed from designs by Revd F.H. Sutton, Theddingworth Rugby) Open Diapason Bass (12 pipes), Open Diapason (from tc), Viola (tc), Dulciana (CC) and Principal (CC), one octave of pedals.
(11 June 1873)

Airy asked for a recommendation from the Revd George J. Clark, formerly of Ufton near Leamington who wrote back from his new appointment in Ramsgate, of his 'full satisfaction with the Organ which you supplied to him' (Airy to Bryceson, 21 June 1873). This also may have been a Sutton design: Bryceson has made a manuscript note on the printed brochure which he gave to Airy: 'Medieval Gothic

Organ. Revel G.J. Clark, Ufton, Leamington'. Whether it was Clark's own instrument and went with him to Ramsgate is not clear.

The Keysoe organ was evidently from stock when ceded by Bryceson Bros & Morten in 1873: it may never have had a previous owner. When Bryceson exhibited at the Paris Exhibition of 1867 his prize instrument was described as a Medieval Gothic Organ.. This was thirty feet high, however: I do not know of an illustration. (It went to the Crystal Palace and then to Emmanuel Church, Clifton, Bristol which is now demolished). Perhaps Bryceson constructed one or two smaller instruments with attractive cases in hope either for the Exhibition or later to take advantage of the publicity.

A letter of 1871 describes. Sutton's success in working with Bryceson[8] and this may refer to the Keysoe organ, since it was not new in 1873. Another possibility would be Ashley, Northants (1867) which has a Sutton-csquc case.

6. Bedfordshire County Record Office: P 48/2/2/3.
7. *Musical Standard* 143, 27 April 1867.
8. Sutton, F.H., *Church Organs, their Position and Construction,* (facsimile of the 3rd edition (1883), with an introduction by Canon Hilary Davidson), (Oxford, 1998), introduction, 17.

STING IN THE TAIL PIECE

The *Gesellschaft der Orgelfreunde* publishes every year a brochure called *Orgelspiegel* which among other things lists members who have died. It is rather alarming to calculate that of the 273 members who died in the thirteen-year period 1988-2000 no fewer than eighty (nearly thirty per cent) were less than sixty years old. Unfortunately, organ-builders do fall off things from time to time, but what of the others? Would it perhaps be too alarmist to worry about carcinogens, allergens and fungi lurking in the instrument itself?

Photograph: Richard Hird

THE BRITISH INSTITUTE OF ORGAN STUDIES

ANNUAL RESIDENTIAL CONFERENCE 2002

MONDAY, 19 AUGUST - WEDNESDAY, 21 AUGUST
SARUM COLLEGE, SALISBURY

PROGRAMME

MONDAY, 19 AUGUST

Arrival	Lunch
Robert Fielding	Welcome and introduction to Sarum College and the Centre for Liturgical Organists
Nicholas Plumley	The Pre-Commonwealth, Restoration and Harris organs
Ian Davies	The eighteenth-century choir and organ; their role in the Cathedral
Jenny Nex and Lance Whitehead	London organ-builders, from the Sun Life Insurance records
Geoffrey Morgan	Organ Recital, Salisbury Cathedral

TUESDAY, 20 AUGUST

A visit to the English Organ School, Milbornc Port, with Margaret Phillips, John Budgen and Peter Collins. The English Organ School collection includes several small historic and contemporary instruments appropriate to the study and performance of organ music of several schools and periods. They will be demonstrated by Margaret Phillips; the music will be chosen in order to stimulate informal discussion, between the pieces, of performance style, registration, voicing, etc.

Trevor Doar	Organ recital, Milton Abbey (Gray & Davison organ, 1867)

WEDNESDAY, 21 AUGUST

Christopher Kent	Music of a Rural Byeway and Rotten Borough
Barrie Clark	Division in the choir: the nineteenth-century attitude to organs
Christopher Anderson	Alcock and his place in organ pedagogy
Terry Hoyle	Salisbury Cathedral organ in twentieth-century recordings
Robert Fielding	Organ Recital in College Chapel (Kenneth Jones organ).
Christopher Kent	Self-propelled visit to St Mary's, Devizes (Sweetland organ, 1855).

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ANNUAL RESIDENTIAL CONFERENCE 2002
BOOKING FORM

Please return this form to
Nigel Brown, [redacted]

Total cost

Please reserve..... en-suite double room(s) @ £225 per person .....

..... en-suite single room(s) @ £240 per person .....

..... standard single room(s) @ £210 per person .....

Rates for non-residential or part-time attendance arc available - please enquire.

I enclose a deposit of £30 payable to 'BIOS' (overseas delegates please ask about payment methods).

Special dietary or other requirements:

Name....

Address

tel: *e-mail:*

Enquiries may be made to:

David Knight, *tel.:* [redacted], *e-mail:* [redacted]

or

Nigel Browne, *tel.:* [redacted], *e-mail:* [redacted]

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AIMS OF BIOS

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

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

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

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

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