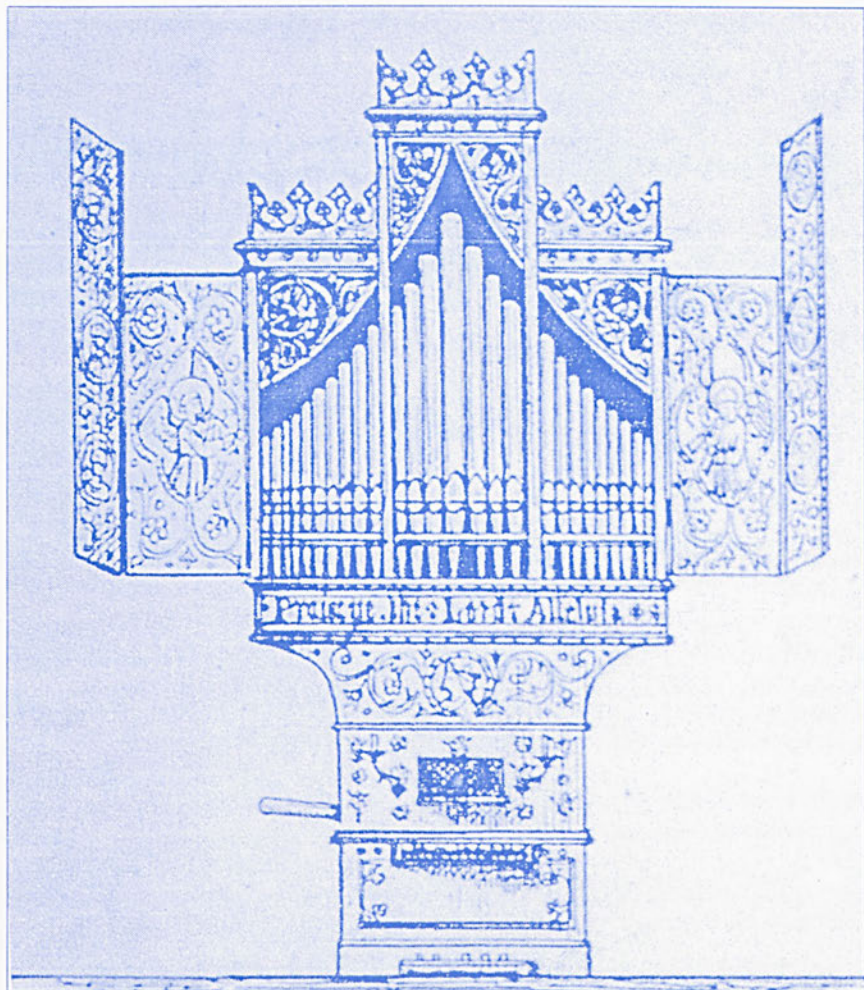



BIOS REPORTER

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OCTOBER 2003



THE BRITISH INSTITUTE OF ORGAN STUDIES

 THE BRITISH INSTITUTE

Ü81 of ORGAN STUDIES

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BIOS REPORTER

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The *Reporter Website* can be viewed from a link on the *BIOS Website*. It contains over fifty archived editions; more editions are added to the website regularly.

Opinions expressed in the *BIOS Reporter* are those of the respective contributors; they are not necessarily those of BIOS.

The cover illustration is 'OLD BILTON: S. Mark's Church. Former Organ'; photograph no. 434 from the Andrew Freeman Collection in the British Organ Archive.

EDITORIAL

The performance on the organ of contrapuntal music from the late-Baroque period has received much attention, scholarly and otherwise, including the enthusiastic assumptions characteristic of the mid-twentieth century. There is a consensus that registrations should permit the counterpoint to be heard clearly and tempi should allow the details of the music to be heard.

One aspect of such contrapuntal music is the use of triple counterpoint, i.e., the combination of three contrasting themes which share the same harmony and can be inverted so that any one can be bass to the other two. It may be that some assume the device is an academic trick, probably best left to those curious in such matters, and which only occurs in fugues particularly in association with the first subject of the fugue, which is eventually joined by the other two subjects to achieve the triple counterpoint. However the usage is wider than that, notably in the works of J.S. Bach, where triple counterpoint can be introduced in fugal episodes and in other types of composition; passing it by is to miss an integral part of the music, for it was as natural for Bach to think in triple counterpoint as to drink a glass of wine.¹

J.S. Bach: Fugue in g minor, BWV542, 14-17

Triple counterpoint is truly trinitarian, expounding its own theology of one-in-three and three-in-one, three separate components uniting to form an indivisible whole. Which leads on to the question of how to register works which contain such passages.

There is the stated need for clarity, the more so since the triple counterpoint may be accompanied by one or more related but free voices (a fourth 'free' voice has not been quoted in the example). However, it is the role of the pedal organ which merits consideration. When one element of the triple counterpoint descends to the pedals, it will almost certainly appear at 16' pitch, thereby gaining a certain degree of prominence. The more extreme registration schemes of the twentieth century might have employed a snorting pedal reed to give clarity and definition to the pedal line, but this approach inevitably destroys the unity of the triple counterpoint.

The use of 16' pitch in itself is, of course, mirrored by the way invertible counterpoint would have been played by Bach's string orchestra, where the tonal unity was assured. The logical approach would seem to emulate this and choose a

pedal registration which, while being distinct, nevertheless allies itself to the manual registration, so that the elements of the counterpoint can be heard to pass logically from one to the other.

In this respect, the string-toned stops to be found the organs of Trost and others, and the tendency after *c.* 1725 in mid-Germany to view registration in an orchestral manner may point to an ideal solution to the performance of triple counterpoint textures.² These demand that the details of its phrasing are carried from manual to pedals and back (there are implications for technique and tempi in this); perhaps the praise showered on Bach for his his playing was in part connected with this skill.

The need for coherence in the registration and performance of triple counterpoint is probably nowhere better illustrated than in BWV 552/11 (the concluding *Fuga* from *Klavierübung III*) where, in the final amplified statement of the triple counterpoint, Bach's pointed A1> instead of Bb at bar 114 does not need the last-minute addition of a thundering 32' reed - the change in the harmonic content of the triple counterpoint is its own drama.

