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Membership Secretary Kerr Jamieson

BIOS REPORTER

Editor John Hughes

Distribution Kerr Jamieson

Reporter **January 2003**. The cut-off date for receiving copy for the January 2003 issue is 31 December 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>

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

The cover illustration is an enlarged detail from a print in the Andrew Freeman collection, showing William Hill's 1853 organ at the Royal Panopticon of Science and Art. The full print is reproduced on p.20. The original print was supplied by Revel Bernard Edmonds.

EDITORIAL

There are grounds for believing that vvc arc making good progress in the preservation and restoration of historic organs in Britain. There is much literature giving guidance on not only what ought to be done but also that which ought not to be done. The 1999 Liverpool Conference explored the topic exhaustively, while the overhaul and re-launching of the Historic Organs Certificate Scheme and the move towards the listing of organs promise much. Some of our more distinguished organ-builders practise restoration techniques assiduously with fine results; the IBO has endeavoured much in recent years to encourage organ-builders to maintain high-quality, responsible standards.

It is astonishing to see how easily this can be circumvented. Take the example of the 1750 chamber organ by Johann Snetzler at Picton Castle, near Haverfordwest. It was restored in the early 1960s by Noel Mander with great care and skill, although it received a modern reservoir, electric blower, and tuning slides were fitted to the metal pipes. However, it remained substantially a Snetzler organ, and until recently has graced its elegant, original home without incident.

An inspection of the rear of the organ shows it to be composed of the Stopt Diapason bass, a wooden stop. It seems the caps must have started leaking in recent years for they have been repaired. Of course, the sensible procedure would entail careful regluing of the caps using glue of the original composition. The actual repair carried out consisted of drilling two bore holes in each pipe through the cap and then fitting screws; steel no. 6 countersunk screws were used, the sort that can be purchased at any builders' merchant for a few pounds a hundred, the screws being fitted in an undulating line across the rank. The organ-builder concerned (if that is the correct term here) left no record of this work in the organ. The damage caused is not structurally or tonally serious, but would steel screws be used to repair a piece of eighteenth-century furniture?

Identifying, certifying, and, it is to be hoped, listing historic organs is a necessary process in conserving our heritage; whether it can be made effective is another question. A comparison with attitudes towards listed buildings may give cause for concern — even Brunei's undoubted masterpiece at Paddington Station, a grade one listed building, may sprout a twenty-storey skyscraper if present plans are approved.

While it remains possible to attack organs of undoubted historical and musical interest, as is the case with this Snetzler organ, we need to do more. Perhaps the instruments need 'Thou Shalt Not on the wall', in the form of a notice to would-be repairers. There seems to be a distinct need to educate the owners of these instruments on maintenance and repair as well as to inform and regulate in some way the relationship between owner, adviser and organ-builder. Until real protection can be afforded to important instruments, there is little to prevent any would-be repairer doing damage, equipped only with a packet of cheap screws and much ignorance.



FROM THE SECRETARY

JOSÉ HOPKINS

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

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. Formal notice of the Annual General Meeting was given in the July issue of the *Reporter*.

Members wishing to attend the Annual General Meeting only, and not the rest of the day conference (see p.21 for details), are asked to notify the Secretary (address on p.23) in advance for purposes of security at The British Library.

HELP WITH PUBLICITY

BIOS is always seeking new ways of promoting its aims and objectives. Timothy Lawford has indicated that he wishes to relinquish his role as Publicity Officer at the Annual General Meeting in November. The scope of such a role is almost limitless, but the job is likely to involve close liaison with the Membership Secretary and the Meetings Officer in particular, in order to publicise and promulgate BIOS's aims and activities to organists, those interested in the organ and its music, and the wider public in general. Any member who may have ideas of how he or she may be able to help in this important area is invited to contact the Secretary as soon as possible.

HISTORIC ORGANS CERTIFICATE SCHEME

Members are reminded that the scheme is now back in operation. All nominations should be sent to Paul Joslin (address on p.24). The requirements for the award of a certificate under the revised scheme have been reported in the July 2001 and April 2002 issues of the *Reporter*, it is the intention that an award will be made only after an inspection of the instrument in question and ratification by a sub-committee of Council.

MEETING REPORT

BIOS ANNUAL RESIDENTIAL CONFERENCE SARUM COLLEGE, SALISBURY 19-21 AUGUST 2002

ANDREW BENSON- WILSON

The name Salisbury (or Sarum) will conjure up a range of images for most organists, not least the names of Alcock, Stainer, Howells (and even Heath), the well-known

Willis organ, and the Saruin Rite. So Saruin College, occupying an impressive group of buildings (some designed by Wren) in the Cathedral Close, was a fitting venue for the 2002 BIOS Annual Conference. Sarum College is an ecumenical education, training and conference centre, opened in 1965 from the remnants of the Salisbury and Wells Theological College. It includes a Centre for Liturgical Organ Studies, directed by Robert Fielding. He opened the first session with an introduction to the wide-ranging work of the College; with current events ranging from day to residential courses and foreign trips for young organists, the College is now exploring higher education courses.

