

Vol. XXVI, No. 3

JULY 2002



THE BRITISH INSTITUTE OF ORGAN STUDIES



THE BRITISH INSTITUTE
of ORGAN STUDIES

Website:
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Membership Secretary Kerr Jamieson



BIOS REPORTER

Editor John Hughes



Distribution Kerr Jamieson

Reporter **October** 2002. The cut-off date for receiving copy for the October 2002 issue is 30 September 2002. 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://www.glandy.freeuk.com>; last revised on 1 February 2002.

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

The cover illustration is of a house organ built by Robert Slater & Son. Documents relating to this small London firm have recently been deposited in the British Organ Archive. Picture courtesy of Andrew Hayden.

EDITORIAL

The quest for authentic performances of Baroque music has led to mixed results, particularly in respect of the organ. There is a realisation that there is no such thing as the authentic Baroque organ, but rather a variety of instruments which fits that description, none of which resembles the extreme organs of the 1970s. One aspect of current performance practice which deserves consideration is the employment of small, portable organs, sometimes called box organs.

Some illustrations from the Baroque period show performers, vocal and instrumental, gathered around an organ, with the organist directing the performance. The effects of this arrangement on the music were profound, and go beyond the idea that the organ simply provided the harmonics dictated by the figured-bass. The organ necessarily dictated the pitch and temperament of the performance; this effect was more severe than in the case of the harpsichord where temperament, and to some degree, pitch, could be altered readily; the organ was not amenable to such adjustments. We know that instruments were purchased which would be in tune with the organ (Snyder, K.J., *Dieterich Buxtehude* (1987, London), 85), but the players and singers would have adjusted to the organ's temperament. In addition to playing the continuo, the organist could supply missing parts in the ensemble, for which purpose the organ was eminently suitable, especially if it were in the centre of the performers.

Perhaps the most subtle, but important, effect of the arrangement was the physical spread of sound from pipes planted on a spacious soundboard; even a soft stop could permeate the ensemble and the building, binding the sound. The effect is quite different from that obtained from a portable organ, where the sound emanates from a small box.

Modern practice in the concert hall is the opposite of the combined, even cosy, ensemble depicted in those Baroque drawings. The orchestra is placed in front of the choir, the soloists perhaps between the two or even in front, with the portable organ, violoncello and violoncello continuo attached to the orchestra. If the room and the forces employed are small enough, then the organ may be able to perform all of its continuo functions; however, in the relatively dry acoustic of a modern concert hall, its effect can be merely that of an additional instrument playing chords. Its shortcomings in this context can be magnified when it is used to accompany a solo voice - the singer may be distant from the continuo instruments.

This is not to say that these small organs should never be employed; used creatively in the right circumstances they can do sterling work in the absence of a permanent, suitable instrument. Indeed, in performing early seventeenth-century music which can call for multiple continuo instruments, the portable organ can come into its own. The problem arises when these small instruments are employed on the basis that any organ sound is better than none at all, and that it is somehow authentic; this does a disservice to the portable organ and the music. £ * Y : ■ ' * •

FROM THE SECRETARY

JOSÉ HOPKINS

**ANNUAL GENERAL MEETING
SATURDAY, 30 NOVEMBER 2002
THE BRITISH LIBRARY CONFERENCE CENTRE
96 EUSTON ROAD, LONDON NW1 2DB**

Notice is hereby given that the 2002 Annual General Meeting of The British Institute of Organ Studies will take place on Saturday, 30 November 2002 at The British Library Conference Centre, 96 Euston Road, London NW1 2DB, beginning at 13.15 hrs. All members whose subscriptions have been duly paid are entitled to attend (free of charge) and vote at the meeting.

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

Information Services Officer
Membership Secretary
Publicity Officer
Treasurer
Four Ordinary Members of Council

Gerard Brooks, Richard Godfrey, Timothy McEwen and David Ponsford retire and are eligible for re-election for a further two-year period.

Clause 7.4 of the Constitution states: 'Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council'. Clause 7.5 states: 'the name of each member nominated under Clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate's consent to serve, if elected'.

N.B. Members wishing to attend the Annual General Meeting, i.e., not the rest of the day conference, are asked to notify the Secretary in advance for purposes of security at The British Library.

LOCATION OF THE BRITISH ORGAN ARCHIVE

Following an approach from the Royal College of Organists, members of Council have held informal discussions with the College regarding the future location of the Archive, currently housed in the Birmingham City Archives Department in the Central Library in Birmingham; pressure on space is already apparent, and the Central Library itself is due to be relocated. In these circumstances the invitation to engage in discussions with the RCO in relation to its proposed new location in Birmingham seemed timely and opportune.

Whilst the discussions are still at an early stage, Council feels that such opportunities for co-operation and collaboration should be pursued as widely as

possible. Further progress on this matter will be reported at the appropriate time and at the Annual General Meeting.

HISTORIC ORGANS CERTIFICATE SCHEME

Dr Michael Saycr, who has administered the scheme since its inception in 1995, has now relinquished his role. Council is extremely grateful to him for his valuable work in setting up and operating the scheme.

All enquiries, including nominations of organs for consideration, should be sent henceforth to Paul Joslin, whose address is on p.28. Paul Joslin's willingness to undertake this work is gratefully acknowledged by Council.

PROTECTING ORGANS

BARRIE CLARK

As part of a policy to build up a case for the proper protection of pipe organs, possibly by legislation, Council wishes to compile a list of organs, going back over the past fifty years or so, which have been 'lost' or altered so as to be beyond restoration because of inadequate protection under current legislation or lack of appropriate action by those responsible for the instrument at the time. This can include both secular and church organs, and 'near misses' where a disaster was prevented by strong opposition.

If any member has information which would be of help in gathering this evidence, please send it to me at [REDACTED]. The information can be as little as a name and date, but as much detail as possible will be welcome.