1. Boyd, J., *Bach* (London, 1983), 159
2. Owen, B., *The Registration of Baroque Organ Music* (Indian, 1997), 150-72

FROM THE SECRETARY

JOSÉ HOPKINS

BIOS ANNUAL GENERAL MEETING
SATURDAY, 29 NOVEMBER 2003
THE CHURCH OF ST MARY-AT-HILL, ST-MARY-AT-HILL, LONDON EC3

The 2003 Annual General Meeting of The British Institute of Organ Studies will take place on Saturday, 29 November 2003 at The Church of St Mary-at-Hill, St Mary-at-Hill, London EC3 (the nearest Underground station is Monument), beginning at 13.45. 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 2003 issue of the *Reporter*.

BIOS MEETINGS

DAVID KNIGHT

BIOS STUDY DAY
SATURDAY, 29 NOVEMBER
THE CHURCH OF ST MARY-AT-HILL,
ST MARY-AT-HILL, LONDON EC3

A booking form and details of this one-day conference may be found on p.21.

RECENT RESEARCH IN ORGAN STUDIES
SATURDAY, 28 FEBRUARY 2004
THE BARBER INSTITUTE, BIRMINGHAM

The Barber Institute was a pleasant and comfortable venue for our Research Conference in 2003. We are pleased to be able to return there on Saturday, 28 February 2004. The programme is taking shape and topics and speakers will include:

Caroline Cagle: Technology as Symbol: sound and silence in early modern
England

Dominic Gwynn: Thomas Parker's contribution to the culture of the nation

Hilary Davidson: West gallery band to organ: social change in parish worship

Judy Barger: The Rise of Victorian England's Female ...Perfect Army of
Pedal Players'

John Winter: Kenneth Leighton's Organ Concerto

Tca/coffee will be served from 10.30 a.m. and the morning's papers will start at 11.00 a.m. Lunch will be provided. The day's programme will end around 4.00 p.m. A booking form will appear in the January 2004 issue of the *Reporter*.

BIOS CONFERENCE IN EDINBURGH

This conference will take place on 21 and 22 May 2004; further details will appear in the January 2004 *Reporter*.

HARRIS STUDY DAY

DAVID PONS FORD

CONFERENCE REPORT

ST JOHN'S, WOLVERHAMPTON

SATURDAY, 13 SEPTEMBER 2003

This was an excellent venue. After all, here *in situ* in the west gallery was the very organ that Rhenatus Harris had set up in 1684 in the Temple Church, London, for the famous 'Battle of the Organs', where he and Bernard Smith had vied with each other for the contract, employing Draghi, Blow and Purcell to demonstrate the virtues of both. As is well known, Harris lost and Smith won the contest, but details of the debate which lasted the best part of three years were illuminated by David Knight in his introductory paper; he discussed Harris's character revealing him to be generally awkward, especially when convinced he was in the right.

From the Christ Church Deeds we read that the 'unsuccessful' Harris organ was then erected in Christ Church Cathedral, Dublin, in 1698. Barra Boydell read an illuminating paper on the growth of organ-building, Harris's Irish connections, and general musical life in Dublin, which became during this period the eleventh city in size in Europe. Absence of conflict allowed an elegant artistic life to flourish, and

figures such as Geminiani, Cousser (who had worked with Lully), Dubourg and Michael Arne settled there, with Pasquali, Arne and Handel (who produced the first performance of *The Messiah* there in 1742) making extended visits. Byfield maintained the Christ Church organ from 1728 and in 1752 built an entirely new instrument, whereupon the Harris organ was sold to Wolverhampton.

Stephen Bicknell discussed the fascinating problems of organ attribution. Beginning from his own experience of organs reputedly being ‘built by firm X’, but incorporating designs, cases, pipes, action parts, etc., made by a whole host of sub-contractors, it became obvious that conventional attributions have been too simplistic. When those same working practices are investigated with reference to historical organs, the problems are compounded many times over; the inevitable lack of information concerning historical organ-building has led to an over-certain attitude to attribution.

Stephen then proceeded to ‘deconstruct’⁴ received thinking on various historic organs (St Giles-in-the-Fields, Adlington Hall, Appleby) and made it clear that only painstaking, detailed research can reveal working practices and influences that suggest particular workshops with specific skills. He suggested that the beautiful case of the Wolverhampton Renatus Harris organ could well have been made in Dublin (by Cuvillie?), whereas the keyboards, pipework and soundboards were transported from London.

Peter Williams talked movingly about his early musical experiences in Wolverhampton, which in the 1950s contained three notable organs: a Willis in St Peter’s, an Compton extension organ in the Civic Hall, and a Renatus Harris in St John’s. It was the Harris organ that proved to be the catalyst which resulted in his first organ article, his editions of eighteenth-century English music, his PhD in English Organ Music, and from those came *The European Organ* and *The Organ Music of J. S. Bach*.

Professor Williams made two valuable points: such beautiful sounds as the Renatus Harris Diapasons can render any music both appropriate and wonderful; and these same sounds have the potential to inspire young English players to gain both knowledge and understanding of music and its related cultures, which can in turn influence generations of scholars and musicians, as he has demonstrated.

He then gave sensitive and musical performances of some of the Voluntaries (London, 1728) by Thomas Roseingrave, whose boyhood was spent in Dublin, and who was a catalyst for the dissemination of Domenico Scarlatti’s sonatas, thereby influencing the whole direction of English music.

Joan Jeffery read the results of her painstaking research into Bernard Smith’s contract for a new organ in Canterbury Cathedral in 1684, and raised the interesting question as to why Renatus Harris was not involved. The Will and Probate Inventory of George Dallam (Harris’s relative) have now been found, and both the circumstances and the details of these were explored with precision, revealing (by positive as well as negative inference) many valuable insights and further avenues of research.

The question of the restoration of the Renuart Harris organ in St Botolph's, Aldgate, was discussed by Dominic Gwynn and John Bamford. This organ appears to have the only surviving complete chorus by Harris, including the mixture and trumpet. The case resembles that of Harris's 1710 organ for Salisbury Cathedral, though the soundboards at St Botolph's are considered eighteenth-century. Through a combination of instinct and informed knowledge, Dominic suggested that 1744 (the date of the windchest and of the present church) would be a good date on which to base a restoration. Although 1676 has always been quoted (from the plaque), Dominic can find nothing in the present organ that supports that early date.

The church secretary of St John's, Peter Hickman, read a documentary history of the organ. Built as a chapel-of-ease to St Peter's, the church became wealthy through the early industrial revolution and this enabled successive restorations of the organ to be carried out. The most recent work done on the organ was by Trevor Tipple (2002) with Roger Fisher as consultant, both of whom discussed the organ in its latest state. The restoration policy stressed mechanical reliability, respect for historic pipework, and a tonal reflection of 'something from every period of its history'.