Although there was no specific theme for the conference, the talks followed similar threads, including the physical position of the organ in churches, musical and organ-building life in the late eighteenth century and, of course, the role of the organ in the life of Salisbury Cathedral, a very visible presence throughout the conference.

Nicholas Plumley shared some rather free-flowing thoughts on the pre-Commonwealth and Harris organs in the Cathedral. He started with the former, bearing in mind that there were typically at least four organs in buildings such as Salisbury Cathedral. Although the site of the largest organ in Salisbury Cathedral remains unclear, the entrance to the choir was one possibility around 1539, and there is mention of an organ loft in 1559. Examples of sixteenth- and early seventeenth-century screen and north choir organs were given from other churches. The Harris organ of 1668, and his new organ in 1710 (with forty-seven speaking stops, the first four-manual organ in the country), were then discussed. The question of why a new instrument was provided by the same builder so soon after the first was not answered, but fascinating detective work, and some mind-boggling proportional exercises, resulted in a proposal as to how the 1710 Harris organ might have been positioned on a screen in the cathedral.

Ian Davies gave an entertaining talk on the role of the choir and organ in a cathedral 1780-1830, based on the life and work of Highmore Skeats Snr, organist at Ely and Canterbury during this period. He compared the sizes of various cathedral choirs, ranging from the ten adults and six children at Bristol to the twenty-four adults and ten children at Canterbury, with an average ratio of 2:1 of adults to children. The working conditions of the choirs were described, with mention of secondary singers and involvement with local catch and glee clubs. Among Ian's anecdotes was the cry of 'Chant, ye dogs!' being yelled at a recalcitrant choir. Skeats's taste was reflected in his music purchases, which included lots of Boyce. He did not like Tallis's or Byrd's music, but did approve of that of Gibbons and the tuneful pieces of Purcell and Blow.

Jenny Nex and Lance Whitehead gave a well-presented joint lecture on the evidence from the Sun Insurance Company records of London organ-builders in the years 1750-1800. These seemingly inauspicious records (now in Guildhall Library, London) reveal a great deal about professional and private lives, not just the insurance value of items of stock and household goods. Records for Flight, Pike, Holland, Lincoln and Green were amongst those studied. Organ-building of the time seems to have been something of a cottage industry, with workshops either attached to the builder's dwelling or close by. A large list of secondary occupations suggests that organ-building

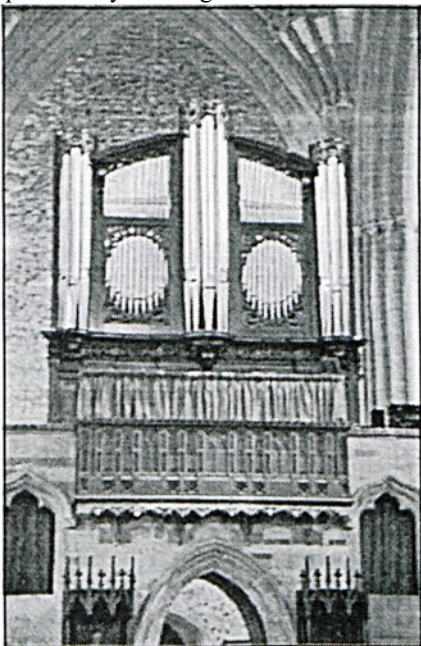
did not provide the total means of livelihood, with printing music, the manufacturing of pianos, clocks, watches and toys, cabinet-making, chandlery and dealing in coals being the means of some supplementary income; there was even a couple of victuallers. This continuing research will teach us a lot more about the lives of late Georgian organ-builders.

Up until this point, most of us had been sneaking glimpses across to the north-east corner of Salisbury Cathedral, surely, we mused, one of the finer cathedrals in Britain. But then came Barrie Clark's talk - a splendidly irreverent demolition of the unfortunate master masons who had scrambled the whole thing together. After an outline of the history of the building of the new cathedral (between 1200 and 1266, following the abandoning of the earlier building at Old Sarum) came the first indication of things going awry. The cloister (not needed in a secular cathedral and added as an afterthought) was built away from the walls of the nave, an architectural oddity perhaps, but a piece of insight that thoughtfully allowed for the later addition of the coffee bar, tourist shop and toilets that the medieval architects failed to provide. The tower, added shortly after 1334, almost immediately started causing problems; successive generations have threatened additional structural supports in, around, and over the existing gothic figuration. Although we all probably accepted that the medieval equivalent of the structural engineer had been rather too adventurous, it took most of us by surprise to hear the cathedral building as a whole described as a piece of second-rate design (although the architectural design of the tower was praised). However, as the design oddities were pointed out and explained, we all began to learn the important process of critically re-assessing historic icons.

A short resumé of the latest news on the Historic Organs Certificate Scheme by Christopher Gray acted as an aperitif for dinner, which was followed by a walk across to the cathedral, where Geoffrey Morgan was ready to chase away any postprandial stupor with the four-note Tuba blast of Sir Walter Alcock's Introduction and Passacaglia. A well-played recital included a delightfully unauthentic version of Mozart's Fantasia in F K.608, works by John Ireland and Herbert Howells, Alfred Hollins's frothy Theme, Variations and Fugue, and, finally, Mulet's *Tit es Petra*.

