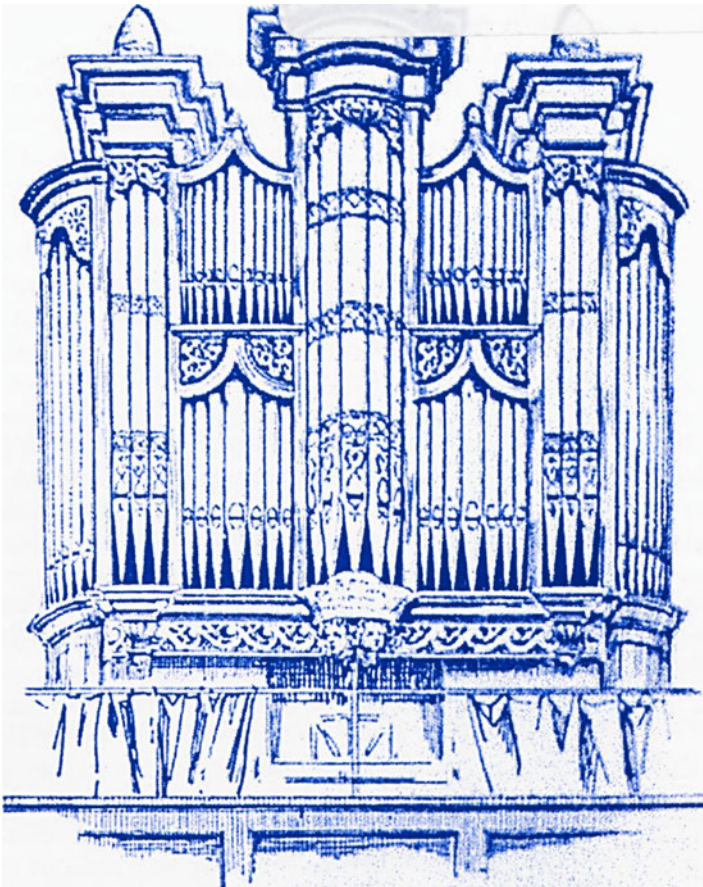


BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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Membership Secretary Peter Harrison

BIOS REPORTER

Editor John Hughes

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An A4 version of the *Reporter* can be supplied to members with impaired vision; please apply to the Editor. Certain back issues of the *Reporter* are available from the Membership Secretary at the address given above.

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

The cover illustration is 'SOUTHAMPTON: Holy Rood Church' from the Andrew Freeman Collection in the British Organ Archive.

EDITORIAL

The foundation of the Pipe Organ Society of Ireland (POSI) is more than just welcome news of the birth of a sister organization to BIOS. BIOS maintains links with a number of other organisations around the world having similar aspirations, but, in the case of POSI, there are special reasons to welcome its inception.

British involvement in Ireland has produced a history and legacy of which both Irish and British are often painfully aware; even today it can be difficult for those who live in mainland Britain to comprehend the political division that makes up the Republic of Ireland and the province of Northern Ireland. British organ-builders have played a major role in both parts of Ireland in the past, when, of course, all of Ireland was governed from London. The Church of England in Ireland (and later its dis-established form) and, eventually, the Roman Catholic Church commissioned instruments, the history of which is as old as in mainland Britain. We do well to remember the occasion and purpose of Handel's visit to Dublin, even if it has since produced the inevitable and dubious claim in Dublin about an organ which Handel allegedly played; his visit indicated that Dublin was an important musical centre.

The Victorian organ-builders carried on a thriving trade in Ireland, and the legacy of their work is everywhere, although the twentieth-century Irish organ-builders did their utmost, as elsewhere, to alter and allegedly improve these organs. The Brindley & Foster organ in Gorey, Co. Wexford, is a fine survivor, while the twin Telford & Telford organs at Bride Street and Rowe Street churches in Wexford are remarkable examples of the 1850-60 period. Surprises include the 'sunken organ' (a kind of *l'orgue engloutie*) at St Fin Barré's Cathedral, Cork, where the instrument is in a pit in the floor, but still hoods the building with sound; and the striking modern organs by indigenous builders, including the Kenneth Jones organ at the National Concert Hall, Dublin.

For several years organ-builders and organists have been surveying the organs of Ireland north and south of the border; BIOS member Alistair McCartney has collected high quality information on about half of all these organs. Others have added considerably to the store of knowledge about notable Irish organs, and the website www.iol.ie/~rod/organ/owned by Raymond O'Donnell. Organist at Galway Cathedral, contains much information. The new society aims to bring the work of all these people together and to support them and others in this work.

In recognition of the need for a learned society to promote the pipe-organ in Ireland and to study its history, BIOS member Norbert Kelvin of University College, Cork has called together interested people to form POSI. The interest in forming this society was manifest at an inaugural meeting in January in Dublin at which BIOS was represented (the journey to Dublin involved a force 9 strong gale in the Irish Sea from 12.00 a.m. to 6.00 a.m. and various other privations). It was agreed that POSI should operate in a broadly similar manner to BIOS, bearing in mind the Irish context, but it

would embrace the whole of the island; a steering committee has been formed which is working on the details of organizing the society. Perhaps to the envy of BIOS, a small grant from Irish Research for the Humanities and Social Sciences has already been made available to begin the process of establishing a formal database of pipe organs in Ireland.

BIOS looks forward to working with POSI and sharing in the well-established scholarship, knowledge and experience in the Republic and in Northern Ireland that will be brought to bear on promoting and conserving the organ in both islands.