No doubt there were financial and parish/musical parameters brought to bear as well, but anyone with even a superficial knowledge of Harris's original schemes could not be mistaken, and the assertion that the organ sounded like an eighteenth-century English organ just cannot be supported. The organ sounded restrained, lacking projection, and Mr Fisher's term 'mongrel' seemed justified. I found myself wishing so much that this, one of Great Britain's most important objects in our cultural and historical heritage, could be given adequate state funds for a reconstruction using late seventeenth-century principles. A fully-reconstructed Renuart Harris organ, using such contemporaneous material as survives, could inspire generations of musicians, organists, audiences, congregations and scholars, and enrich our bland politically-correct culture with something of real artistic, musical character and historical significance.

MEMBERSHIP MATTERS

PETER HARRISON

Perhaps it is inevitable that publishing a new edition of the *Membership List* reminds many members that changes in their details have not been notified to BIOS. Of course I am highly fallible, but I believe the July 2003 edition is as accurate as it could be, while accepting that the Geographic summary may associate people with post towns or counties with which they prefer not to identify.

Those few members who failed to pay their subscriptions by the constitutionally defined cut-off date have been removed from the list. Despite this, recruitment has kept the numbers to a total of 685, three more than at the start of the membership year in January.

It is with regret that I report the death of Alan Harwood BED ARCO ARCM LTCT of Salisbury, Wiltshire who had been a member since 1987.

I am pleased to welcome to BIOS the following new members:

Paul Stephen Goodman:

Roy Bynum Petty:

Jonathon Pix:

Peter J Spencer:

The e-mail list continues to provide many members with recent news on BIOS meetings and also details of other events of interest in the organ world. If you have an e-mail address and are not part of this list, please consider joining as it provides BIOS with a useful extra channel to contact you. Even if you do not want to join the e-mail list it can be very helpful to have an e-mail address as well as a telephone number for communications. There are still one of two members who have automated payment arrangements for their subscription but with whom we seem to have no direct contact.

LETTER TO THE EDITOR

Sir,

I can cast a little more light on William Fortrcy and the organs of Galby and Norton in Leicestershire referred to by Paul Tindall in the July issue of the *Reporter*.

Mr Tindall quotes the William Ludlam's allusion to Fortrcy and his commissioning of a new organ 'made exactly after the pattern of that in the university church in Cambridge'. In the archives of Lincoln Cathedral there is a number of papers relating to a proposal by Thomas Parker to make a new organ (1767). Among them is an anonymous memorandum recording that

Thomas Parker organ maker in Grays Inn Lane. Holborn. London is the Person who repaired the University organ - He likewise repaired & made large additions to the organ which stood in the Chapel of Queens College.

It was bought by Mr Fortrcy of Norton by Galby in Leicestershire.

Thios Parker likewise made for that Gentleman another Organ, exactly of the size & form of the University Organ, the measures of it being nicely taken for that purpose[.] Mr Fortrcy was formerly of Pembroke [College], & much acquainted with Dr Long, & has great taste & nice judgement in musical Instruments!.] (LCA: A/4/14c)

Fortrcy was a church builder. He commissioned John Wing the elder to rebuild Galby Church in 1741, and then in 1757 the younger John Wing began work on a new church for Fortrcy at King's Norton (Norton by Galby). It cost £20,000 and is one of the most important churches of the early Gothic Revival. Pevsner describes it as possessing 'a seriousness of purpose not surpassed before about 1800' (*Buildings of England: Leicestershire and Rutland* (2nd edition, 1984, 190). It survives with most of its furnishings.

Were the two organs intended for the two churches? King's Norton has a large west gallery (now empty) which could have held an organ, and the acquisition of an instrument for the new church would have been in keeping, both with Fortrcy's alleged musical tastes and the High Church principles to which I suspect he subscribed. Clearly, more research is required.

As to the fate of these two organs—the extract from the Barnsley records, quoted by Tindall, seems to answer for the Smith 'replica'. (The rival candidate, now at Littleport, has always looked to me like a nineteenth-century production). But what of the former Queens' organ? The college had purchased an 'intire new organ' for £164 6s 10/kl in 1710. Unfortunately, nothing is known of its builder or stop-list. It had been removed by 1768 when the organ gallery was converted into a pew for the President, and it may be no coincidence that Thomas Parker was working in Cambridge, on the University organ, in 1766-7. Some ten miles south-east of King's Norton is Great Bowden. Bernard Edmonds wrote about the organ case there in *BIOS Journal* 1 (1977, 18-23). The upper part of the front is old and has marked affinities with a number of Cambridge cases of c. 1700. BBE speculated that it originally formed part of the organ purchased for St Margaret's, King's Lynn ('from a Cambridge College') in 1676. However, there seems to be no documentary support for this, and the only print of the Lynn organ—reproduced in the article—shows an organ bearing no resemblance to the case now in Leicestershire. Is it not more likely that the Great Bowden casework came from Queens' College via one of Fortrcy's churches?

Nicholas Thistlethwaite,

HOCS CERTIFICATES

PAUL JOS LIN

The instruments in the following churches were awarded a certificate under the Historic Organs Certificate Scheme by Council at its meeting on 29 September 2003. Nominations for HOCS certificates should be sent to me at the address on the back cover.

Building	Organ-builder	Status
St Peter's, London Colney, Herts.	Hill, c. 1685	II*
City Hall, Newcastle	Harrison & Harrison, 1929	I
St Dominic's Priory Church, Newcastle	Henry Willis, 1883	I
Holy Trinity, Hoghton, Lancs.	Thorold & Smith, 1886	II*
St Dubricius's, Hentland, Herefordshire	Walker, 1869	I
St Peter's, Eype Symondsburry, Bridport	Bevington	II
Central Hall, Queen Street, Scarborough	Fitton & Haley, 1923/4	II*
Sacred Heart, Wimbledon	Walker, 1912	II
St Luke's, Brierfield, Nelson, Lancs.	Hill, 1888/9	II
St Mary's, Heworth, Gateshead	Harrison & Harrison, 1882	II*
St Andrew's, Colton, Norfolk	Mark Noble, 1852	II*
Holy Trinity, Seghill, Northumberland	Harrison & Harrison, 1892	II
Primitive Methodist Chapel, Engelsca Brook	chamber organ c. 1828	II

PUBLICATIONS

Journal 27 (2003)

The editor is David Ponsford; publication is imminent.