Most of the middle day was spent at the English Organ School and Museum at Milbourn Port, where Margaret Phillips and her husband, David Hunt, led a fascinating tour of the many different instruments in their collection, demonstrated by Margaret. John Budgen supplied comments on various matters, including information about the instruments, many of which he has been closely involved with. Peter Collins described two of his instruments in the collection, including the impressive new Bach organ installed in 2000. The highlight of the collection is a 1769 Snetzler, possibly originally made for Nynchcad Court near Wellington and latterly in the United Reformed Church in Lynton; there was some discussion about the current tuning of the organ, which was estimated to be approximately equal temperament. Other organs in the collection include a c. 1795 Davies chamber organ, a c. 1809 William Gray (which we did not hear), an 1858 instrument by John Clark of Bath and an anonymous three-manual 1865 organ from Dublin. Margaret's playing was exemplary, not least her ability both to phrase and articulate clearly and keep the music flowing in a testing acoustic, with an audience breathing down her neck.

We then moved on to Milton Abbey, where Trevor Doar gave a recital on the 1867 Gray & Davison organ, rebuilt and relocated on the (nearly west-end) pulpitum screen by Bishop in 1978. Pachelbel was perhaps not the best choice of opening composer, particularly with registrations that made the sound seem distant. It was a pity that no



Milton Abbey organ
Photograph: Richard Hird

English music of the mid to late nineteenth century was played - the concluding Widor *Symphonic II* was a brave choice, but it did rather yearn for different tone colours, as had Karg-Elert and Mulct before.

The original extravagantly coloured pipe-rack ease has been removed recently (with all the original speaking front pipes) and replaced by a remnant of the front of the c. 1700 Harris ease from St Mary's, Lambeth, shorn of all the interesting spiky bits that should sit on top. While the writer is not usually a fan of pipe-racks, this one was an integral part of the original organ and added an effective splash of colour to the Abbey. Rather than place the severely shaven Harris ease on the front (and add a 32' reed), it would have preferable to have seen something done about the sides and back of the organ, which, for the past twenty-five years has been inelegantly exposing its unclothed rear to all who enter the Abbey (NPOR website (reference: N10177), which has recent photographs of the front and rear).

The final day started with a talk by Christopher Kent which related to that by Ian Davies on day one. Rather than follow a late eighteenth-century cathedral organist from Ely to Canterbury, we heard about musical life in North Wiltshire villages and the town of Chippenham (rural byways and rotten boroughs) during the same period. This was the first talk in the morning after the conference dinner, so a reference to a choir member slipping out during a service to assassinate the Dean, returning just in time for the anthem, might have been misheard.

Barrie Clark's talk on the nineteenth-century attitude towards organs was relevant to the earlier lecture by Nicholas Plumley; it examined the physical position of the organ (rather than the specific musical use) in larger parish churches and cathedrals. He noted the habit, started in the early nineteenth century by the Oxford Movement, of hiding the organ in all sorts of nooks and crannies close to the choir. Barrie traced the various journeys of organs around Salisbury Cathedral and, in the case of the Green organ, out of the building altogether into the city church of St Thomas, where it remains broodingly jammed into the north choir aisle.

No visit to Salisbury would be complete without a talk on Sir Walter Alcock, organist at the cathedral from 1916 until his death in 1947. Christopher Anderson

obliged, tracing Alcock's career from his early proof-reading days at Novello; he gave a fascinating, detailed analysis of several of Alcock's organ pieces. The six pieces published in Alcock's 1913 primer, *The Organ*, were compared with later more substantial pieces written around 1930 for the Three Choirs Festivals at Hereford. Given his generation, it was interesting to hear that Alcock did not think of the organ as a mechanical orchestra, and disliked transcriptions. He saw Bach as the foundation of a true organ style, although his own *Passacaglia* of 1933 (played by Geoffrey Morgan earlier in the conference) owed more to Reger.

The final talk traced the history of recordings of the little-altered 1876 Willis organ in Salisbury Cathedral, including examples by Alcock himself. Terry Hoyle compared Alcock's 1927 playing of a Bach Sonata with that of Dupre, and we also heard part of Bach's Prelude in D major (from BWV 532), and Terry's own sprightly *Toccatinci*. The use of the organ for recordings of French music inspired by Cavaille-Coll's organs was noted.

The conference finished as it began with Robert Fielding, this time playing one of the two small organs in Sarum College. A nicely balanced and well-played programme showed what can be done with a two-manual organ of just six stops; it was particularly good to have a programme note describing the pieces.

MEMBERSHIP MATTERS

KERR JAMIESON

The number of members stands (1 October) at a total of 674 (compared with 671 at the same time last year).

We regret to report the untimely death of Dr Richard S.C. **Howell** who had been a member since 1992, and had done much valuable work in the Archive; also the deaths of D. Keith **Elcombe** and Michael H. **Sefton**, who joined in 1979 and 1983 respectively.