MEETINGS REPORTS

I. BIOS DAY CONFERENCE - THE 18.46 FROM PADDINGTON

27 APRIL 2002

ALL SAINTS', HASLINGFIELD

PAUL JOSLIN

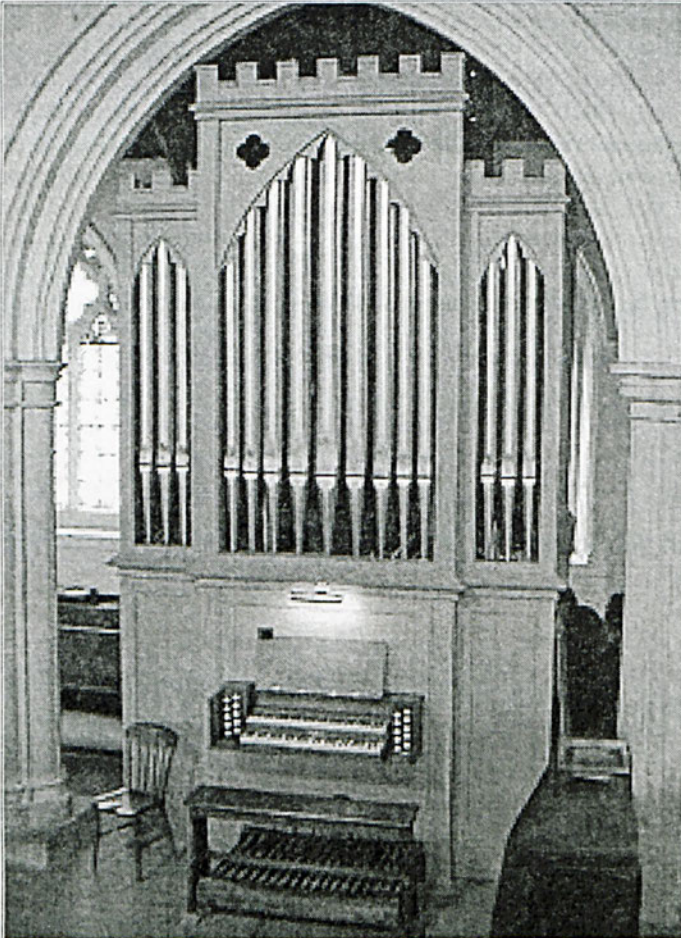
The massive gothic tower of All Saints', Haslingfield dominates the countryside around Cambridge; the church itself provided the venue for a stimulating and informative day of organ history.

It began with a short voluntary by Thomas Adams, played by Peter Bumstead. José Hopkins then outlined the story of the organ, which has been recently installed in the church, and its journey from Paddington to the Fens. It had been built in 1846 for Holy Trinity, Bishops Bridge Road, Paddington, which was a large neo-gothic design by Thomas Cundy, seating over 1,000; the organ, a relatively modest instrument costing £422 was superseded by a much larger organ by Lewis. In 1882

J. C. Bishop had re-erected the instrument, with small additions, in Ely Parish Church for £207, but without a case; the manual and pedal compasses were altered to contemporary specifications. With only few minor changes, the pipework and most of

the structure of the organ survived in original condition. A restoration, slightly unsympathetic, was carried out in 1977; the instrument fell out of use in the 1990s, when St Mary's acquired an electronic instrument.

Haslingfield needed such an organ and, after seven years of detailed planning and negotiation, the fine organ now in the north aisle was installed. Peter Bumstead, the organ-builder, spoke of his extensive work in restoring this large two-manual instrument, carefully preserving the original work while producing an instrument useful for present-day requirements. The Great and Swell have been largely restored to the original specification and are controlled by the Bishop console; the new castellated case fits well, and incorporates ten of the original display pipes hitherto concealed in the organ. During the restoration of the Swell soundboard an inscription on the parchment at the back of the pallets was discovered. This records 'The first soundboard made without the aid of a foreman by C.J. Coleman 1845'. Underneath are



The J.C. Bishop organ at Haslingfield

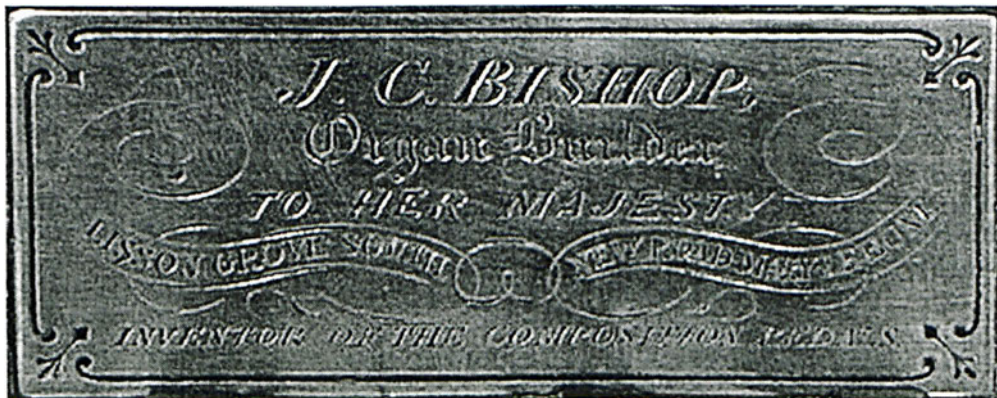
Photograph: Richard Hird

the signatures of several ‘witnesses’ including ‘James Bishop. Boss’ and ‘E. Willis’ (a brother of Henry Willis). Alongside the word ‘Boss’ someone who clearly did not fear for his livelihood has written ‘alias dummy’.

Gillian Ward Russell gave a talk entitled *Early nineteenth-century organ repertoire - reflecting the awareness of J.S. Bach*. In a comprehensive lecture, she declared that early nineteenth-century musicians and composers were strongly influenced by the music of Handel, Haydn and Mozart; the availability and knowledge of the music of J.S. Bach were limited. English organ voluntaries of the period invariably followed the pattern of a slow introduction followed by a fugue, a type illustrated in an example by William Russell. It was largely left to Samuel Wesley, who studied early editions of the ‘48’ and was ‘besotted’ with the music of J.S. Bach (he named his son ‘Sebastian’ in 1810), to write a set of fortepiano preludes in 1797 in the style of Bach. It was surprising to learn that Wesley’s organ music had sparing pedal parts.