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.

The *Reporter Website* has now found a permanent home, for which we are most grateful to Michael Sayers. It can be viewed from a link on the BIOS Website.

FROM THE ARCHIVE

ANDREW HAYDEN

Members will no doubt be well aware of the move by the RCO to Birmingham and the possibility of strengthened links between the College and BIOS. If all goes to plan, it will mean a greatly enhanced role for the Archive and the NPOR as well as the chance of badly-needed finance to develop the enormous potential of these two arms of the BIOS organisation.

In the meantime, we have to contend with the fact that space in the archive storage section at Birmingham Central Library has all but run out resulting in material having to be stored privately; I thank those members who have offered to provide a safe house for new additions to our collections.

This state of affairs, whilst not ideal in the long term, does illustrate the value placed on the Archive as the ultimate repository of British organ-building history and puts it in 'pole position' for that much-hoped-for new collaboration with the RCO. For the time being, I would still like to be made aware of possible new additions on the understanding that they may have to go into temporary, private storage until future arrangements are settled.

In consequence of these recent events we have to accept that David Wickens has decided to retire from working with the Archive. His devotion to and identification with the Archive meant that he and the Archive ran the risk of becoming synonymous. That didn't quite happen but the fact that the indexing and cataloguing he undertook was described by one eminent county archivist as being entirely professional speaks volumes for his achievement.

It also means that, for the moment, enquiries will continue to be handled by staff at Birmingham but without his guidance. This may, in consequence, be the opportune moment for members to acquaint themselves with the wealth of archival material in our possession. The DBOB will continue under the aegis of Paul Tindall to whom we are most grateful.

MISCELLANEA

CORRECTION

The figure of £ 163.6m on p.8 of the July *Reporter* should have read £6m. We apologise for this error which occurred during electronic transmission of the text. Computer-literate readers may note the unfortunate (and unsuspected) addition of the HTML code for the '£' character, i.e., '*163'.

CHRISTMAS CALENDAR

John Brennan (Positif Press) and Andrew Hayden are producing a Christmas Calendar of some of those not so-well-known British organs one comes across from time to time and which always occasion a sense of delight. Twelve instruments selected from most parts of the British Isles have been photographed in high-quality, full colour and are printed A4 size with informative notes. The price will be price £8.95 from Positif Press. Further details will be included with the forthcoming edition of the *Journal*.

LONDON ORGAN FORUM

Pipes, Hammers and Reeds, the Organ Music of Cesar Franck

The first London Organ Forum will be held on 25 October 2003 at The Royal Academy of Music. The day begins at 9.45 a.m. and concludes at 7.30 p.m. Topics include Franck's piano music, harmonium arrangements, a master class on *L'Organiste*, Franck's instruments, and a concluding evening recital. Further information may be obtained from the Royal Academy of Music tel. [REDACTED]; tickets may be purchased at the door.

REDUNDANT ORGANS

Information about redundant organs may be obtained from the Conservation Officer (address on p.23); or from RORCL, Derrick Carrington, [REDACTED]

SLOVAK HISTORIC ORGANS

ROY WILLIAMSON

The annual series of recitals on some of Slovakia's historic organs is described rather pretentiously as an 'International Music Festival'. Certainly, half of the recitalists came from countries outside Slovakia and some of the audiences may have included Austrians, Hungarians—and one Englishman. The internationalism is thus confined almost entirely to a small area of Central Europe. All the recitals are recorded by Slovak Radio and broadcast around Christmas time.

The theme of this series could be said to be the work and influence of Martin SaSko (pronounced 'Shashko' (1807-93). He trained as an organ-builder with Franz Harbich in Moravia and by 1830 was apparently working independently. SaSko's workshop was in Brczova pod Vahom and his first new organ was built in that town's Lutheran church. He was eventually joined by one of his three sons, Jan, who died in 1884, one year after completing the firm's last new organ in Seccc RC church. SaSko then took his grandson Gustav Adolf Molnar into partnership and continued to work

himself until 1891. Subsequently, Molnar continued organ-building under his own name.

SaSko built approximately 100 new organs of which nine were two-manual and pedal instruments, the remainder being one-manual. All were built with slider soundboards and mechanical action; invariably SaSko supplied full casework of traditional design.

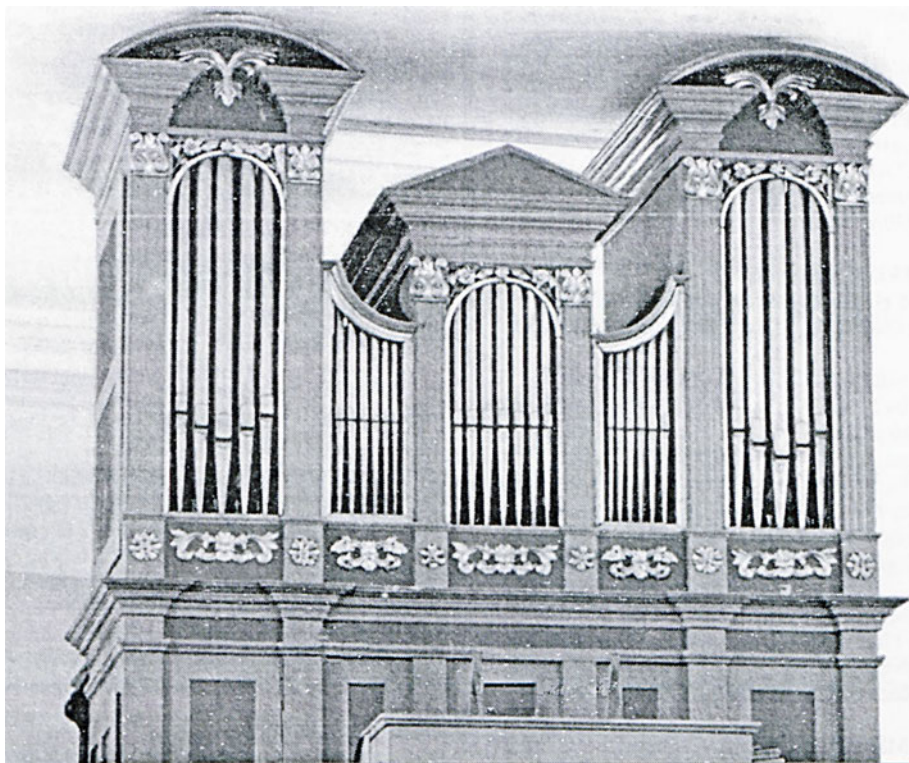
Of the six organs featured this year, SaSko built two (the Lutheran churches in KoSariska and Bratislava, Maly kostol (Small church)) and rebuilt two (the RC churches in Stupava and Gbely). The organ in Blatne RC church was built by Vincent Mo2ny who had worked for SaSko from about 1865 to 1875, first as an apprentice and later as a probationer and journeyman. The sixth organ in this year's programme had no connections. Because it remains in virtually original condition and is a typical example of SaSko's work, the 1878 organ in Kosariska is described below in some detail:

Manual compass:	C-f3 (54), pedal compass C - 10 (18).
Principal 4	C-e in the case front; these 17 zinc pipes are replacements, the originals having been requisitioned during the First World War. From f, original cylindrical open pipes in organ metal.
Fu tiara 4	C-A inside, narrow-sealed cylindrical open pipes in organ metal with so-called upper beards. B-a in the case front - 12 replacement open zinc pipes. From b, original pipes in organ metal with beards. Principal and Fugara stand on a common upperboard.
Mixtura III—IV	C 15 19 22, c 12 15 19 22, c ¹ 8 12 15 19, c ² 5 8 12 15
Flauta Amabilis 4	C-H open wood pipes, from c cylindrical open pipes in organ metal, cut-ups slightly arched. Mixture and Flauta Amabilis stand on a common upperboard.
Flauta Major 8	C-h stopped wood pipes, from c cylindrical canistered pipes in organ metal with beards up to f-L Cut-ups are slightly arched.
Salicional 8	C-F grooved to FI. Major, F sharp to c sharp open wood pipes, from d narrow-sealed cylindrical open pipes in organ metal. Flauta Major and Salicional stand on a common upperboard.
Principal 8	C-H open wood pipes, from c cylindrical open metal pipes (c and c sharp have zinc bodies), from d all pipes are in organ metal.
Hohlflote 8	C-H grooved to the Principal, c-h open wood pipes, from c ¹ cylindrical open pipes in organ metal with beards and slightly arched cut-ups. Principal and Hohlflote stand on a common upperboard.
The Pedal soundboard	is located behind, and lower than, the manual soundboard.
Octavbas 8	open wood pipes, C-H only,
Subbas 16	stopped wood pipes, C-H only.

There is a manual superoctave coupler which functions from g-f₂; it is controlled by a stopknob marked 'Cop/2 Fuss'; The organ has a pedal coupler, C-H, with its own palletbox on the back of the manual soundboard. The coupler cannot be cancelled so all the drawn manual stops constantly sound in the Pedal.

The simple storage bellows, rising in parallel with the feeder, is located in an individual wooden case directly behind the organ case. The blowing lever is still extant but the wind is now supplied from a new Laukhuff blower. The original blower's signal, a small bell, is controlled by the stopknob marked 'Cornet/2 Fuss'.

As is usual, the console is detached and reversed so that the organist faces the altar. Turned wooden stop-knobs are located on both sides of the keyboard; white circular discs on the face of the stopknob identify the registers. ¹



The 1878 SaSko organ in Maly kostol, Bratislava; It is almost identical with the instrument in KoSariska; only the motifs and exterior decoration differ.

Photograph: Marian Mayer

I am indebted to Dr Marian Mayor for the historic and technical information presented above. In preparation for the recital, Dr Mayer was asked to visit KoSariska and attend to some minor faults. I accompanied him as chauffeur and note-holder so was able to inspect the instrument.

ANCIENT BRITONS ON CD

JO HUDDLESTON

It would be good to have comments on this attempted listing. Then we could tell the world what old material (if any) we possess in playable condition; or possessed, since some of these recordings reaching back to the 1920s; perhaps we might require some CD issuers to be more circumspect in their booklet notes.

ADLINGTON HALL

1690s? re-modelling (of flues from 1630s? or 1660s? era) into a two-manual case; reeds dating from 1690s, casework
Capriccio 10 255, Linn CKD 125, Sony SMK 5S935, Unicorn—Kanchana DKP 9096, 9099, 9101, 9104-6

APPLEBY-IN-WESTMORELAND, St Lawrence's

1722 ANON: several flues on the Great, ?retuned/?revoiced 1891. 1976
Stafford JMSCD 1

BRISTOL Cathedral

1685 HARRIS: some 8' 4' flues, re-pitched
Meridian CDE 84168, Priory PRCD 380, 683

CAMBRIDGE, King's College Chapel

1670s TH AM AR, a few 1680s HARRIS pipes? revoiced 18xx?
Decca 430 205, 433 610, ASV CD DCA 514, Collins Classics 13352, 14012, EMI EMX 2137/2149, CDC 49092/54412, CDZ 7 62524/6729, Harmonia Mundi HMU 907281, Priory PRCD 185, 480

CAMBRIDGE, Pembroke College

pre-1708 ?SMITH: most of five manual flues, 1708 QUARLES?
O.xRecs OXCD-59, SKCD2

CAMBRIDGE, Trinity College

1708 SMITH/SCHREIDER: most of Great 16' 8' 4' 2²/₃' 2', Positive 8', 16' pedal
Chaconne CHAN 0639, O.xRecs OXCD-5S, Plant Life PLCD 059

CAMBRIDGE, St Mary the Great (= Great St Mary's = University Church)

1698 SMITH: most of 11 stops on Great and Choir? 1713 TURNER: a 4'on the Swell?
Stentor MMSCD 3

CHICHESTER Cathedral

1678 HARRIS some pipes, but 1725 BYFIELD, probably no complete ranks, revoiced 18xx
Hyperion CDA 66265, Kevin Mayhew KMCD 1020

EINEDON, St Mary the Virgin's

1717 SHRIDER: most of Great 8' S' 4' 2²/₃' V 2' III, some of Swell S' 2' II, some of Choir 8' 4' 2', none significantly altered since?
Stentor MMSCD 1

FRAMLINGHAM, St Michael's

1630s-1640s? perhaps a few of the show pipes, 1674 THAMAR Great 8' 8' 4' 2-If 2' III-IV, 1708? Trumpet?
CRD 03357