We extend a warm welcome to the following new members:

Graham B. Jones BSc BE CEng MIEE AMusA:

Dr Philip R. Lyon MB BS:

Oliver F. Morley:

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

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

ENGLAND

Berkshire

H. Gordon Hands, Reading (delete)

Channel Islands

David A. Strong, Vale (insert)

Devon

Dr Alan H. Seymour, Bampton (insert)

Kent

Alan G. Woolley, Sevenoaks (delete)

Lincolnshire

Anthony A.E. Lodge, Mareham le Fen, Boston (delete)

London, Greater

William O. Clarke, London (delete)

Andrew Linley, Enfield (delete)

The NADFAS Church Recorders, London (delete)

Northamptonshire

Kenneth H. Tickell, Wellingborough

West Midlands

Dr Alan H. Seymour, Moseley (delete)

Yorkshire, South

David J. Rusinas, Millhouse Green, Sheffield (delete)

Joseph R.P. Sentance, Doncaster (delete)

Cambridgeshire

Jack F. Day, Cambridge (delete)

Cornwall

Colin C. Langman, Truro (delete)

Essex

Peter L. Wood, Stepping, Dunmow

Leicestershire

Theo P. Saunders, Leicester (delete)

Merseyside

Graham B. Jones, Formby (insert)

Warwickshire

Richard N. Moore, Chesterton, Leamington Spa (delete)

Wiltshire

David A. Strong, Sherston, Malmesbury (delete)

IRELAND

Theo P. Saunders, Armagh (insert)

Derek C. Verso, Shankill, Co. Dublin (delete)

SCOTLAND

John Gormley, Garrowhill, Glasgow (delete)

Alan G. Woolley, North Berwick, East Lothian (insert)

EUROPE

Willy A.M. De Mcester, Sint-Krus (Brugge), Belgium (delete)

Ir. F.R. Feenstra, Grootegast, The Netherlands (delete)

John F. Leggett, Sykkylven, Norway (insert)

Stephen A. Taylor, Utrecht, The Netherlands (delete)

OVERSEAS

John F. Leggett, Launceston, Tasmania (delete)

FROM THE ARCHIVE

ANDREW HAYDEN

The article in July's *Reporter* about Robert Slater & Son brought some welcome response; it is pleasing to note that not only the larger firms command interest. I regret that a few errors slipped into the text, which needs correcting. Stepney Methodist Central Hall is no longer extant; the wind-pressure quoted should have been 2³/_i" (70 mm).

I have been told of an instrument by Robert Slater at St Barnabas's, Downham, South London; if any member can recall anything about this organ, I would be grateful. I would also like to acknowledge the interest and willing assistance given by the family of Stanley Harris in allowing the Slater scrapbook to be copied and for kindly granting permission to reproduce the photographs of the house organ and Robert Slater.

In pursuing the theme of little-known, provincial organ-builders I hope to include some notes about W.C. Mack of Great Yarmouth for the April 2003 issue of the *Reporter*.

LETTERS TO THE EDITOR

Sir,

The editorial of the July *Reporter* deplores the use of portable box-organs in modern performances of Baroque sacred music. While I agree that their use is usually unsatisfactory, the implication that this is the fault of the groups concerned is not entirely fair. The problem is that virtually none of the major concert venues in Britain has organs suitable for Baroque music, and even when there is one — as at St John's, Smith Square in London — it is invariably at modern pitch and set in equal temperament.

What, then, is to be done? One solution is for period instrument groups to commission and use larger but still portable instruments, and in particular to support those makers who have suitable instrument for hire. It is sad, for instance, that the splendid Italian-style organ by Goetze & Gwynn now at St Jude's, Hampstead Garden Suburb, has not been used more for concerts and recordings. It is a perfect continuo instrument for Italian music from Monteverdi to Vivaldi, and would also work extremely well in much Northern European music of the period. However, another solution would be for the organ-building community to take account of the needs of period instrument groups when new instruments are planned. It would be wonderful to have just one sizeable organ in a major concert venue that is in unequal temperament, at A=415 or A=465, and positioned in the building so that it can be used with orchestras and choirs. Perhaps BIOS should use its collective influence with builders and their clients to get an instrument of this sort built.

Peter Holman,


Sir,

BIOS members will be aware that in St John's in the Square, Wolverhampton we have a noted Renatus Harris organ concerning which a great deal has been written, some of it true, some conjecture and some pure fable. Recently the instrument has been restored by Trevor Tipple of Wolverhampton, and an organ recital to mark this work will be given by Roger Fisher in November.

The project is being carried out in stages. For the present the Great Organ and Swell Organ have been dismantled and restored; the Choir Organ will have to wait until funds are available. During the work it was found that the case was insecurely fixed to the back wall and some timely repairs prevented the real possibility of a heap of scrap wood and metal landing in the body of the church.

We now have a well-restored organ that we are assured will last well into the future. However, since it was first set up in this church it seems to have needed major attention every twenty-five years, but I just read the records, which seem to bear out my prejudices.

I have written an up-to-date account of the organ from information available from the records held in the Public Record Office at Stafford, and from an expert assessment by David Wickens. I will be glad to send anyone a copy of the booklet on receipt of a cheque for £2.50.