There was a brief discussion of S.S. Wesley’s music. Although taught by his father, and a great player of Bach fugues, he rarely imitated Bach, disdained equal temperament, and used bold, individual harmonies influenced by Louis Spohr. Dr Ward Russell concluded with a performance of the first movement of Bach’s Trio Sonata in E flat, BWV525, played as a duet with the assistance of Hilary Norris, who, after lunch, gave a lecture entitled *Rococo to Romanticism - English organ repertoire 1800-1850*. She covered many aspects of the organ literature of the period, including interpretation (the invention of the metronome in 1815, registration, use of the swell-pedal, phrasing, articulation, ornaments, cadenzas) and vocal and instrumental influences (Vincent Novello, Italian opera, virtuoso singing, oratorio, cantatas, glees and catches, English song).

English audiences continued to be influenced by the works of Handel, particularly *The Messiah*. Fugues were often played at recitals but they were normally preceded by an improvised prelude. Hilary drew attention to important composers and their music, including the late 1744-48 concertos by Stanley and the c. 1815 concertos



J.C. Bishop's nameplate on the Haslingfield organ, with its claim that he was the inventor of the composition pedals

Photograph: Richard Hird

by Matthew Camidge. After numerous examples, she completed her excellent lecture with the Voluntary in C by Samuel Webbe (the younger, c. 1770-1843) which demonstrated bizarre figuration and a written cadenza.

Peter Bumstead concluded the day with a lecture, *The musical world of J.C. Bishop*, in which he discussed the re-evaluation of Bishop's work 1783-1854 in the light of the work at Haslingfield and Bermondsey. He briefly chronicled the landmarks in the firm's history and the varying names adopted by the business. Organs were built with either the old GG or the new C compass throughout the 1840s and 1850s. As part of a discussion on the Hereford Cathedral organ in 1832, Peter sang the baritone solo from *The Wilderness*, accompanied by Peter Butcher; Wesley, who was the organist in 1832, wrote the anthem for the opening of the organ.

History has not been kind to J.C. Bishop. From enjoying a position of prominence, he has fallen into relative obscurity and few of his instruments remain. Not given to experiment, and producing organs that were lightly-blown and sweet-sounding, he nevertheless invented the Clarabella and composition pedals; his influence on later nineteenth-century builders was considerable.

A pleasing feature of the day was the illustration of the lectures by copious musical examples, making this an informative and instructive day. Thanks are due to José Hopkins and her team of helpers for arranging this successful conference.

2. HOGS ASSESSORS TRAINING DAY

10 and 11 MAY 2002

MIDLAND ORGAN WORKS

JOHN HUGHES

The new criteria adopted by Council for the Historic Organs Certificate Scheme led to this training meeting at the Midland Organ Works, Melton Mowbray, courtesy of Christopher Gray, BIOS Conservation Officer. A dozen invited assessors attended to be instructed in and discuss the application of the criteria in the field; the primary purpose was to ensure a consistency in the approach and method adopted by assessors and in their reports to the HOCS committee.

Christopher Gray gave a detailed exposition of the physical aspects of organ-building so that assessors could not only record details of construction, actions and winding accurately and uniformly, but assess alterations. David Knight discussed the various types of bellows and winding systems to be found in British organs. There was a great deal of lively discussion of the details, illumination of some points being achieved by examples in the workshop. Dominic Gwynn discussed the problems and pitfalls of assessing the age and authenticity of pipework, producing some eighteenth-century examples for examination.

There followed field visits to assess two organs against the HOCS criteria. The first was a Joseph Walker of 1874 in near original condition, restored recently by Peter Collins; this fascinating instrument produced some fiery discussion among the assessors.

The other instrument inspected had a sumptuous *art nouveau* case. This raised the question of granting the organ a status under the HOCS scheme solely on the grounds of its unusual appearance, rather than any musical or historical grounds.

MEMBERSHIP MATTERS

KERR JAMIESON

The total number of members is 688 at the time of compiling this report (1 July).

We regret to report the sudden untimely death of Alan M. **Tait** of Edinburgh, who became a member in 1999.

We extend a warm welcome to the following new members:

The Athenaeum: [REDACTED]

Miss Anne M. Crow: [REDACTED]

Gregory J. Frostick: [REDACTED]

Dr Norbert Kelvin PhD MSc BEng: [REDACTED]

Kenneth G. Rook: [REDACTED]

Prof. Scott Shaw DMA: [REDACTED]

Please note the following additions/deletions/corrections/changes to existing entries in the Alphabetical section of the *BIOS Membership List*:

Ordinary Members subsection:

[REDACTED]



In the Geographical Section:

ENGLAND

Avon

R.E.R. Duckcr (delete)

Cambridgeshire Lincolnshire

Bruce P. Jarvic (delete) Bruce P. Jarvie, Spalding(insert)

Humberside

Dr Russell J. Walshaw (delete)

Manchester, Greater

Richard E.R. Duckcr, Stretford (insert)

Yorkshire, West

Norman B. Harries(delcte)

WALES

T. William Reynolds, Neath, West Glamorgan

FROM THE ARCHIVE

ANDREW HAYDEN

The British Organ Archive has taken delivery of a substantial proportion of the Willis and Lewis records following the removal of Henry Willis & Sons to Speke near Liverpool. We thank David Wyld for the confidence and trust he has placed in the Archive; and Stephen Bicknell for arranging the collection of the records from Petersfield and their safekeeping until it was possible to deliver them to Birmingham.

These are important and valued additions to the collections of primary documentation lent to us.

The records cover not only the days of Henry Willis from 1875 (Specification book 5), the earliest date from when records are available, to 1931 (Liverpool General Ledger), but also a complete set of records relating to Lewis & Co. from pre-1869.

Other material due to arrive at the Archive shortly includes a copy of a scrapbook chronicling the post-war years of the small East London firm of Robert Slater & Son, and files from the Manchester firm of Charles Smethurst. Robert Slater, a journeyman apprenticed to Henry Speechley, set up on his own account in 1881 in Odessa Road, Forest Gate, London. This small firm built organs in and around the East End, including Whipp's Cross Hospital Chapel, Stepney Methodist Central Hall (still



Robert Slater

Picture courtesy of Andrew Hayden

extant in largely original condition) and Goodmaycs Congregational Chapel (a small but resourceful three-manual example). The organs were characterised, unusually, by a rigid adherence to low-pressure wind never much above 50mm (2") and considerable musicality. The firm did a good trade in portable harmoniums. Apart from the Goodmayes organ, few survived the war years and those that did were often rebuilt. Robert Slater died in 1930 and the firm was carried on by his son, Sidney, who evinced

a particular talent for wood pipe-making and voicing. The death of Sidney Slater, in 1952, saw control pass into the hands of Stanley Harris (trained by Sidney Slater) who continued until his retirement, in 1980. To my knowledge, the scrapbook is now the only record of this small but attractive firm; I will be grateful to hear from anyone who knew the Slaters and Stanley Harris.

