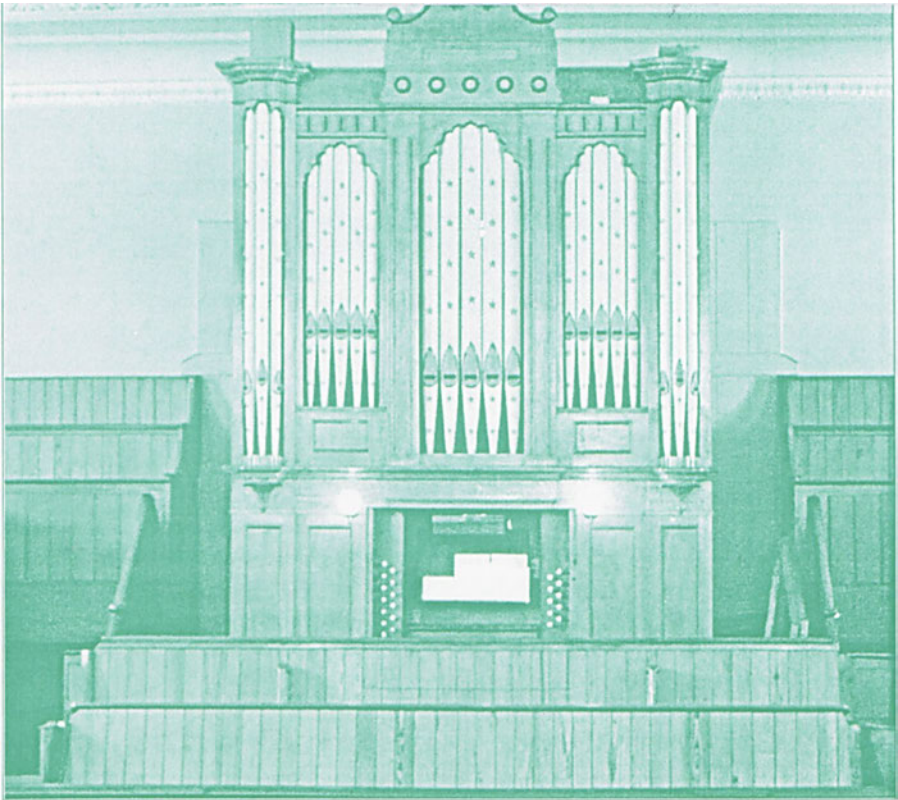


BIOS REPORTER

Voi. XXVIII, No. 1

JANUARY 2004

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THE BRITISH INSTITUTE OF ORGAN STUDIES



**THE BRITISH INSTITUTE
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BIOS REPORTER

Editor	John Hughes	
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Distribution	Peter Harrison
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Reporter April 2004. The cut-off date for receiving copy for the April 2004 issue is 30 March 2004. 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.

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 of the 1883 W.G. Vowles organ in Zion Baptist (formerly Methodist) Chapel, Pembroke Dock. The case is of unknown origin. The chapel was built in 1833 to reflect the importance and prosperity of the adjoining dockyard. (Photograph: John Hughes)

EDITORIAL

The links between temperament and the basso continuo, particularly in the declining years of the latter, can shed some light on the musical developments of the late eighteenth century, as well as providing some background to the reluctance of British musicians, particularly organists, of the period to adopt equal temperament.

It is generally assumed that the basso continuo simply disappeared by *c.* 1790 but its demise was part of a complex process. The Classical period (the preserve of mature Mozart and Haydn, Beethoven and Schubert) embraced the French Revolution; this had many consequences, including the imposition, on the continent, of the metric system, and the regrettable rule of driving on the wrong side of the road, apart from the panic produced among the British monarchy and government, partly occasioned by the foolish French foray of 1797. The general fear of French ambitions and achievement must have influenced British musicians and fortified their insular distrust of continental equal temperament.

When, as it were, Haydn and Mozart pulled the vapid Galant style up by its bootstraps and developed the mature Classical style, they undertook a systematic exploitation of musical language around that essentially Classical concept called 'sonata form', in which tonality, thematic labels and time were manipulated in grand and complex schemes. The organ could contribute little in this process which required rapid reflexes to play the cunning contrasts typical of these creations; the classical orchestra and the newly cultivated fortepiano were ideal.

Yet the continuo function of the organ and harpsichord was far from forgotten by Haydn and Mozart in their mature works. Mozart utilised the continuo in his operas, and, while a keyboard instrument is not specified in his late orchestral works, nevertheless he imported something akin to an organ continuo into his late symphonies (example 1).