Peter Hickman,
[REDACTED]

Sir,

My research has revealed that in the 1880s there were three generations of organ-builders in the Abell Family. The first organ-builder was John Abell who resided in London and was born in the late 1700s. His son, William, was married at St James's, Piccadilly, and at that time lived at Vigo Street off Regent Street. William's son, William Henry, was born at 3 Smith Street, St Pancras, in 1849. Soon after some members of the family moved to Dublin. In addition, I found a Christian John Abell, an organ-builder, at Burrell's Yard, Norwich; he was born in 1788 and his children were baptised at St Pancras; could he be the same John as previously mentioned?

The William Henry organ-builder was born in London and appears in the 1881 Census at 1 Anson Street, Hulme, Manchester. Nearby, at 12 Sydenham Place, was his brother, George, also an organ-builder but born in Dublin. They lived close to no less than five other organ-building firms: George Fields; William Holms; Jardine & Co; W.E. Richardson & Sons; and Alexander Young & Sons. I think it probable that William and George were employed at one or other of these firms rather than being in business on their own account. I have reason to believe that there were other Abell organ-builders. I am anxious to establish more about the Abell family in London, Norwich and Dublin and whether there are any Abell organs. Any information will be most welcome.

G.W. Timmington,
[REDACTED]

PUBLICATIONS

Journal 26 (2002)

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

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 1 PA, tel. 01S65 243 220.

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; work on publication should start once the forthcoming *Journal* has been published.

REDUNDANT ORGANS

DERRICK CARRINGTON

02/10 South East

Action

Specification

Rest Cartwright 1926

mechanical

Man 8 8 8 4

Ped pulldowns

Casework: pipe-rack and panels

Dimensions: hi 1' 5", w 7' 8", d 4'

02/11 West Midlands

Action

Specification

Walker? c. 1830

mechanical

Gt 8 8 8 4 2²/₃ 2 III (8)

Sw 8 8 4 8

Casework: architectural

Dimensions: hl5', w9', d5'

02/12 South

Action

Specification

Rushworth & Dreaper 1925

Pneumatic

Gt 8 8 8 4 4 2-f 2

Sw 8 8 8 4 2 8

Ped 16 8

Casework: pipe-rack

Dimensions: no details

02/13 Midlands

Action

Specification

Trustram 1889 / Davies 1970s

mechanical

Gt 8 8 8 4 2²/₃ 2

Sw 16 8 8 4 2 II

Ped 16

Casework: pipe-rack

Dimensions: hi6' w 10'6" d8' plus pedals

For enquiries and information about redundant organs please contact

Derrick Carrington, [REDACTED]
[REDACTED]

HISTORIC ORGANS IN SLOVAKIA

ROY WILLIAMSON

There is, sadly, no organisation equivalent to BIOS in Slovakia. Most, if not all, of the knowledge about Slovakia's historic organs lies with Dr Marian Alojz Mayer who has researched the subject for many years. Whilst he is chiefly a historian and theoretician in this field, Dr Mayer has acquired useful skills in organ-building, but that is another story.

Slovakia is a Catholic country and most villages have their own parish church. However, Lutherans make up about fifty-four per cent of the population and are therefore less well represented outside of the towns. Both confessions own numerous historic church buildings, most with pipe-organs in the 'west' gallery. The number of seventeenth- and eighteenth-century organ cases is impressively high but too often the instrument inside is of later date.

It is an uphill struggle in this economically poor country to retain old organs in use, let alone to have them conservatively restored. Professor Jan Vladimír Michalko (chairman of the Association of Concert Artists) recently summed up the present situation thus:

So far it has not been possible to take, and especially to put into effect, measures which would lead to systematic protection and restoration (not just repair and so-called 'maintenance') of historic organs and prevent their spoliation and in many cases their removal and destruction.

In the whole of Slovakia there is, I am told, only one organ-builder who can be trusted to restore a historic instrument sensitively.

Every year since 1992, an international festival of historic organs has been staged in various parts of the country. Dr Mayer organised the first ten of these and continues to provide the appropriate historical notes.

This year's festival took place in the eastern area around Poprad under the majestic High Tatra mountains. The festival consisted only of recitals (by leading organists); no papers are given and no inspection of the instruments is encouraged so the visitor is confined to Dr Mayer's historical summary and the specification (both sometimes hamfistedly edited) as presented in the festival programme. The organs featured this year were:

- Spisska Nova Vcs Catholic church. Rieger (Krnov) 1888, Op. 216 , 2M+P 10/6/4, mechanical action, cone chests.
- Ke^marok Catholic Basilica. (Positive) Bartolomey Froriun (Spisska Nova Ves) 1651, 1M C-c3, short octave, 9 speaking stops.
- Poprad-Spisska Sobota Catholic church. Tomas Dobkowitz 1663 (rebuilt 1692 and 1815), 1M+P C-c3, short octave, 9 speaking stops, Pedal C-aO, short octave, 4 speaking stops.
- Poprad-Vel'ka Lutheran church. Joseph Seyberth (Vienna) 1856, 2M+P 7/5/6, Manuals have slider soundboards, the Pedal a cone chest.