A matter which has concerned me for some time is the apparent lack of use of the Archive by BIOS members. Some thirty-five permits to use the BOA library have been issued, largely to Council members and students at Reading University; I cannot help but wonder what is happening to organs if the Archive is not being consulted as it might be. I am aware that the use of the NPOR website is significantly higher, largely, I imagine, because internet use is easy, but the NPOR is only part of the jigsaw; given the rapid expansion of the BOA, the benefits of in-depth research at source should not be overlooked. If readers have comments they wish to make about anything relating to the BOA, e.g., access, content, and research technique, I will be pleased to hear from them.

Efforts are being made to widen the availability of the Archive on the internet and we are registering with *A2A (Archive to Archive)* and *Cecilia*, two projects which aim to provide internet indexing / linking of archives. Further details will appear in a future issue of the *Reporter*. Our entry in the *Aslih Directory of Information Sources in the United Kingdom* has been revised.

We send our good wishes to a valued member of the BOA team, Dr Richard Howell, who is recovering from serious illness.

NOEL MANDER AT NINETY

We are sorry for the error in April's *Reporter*, which confused Noel Mander with his son, John. However, this does give us the opportunity, on Noel Mander's ninetieth birthday, to draw attention to *Fanfare for an Organ-BUILDER* (Positif Press, 1996). Essays by Austin Niland, Ian Bell, Michael Gillingham and Nicholas Thistlethwaite explore and detail Noel Mander's career; of particular interest to BIOS members is his restoration of historic organs in a period when they sometimes acquired incongruous features. The minimal intervention technique applied at Adlington Hall, and the work at St James, Clerkenwell, were innovative and set new standards. While his scheme for a reconstructed choir-screen organ at St. Paul's Cathedral remains a dream, it is a tribute to his vision.

LETTERS TO THE EDITOR

Sir,

I am trying to locate contemporary editions of organ music by Samuel Wesley that I have so far been unable to trace. Please will anyone who knows of the locations of any early editions of the following works write to me? All information and assistance will be gratefully acknowledged. Work numbers are from the work list in Kassler, M. and Olleson R, *Samuel Wesley (1766-1837): A Source Book* (Ashgate, 2001).

- 601 *Characteristic Airs for the Royal Seraphine* (London, c. 1831)
- 604 *Grand Duet for the Organ* (Lonsdale, London, before 1837)
- 604 *Grand Duett, in three movements, for the Pianoforte or Organ* (J. Dean, London, 1836-7)
- 606 *Preludes and Fugues for the Organ, intended as Exercises for the improvement of the hands, and suitable as Voluntaries, for the Service of the Church. Composed and Inscribed to his friend Thomas Adams Esq ... No. 1* Goulding & Almainc (London, c. 1827, or the later edition by D'Almaine & Co, c. 1840). [In C minor]
- 607 *Preludes and Fugues for the Organ, intended as Exercises for the improvement of the hands, and suitable as Voluntaries, for the Service of the Church. Composed and Inscribed to his friend Thomas Adams Esq ... No. 2* (Colliding & Almaine, London, c. 1827, or the later edition by D'Almaine & Co, c. 1840). [In G. 1 know of an arrangement by W. T. Best of the fugue of this work].
- 609 *Six Desk Voluntaries* (J. A. Novello, London, c. 1837)
- 610 *Six Introductory Movements, Intended for the Use of Organists as Soft Voluntaries, to be Performed at the Commencement of Services of the Established Church, to which is added a Loud Voluntary with Introduction and Fugue* (London, 1831)
- 611 *Six Short Toccatas, Intended as Short Voluntaries for the Use of Organists* (Collard and Collard, London, 1832)
- 612 *Six Short Voluntaries for the Organ* (Novello, London, 1837)
- 617 *Twelve Short Pieces for the Organ, with full Voluntary added, inscribed to Performer on the Seraphine and Organists in General* (J. Green, London, c. 1830). [This is a later edition than the first edition of the *Twelve Short Pieces* by Clementi]
- 618 *Twenty-four Short Pieces or Interludes for the Organ in twelve different Keys, Major and Minor* (Preston, London, c. 1821)
- 633 *Parochial Psalm Tunes and Interludes* (Willis, London, after 1837)

Philip Olleson,

School of Continuing Education, Jubilee Campus, Wollaton Road, Nottingham NG8 1BB

Sir,

Eighteen months David Atkinson had a stroke, which severely affected his right-hand side, and his speech. However, he is working very hard to overcome these difficulties, with the invaluable help and devotion of his wife Jean, and the support of



David Atkinson

the local medical services. You can imagine how pleased I was recently to receive a letter typed by David. He is starting working with his computer again. His musical abilities have not deserted him, though he can only play with his left hand and foot. He has had an organ bench specially made for him by the Rehabilitation Movement Advisory Panel (REMAP) and so can play his house-organ. This bench has a

scat at his right-hand side, enabling friends to play with him, usually with a right hand, and perhaps a right foot. He greatly enjoys the visits of organ-playing friends. David and Jean wish to thank all those who have sent their good wishes for his recovery, for this support has greatly encouraged him.

Paul Houghton,
Manager, National Pipe Organ Register

Sir,

In *BIOSRep* XXI,2,11, David Knight's report of my paper on G.M. Holdich described Holdich's work in Northampton. I am sorry if I gave the impression that Holdich had a base in Northampton; it was always in London, at various addresses. Nevertheless, he maintained strong links with his home county and supplied some thirty-eight organs. His period of apprenticeship is a matter which needs to be verified, but it would be between 1832 and 1837. He set up in business in 1837.