Example 1

IVA. Mozart, Symphony 40 in G minor, K550, 1st movement

Haydn continued to write a continuo part in his settings of the mass, and directed performances from the fortepiano of his late symphonies for London audiences, thereby dictating the temperament. He may have tuned the fortepiano to equal temperament (perhaps to the surprise of the knowledgeable members of his audience). His 1794 piano sonata in Eb MujoVT(Tk>bXVI:52) demands a good circulating

temperament, if not equal temperament, with its play on G# and A|> between the second and third movements. Haydn seems to have recognised the peculiarities of temperament in Britain; the harmonies in example 2 are both revealing and remarkably rich outside of equal temperament.

Example 2

Haydn, am Salomon. Symphony 101 (Hoh.l:101) 1st mov, 5~12)

Haydn's collaborator, John Peter Salomon, arranged the 'London' symphonies most expertly for a quintet, arrangements which acquired a fortepiano part during publication. These arrangements (available in a fine modern edition by Christopher Hogwood (Barnreiter, 1999)) carried no instructions that British fortepianos were to be tuned to equal temperament to allow a satisfactory performance. In the debates on temperament which took place in Britain in the early nineteenth-century, the complaint that Haydn's symphonies (and their arrangements) were intolerable outside equal temperament does not appear to have been made.

British musicians would have seen no urgency to adopt the continental equal temperament since their own Galant style (perpetuated by such as John Marsh's symphonies) and the obeisance still paid to a sub-Handelian culture by organists, had no need of equal temperament; moreover, conservative British tuning(s), via the basso continuo, had delivered the runaway success of Haydn's adventures in England.

FROM THE SECRETARY

JOSÉ HOPKINS

2003 ANNUAL GENERAL MEETING

The 2003 Annual General Meeting took place within the day meeting (reported elsewhere) held at the Church of St Mary-at-Hill, London EC3 on Saturday, 29 November. A different method of presenting Officers' Reports has been adopted, and these are now to be found in the enclosed booklet. Officers and Council members were re-elected in accordance with the Constitution and as detailed in the booklet. Full minutes of the meeting will be presented at the 2004 Annual General Meeting, but the following items arising from discussion may be of interest.

HONORARY LIFE MEMBERSHIP

Members present at the Annual General Meeting were delighted to endorse Council's proposal that David Wickens be made an Honorary Life Member of BIOS in recognition of his outstanding contribution to the growth of the British Organ Archive and of his research publications.

CASEWORK

In accordance with a recent Council decision, no appointment was made at the Annual General Meeting for the post of Casework and Conservation Officer. Christopher Gray was thanked by the Chairman for his work in this area and it is hoped that he will continue to advise Council, particularly in relation to the Historic Organs Certificate Scheme. Council is continuing its efforts to re-establish a redundancies list, to be maintained ultimately by an independent moderator, which will appear both in the *Reporter* and on the BIOS *Website*. An interim list is now posted on the *Website* and this will be revised regularly. Enquiries about organs appearing on this list should for the moment be addressed to Christopher Gray. Other queries or matters of concern in relation to casework should be addressed to the Secretary in the first instance.

HISTORIC ORGANS CERTIFICATE SCHEME

The HOCS scheme in its revised form has now been in operation for twelve months (see report in the booklet), and members may wish to be reminded of the current criteria for the award of certificates (see BIOS *Reporter* July 2001 and April 2002 for fuller details).

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

When considering individual organs, the following guidance originally devised by BIOS is borne in mind:

- Grade I: An organ of outstanding historic and musical importance in essentially original condition
- Grade II* An organ which is a good representative of the work of the builder, in substantially original condition
- Grade II: An organ which, whilst not unaltered, nevertheless contains important historic material

A subcommittee of Council (currently Barrie Clark, Richard Godfrey, Christopher Gray, David Knight, José Hopkins and Paul Joslin) regularly reviews nominated organs, and its recommendations are subsequently submitted to Council. In order to obtain adequate information, a member of a panel of inspectors (see below), who may be well situated geographically for the organ in question, or have particular knowledge of it, may be asked to visit and submit a report.

Whilst Council would be happy to see its panel of inspectors considerably expanded, and the consequent national coverage increased, it has to be borne in mind that the managerial and financial implications of such an expansion necessarily impose limits on activities in this area. Council hopes nevertheless that it may call on the expertise of any member who may be in a position to help with specific cases as they arise. All queries and nominations should be addressed to Paul Joslin, whose address is on p. 28.

The current HOCS inspectors are: Nigel Browne, Barrie Clark, Richard Godfrey, Christopher Gray, Dominic Gwynn, Andrew Hayden, Richard Hird, John Hughes, Paul Joslin, Christopher Kent, David Knight, Timothy McEwen, Nicholas Plumley (specialist advice on organ cases) and Gerald Sumner.