- Ke2marok Lutheran church. Lorentz Tchaikovsky 1720 (altered several times subsequently), 2M+P 6/10/2, original ten-stop chest has two independent sets of pallets.
- Spisska Nova Ves Lutheran church. Friedrich Deutschmann (Vienna) 1822, 2M+P 12/5/6, later tonal alterations, pedal compass enlarged from C-A (short octave) to C-dl chromatic.

I attended recitals in the second, third and fourth of the locations listed above. Lack of space precludes discussion of instrument and recitalist. It is however worth mentioning the 1651 Fromm Positive, which sounded well from its choir gallery position. It had been tuned to an unequal temperament, whether on the basis of research or whim was not clear. Despite careful measurement of scales for required replacement pipes by the (amateur) organ-builder responsible for the instrument's restoration, the pipe-maker decided his own scales were more appropriate, so a large question mark hangs over this restoration. Apart from his own fugue, Vladimir Ruso chose music from the sixteenth and seventeenth centuries to demonstrate the capabilities of this important relic.

RESEARCH NOTES

PAUL TINDALL

JONES & SNETZLER

In 1997 I published an article about the Snetzler organs of Huntingdon¹ in which I expressed some scepticism regarding Snetzler's partnership with James Jones. However, research has moved on; John Marsh's journal records explicitly in November 1783 that 'Jones [was] late partner with and successor to the famous Snetzler', and Samuel Green told him at that time that Jones was about to retire.^{2,3}

In June 1784 Jones was 'now retir'd to Kentish Town' when Marsh sought him out, but he was still supplying bits of pipework to Marsh late in 1786.² Bernard Edmonds has tracked down the Huntingdon references to *A History of Huntingdon* published in 1824: payments are recorded there to Jones & Snetzler at St Mary's in 1773 and All Saints in 1775.⁴

One more instrument is ascribed to the partnership: the *Edinburgh Evening Courant*, 27 July 1801, offers 'An Organ to be Sold ... in Saint Cecilia's Hall . . . Made by Jones & Snetzler'. This had been made in 1775, and was transferred in 1802 to the Assembly Rooms.⁵

1. 'A Snetzler Redated', *BIOSRep* XXI, No. 4 (1997), 11-12.
2. Robins, Brian (ed.), 'The John Marsh Journals. The Life and Times of a Gentleman Composer', *Sociology of Music* 9 (Stuyvesant, New York 1998), 303.
3. *ibid.*, 320, 393.
4. *BIOSRep* XXII, No. 3 (1998), 24-5.
5. Kitchen, John, 'The Organs of St Cecilia's Hall, University of Edinburgh', *JBIO* 24 (2000), 55

SNETZLER ADDENDA

A chamber organ was sold from Willingham Hall, Lines, in 1907, said in the sale catalogue to be by Snetzler and 'signed behind the pallett'. Four stops (*ex info*. Robert Pacey). Sir Watkins Wynn commissioned an organ from Snetzler in 1772 for Ruabon Church near his country seat.⁶

Several instruments attributed to Snetzler were advertised for sale in the nineteenth century:

'For sale, a CO by Metzler [sic] from John Owen of Chester. 4 stops.'

The Musical Times I (1860), 214.

'For sale, an organ by Snetzler, 7 ranks, GG compass, from T.R. Willis of Minories.' (This may be the organ now at the Barber Institute of Fine Arts, Birmingham, since it is the right size, and bears T.R Willis's signature inside.)

The Musical Times IV (1863), 239.

'The organ at Kells P.C., Co. Meath is said to be a Snetzler. No further details, but very old fashioned'.

Musical Standard (1877), 677.

'The G.P. England organ at St John's Episcopal Church, Edinburgh is said to have succeeded a Snetzler.'

Musical Standard (1880), 820.

Stephen Taylor of Leicester put forward a view in 1878 which unlikely to be shared by many members of BIOS:

Snetzler is the name of another old organ builder, of about 1764: in fact, this is the date in two of his organs which I have had in my possession and which I was very glad to get rid of, since they were wretched instruments, being like all other old organs, — poor, thin, screamly, and nasal toned.

John Marsh records visits to various instruments by Snetzler, including one otherwise unknown:

... to the Steyne Hotel (in Worthing) to hear the Organ in the assembly room (used also as a Freemason's Hall), a good one of Snetzler's ...

The following are some notes on Snetzler instruments described in *Barnes & Renshaw*, according to their gazetteer numbers:

5. Moravian Chapel, Fetter Lane. The rebuilder in 1898 was actually Alex J. Hunter of Catford, later active in Australia, rather than Alfred Hunter.
13. Sir Ronald Johnson, Edinburgh. Sold in 1999, now in Canada.
42. Cobbe Collection, Hatchlands Park. Restored by Goetze & Gwynn in 1996.
48. Bredons Norton. Restored by John Budgen in 1999.
69. Kedleston Hall. Restored by Goetze & Gwynn in 1993.
78. Brookthorpe. Moved to the nearby church of Whaddon in 1997.

83. St Peter's Convent, Horbury. Sold recently, owner unknown.
88. Wynnstay Hall. Restored (in its 1864 state) by Goetz & Gwynn in 1996 and moved to the National Museum and Galleries of Wales, Cardiff.