Rodney Matthews,
[REDACTED]

Sir,

I am making a study of personality and religious feelings among church musicians and organists. The research is being carried out in collaboration with the Rcvd Professor. Leslie Francis of the University of Wales, Bangor. If BIOS members wish to take part, they should apply for a questionnaire to:

Dr Rosamund Bourke,
[REDACTED]

PUBLICATIONS

Journal 26 (2002)

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

Journal 27 (2003)

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

Journal 28 (2004)

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

Journal 29 (2005)

The editor is Relf Clark, to whom enquiries should be addressed.

Journals 1-25

Copies of *Journals* 1 - 25 are available, at reduced rates for BIOS members, from Positif Press, 130 Southfield Road, Oxford OX4 1PA, tel. 01865 243220.

Index

Copies of the index to volumes 1 - 15 of the *Journal* may be obtained from Positif Press. Michael Popkin has completed the index to volumes 16 - 25, which is now in the course of publication.

Directory of British Organ-Builders

This was published at the end of June; any subscribers still awaiting copies should contact John Brennan at Positif Press.

CALL FOR PAPERS

THE ORGAN IN CONTEXT

22 FEBRUARY 2003

Proposals for papers are invited for the BIOS Research Conference in Reading in 2003. They should include an aspect of organ history that may include the other arts (e.g., literature, painting, theatre, architecture) or 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 Christopher Kent (address on p.27). Successful proposers will be notified by 30 October 2002. Please send enquiries to Christopher Kent or to David Knight (address on p.27).

REDUNDANT ORGANS

DERRICK CARRINGTON

02/06 South East

Action

Specification

(All stops Tenor C
with common bass)

Anonymous, early nineteenth-century / Hill, 1850s

mechanical (manuals) pneumatic (pedals)

Gt 8 8 8 8 4 $2\frac{2}{3}$ 2

Sw 8 8 8 4 2 8

Ped 16

Casework: architectural

Dimensions: no details

02/07 South East

Action

Specification

Bishop, 1910

pneumatic

Gt 8 8 8 4 2

Sw 16 8 8 8 8 4 8

Ped 16

Casework: pipe-rack

Dimensions: no details

02/08 W. Midlands

Action

Specification

Williams, c.1880

mechanical

Gt 8 8 8 4 4 2

Sw 8 8 8 4 2 8

Ped 16

Casework: pipe-rack

Dimensions: h 17' w 8' d 5'
plus console

02/09 S. West
Action
Specification

Trudgian, c.1890
mechanical
Gt 8 8
Sw 8 8 8 4
Ped 16

Casework:pipe-rack
Dimensions: nodetails

For enquiries and information about redundant organs please contact
Derrick Carrington, [REDACTED]
[REDACTED]

HISTORIC ORGANS IN RUSSIA

PAVEL N.

KRAVCHUN

The organ in Russia dates from the eleventh century; a fresco of that century in St Sophia Cathedral in Kiev shows a folk musician with a positive organ. In the Fifteenth century, Moscow became the main city of Russia, and organs were built in Potshny (Amusement) Palace and in the main ceremonial palace of Moscow Kremlin Granovitaya Chamber. Russian organ culture was influenced by German, Dutch, Italian and British organ-builders and musicians. The Orthodox Church banned organ music, but the organ flourished, characterised by secular music on relatively small instruments.

Czar Peter moved Russia's capital to St Petersburg; c. 1700, he ordered two organs from Schnitgcr. The organ became a church instrument as many western churches were founded in St Petersburg; this development lasted until the revolution in 1917. Important organ-builders in Russia were Franz Kirsnik (1741-1802), Karl Wirth (1794-1862), and Georg Maclzel (1807-66) followed by German organ-builders like Ladegast, Walcker, and Sauer. Several organs were built by British organ-builders {*BIOSRep* XXVI, 1,29-33).

After 1917, organs and organ music were neglected; most organs were destroyed or removed from the churches; a few organs were moved to concert halls in the 1920s-30s. A revival took place under Khrushchv in the period 1955-70. Organ-builders from Eastern Germany and Czechoslovakia (Sauer, Eulc, A. Schuke, Riegcr-Kloss) built dozens of instruments in concert halls and conservatories.

The situation since 1991 is bad. Nevertheless, there are signs of hope: during recent years several new organs have been built by Flcntrop, Beckcrath, W. Sauer, A. Schuke, and the Russian organ-builder Pavel Tchilin of St Petersburg.

Below are short descriptions of some historic organs and a list of historic organs in Russia. (Readers who wish to peruse the full specifications of these organs can find them on the *Reporter Website*.)

Moscow, M.I. Glinka Central State Musical Culture Museum

Friedrich Ladegast, 1868, Op. 50. Restored by Vilniaus Vargonu Dirbtuvc (Vilnius Organ Workshop), 1996-8.

The oldest organ in Moscow, built for the Moscow merchant and philanthropist Vasily Khludov. In 1886 he gave it to the newly opened Moscow Conservatory organ class. In

1901 the instrument was installed in the Conservatory Small Hall. In 1959 a new instrument by Alexander Sehukc was installed; Ladegast's organ was moved to the S. Prokofiev Music School, Moscow. The organ was installed in the Trinity Church of Kozhevniky in Moscow in 1988.

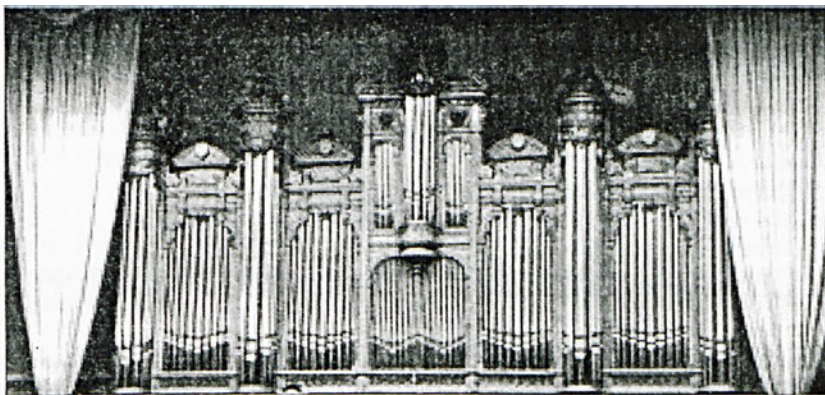
Moscow, Evangelical Baptist Church

Ernst Roever, 1898, Op.73

There was an organ here in 1805 (when it was a Reformed Church); after the conflagration of 1812, there was no organ until 1838. Ricsnwetter repaired the organ in 1854-5, with further repairs by W. Muelverstedt, of Dorpat, Estonia in 1865. The organ was heavily damaged by fire shortly after, and Friedrich Ladegast built a new instrument (Op. 59, II/P/18) in 1871. That was replaced in 1898 by Ernst Roever of Hausneindorf-on-Hartz, Saxony. Rocvcr's instrument is in its original state and is used in public worships and concerts.