* * * * *

The editorial in the October 2002 edition of the *Reporter* which sought to illuminate the problems besetting organ conservation drew an alarming response. Extracts from a magazine dealing with conservation were submitted, which included an article on architectural reclamation. At least one company in this field specializes in church interiors. The range of materials for sale is quite astonishing, from panelling, statues and glass to a reedos 300 years old, altars and pulpits. Inevitably, organs appear, including two 'classical organ fronts'. These are late Victorian pipe-rack fronts with stencilled pipes and some architectural pretensions. It seems such fronts have a ready market in Japan, where they are used in funeral parlours, with an electronic instrument installed behind. One is tempted to enquire whether the organist at a funeral parlour arrives for duty riding a bicycle with a Rolls-Royce radiator cover clipped to its front, but, to be fair, hiding electronic instruments behind pipe façades is a common deceit in this country.

The closure of redundant churches is likely to continue for many years, and in the case of some denominations, may happen *en-masse* in the near future. Removing the contents of the churches and retailing them is probably preferable to destruction; to be realistic, there appears to be little hope of saving the contents of many of these buildings, even when they may be of real artistic or historical worth.

The rub is the efficiency of the reclamation process which, while placing cash in the hands of impoverished church authorities, robs local communities of their history and treasures. An organ, pulpit chair, or stained glass window may well reflect generosity occasioned by local events - the context of the item is vital to its understanding. Where is the mechanism to prevent church authorities from selling oil assets until an assessment of the building has been made? Why is there no system to record and evaluate a building and its contents before anything is removed?

The organs in these buildings are less likely to survive than the other items because of their often bulky and heavy physical nature. Considering their fate can only be done if there is a requirement for church interiors to be protected until they have been inspected and important items identified for conservation; this does not equate with a simple inventory. It would be folly to place reliance on a local community being aware of the potential loss of its heritage; in an age where historic vernacular architecture is disfigured with plastic windows, that would be asking too much, but there is a great responsibility on those who claim to understand these matters.

RECENT RESEARCH PAPERS

JIM BERROW

BIOS DAY CONFERENCE

THE BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM

SATURDAY 22 FEBRUARY 2003

The traditional venue for the February research conference was not available this year, but the Music Department of the University of Birmingham generously provided the Barber Institute to us. This included access to the fine art collection in the adjacent gallery, and the Snetzler chamber organ kept in the recital room. A day which started with dense fog turned to bright sunshine and given the accessibility, setting and welcome, the Birmingham campus could become the regular location for this annual BIOS event. About thirty delegates participated in a varied programme from a wide range of speakers.

Dr Rebecca Herisson (University of Lancaster) offered an energetic, well-illustrated lecture on the realisation of organ-parts in Restoration sacred music. Emphasis was placed on the use of surviving organ-books in modern performance and, contrary to much editorial interpretation, it was evident that their notation should be seen as prescriptive rather than descriptive.

The lecture by Michael Dodds (Southern Methodist University in Dallas) was a fluent model of clarity about Baroque plainchant manuals as a valuable source for seventeenth and eighteenth-century organ performance practice. He also demonstrated how the organist fitted into the wider musical context. There was a clever demonstration of pitch determination and, for those adventurous enough to join in, a singalong-antiphon demonstration.

Turning from printed sources, our member Adrian Mumford outlined the relationship of organ and opera. This ranged from continuo use (Monteverdi's *Orfeo*, 1607), later romantic notions which demonstrated the organ's ecclesiastical associations (inevitably scenes set outside churches or monasteries), through to the music of Ethel Smythe, Benjamin Britten and Jonathan Dove. A wealth of anecdote included Cavaille-Coll's relationship with Rossini and the organ as purveyor of colour, religion, power, effect and presence.

Jose Hopkins outlined the life and work of the organist and composer, John Clarke of Hereford Cathedral and Cambridge (also known as John Clarke Whitfield), one of the first to produce editions of the works of Handel with fully-realised keyboard accompaniments. He knew Byron and was the first to provide music for the poetry of Sir Walter Scott.

The morning ended with Peter Holman (University of Leeds), shedding light on the early keyboard concerto (harpsichord as much as the organ), by explaining the role of Handel's younger contemporary, William Babel (of All Hallows, Bread Street). The near-universal assumption that Handel solely pioneered the organ concerto was

challenged, although he was the first to compose a complete concerto for the instrument.

Only one playable organ survives by John Crang (at Stoncleigh Abbey) but he continues to arouse scholarly interest. David Hemsley (University of Wales at Cardiff) took a new look at the eighteenth-century London organ-maker. He showed that Crang was a north-Devonian and not a German Cranz. Like a few other organ-builders, Crang obtained considerable wealth and, after his death, business continued until 1817 under his nephew, James Hancock.

Cleveland Johnson (DePauw University, Indiana) explored the Victorian organ in colonial and post-colonial India. We were shown the measures necessary to ensure (not always successfully) the survival of complex mechanisms, largely constructed of organic materials, and the emergence of an indigenous maintenance culture. There is some hope that Indian apprentices may be able to obtain some training in Europe and thus help secure the future of the surviving instruments now in desperate need of expert attention.

The last lecture was by Martin Freke (University of the West of England), and was entitled *Sacred or profane? The socialisation of organists 1950-99 and the implications for BIOS and the Church of England*. Rather than illuminating the issue of table manners when taking tea with the vicar, it distilled the results of a survey held in the Dioceses of Bristol and Bath & Wells examining the changing dynamics of organists in England in the past fifty years.

Among many points, it exposed a paradox between the huge increase of organ applicants for Associated Board examinations (480% between 1950 and 1997) and the diminishing number of organists willing to play for church services. Criteria which attracted potential organists for church posts indicated that location was the most important factor, while salary was one of the least important. From my soundings, I would take issue that the quality of the instrument is relatively unimportant when taking a post (as was here described). But, if true, this has serious implications on the future of BIOS work and membership.

(Tina Friihauf was indisposed, so her advertised paper on *The organ in the context of German-Jewish culture* will be given at a later date).