Doubtful attributions list:

5. Lcatherhead, ex St Mary, Watford. Pipework from this instrument was identified by Martin Renshaw as of domestic rather than Snetzler manufacture. This can now be confirmed, as a payment of £163 to Thomas Parker in August 1766 has been found, misplaced, in the Watford records.⁸
15. Witney. According to a Victorian local history, an organ by 'Schnetzler' was brought from the Portuguese Embassy in 1794.⁹ This is hard to reconcile with Sperling, who says that the Portuguese Chapel, South Street had an organ by Jordan, enlarged by England, in 1808.
33. Whaddon, Cambs. This instrument certainly has eighteenth-century style 'sandwich' keyboards. According to local information the 1857 donor bought it at a music shop in Royston, and it was originally of one manual.
38. Candlesby. I think this is a simple mistake deriving from the first edition of *The English Chamber Organ* (p. 104, excised from the second edition). Candlesby and Scremby are adjacent villages, and the organ at Scremby (45) is surely meant: it too has eight stops and is dated 1775.
6. Wilson, Michael, *The Chamber Organ in Britain, 1600-1830*, 2nd edition (Aldershot, 2001), 154.
7. S. Taylor, 'The Iconoclast Abroad' (April 1878)', *The Organ* 2 (October 1921), 123-6.
8. Forsyth, Mary, 'A New Organ at Watford', *South West Herts. Archaeological and History Society*, 57 (Summer 1993), 18-19.
9. Monk, W., *History of Witney* (no publication details), 194-5.
10. 8 July 1821, unpublished reference kindly supplied by Martin Renshaw.

WILLIAM ALLEN AND ROBERT ALLEN

The accounts of Thomas Green, organist and tuner of Hertford, record a payment in 1787 to 'Mr Lowe organ builder' for putting a new Stopped Diapason into Green's house organ, and another to 'his Man, Mr Allan, for 5 Days work in fitting in Ditto and other alterations';¹¹ could this be William Allen? Allen's first known independent appearance is in 1794 and John Lowe left for America in 1795, so it seems possible.

Robert Allen of Bristol is sometimes alleged to be the successor of another William Allen, also of Bristol (?), but this is not so. Robert's father was another Robert, carrier, born in London in 1810. Robert junior and his brother John, a metal pipe-maker, were both born in Hoxton, in 1831 and 1833;¹² any relationship with William and Charles Allen has yet to be discovered.

11. Sheldrick, Gillian (ed.), 'The Accounts of Thomas Green 1742-1790', *Hertfordshire Record Publications*, VIII (Hertford, 1992), 84.
12. Information from Elizabeth Newbery of Penzance, who is Robert Allen's (twice) great-grand-daughter (2002).

SOME MEDIEVAL BUILDERS

Lady Jeans's article in *JB IOS* 11 (1987) regarding the organ-builder formerly known as William Wotton has resulted in some confusion. Her thesis was that the Wotton who constructed an organ at Merton College in 1488 was the same as a Thomas Wotton, also of Oxford, mentioned in an undated document as having worked at St Peter's, Barnstaple. Furthermore, she follows Antony Wood in believing that Lambert Simnel, the pretender to the English throne, was the son of this same organ-builder.

There are several problems with this interpretation. It is quite clear that William Wotton was the builder of the organ at Merton College. In the agreement of March 1488 he is referred to as William five times.¹³ If the transcription of the undated Barnstaple / Bristol document (*JB IOS* 11 (1987), 52) is correct in reading Thomas Wotton, this must be a different person, perhaps a relation.

Anthony Wood claims that Lambert Simnel was the son of an organ-maker of Oxford, and that this was therefore Wotton, but he is generally thought to be a most unreliable source, apart from the fact that he infers from events that took place two hundred years previously.

Finally, according to the Oscney Rental,¹⁴ Wotton and Thomas Simnel lived two doors apart in the parish of St Thomas, Oxford in 1479. Simnel is documented as a joiner¹⁵ and his connection with organ-building appears to be a case of crossed wires.

It would be interesting to work out roughly how many builders there were in medieval Britain, and how this compares with other countries. One problem is that of identifying individuals, given the chaos of medieval orthography and transcription.

It has been plausibly suggested, for instance, that Mighaell Glocetir (St Mary-at-Hill, 1477-9) and Myghell Glancets (St Michael Cornhill, 1475) are the same person. Others are less easy. J(oh)n Hunden: 'citizen and organmaker of London'; to be buried at St Stephen Walbrook according to his Will for which probate was granted in 1455;¹⁶ he was surely the same as John Hudene, who built an organ at Saffron Walden in 1451,¹ but is he also John Hcmden, who was similarly described as 'citizen and organmaker' when a plea of debt to him was recorded in 1440?¹⁸ We will probably never know.