Moscow, the Great Hall of P.I. Tchaikovsky Conservatory

Aristide Cavaillé-Coll, 1899, repaired by: H. Lahmann, 1959 (alterations); W. Sauer, 1968; Michel, Merklin & Kuchn, 1975 and others.



Photograph: Pavel Kravchun

The instrument, Cavaillé-Coll's final work, was completed in the spring of 1899. In 1900 it was exhibited at the Russian section of the Paris World Exhibition where Widor, Guilmant, Gigout, and Vicrne played the organ. Widor gave two concerts at the opening in Moscow (11 and 15 April 1901). The organ was received coldly at first and little used. It was restored in 1959, 1968 and 1975. During the repair in 1959, about a quarter of the stops was replaced, partly by stops with different scaling. The Michel, Merklin & Kuehn firm partially completed the last repair; other specialists finished it.

St Petersburg, Academic State Capella Concert Hall

E.F. Walcker, 1891, Op. 604, rebuilt by Rieger-Kloss, 1967-8

Built for the Dutch Reformed Church, the organ preserved the case of the 1832 organ (organ-builder Georg Ludwig Friedrich, architect Paul Jacot). In 1927 it was moved to the Academic State Capella Concert Hall; in 1928 the instrument received a certificate

of preservation as being a museum-piece. In 1967-8 the organ was rebuilt and enlarged by Rieger-Kloss. The organ case is the oldest in present-day Russia and is considered to be a monument of applied decorative art.

Pushkin (near St Petersburg), Tsarskoselskaya School of Fine Arts

W. Sauer, 1884, Op.432

Built for the St Petersburg Conservatory, the organ was moved to the new Conservatory building on the Theatre Square in 1896-7. It was used as the main educational instrument of the organ class for almost ninety years until it was dismantled (a new organ by the same builder was installed). Sergey Prokofiev, and many of the future musical figures of Baltic countries, were among the students who played it. At the end of the 1980s it was installed in the Hall of the Tsarskoselskaya High School of Fine Arts in Pushkin after repairs.

St Petersburg, Virgin Mary Catholic Church

E.F. Walcker, 1910, Op. 1544

The organ was initially installed in the Church of the Evangelic Hospital, but was moved to this church in 1957. It is in near original state, and is used regularly in public-worship; it is in need of restoration.

HISTORIC ORGANS IN RUSSIA

(the number of stops is given without taking the transmissions into account)

Moscow

The M. I. Glinka Musical Culture Museum, F. Ladegast, 1868, II/P/16

The Conservatory Great Hall, A. Cavaille-Coll, 1899, III/P/50

The St Peter and Paul Lutheran Church, W. Sauer, 1898, III/P/33 (dismantled)

The Baptist (former Reformed) Church, E. Rocver, 1898, III/P/38

The Russian Music Academy. Unknown British organ-builder (H. Jones?) II/P/10 (*BIOSRep*, XXVI, 1,29-33)

St Petersburg and suburbs

The Museum of Theatrical and Musical Arts: the regals of 1740 built by Montbrun of Toulouse, and two positive organs by unknown builders (the instruments are not in working condition).

The Menshikov Palace: the positive organ by unknown British organ-builder, after 1750, 1/4 + flute-playing musical clock with four stops (*BIOSRep*, XXVI, 1, 1,29-33).

The Conservatory, former Anglican Church Hall, Brindley & Foster 1877, III/P/23 (needs restoration) (*BIOSRep* XXVI, 1, 29-33).

The State Capella Concert Hall, E.F. Walcker, 1891, rebuilt Rieger-Kloss 1968, III/P/45.

The Mariinsky Theatre: E.F. Walcker, 1892, rebuilt Rieger-Kloss, 1979-81, III/P/40 (The Walcker organ was moved to the Theatre from the St Catherine Lutheran Church in the 1950s, its historic case is preserved in the church.)

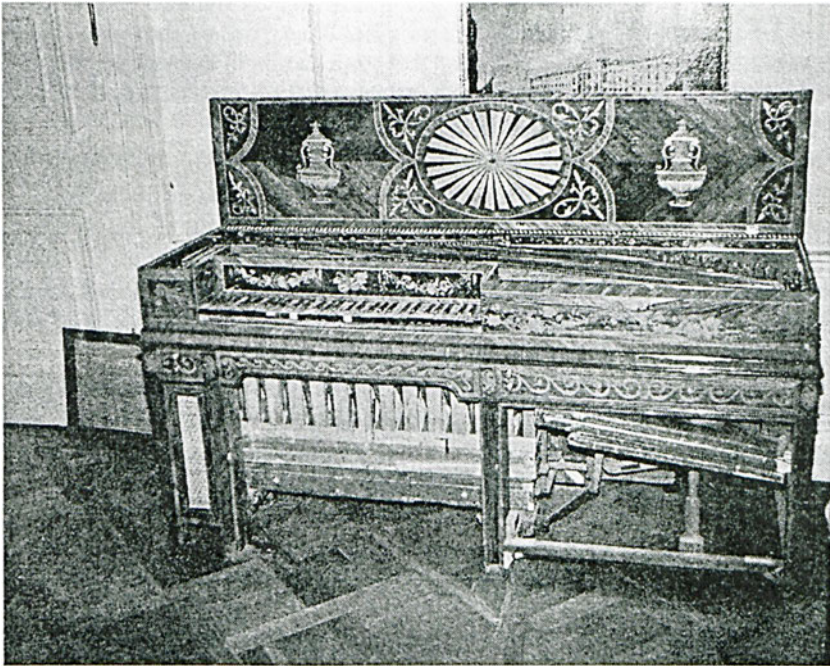
The Philharmonic Great Hall: E.F. Walcker, 1903, rebuilt Rieger-Kloss, 1972, III/P/63.