GLOUCESTER Cathedral

1663-66 HARRIS: most of nine ranks (returned to at / near original pitch)
Argo (=Decca) 430 208-2, Hyperion CDA 66230, Kevin Mayhew KMCD 1030, Priory PRCD 370/906, 568, 597, 649

HEREFORD Cathedral

1686 HARRIS: most of one stop, re-pitched and re-voiced
Kevin Mayhew KMCD 1002, Priory PRCD 247, 510 '

KNOLE, Knole House Chapel

16xx ANON (perhaps post-1670s, since organ has always been 8' not 5' basis): most/all of the pipework, retuned/revoiced 1740s? and later?
Archiv 415 675-2. ISIS CD 005

LONDON, All Hallows, Twickenham

1703? HARRIS: 8' 8' 4' 2'on the Great, since altered
Melcot MCT CD 01

**LONDON, Merchant Taylors' Hall
(= Livery Hall, Worshipful Company of
Merchant Taylors)**

1722-4 HARRIS: much of ten manual stops,
returned to near-original condition
EMI EMX 2115

LONDON, Temple Church

1683 SMITH, some 17xx various remains, not
fully specifiable
Amphion PHICD 131, EMI CDH & 63827-2

LONDON, Westminster Abbey

1690s? SMITH? a few pipes, retuned/revoiced,
1727 SHRIDER & JORDAN: a few pipes,
retuned/revoiced
*Amphion PHICD 131. Decca 426 616-2, 430
091-2, 433 610-2, DC 413 43S-2, 415 13-2,
EMI CZS 7 67921, Guild GRCD 7025, Hyperion
CDA 66121, Meridian CDE840S5. 84148.
Pickwick PCD 919, Prezioso 800.001, 2, 3, 5,
6, Priory PRCD 237, 906*

STAUNTON HAROLD Hall

1630s?/1640s? ANON: parts of an 8' Stopped
Diapason
1650s?-1686 ANON: Open Diapason and
Principal, most of Fifteenth, parts of
Sesquialtra/Cornet
JMSCD 1. Sony SMK 58935

TEWKESBURY Abbey 'Milton' organ

1680s? I HARRIS-remodelled ? 1630s DALLAM
flues (35 pipes of Open Diapason, 37 of
Principal I, 28 of Principal II, including the
visible pipes), retuned/ revoiced 1730s and
later? 1686?-90 HARRIS: parts of 8'Swell,
retuned/ revoiced 1730s and later. 1733-7
SCHWARBRICK? a few Hues?
Priory PRCD 384

NORWICH Cathedral

1664 DALLAM: most of one 8' Open on
Choir-Positive, revoiced 19xx; 1690 ARRIS:
part of an 8' 4'?, revoiced 19xx; 17xx?
SMITH: part Trumpet?, revoiced 19xx
*Cramer CRACD 1, Opus Magnum Records
OM 880 099, 880 326, Prezioso 800.001/4/5/
6/7, Priory PRCD 396*

**OXFORD, St Mary the Virgin's
(= University and City Church)**

1675 SMITH: a few pipes, retuned/revoiced
at various dates
O.xRecs OXCD-42

WOLVERHAMPTON, St John's

1682, 1697 R. HARRIS: three near-
complete ranks, other Hues passim, revoiced
1762 and later
JMSCD 1

The following are apparently unrecorded:

CARISBROOKE, CASTLE

1602? house organ;
1630 positive / regal, perhaps altered early

BLAIR ATHOLL, CASTLE

1800s; 1630s?/1640s?, altered 1799;

WOLLATON HALL

1640s?/1660s? one rank, much remodelled;

WINCHESTER, THE COLLEGE,

Chancel organ
1664 HAYWARD; eight ranks, ?retuned/
?revoiced;

WIMBORNE MINSTER

1665 LOOSEMORE; Nettcombe Court

^^^

**PIANOS, ORGANS,
WRINGING, AND
MANGLING MACHINES**

PEEAMBULATOBS,

EC J. CROSS. BI, EOKTÖBI&OOK:-ST

We are indebted to Nigel
Browne for drawing attention to
this advertisement which
appeared in *The Western Times*,
4 October 1899. It is reproduced
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RESEARCH NOTES

PAUL TINDALL

JOHN AVERY

The Life-and-Works procedure for analysing the achievement of an artisan has recently fallen under a cloud, except in those books which are expected to sell more than 10,000 copies. It is not to be wondered at that in these troubled times we should feel drawn towards more oblique or self-referential methods, not least in reaction to the achievements of German scholars and their American pupils in the twentieth century.

One of the greatest of these was Nikolaus Pevsner. A specialist in English architecture in his native country, he must have been puzzled to find when he came to England that the basic descriptive ground work in his field was random and woefully incomplete. He was not daunted, even by the traditional British welcome to immigrants which involved surrounding him with barbed wire on the Isle of Man for some time. (*The Buildings of England* and its companion series for Scotland, Wales and Ireland, have so far pointedly excluded this small territory.) Instead, he proceeded to visit, describe and publish descriptions of every significant building in England, in elegant, perceptive, and often humorous prose. It took him only twenty-five years. We cannot, any of us, be Sir Nikolaus. However, in the insignificant territory of organ studies, a large amount of the ground-work has not yet been done. I therefore offer a new work-list for that intriguing, Janus-like figure, John Avery, as a basis for further investigation. Further instruments and references next time.

St Stephen's, Coleman Street, London

1775. Avery was paid £349 10s 6d that year,¹ and proposed minor alterations in 1776 for £36.² Much rebuilt 1907 and 1932; the case and what remained destroyed by bombing in 1940.³

Chamber organ

Avery 1776, 5 stops, in William Drake's workshop in Buckfastleigh 1995.⁴

Chamber organ

inscribed 'Johannes Avery Londini fecit 1779'. Refurbished (?) by Bishop, Starr & Richardson (brass plate) and supplied via Dr George Elvey to St Paul, Auckland, New Zealand 1859. Further altered by 'Mr Hewlitt of Manapai' 1879, and sold to Ponsonby Baptist Church, Auckland in the 1890s.⁵ Bishop's supplied an organ by Avery to Elvey in November 1859 and packed it up for shipping; although the details do not quite match it would seem that this is the organ.⁶ At present eight stops; restoration by Goetze & Gwynnc planned.⁷

Chamber organ

Chamber organ by Avery, 1780, for sale from Gray & Davison in 1871 (*Musical Times* 339 (May 1871)).

Fonhill House(?)