One medieval builder on whose existence doubt might be thrown is Walter the Organer, since his only known activity was making a clock at St Paul's in 1344.¹⁹ Organer might be a mistake for 'orloger', i.e., Horloger, a clockmaker. A later Walter Orloger *Jl.* 1420-1458 is recorded as a freeman of Norwich and maker of a clock in the Cathedral there.²⁰

13. Salter, H.E., 'Registrum Annalium Collegii Mertonensis 1483-1521', *Oxford Historical Society*, LXXVI (1921), 109.

14. *ibid.*, 33

15. Harvey, John, *A Biographical Dictionary of English Architects down to 1550*, 2nd edition (Gloucester, 1984), 274.

16. Fitch, Marc (ed.), *Index to Testamentary Records in the Commissary Court of London, Vol. 1 1374-1488* (London, 1969), 102.

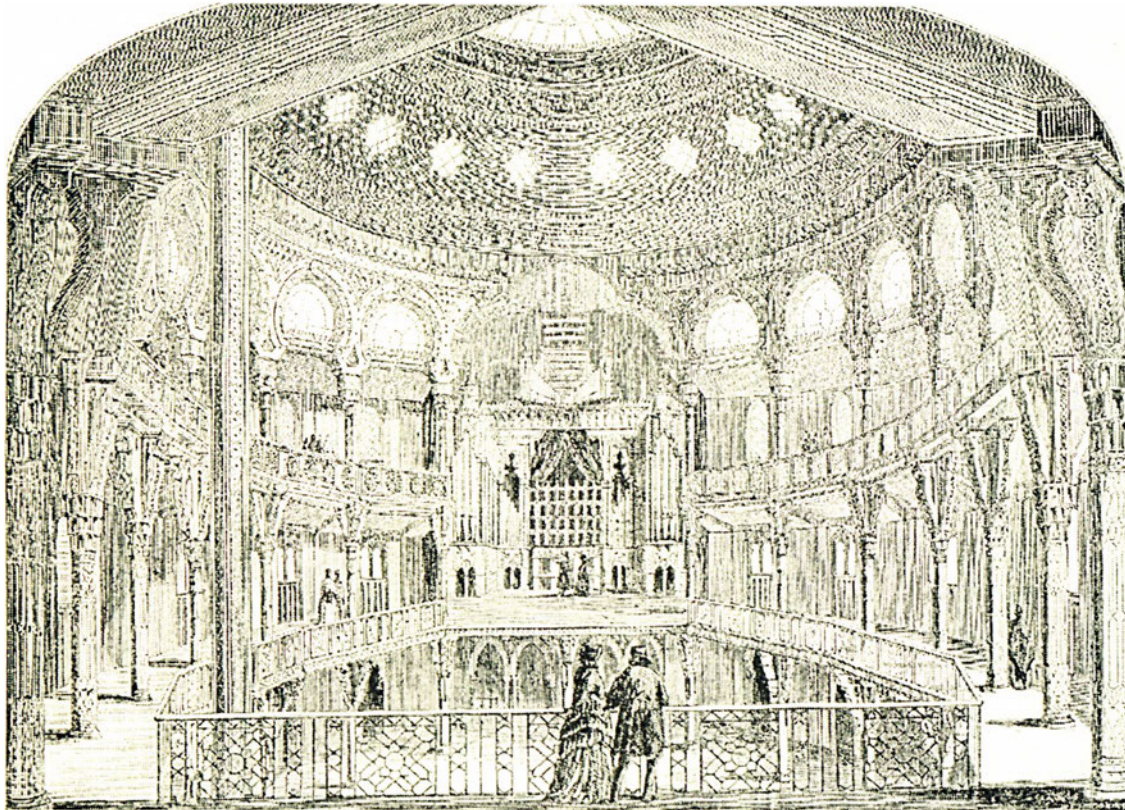
17. Freeman, Andrew, 'Records of British Organ Builders', in *Dictionary of Organs and Organists*, 2nd edition (London 1921), 10.
18. *ibid.*, 11
19. *Archeological Journal*, XII, 17, (and repeated in many places).
20. Bird, C. and Y., *Norfolk and Norwich Clocks and Clocktakers* (Chichester, 1996), 140.

J.W. WARMAN'S BIBLIOGRAPHY OF THE ORGAN

Many know Warman's intricately arranged bibliography, or at least the four parts of it that were published. What is not so well-known is that the manuscript of the entire work has come to rest in the Special Collections of the University of Illinois at Urbana-Champaign. Unfortunately, it consists of thousands of pages of exceptionally spidery scrawl, so any potential transcriber might feel the result unworthy of the effort.

John Watson Warman himself is a faintly-intriguing figure. He was born in 1842, and apprenticed 'to a Canterbury organ-builder'. After being organist of Quebec Cathedral he worked for Hill 'for some months'.²¹ J.W. Warman of Faringdon, presumably the same person, made repairs and additions at Leominster Priory.²²

21. Matthews, John, *Handbook of the Organ* (London, 1897), 174.
22. *The Musical Times*, (1867) v111, 292.



*THE ROYAL PANOPTICON, LONDON—MR. T. HAYTER LEWIS, ARCHITECT
The Builder, XII, No. S50, p43 Reproduced from the Andrew Freeman collection courtesy of Revd Bernard Edmonds*

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

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

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

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

Printed by Pembrokeshire Press, Fishguard