The Catholic Cathedral of Our Lady's Assumption, Th.E. Hughes, 1905-6, II/P/10 (*BIOSRep* XXVI, 1,29-33).

The Mussorgsky Opera and Ballet Theatr.: E.F. Walcker, 1909, II/P/13 (needs restoration).

The Virgin Mary Catholic Church: E.F. Walcker, 1910, II/P/19

The Conservatory Small Hall: the Walcker organ of 1896 (III/P/46) was replaced in 1961 by Rieger-Kloss, IV/P/57; the historic Walcker case of 1896 was preserved.



Pavlovsk Palace (near St Petersburg): Claviorgan built in 1783 by Johann Gabrahn of St Petersburg (a fortepiano and a positivist organ in one case, it has 2 organ stops: Gedacht 8, Clarinette 8; not in working condition)

Photograph: Pavlov Kravchun

Pushkin (near St Petersburg). The High School of Fine Arts Concert Hall, W. Sauer, 1884, II/P/S (Detailed stop-lists and photographs of the St Petersburg organs may be found in Kravchun, P. and Shlyapnikov V., *Organs of St Petersburg and Leningrad Region* (Moscow, 1998)).

Pskov region.

Pechory, The Lutheran Church: Gebrueder Kriisa (Estonia) 1928, II/P/21

GOTHICISM IN AN ORGAN

MARTIN RENSHAW

... as I have never in my life seen a church organ that I admired, I cannot suggest any other merit in the design than that of avoidance of any absurd ornament...all money spent on organ decoration is entirely wasted. An organ ought to be as simple as a violin - and I would as soon ask Paganini to play on a Gothic fiddle as cumber a church with Gothicism in an organ. My own advice in this matter would be to have the thing scrupulously and entirely made of good metal and wood - and of the finest tone possible in this space and for the money - and if ever the church is made entirely beautiful like the chancel - to keep the organ out of sight.

From a letter of John Ruskin to Daniel Moore, concerning Camden College, Brooks, M.W., *John Ruskin and Victorian Architecture* (Thames & Hudson, 1989), 59.

RESEARCH NOTES

PAUL TINDALL

PUGIN'S ORGAN AT THE GRANGE, RAMSGATE

Further to April's *Reporter*, John Maidment of OHTA has kindly pointed out that a nineteenth-century photograph of the organ at The Grange has been recently published. He has discovered that, under strong magnification, the builder's plate appears to say 'Bevington & Sons', and is of similar style to that of an 1845 Bevington organ in Victoria. The square upper part of the case has no visible pipes, and consists of a gothic (wooden?) latticework with quatrefoils at the intersections. The part below the impost is decorated with fleurs-de-Lys and other patterning.

Pipeless gothic cases are not unusual in the 1840s: well-known examples are Leeds Parish Church, St Giles, Camberwell, and St Eustace, Tavistock. *The Tablet* 28 December 1844, records the first service in Pugin's private chapel at The Grange, and the organ may have arrived about this time.

1. Brooks, C., *The Gothic Revival* (London, 1999), 245.
2. Ord-Hume, A.W.J.G., *Barrel Organ* (London, 1978), 134.

% :jc 5jc

SCIENCE AND THE ORGAN

The Musée des Arts et Metiers in Paris contains some thought-provoking exhibits which point up the delight in new discoveries common to the nineteenth-century scientific world and to that of the organ. The Nicholsons came from a family of weavers: the late eighteenth century was a highly innovative period in this trade. Jacquard's loom utilises two techniques now familiar from automatic organs of various types: c. 1810 he combined the punch cards invented by Jean-Philippe Falcon early in the eighteenth century with the cylinder drive of Vaucanson. Froment's electric telegraph of c. 1850 has two keyboard-like manuals to operate the alphabet, with a shift for numbers.

Most intriguing of all is the apparatus used by Foucault for measuring the speed of light. It consists of an arrangement of revolving mirrors driven by compressed-air turbines. The three witnesses at the first demonstration at the Paris Observatory in 1862 were Le Verrier the Director, Froment the engineer, and Aristide Cavallé-Coll, who had provided the bellows to drive the apparatus.

Another intriguing instance of the influence of organ mechanism is the case of Jethro Tull (1674-1741). His invention of the seed drill is nowadays regarded as slightly less significant than it used to be as a talisman of the early industrial revolution, but his explanation of its invention, published in 1731,³ is still worthy of note:

When I was young, My Diversion was Musick: I had also the Curiosity to acquaint my self thoroughly with the Fabrick of every Part of an Organ; but as little thinking that I should take

from thence, the first Rudiments of a Drill. ...that I could contrive an Engine to plant St. Foin more faithfully than such Hands [i.e., his labourers] would do. To that Purpose I examin'd and compar'd all the mechanical Ideas that ever had enter'd my Imagination, and at last, repitch'd upon a Groove, Tongue and Spring in the Sound-Board of the Organ: with these, a little alter'd, and some Parts of 2 other Instalments as foreign to the Field as the Organ is, added to them, I compos'd my Machine: 'Twas nam'd a Drill...

One wonders what particular organ drew Tull's attention. He was born (and indeed died) in the village of Basildon, Berkshire: the only places in the area known to have had organs in the late seventeenth century are Windsor and Oxford, both rather far away.

3. Tull, Jethro, *The New Horse-Houghing Husbandry, or, an Essay on the Principles of Tillage and Vegetation* (Dublin, 1731), vii-viii

* * * *

THE PARSONS

I do not refer to ecclesiastics but to the organ-building family. Andrew Freeman wrote a seminal article⁴ in 1945 and Bernard Edmonds revisited the subject in 1979.⁵ Further information has now come to light, some of it puzzling. Note that all ages in the 1841 Census were rounded down to the nearest five years.