After a densely packed day, the afternoon session concluded with a much-delayed question-and-answer session, chaired by Professor John Wenham (University of Birmingham). Almost inevitably, the major discussion revolved around the issues raised by the last paper of the day.

Given the general quality of these well-documented offerings and the provision of supporting information, it seems churlish to criticise, but I would make one plea. Where work is presented which will appear (or has already) in expanded form as a book or thesis, it is best that speakers ensure that material is trimmed in advance to the time and topic advertised. That said, and excepting offerings already snapped up elsewhere, I hope we can expect to see these papers reproduced in the *Journal* for the benefit of those unable to attend.

MEMBERSHIP MATTERS

PETER HARRISON

This is my first solo report since becoming Membership Secretary; a change of personnel brings changes of style and emphasis. These affect the content of this report which, following remarks at the last November's Annual General Meeting, discussion by Council, and perhaps also my own views, will no longer contain the extended list of changes to members' contact details. Nonetheless, please remember to let me know if you change address so publications still reach you.

If you particularly wish the Membership Matters column to announce your own changes, please tell me and they will appear as before. The full list of members will be published again this summer with all the contact details on file, leaving out only elements that people ask to be withheld. At present I have no such requests so the July 2003 *Membership List* will include all details that are current in May / June.

I have delayed mention of subscriptions to my second paragraph but they have been a major item for both myself and the treasurer in the early part of the year. We are grateful to the majority which now pays by credit card or standing order as this avoids the need for membership renewal reminders to be sent annually. Nonetheless, subscriptions, however they are paid remain most welcome and the vast majority of reminders sent in January have resulted in subscription payments being returned. Some remain outstanding and I remind members that BIOS needs those subscriptions, all of which became due on 1 January, to carry out its functions.

At the time of writing, we have 689 members and since the last *Reporter* column was prepared seven new members have either joined or returned after an absence. We report with regret the death of Dr P.G. Caudle of Redhill, Surrey who had been a member since 1976; and Roy Morcom of Leamington Spa.

We are pleased to welcome the following new members:-

Ms Caroline Cagle MA BA BMus: [REDACTED]

John L. E. Eady MMus LRAM, LTCL, PGDip: [REDACTED]

Peter Charles Knight: [REDACTED]

Peter Lawrence Noble LL.B (Hons): [REDACTED]

Nicholas D Shaw MA MMus ARCO: [REDACTED]

Bill Vincer: [REDACTED]

John Patrick Willmet BA MA FRCO ARCM: [REDACTED]

Around 300 members are receiving notices by e-mail about BIOS meetings and selected non-BIOS events such as concerts. Although the e-mail list has been in

operation informally for some time, it has now been approved by Council and guidelines to regulate its content have been drawn up, largely to prevent the membership secretary who manages the list from having to exercise what might otherwise appear to be arbitrary selections over content. Copies of these guidelines are now sent to anyone requesting these notices and are available to other members on request.

Other membership topics from the last quarter include the BIOS *Information Leaflet* and *Membership Application Form* becoming available as PDF documents for convenient transmission by e-mail to anyone needing them, as well as several other BIOS papers including the *Constitution*, *NPOR Survey Form* and the *Sound Advice* pamphlet. Recruitment can often take place at non-BIOS events being organised by members; copies of these files will enable the production of BIOS literature in whatever quantities might be useful. I can still provide them in paper form where this is preferred.

REDUNDANT ORGANS

DERRICK CARRINGTON

RORCL REDUNDANT ORGANS LIST

02/14	Nicholson 1890s(?)	
Action	mechanical (manuals) pneumatic (pedals)	
Specification	Gt 8 4 2	Casework: pipe-rack
	Sw 8 8 4	Dimensions: h 15', w 6' 8", d 6'
	Ped 16	
02/15	Forster & Andrews 1865-1906 / Cousans 1935	
Action	pneumatic	
Specification	Gt 16 8 8 8 8 4 4 2 ² / ₃ 2	Casework: pipe-rack
	Sw 8 8 8 8 4 2 II	
	16 8 8 8 4	Dimensions: h 17', w 15', d 11' 6"
	Ped 16 16 10 ² / ₃ 8 8 16	
02/16	Anon. 1880s?	
Action	mechanical	
Specification	Gt 8 2	Casework: pipe-rack and panels
	Sw 8 4	Dimensions: h 11' w 5'd 4'
03/01	Anon. 1920	
Action	mechanical	
Specification	man 8 8 8 4 4 2	Casework: pipe-rack
	Pcd 16	Dimensions: h 11' 2" w 8' 6" d 6'

- 03/02 Griffen & Stroud 1908**
 Action mechanical
 Specification Gt 8 8 4 Casework: pipe-rack
 Sw 8 8 4 Dimensions: no details
 Pcd 16
- 03/03 J.J. Binns 1912**
 Action pneumatic
 Specification Gt 168884428 Casework: none
 Sw 8 8 8 8 4 II 8 Dimensions: no details
 Pcd 16 16 8 8
- 03/04 Keats 1906**
 Action mechanical
 Specification Gt 8 8 8 4 4 2 8 Casework: pipe-rack and panels
 S w 8 8 8 8 4 4 8 8 Dimensions: no details
 P c d 1 6 1 6 8
- 03/05 Henry Jones 1885, Harrison 1949 / 1964**
 Action pneumatic
 Specification Gt 16 8 8 8 4 2 Casework: architectural
 Sw 8 8 4 2 III 8 Dimensions: no details
 Pcd 16 16 8
- 03/06 Anon. 1880s(?)**
 Action mechanical
 Specification Man 8 8 8 8 4 4 Casework: pipe-rack
 Ped 16 Dimensions: h 9' 7" w 5' 7" d 5'
- 03/07 G.P. Englandc. 1790(7), Hill 1905**
 Action mechanical
 Specification Gt 8 8 4 2 Casework: architectural
 Sw 8 8 4 4 8 (tc) Dimensions: h 9' 5" w4' 11" d 7' 2"
 Ped 16
- 03/08 Hunter 1907**
 Action pneumatic
 Specification Gt 1 6 8 8 8 8 4 4 2V, 2 8 4 Casework: no details
 Sw 16 8 8 8 8 8 4 4 2 III
 16 8 8 8 4 Dimensions: h 29' w 19'd 14' 6"
 Ch 8 8 8 8 8 4 2 8
 Ped 32 16 16 16 107,