Marsh's Journal, July 1781:

a Mr Avery, organ builder of London called on me with a long story of his being going to repair & improve Mr Beckford's organ at Fonhill & that as he must necessarily come thro' Sarum he sho'd be glad to avail

himself of the opportunity of putting the Cathedral organ to rights, which he understood had been tamper'd with & was in bad condition, for w'ch purpose he wish'd me to recommend him to the Dean. Not however having then heard of any such person as Mr Avery I beg'd to decline introducing a stranger, on w'ch he introduc'd himself, but without effect as lie was not employed & I had afterw'ds some reason to doubt his being then employ'd by Mr Beckford, to whom I heard he had revers'd the story by making his coming to Sarum the pretence for offering his service at Fonthill. The next day (Sunday) I took him to see St Edm'ds organ w'th its new improvements w'ch however lie scouted much, saying he had burnt many a better one than that. I also at his desire took him to see St Tho's organ w'ch being made by a London builder, he was pleas'd to have a much better opinion of.⁸

Captain Lemon, Bryanston Street

John Marsh's diary records (28 August 1782):

This Organ was built by John Avery of London for Col Lemon who sold it to Sir John St. Aubyn it then stood at No. 2 Bryanstonc Street, was taken down and sent into Cornwall 1790 and erected at the Mount [St Michael's Mount Castle Chapel] in 1791 by J. Avery.

111/14.¹⁰

Chamber organ

inscribed 'Avery Londini fecit 1783', at St Andrew, Northborough, Soke of Peterborough. Restored by S.E. Gilks. 6 stops CC compass.¹¹

Chamber organ

inscribed 'John Avery 1790'. Bought by the Revd W. Joyce, curate of Dorking, in July 1842 and set up in a loft above the Vicarage stables.¹² Thought to be the organ brought from a house in Buslicy Heath 1956 and restored by Mander for the chapel of the Royal Foundation of St Katharine-at-Ratcliffe, London. 'Henry Holland, Nephew and successor to George Pyke, Organ builder to his Majesty, No. - Newgate Street, London' is written in ink on the back of the nameboard. GG compass, 4 stops. In 2003 to be dismantled by Mander and moved from the gallery to the floor of the chapel.¹³

St Peter-ad-Vincula's, Great Coggeshall

'Avery 1790, put up here in 1819 at a cost of £200 defrayed by an inhabitant'. II/I, one octave of German Pedals (Sperling, 2,7). Sperling's dates ending -0 are particularly unreliable.

Chamber organ

inscribed and dated 1791, at St Mary's, Black Torrington since 1902, until 1902 at Borrow and before that at St Michael's, South Brent. Restored by William Drake 1987. 5 stops, GG compass.¹⁴

Sir John St Aubyn, Clowance House, Crowan

an organ moved by Avery from St Michael's Mount Chapel in 1791. Buckingham thought that it was made by By field.¹⁵

St Crewenna's, Crowan

a one-manual organ, with a trumpet added by Avery, moved by the same from Clowance House in 1791. Buckingham thought, again, that it was made by Byfield.¹⁶

Chamber organ

inscribed 'Avery Londini fecit 1792', in the collection of Canon FAV. Galpin at Hatfield Broad Oak Rectory, then at Boston Museum of Fine Arts since 1917.

Restored by the Andover Organ Co. 1958. 3 stops, CC compass.¹⁷

Chamber organ

signed 'J. Avery 1793' inside. Found in Leeds by J.R Hall, organ-builder of Kendal, and now at Finchcocks, Goudhurst. 3 stops, CC compass. The case has a false top half.¹⁸

Mr George Young, Sheffield

'one of J. Avery's portable organs made in 1793', enlarged by Buckingham in 1829 with a general swell and new Gothic case. GG, 3 stops.¹⁹

Chamber organ

inscribed 'Avery Londini 1793: St Margaret's Churchyard'. CC, 3 stops. It belonged to Edmund Ashworth Radford (1881-1944) who was MP for South Salford 1924-39 and Rusholme 1939-44. He lived at White Gables, Wilmslow.²⁰ The organ passed to his daughter, Mrs Elliott who loaned it to Heaton Hall in the 1970s and 80s. Later with her son Simon Elliott of Westmorland and given by them to the National Trust for Gibside Chapel in 2002. Restored Goetze & Gwynn 2003.

Chamber organ

bought by R.O. Assheton of Old Bilton in 1871 from Walker, and placed in the memorial chapel of *Nunc Dimittis* there in the 1890s. In F.H. Sutton's drawing it is dated 1793.²¹

St John the Baptist's, Croydon

1794. 11/24 plus pedal pipes added by Elliot in 1819. Gothic case.²² Destroyed by fire 1867.

Female Orphan Asylum Chapel, Lambeth

Marsh visited in November 1797 when he returned to the City 'by way of Black Fryar's Bridge', which makes it likely that this (in Westminster Bridge Road, founded 1758) is the Asylum referred to. He says:

Mr Avery having told me of having much improved & enlarged the organ at the Assylum, I on the next morning walked there ... The touch was also very stiff & deep & the keys plac'd in an unusual manner, those of the choir organ being in the middle & the great organ keys at the bottom; so that if I wanted to play the cho'r org. bass to the Swell, my left hand was sure to come down with a crash upon the full organ bass instead. ... a very compleat one, but too powerful, I thought, for the building...²³

Evidently the organ had three manuals.

St Nicholas's, Sevenoaks

1798. Rimbault²⁴ reproduces a handbill for the opening on 28 October by Samuel Wesley which he dates 1788, but this is an error: it refers to 'the late glorious victory of Admiral Nelson over the French fleet on the the 1st August', which was, of course, the Battle of the Nile, in 1798. The organ was 'left to the Parish ... by James Wright Esq late of Greenwich'.

First Church Society, Salem, Massachusetts (the Revel Dr Prince's Meeting House)

1799, installed 1800, II/13, £341. Replaced or rebuilt 1826.²⁵

Auckland Castle Chapel

repaired 1802. Buckingham records that 'J. Avery 1802' was written on the back of the organ.²⁶

St Margaret's, Westminster

Contrary to the antiquarians, this contract for this organ was approved on 10 November 1800 and certified complete on the 3 June 1802. The contract was for III/22 plus 'one Octave of double Bafs or Pedal Pipes, on the same principle as those made by the said John Avery in Westminster Abbey in a Gothic case by S.P. Cockerell. The price (again contradicting the antiquarians), was to be £500 plus the old organ.²⁷ Rebuilt Holdich 1859, Hill 1867.²⁸ Some pipework may remain at St George's Cathedral, Cape Town where it was rebuilt in 1909, after a period in Leeds.