The raw evidence is this:

The George Parsons trade card from the Finnish church in Cardiff read 'S. Parsons, Maker, Nephew to G. Parsons, No. 26, January 1st 1830'. R.V. Gill⁶ said that this was written on the back, so either Samuel or Stephen was working for George in that year. Samuel seems more likely to be a nephew, since he was born in Dorset, while Stephen was born in London. Printed on the front was: 'G. Parsons, Conductor of the Business of the late celebrated Mr G.P. England for 14 years'. This is open to interpretation. Presumably it means that he worked for England at some period, rather than being in some way his successor. Parsons is not mentioned in England's will, but W.A.A. Nicholls (his son-in-law) was left the unfinished work and tools and is generally thought to have taken over the business. On the other hand, the time from England's death to the printing of the card (1815-29) is fourteen years, as stated. The matter remains open.

A George Parsons died in Bloomsbury in the last quarter of 1840 (*Register of Deaths*) so he may well be the organ-builder.

Stephen Parsons was already in Duke Street in 1834, when a daughter Eliza was born to his wife Jane (born 21 November, baptised 12 December, St George's, Bloomsbury), and in Little Russell Street in 1837 (Harriet, born 31 May, baptised 3 September). The 1841 Census (HO 107/672, book 3) records 'Duke Street, Bloomsbury [no numbers]; Stephen Parsons, ob, aged 30, wife Jane 30, son George 2; all born in this County'. A Stephen Parsons was christened 9 July 1809 at St Anne's, Soho, son of George and Mary Parsons. This would fit, given the rounding down of ages in 1841. Son George, as a family name, is suggestive, too.

To confuse the matter, Samuel Parsons was also in Duke Street in 1834 (daughter Jane Elizabeth born 12 November, baptised 7 December, St George's, Bloomsbury). The 1841 Census (HO 107/672, book 3) says for him, 'Duke Street, Bloomsbury, [no numbers but about five doors down from Stephen] Samuel Parsons, ob, 35, Caroline 25, Jane 6, Caroline 4'.

In the 1861 census (RG 9/167, 60-61) there is no-one relevant in Duke Street, but at 2 Little Russell Street, known as his later address, Samuel appears as 'ob aged 55, born Dorset; Caroline 48 [sic], b. Middx., Alfred J., Organist and Professor of Music 19, Eliza 17, Louisa 14, Emily 11, Fanny 8, all born London'. Samuel Parsons of St Giles in the Fields appears in the *Register of Deaths* for the first quarter of 1868, aged 62, so he was born c. 1806.

Therefore the Parsons succession appears to be as follows:

- George Parsons, worked for G.P. England?, working on his own as early as 1809, died 1840?, 25 Duke Street, Bloomsbury 1826-40.
- Stephen Parsons, born London 1809?-1844 at least; living in Duke Street 1834, listed at 25 Duke Street 1835, living in Little Russell Street 1837 and listed there at No. 2 1838-1841, but back at 25 Duke Street 1841 -4.
- Samuel Parsons, born Motcombe, Dorset c. 1806, died 1868. In Duke Street in 1834 and 1841, listed at 2 Little Russell Street 1846-68.

How can one reconcile all this information? Frankly, all suppositions or new evidence would be gratefully received. I have two suggestions, both entirely unsupported by evidence.

1. Stephen was George's son, but Samuel his nephew, and the latter was working for George in 1830. George probably died in 1840, and perhaps left the business to his son. Stephen and Samuel then swapped workshops, Stephen (who was working independently) taking over his father's, while Samuel, who had been working for George, continued on his own in premises at 2 Little Russell Street. The chamber organ at Shadingfield is marked George Parsons & Son, Duke Street (*BIOSRep* 111,2,8): the son would therefore be Stephen, rather than yet another Parsons.

2. A simpler interpretation is that Samuel and Stephen worked together, and had two workshops, or one workshop but separate houses in Duke Street. It would be interesting to have reliable evidence of a nameplate spelling out either Stephen or Samuel Parsons: I have not seen either. Alfred John Parsons seems to have been the last known organ-builder of the family. A Mr Parsons (Alfred J., presumably), professor of music, Hemel Hempstead, advertised for sale the business, stock and tools of the late Samuel Parsons in *Musical Standard* 191, 28 March 1868, but he is listed as an organ-builder in Hemel Hempstead later (*Reeves Musical Directory*, 1897-1902). He was born 16 April 1842, baptised 8 May (St George's, Bloomsbury).

It is time perhaps to lay to rest 'W. Parsons of London', credited with the organ at St Peter & Paul RC, Wolverhampton c. 1829 as described in *Musical Standard* 239, 27 February 1869. He is said to have rebuilt the organ of St Matthew, Walsall in 1824, according to Freeman in 'Samuel Green', *The Organ* XCII (1941), 155, but this is a misprint: he corrects it to George in a subsequent issue. Pearce, following Leffler, says 'Mr Parsons of London'.

The organ at Wolverhampton was likely to be by George, since he worked at Bilston and St John, Wolverhampton nearby at around this time. I am not convinced of W. Parsons's existence. Sir William Parsons was Master of His Majesty's Band in 1814. Could he be the source of confusion?⁷ Another in the Midlands might be William Parsons 1796-1857, a well-known architect in Leicester in the early nineteenth century,⁸ hence perhaps the 'Parsons of Leicester' query in *BIOSRep* IV,4,10.

4. Freeman, Andrew: 'The Four Parsons', *The Organ* XCV1 (1945), 156-160.

5. *BIOSRep* 111,2,8.

6. Letter to *Musical Opinion* 923 (August 1954).

7. Testimonial from him in Gray's circular, *BIOSRep* XV, 1,10.

8. Colvin, Coward M., *A Biographical Dictionary of British Architects 1600-1840*, 3rd edition (New Haven and London, 1995), 737.

G.P. ENGLAND

There is an interesting query concerning the organ in St George's, Colcgatc, Norwich. Although the instrument was opened in 1802, when restored in 1945 the soundboard was found to contain the inscription 'G.P. England, Pentonville Road N. 1798'.⁹ Can anyone explain this? Pentonville Road is far away from Stephen Street and Theobalds Road where the Englands and the Russel Is are known to have worked.

9. Paged. G., *An Account of the Organs in the Diocese of Norwich* (St Edmundsbury, 1976), 190

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Printed by Pembrokeshire Press, Fishguard