A PHOENIX FROM THE ASHES

JOHN HUGHES

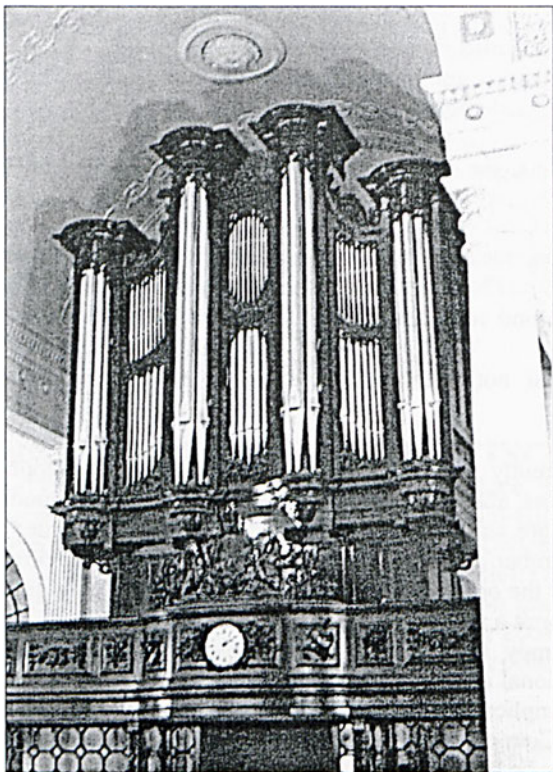
BIOS DAY CONFERENCE
ST MARY-AT-HILL CHURCH, LONDON
SATURDAY, 29 NOVEMBER 2003

This conference was constructed around the church's 1848 Hill organ. Its history, like that of so much historic organ material in Britain, is hardly chaste, having suffered several alterations, and, of course, the disastrous fire of 1888. The organ, with its

important Mendelssohnian influence, endured wind, fire and water, all calculated to reduce an instrument to a mere memory.

Ian Bell described the 'baroquery' added to the organ by Hill, Norman & Beard in 1971, in the way of a new Choir organ, as well as the re-arrangement of the mixtures, including removing the all-important pipe markings. The work undertaken was typical of the period, well-executed, but its intentions were far removed from the attitudes we believe to be correct today.

The fire itself led to the organ undergoing some curious, even painful experiences. John Mander described the fire damage, with soundboards thoroughly soaked in water; the caps of the wooden pipes could be heard falling off the day after the fire. The heat had produced a curious effect on some of the



The restored organ in St Mary-at-Hill Church
Photograph: Richard Hird acted as chimneys, the inside of

the pipes having been burnt away, leaving little more than skins on the outside. The storage of the damaged parts led to further damage, with some of the metal pipes being cut above the mouths, the bodies discarded, and attempts being made to manufacture new soundboards.

The eventual decision to restore the organ to its 1848 condition, work undertaken by Manders, involved a great deal of re-construction of pipes and parts, not least the case, which was badly damaged. John Mander explained the approach and techniques used, including the firm's method of drying timbers to about 8% humidity, less than usual, so that the wood would return to a more natural humidity in the building. Certainly, the case has regained its original majesty.

Nicholas Thistlethwaite asked the question 'Does it sound like 1848?' The acoustic of the church has changed drastically, since much of the original furnishing has not yet been restored or replaced. The case designer is unknown; the instrument was built on the then-novel German system, with C compass and a pedal organ. The intention was to produce a weight and brilliancy of tone' (William Hill) with 'fancy stops'. Altogether nineteen new registers were introduced, including Suabe Flute, Hohl Flute, and Cone Gamba.

Despite such modernity, Hill used early-nineteenth-century techniques; the voicing was conservative, and the large organ was cramped inside. Originally in an unequal temperament, Hill tuned it in equal temperament in 1857 and made some additions. Thomas Hill added a choir organ in 1879.

Unfortunately, it was not possible to answer Dr Thistlethwaite's question from the recital given by Jonathan Rennert. He began with a resume of the important musical history at St Mary-at-Hill, which includes Thomas Tallis, Mendelssohn, Gauntlett, and Edmund Chipp, the first organist, who played the Mendelssohn sonatas from memory. Jonathan chose a wide-ranging programme which demonstrated that a well-designed organ can tackle such a repertoire convincingly, and Jonathan's playing was thoroughly musical. It was apparent that all was not well with the organ; some registers seemed short of wind, and the tuning was decidedly sour in places, while various runs were audible. (John Mander discussed these problems and outlined the process of tackling them.). An interesting effect was the use of the Swell Open Diapason, where equal temperament produced some curious nuances which perhaps would not have occurred in a more sympathetic temperament. One can only look forward to hearing the organ with its present troubles overcome; what was demonstrated sounded full of promise.