For all enquiries and information about redundant organs listed by RORCL please contact

Derrick Carrington, [REDACTED]

LETTER TO THE EDITOR

Sir,

I was interested to read Paul Tindall's column in *BIOSRep*, XXVII, 1,27, particularly his reference to John Avery and the Asylum Chapel). As a by-product of my long-unfinished thesis on Metrical Psalm and Hymn performance, I can supply the following information, and confirm that 'the Assylunr was indeed the Asylum tor Female Orphans.

According to the title page of Riley, William, *Psalms and Hymns, for the use of the Chapel of the Asylum for Female Orphans* (London, 1767), the Asylum was situated 'on the Surry Side of Westminster Bridge'. Writing under the pseudonym 'David Hughson', David Pugh described the chapel in his extensive publication *London; Being an Accurate History and Description of the British Metropolis and its Neighbourhood, to Thirty Miles Extent, From an actual Perambulation* (6 vol., 1805-9, iv, 534, British Library, 289.h. 13-18):

A very neat chapel is included in the plan, in which some respectable minister of the Gospel officiates as a preacher on Sundays; the girls also sing appropriate hymns, accompanied by a good organ. A number of the nobility and gentry frequent this place of worship.

Five distinct publications of the psalms and hymns performed by the girls at the chapel were issued between 1767 and 1820. These include compositions by a large number of prominent London musicians and many settings include organ preludes and interludes in the manner of anthems - these were known as 'Set-pieces'. Organists at the chapel included Samuel Arnold, William Gawler, John Wall Callcott, William Horsley and Thomas Forbes Walmisley (father of Thomas Attwood Walmisley of D minor evening canticles fame).

Avery took the previous instrument at the Asylum, of three manuals with horizontal key movements, in part-exchange for his new one (Rigby, Evan, 'John Avery and Stroud Parish Church', *The Organ* 167 (January 1963), 126). Boeringer (*Organa Britannica*, 1983) states that Avery's instrument is listed in the Sperling Notebooks but no specification is given (listed under 'Lambeth, Surrey').

I enjoy receiving the *Reporter*, and am particularly interested to read reports of conference proceedings, being too far away to attend!

David Burchell,

Organist and Choir Director, St Paul's Cathedral, Dunedin, New Zealand

PUBLICATIONS

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 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, which is now in the course of publication.

HOCS CERTIFICATES

PAULJOSLIN

The revised Historic Organs Certificate Scheme is now in operation. Six organs were awarded certificates by BIOS Council in January 2003. They are:

Location	Builder	Status
St Saviour's, Eton Road, London NW3	F. Rothwell 1915	II
St John the Baptist's, Chirton, Wiltshire	W. Swcctland 1854	II*
Fyfield Independent Baptist Chapel, Oxfordshire	R.W. Rouse c. 1850	II*
St Jude's, Kent Road, Southsca, Hampshire	W. Hill 1877 / 1912	II
Grittleton House, Wiltshire	W. Swcclland 1856	I
The Old Chapel, Hill, Dukinfield, Cheshire	A. Young 1876	II*

NEWS

La Cathédrale Saint-Sauveur d'Aix-cn-Provence presently has a 1867 Cavallé-Coll organ of 41 stops, restored in 2002. The striking organ case, in green and gold, is by Jean-Esprit Isnard, and dates from 1743-6. In 1750 a dummy, matching case was constructed to produce a symmetrical effect across the choir. A new, thirteen-stop organ by Metzler is to be installed in this second case, thereby breaking 153 years of silence.

STAINER'S COPY OF HOPKINS AND RIMBAULT

JOSÉ HOPKINS

The acquisition, by chance, of a copy of the first edition (1855)¹ of Hopkins and Rimbault's history of the organ with an autograph by Sir John Stainer, and a copy of his bookplate, caused me to make some enquiries into the ownership and history of the volume before it came into my hands.

Although now rebound and in good condition, the copy contains a bookplate showing Stainer's coat of arms and the motto *Onerari est honorari*, together with a

part of a subsequent plate when the copy was passed by Stainer's son, John, to F.J. Jervis-Smith on *9. IX. 1901', some six months after Stainer's death. The copy contains a pencil autograph 'John Stainer, Magd Coll,' and a pencil note recording that John Stainer died on 31 March, 1901, aged 60. There are two further names of subsequent owners, 'F.M.P. Jarman (?), Magd Coll' and 'John Stevens, Magd Coll 1982'.

Sir John Stainer's bookplate has the following additional inscription (which may be in his handwriting) 'a present from the Rcvd. Dr Millard of Magd. Coll.'. James Elwin Millard (1823-94) was Master (Headmaster) of Magdalen College School, Oxford from 1846-64. He had been a chorister there in 1835, as his father and grandfather had been before him, and became Junior Dean of Arts in 1855, and Bursar in 1856. On his retirement from the Mastership of the School in 1864 he went on to become Vicar of Basingstoke, and an honorary canon of Winchester in 1882. He was joint author of a history of the town of Basingstoke and a collector of books.³ He gave to the School his collection of books written by former boys, some of great rarity printed in some cases by the immediate successors of Caxton.⁴ Millard returned to Oxford from Basingstoke towards the end of his life and had always made a point of visiting the School for Speech Day in the intervening years. He was also a poet, and the words of the carol 'The Boy's Dream' (no. 67 in *Christmas carols old and new*, ed. Bramley and Stainer) are attributed to him.³ He published *Historical notes of the office of choristers* and contributed hymns to T.F. Smith's *Devout chorister* (1848).