Carlisle Cathedral

1806 'by Avery London opened April 6 1806 but not finished at the time—The whole Planed & built under the direction of A. Buckingham' III/17, Gothic case, GG long octaves.²⁹ The contract was signed in July 1804. Sold in 1856 to G.H. Head of Rickerby House (which is in a northern suburb of Carlisle) with a view to erecting it in the Carlisle Athneum. However, it was instead rebuilt by James Nicholson at Hexham Abbey in 1857, with further work by F.C. Nicholson in 1885. A new organ by Norman & Beard in 1905 incorporated many old ranks.³⁰ It was dismantled c. 1974.

UNDATED

W.H. Burland, Boston, Lines

a chamber organ by Avery for sale in 1859, 3 stops.³¹

Friar Gate [Unitarian] Chapel, Derby

'one of John Avery's make; a portable organ'. CC, 4 stops, with a false top nearly doubling the size.³²

Edgware Road, London

In December 1782 John Marsh went with 'Mr Avery to see a small organ of his making in the Edgware Road',³³

St John's, Smith Square, London

An annuity organ was proposed by Henry Porter in 1749 for £30 p.a. and certified complete by John Robinson and Joseph Kelway in 1751. On the death of Mrs Porter in 1793 a new organist was appointed, and it was repaired in 1819, 1841 and 1890.³⁴ In a Schedule of 1892 it was said to have three manuals, with work by 'Father Schmidt and Avery; added to by Hill'.³⁵ Anything remaining was destroyed by bombing in 1941.

St Leonard's, Streatham [now London]

'Streatham/ A small organ by Avory, enlarged by Lincoln in 1813, burnt at the fire in the church tower in 1830' (Sperling, 1, 163). The nave of the Parish Church of Streatham was rebuilt in 1830-1, so this is doubtless the building.

Morval House, Cornwall

Later at Trewarne House, Pelynt for '30 to 40 years' until 1932, when bequeathed by Lady Trclawncy to the Royal Cornwall Museum, Truro. It was restored in 1932, and loaned back to Morval House in 1989, which seems a curious proceeding, since it is a private house, not open to the public.³⁶ Inscribed 'Avery Invenit Et Fecit'. Restored by Heard & Sons (in 1932?). 4 stops, no display pipes.³⁷

St Mary's, Truro

'the sexqualtra bafs ... altered by John Avery'.³⁸

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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10.30	Arrival (tea/coffee served)	
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11.20	Nicholas Thistlethwaite	A revolutionary conservative: William Hill and the organ of St Mary-at-Hill
11.45	Ian Bell	1971 and later—What to do—restoration philosophy for the organ
12.10	John Mander	What we did — making the organ a reality
12.30		Questions
12.45		Lunch
13.45	BIOS Annual General Meeting (this is open, free-of-charge, to all paid-up members of BIOS)	
14.45	Bryan Almond	Thomas Hill and St Mary's, Primrose Hill
15.10	Martin Goetz	Hill in Italy
15.30		Questions
15.45		Formal end of conference. The organ will be available until 16.15 for BIOS members who wish to play.

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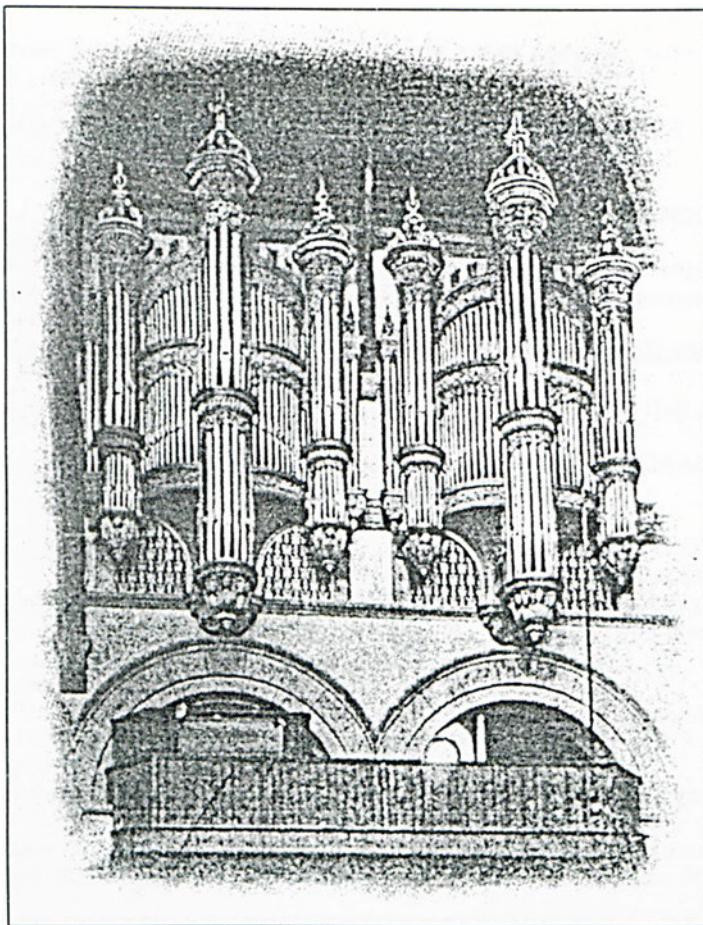
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The J.J. Binns organ at St Aidan's, Leeds. The picture is taken from a brochure, including testimonials, dated 1904. The organ, the 'gift of the Misses March', is J.J. Binns's Opus 164, to a specification of Herbert Walton, completed in 1896, with forty-two speaking stops on three manuals and pedal (the Tuba (in the lower gallery) was added in 1928). The details, and recent pictures, are at NPOR ref. N02594. The organ was awarded a Historic Organ Certificate in 1998.

St Aidan's, Roundhay Road, Leeds is a large building, built 1891-4 to a design by R.J. Johnson & W.S. Hicks, in the Italian Romanesque Basilican style, red brick externally, with an apse at each end. Behind the (very) high altar, the whole eastern apse wall is occupied by the largest mosaic in Europe (it is said) of scenes from the life of St Aidan by Sir Frank Brangwyn, dating from 1916^.

RICHARD HIRD

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