On the other hand, the career of John Stainer (1840-1901) is more widely known. Born in London, he became a probationer at St. Paul's Cathedral in 1848, Organist at St Benet's and St Paul's, Upper Thames Street at the age of fifteen, and became Organist at St Michael's, Tenbury Wells in 1856. In 1859 he moved to Christ Church, Oxford and one year later to Magdalen College as organist. Here he remained until becoming organist of St Paul's Cathedral in London in 1872. Knighted in 1888, he resigned from St Paul's because of failing eyesight and the following year became Professor of Music at Oxford. He was a pioneer in the world of English musicology, and a noted collector of music, especially eighteenth-century English songbooks. It is of interest that his sister Annie was from 1849-99 organist of Magdalen Hospital Chapel, Streatham, during which period she never missed a single service.⁵

It is interesting to speculate at what point Dr Millard donated the copy of *Hopkins and Rimbault* to Stainer. It could have been presented between 1860 (the date of Stainer's appointment at Magdalen) and 1864 when Millard retired from Magdalen College. Stainer's choirboys would have been pupils at Magdalen College School whilst Millard was Master, and he might have been impressed by Stainer's ability as an organist and choirmaster, and thought that he would appreciate a copy of the (fairly) recently published history of the organ. The bookplate, however, has 'Sir John Stainer' (the knighthood being conferred 1888). Stainer returned to Oxford in 1889, as did Millard in 1890, and so another likely date is in the period when the two were reunited in Oxford (i.e., between 1889 and 1894, the year of Millard's death). The plate and the inscription 'a present from the Rcvd. Dr Millard' could, on the other hand, have been added to the volume at a later date by Stainer (the book having been received at an earlier date). The handwriting of the inscription is similar to that of the Stainer autograph. Either explanation seems plausible.

Nevertheless, when the two men found themselves onee more in Oxford in the twilight of their careers, Millard, who at that time was disposing of his collections (there was an auction of his books at Sothebys in November 1890) might have been moved to give Stainer his copy of the book. Stainer did become an Honorary Fellow of Magdalen in his latter years in Oxford, so the the inscription ‘John Stainer, Magd. College’ could well (it with that period. I am inclined to favour the later date.

The ‘pencil sketch of himself made by Sir John Stainer shortly before his death’ (here reproduced from his obituary in *The Musical Times*) presumably is his mmandy of the chamber organ in the Stainer household which he played ‘as soon as I was tall enough to reach the keys when standing.’

Stainer’s own collection of books passed to his eldest son, John, and, as we have seen, this John Stainer in turn donated the volume to Frederick John Jervis-Smith (1848-1911) in September 1901 (Stainer senior died on 3 1 March of that year). Jervis-Smith, inventor and physicist, was a near contemporary of Stainer and the two might have been acquainted in Oxford, where

Jervis-Smith read classics at Pembroke College, graduating in 1872. He was ordained in 1880, but it was as a mechanical engineer that he was chiefly remembered, becoming university lecturer in mechanics in 1888. He carried out early work with X-rays and with radio waves. Music was listed amongst his recreations, however, and he was an accomplished organist and pianist.⁶

So the first three owners of the volume, Millard, Stainer and Jervis-Smith, were all, not surprisingly, connected through music and Oxford, and we know that at least two of them played the organ. It is not known whether Millard himself played.

The next two owners, ‘F.M.P. Jarman Magd. College’ and ‘John Stevens Magd. Coll. 1982’ presumably saw the transfer of allegiance of this copy to Magdalene College in Cambridge. Latterly Professor of Mediaeval English at Cambridge, John Stevens was also an enthusiastic musician, and he combined the two areas of expertise in editing early music (e.g., *Musica Britannica*, vol. 18). He was a former Precentor of the College. On his death this ‘historic’ book found its way into a second-hand

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PENCIL SKETCH OF HIMSELF MADE BY SIR JOHN STAINER SHORTLY BEFORE HIS DEATH.

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bookshop directly opposite Magdalene College, which is where this brief account began.

I am indebted to Dr R.C.S. Walker, Magdalen College, Oxford, and Jonathan Hellyer Jones, Magdalene College, Cambridge, for kind assistance.

Notes

1. Hopkins, E.J. and Rimbault, E.F., *The organ, its history and construction...* (London. Robert Cocks & Co., 1855).
2. Bloxam, J.R., *A register of the Presidents, Fellows, Demies... of Saint Mary Magdalen College in the University of Oxford* (Oxford, John Henry and James Parker, 1863)
3. Macray, W.D., *A register of the members of St. Mary Magdalen College, Oxford* (London, Henry Frowde, 1909).
4. Hare, Patrick, *Victorian masters* (Magdalen College School, 1979).
5. *Musical Times*, 1 May 1901
6. Nicholls, C.S., (ed.) 'Missing persons', *Dictionary of National Biography* (London, OUP, 1993)

REVIEW

JOHN MARSH'S JOURNALS, 1802-1828

JOHN HUGHES

Renshaw, Martin, *JOHN MARSH — A Most Elegant & Beautiful Instrument THE ORGAN* (Chichester, 2002). £10, booklet or e-mail file, from Martin Renshaw, La Chauvelais, 44170 Abbaretz, France.

This self-covered booklet of 136 pages contains a selection from the journals of John Marsh for the years 1802-28; a previous publication has covered the earlier years of the journals (Robins, Brian, (ed.), *The John Marsh Journals (1752-1802)*, (1998, Pendraagon Press).

Renshaw's selection begins during the turbulent years of the Napoleonic War and ends at the threshold of the Victorian period; it has been edited so that, if desired, it can be read as a narrative.

Much of Marsh's journals concerns observations of organs, organists and choirs at churches in the south-east of England, particularly in Marsh's home town of Chichester, but Marsh was an inveterate traveller whose excursions extended throughout England; into Scotland, including Stirling and Glasgow; and to Cardiff. The consequent picture he paints of the minutiae of church music and its practitioners immediately prior to the liturgical changes of the nineteenth century shows a world in which organists were untroubled by technical and tonal innovations, where a couple of shifting pedals and a good swell effect were considered sufficient technical adventure. He lauded good playing and singing, and was forthright about poor performance; he enjoyed playing for services, sometimes using his own (prolific) compositions, as well as carrying out minor repairs and tuning of organs he tried. Details include his predilection for the dulciana and, occasionally, some description of an organ; replacing

a cremona with a dulciana (St John's Chapel, Bedford Row, London) is but one example of Marsh's interventions, sometimes as advisor, in various organs.

Renshaw draws together and comments usefully on Marsh's experiences of organ-builders, in particular John and George Pyke England, and John Avery, and Marsh's opinions on contemporary organ-building are illuminating. None the less so is Marsh's report of a concert at which Josef Haydn directed one or two of the 'London' symphonies from the harpsichord (presumably in an English unequal temperament); the relationship between the scale of these performances and the chamber ensemble arrangements of the 'London' symphonies is much clearer for this knowledge. Other chapters include John Marsh's house organs and notes on Marsh's acquaintances.

This publication is a mine of information as well as a valuable overview of church music and organs of the period. Its insubstantial cover is unlikely to protect the booklet for the extended periods of use to which it is likely to be subjected.

RESEARCH NOTES

PAUL TINDALL

RICHARD BRIDGE

In response to a plea for information, a correspondent writing under the name of 'Philorganon', contributed a short note on Richard Bridge to *Notes and Queries* in 1856.¹ He provided another version of the well-known description of Bridge's career printed by Hawkins and a list of organs.

Richard Bridge is supposed to have been trained in the factory of the younger Harris. Bridge, together with Jordan & Byfield had nearly the whole organ-building business of the country, from the death of Harris till the arrival of Snetzler. By field. Bridge and Jordan are usually spoken of as in partnership. This was not strictly the case, as their factories were separate, and the organs of each maker have distinctive characteristics. Their union was simply a private arrangement to obviate underselling each other, by which it was agreed that whoever was the nominal builder of any organ, the profits should be divided between the three.

This is a paraphrase of Hawkins in 1776,² and makes it more explicit that Byfield, Jordan and Bridge did not build their instruments in partnership, but rather operated a price-fixing cartel.

Christ Church, Spitalfields, 1730; St Leonard, Shoreditch, 1757; St Anne, Limchouse, 1741, burnt.; 1851 St George in the East, 1738 [*sic*] St Alban, Wood Street, 1728; St Bartholomew the Great, Smithfield, 1731; St Luke, Old Street, 1730 [*sic*, consecrated 1733]; St Dionis, Fenchurch Street, 1732; St James, Clerkenwell, removed, in 1796, to Beccles, Suffolk; Chelsea Old Church, now at Bideford.; Devon Spa-fields Chapel Woolwich, Kent, 1754; Utham, Kent (small) Faversham, Kent, 1754; Bishops Stortford, Essex [j/c], 1727; Minehead, Somerset St Nicholas; Great Yarmouth 1732; St George, Great Yarmouth, 1740; Farnham, Surrey 1736

[semi-colons are editorial additions]

This corresponds in most (but not all respects) with Sperling and to some degree with Rimbault. “Uthanv is Eltham. St Dionis, Fenchurch Street (i.e., Backchurch) was by Renatus and John Harris (opened 1724), with the latter of whom Bridge is said to have trained.

For St Michael, Minehead, Sperling says ‘Bridge 1714’. Thomas Swarbrick was paid for ‘making the new organs’ in 1713-4, and detailed accounts show that he was the man responsible, receiving a total of about £155 during the next two years. Henry Miller and Swarbrick himself did further work at intervals, but there is no mention of Bridge.³ The most interesting entry is for Bishops Stortford, which docs appear in Sperling, but giving only a date (1727) without attribution. According to local researches⁴ John Pape was paid £143 Os 7d for the organ in 1727. He is a very minor figure, only found elsewhere doing repairs in the City of London, and surely not capable of building a new organ which according to Sperling’s description was substantial, having three manuals and eighteen stops. In any case, the price would indicate that it was second-hand. It was dispersed in 1880, some parts going to Quendon, where there is now a small eighteenth-century case, brutally cut off at the impost in 1938 when Rushworth & Dreaper filled it with a new instrument. Here Stephen Dykes-Bower, the late architect who lived at Quendon Hall, was organist for many years.

Philorganon ends his note with the words: ‘A similar list of organs by Byield and Jordan can be forwarded, should I.H. [the original correspondent], desire it’. Unfortunately this never materialized.

Thomas Green, organist of All Saints, Hertford and local tuner, left a meticulous account of his tunings from 1742-90.⁵ He tuned a spinet in 1764 belonging to a Mrs Briant of Hoddesdon, which he indicates was marked ‘Edw’d Bridge fecit London’. This may be a mistake, but is worth recording. Boalch mentions a spinet marked ‘Ricardus Bridge London fecit MDCCLIII’.⁶ It is also noteworthy how many chamber organs Green mentions in such a small area: he attended to fifteen different ones between 1750 and 1784.

LOUGHTON, ESSEX

The Elliot & Hill partnership book records a barrel organ in 1831 or 1832 for ‘Loughton’.⁷ It emerges that this was for St Nicholas, Loughton, Essex. The church records⁸ have the following:

Some of the inhabitants of Loughton having thought that an Organ would assist the Psalmody in Loughton Church application has been made to Mr Bryccson of 4 New Road, Tottenham Court Road who is under the Patronage of the Bishop of London and it is maintained that a Self-acting Organ suitable for the purpose may be obtained for the sum of L. Fifty Four, [undated, c. 1832?]

A list of subscribers follows, and £89 16s Od were raised. However, Bryccson did not in the end get the job, as there is a loose receipt in the same bundle: ‘June 13th 1832, Reed. £90 for a barrel organ, Elliot & Hill’. It was renovated and tuned by William Hill & Co. in 1847 for £5 5s Od.

MISCELLANEOUS

Some random requests for information.

Where is the Elliot case supposedly in the Catholic Church at Ilford?⁹ St Peter and Paul RC, the most likely candidate, now has a *c.* 1900 instrument supplied by Bishop.

Who was Charles Harwood Clarke, subscriber to *Hopkins & Rimbault*? He is credited in the preface with having lent the authors an MS notebook of specifications.

What was the book by E.J. Hopkins 'to be issued by Novello on a similar subject [to *Organ Construction*]'?

What happened to the chamber organ inscribed 'Gulielmus Parker, Fleet Street' in the possession of the Royal College of Music but sold in the 1980s?

JOHN SMITH SENIOR AND JUNIOR

Were they in fact father and son? In the 1841 census ages were rounded down to the nearest five years, so as John Smith senior was 60 he could have been born anywhere between *c.* 1781 and *c. Mil.* John Smith Junior was born *c.* 1794 according to the 1851 census. Even at the earlier date for John Smith senior his still seems a rather small gap, and one might wonder if in fact John Smith senior and junior *were* father and son, rather than related in some other way. Certain things can be taken as evidence against this: *c.g.*, Joseph Monday succeeded to John Smith senior's business, and while John Smith senior is first heard of in Bath. John Smith junior was born in Bristol. Although John Smith senior took over Scdc's business in Bristol, this would not have been until *c.* 1820. However, they are referred to as father and son in the report of the *Bath Gazette* in 1848.¹⁰

JOHN AVERY ¹¹

David Burchell's interesting letter (p.10) makes the activities of the Female Orphan Asylum in Lambeth much clearer. Since Avery told Marsh in November 1797 that he had recently 'much improved and enlarged' the organ there it was not new, and was the three-manual instrument which he was already offering for sale in August of that year, apparently as he was to take it in part exchange for a new instrument. In typical Avery style he claimed that it was already his property.¹² Sperling says 'Asylum Chapel Lambeth. Avery 1799', so this may well refer to its successor.

NOTES

1. *Notes & Queries*, Vol. 1, 2nd series, 19 January 1856, 62
2. Hawkins, John, *A General History of the Science and Practice of Music* (London, 1776) XV, 692
3. Matthews, Betty, 'Thomas Swarbrick — The End of a Line', *Aspects of Keyboard Music* (Oxford, 1992) 99, 107
4. Pamphlet published in 1940, copy in British Organ Archive, Hertfordshire file
5. Sheldrick, Gillian (ed.), 'The Accounts of Thomas Green 1742-1790', *Hertfordshire Record Publications*, 8, (Hertford 1992) 31, 104-105

6. Boalch, Donald H., *Makers of the Harpsichord and Clavichord 1440-1840*, 2nd edition (Oxford, 1974), 19
7. Edmonds, Bernard and Plumley, Nicholas, Thomas Elliot, Organ-BUILDER', *JBIOS* 12 (1988), 71
8. Essex Record Office, Chelmsford, D/P/233/6/17
9. Edmonds and Plumley, op. cit.
10. Whaley, D.J.R., *Nineteenth Century Organ Building in Bristol: A Study of the Work of John Smith & Son, 1814-1860* (Bristol 2001), 11
11. *BIOS Rep* XXVII, 1,27
12. Rigby, Evan, 'John Avery and Stroud Parish Church', *The Organ*, 167 (January 1963), 126

FREDERICK ROTHWELL, ORGAN-BUILDER

BIOS / IBO DAY CONFERENCE
ST GEORGE'S, PINNER VIEW, LONDON HA1
SATURDAY 26 APRIL 2003

PROGRAMME

- 10.30 *Arrival and coffee*
- 10.55 Stephen Kceblc Welcome to St George's
- 11.05 Nicholas Thistlethwaite Rothwell at Gray & Davison and his diary: the life of a late-nineteenth-century organ-builder.
- 11.35 David Hemsley Rothwell's patents - were they successful and did he make anything from them?
- 11.55 Discussion, with contributions from organ-builders with experience of Rothwell organs and an introduction to the display of articles from the Rothwell archive
- 12.30 *Lunch*
- 14.00 Stephen Beet Rothwell voicing and contemporary vocal tone
- 14.30 David Frostick Rothwell voicing and mechanical voicing devices
- 15.00 Roger Fisher Recital of organ music

16.00 *Tea, end of conference*

The price of £20 includes lunch and a complimentary CD. St George's, Headstone is in Pinner View, London HA1 at the junction with Longley Road. The church is close to three Underground stations: Harrow on the Hill, North Harrow (Metropolitan Line, 0.7 miles) and Harrow & Wealdstone and Headstone (Bakcrloo Line and National Rail). Full details of travel options in London can be found at www.tfl.gov.uk

Please send this form immediately to:

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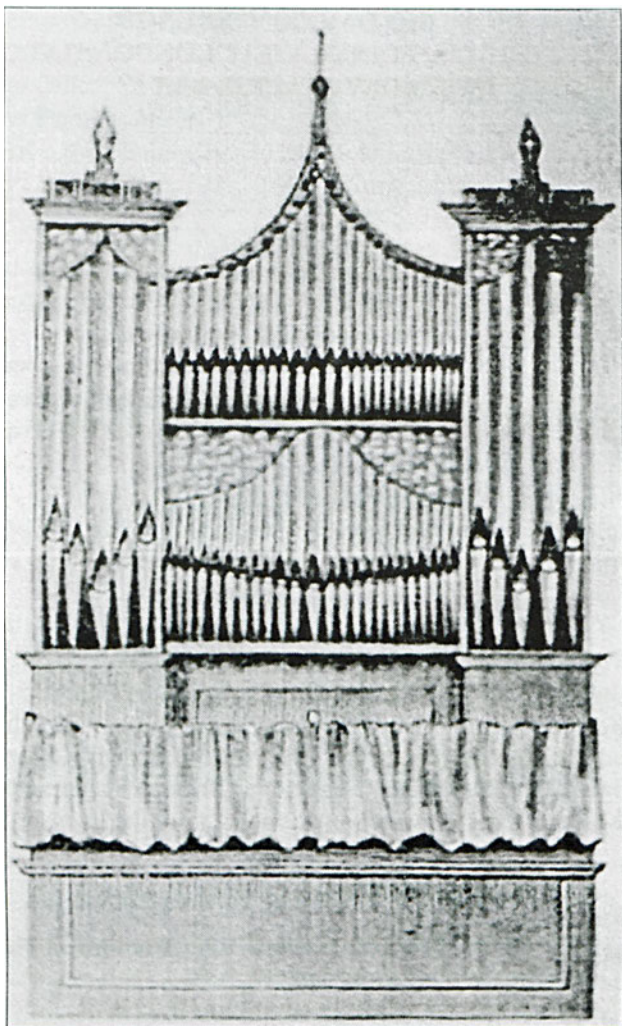
Please reserve ____ places at £20 each at the BIOS / IBO meeting at Headstone on 26 April 2003.1 enclose a cheque for £ ____ payable to 'BIOS'.

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'The OLD ORGAN
S. Bartholomew-the-Great, Smithfield.'
From the Andrew Freeman Collection, BOA

THE SMALL ORGAN- CHALLENGE OR CHIMERA?

BIOS DAY CONFERENCE
SATURDAY 28 JUNE 2003

Organs in village churches can sometimes pose seemingly intractable problems to players accustomed to more orthodox instruments, yet the older, untouched examples are a link to a period in the nineteenth-century when English organ-building underwent a revolution.

The day will begin near Beccles, Suffolk with a review of the work of the Yarmouth organ-builder, W.C. Mack. Instruments from the 1860s will be visited, each requiring its own approach. The conference will end examining a small, Edwardian model organ by Walkers. The design and function of each instrument within the liturgy will be examined, including practical illustrations. Repertoire, future and historical considerations will be discussed. There will be practical demonstrations including choral and organ items by Zechariah Buck and Edward Bunnctt, two composers closely linked with church music in Norfolk.

Programme

- 10.30 Meet at Gillingham Church, Beccles. Introduction and talk by Andrew Hayden on W.C.Mack, organ-builder of Gt Yarmouth. Organ by Mack 1867
- 12.30 Denton Church, near Harleston (packed lunch provided)
- 13.15 Denton Church. Talk by Peter Bumstead: *The Small Organ from an organ-builders perspective*. Organ by Bryceson Brothers 1868
- 15.15 Palgrave Church, talk and open forum with Alison Hogg on historicism, practical needs of aspiring players, liturgical considerations. Model Organ by Walker 1907.
- 6.30 Evensong at Palgrave. (Refreshments available locally)

The cost of the day is £20 per person. Please send this booking form to:

David Knight, 

Please reserve places for the BIOS Day Conference on Saturday 28 June 2003.

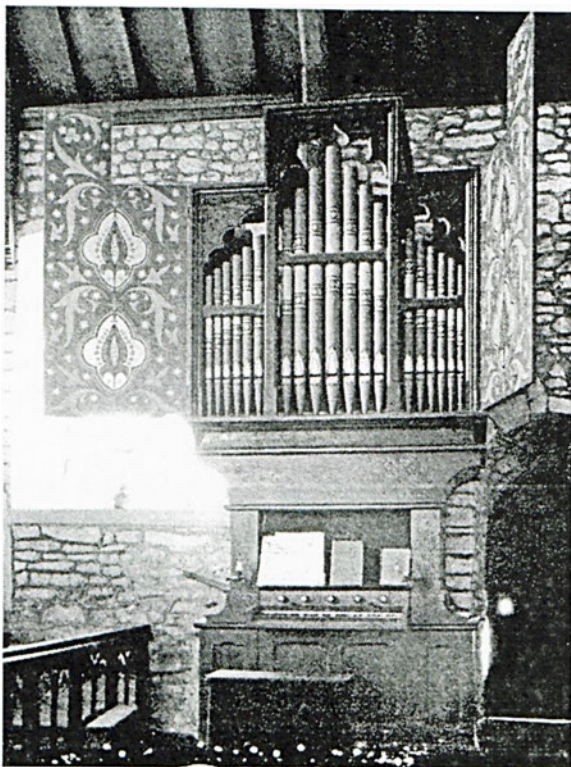
I enclose a cheque for £.....(payable to 'BIOS')-

Name(s).....

Address.....

tel..... e-mail:.....

I will / bring my own transport / need transport between the venues on the day
(delete as applicable)



Bolnchurst (formerly at Keysoe, Beds.; front pipes subsequently stolen, plain replacements.

Photograph from the B.B. Edmonds collection

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*Birmingham City Archives (top floor), Central Library,
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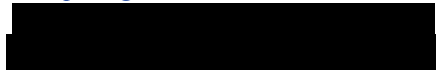


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To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

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.