Bryan Almond gave a talk on the family history of Thomas Hill, whose support for St Mary's, Primrose Hill was often inordinately generous; his domestic arrangements were detailed, showing that organ-builders are not necessarily prisoners of their workshops, but can lead ordinary lives. Thomas's three-manual organ of 1896 for Rosslyn Park Chapel, London was the subject of Martin Goetze's lecture, delivered by Timothy McEwen. The organ found its way to Pistoia, near Florence, where it was stored in a disordered fashion in San Francesco. Goetze & Gwynn have re-assembled the organ, using a similar organ in Stretton Church, Burton-on-Trent as a reference. The approach has been to repair the instrument only, leaving the voicing untouched.

MEMBERSHIP MATTERS

PETER HARRISON

With a membership year ending in December, joining BIOS late in the year can seem a poor bargain. Of course it is not as members joining at any time get all the publications for the entire year and, in any event, we all get our annual *Journals* towards the end of each year. Nonetheless recruitment does tend to be higher earlier in the year, which means I am particularly pleased to welcome to BIOS the following new members:-

Matthew S. Atherton, [REDACTED]

David P. Greening, [REDACTED]

It is very sad to have to report that cancer has claimed the lives of two of our members: Michael S. Painter of Bristol, who had been a member since 1992, and Andrew V.C. Armstrong of Edinburgh, who only joined us in 2002.

There are now only 160 members paying their subscriptions annually by cheque, with the majority using either a standing order or a credit or debit card. If you are amongst that 160, a membership renewal form should be enclosed with this edition of the *Reporter*. It will greatly help both the treasurer and myself if you can return this promptly with the payment for this year. If you are willing to convert to paying by card or standing order, work by the treasurer and myself is saved and there is one fewer task for you each January.

All subscription rates remain at the level set in 1999. There are still a few members with standing orders pre-dating the 1999 increase, and it will save a lot of administration, additional letters and supplementary cheques if these could be brought in line with current rates. Members are reminded that all subscriptions become due on 1 January, and it would be helpful if standing orders with dates much later in the year could be regularised. All members who are UK taxpayers are reminded that the Gift Aid scheme can be applied to their subscriptions enhancing the value to BIOS at no personal cost. Gift Aid application is done by ticking the box on the renewal form or by obtaining a form from me.

I expect to change address twice within the next twelve months, so please ensure all membership post is sent to the PO Box address shown on the renewal forms and which will also appear on the BIOS web-page.

COLIN NICHOLLS

BIOS member Colin Nicholls was awarded the Honorary Degree of Master of Arts at a ceremony at University College, Cork on 18 December 2003. His citation refers to his role as Organist and Choirmaster of St Fin Barre's Cathedral, Cork (including the repair and maintenance of this fine Hill organ) and his wide contribution to Irish musical life for some twenty years.

LETTERS TO THE EDITOR

Sir,

I read David Ponsford's report of the Harris Study Day at St John's, Wolverhampton with interest, but wish that he had raised the points that he makes in the *Reporter* XXVII,4,5 when we met on the day itself.

I should say from the outset that I now wish I had intervened before playing the organ to BIOS members, as my heart sank when I found that they were being directed to sit near to the console, i.e., to the worst place in the building to hear the organ. It may have been easier to talk to members in this position, but my own experience is that, heard from the floor of the church, the organ sounds much more bold and cohesive than it does in the gallery.

Mr Ponsford seems to have assumed that no one ever considered a wholesale historical restoration of the kind that sometimes takes place in other countries. I should like to assure him and readers that such a scheme was considered seriously not only by me but also by the church organist and by a number of organ-builders, including Trevor Tipple. Readers can be assured that we were all familiar not only with Harris schemes, but with those of Smith, Snetzler and others and much discussion took place, including with respected BIOS members, as to what would be the wisest course of action.

A 'Back to Harris' restoration was ruled out because:

1. There is not enough Harris pipework left in the organ - at least two-thirds would have been needed to consist of conjectural replacement of Harris material.
2. We should have needed to dispense with Nicholson & Lord's soundboards, the rarely-to-be-found triple-rise reservoir, the entire mechanical action, the swell-box and, of course, the console.
3. The £500,000 or so that would be needed for such a restoration was not available and would not have been available for a scheme in which so much would necessarily be left to conjecture.
4. While it is true that such restorations have been superbly carried out on the continent, we felt that the liturgical needs of many continental churches differ radically from those of an Anglican parish. On the continent, the historic organs are almost always used for the playing of solo music at various points in their acts of worship. There is rarely the need for an historic organ to play more than organ works of the appropriate period and perhaps some congregational chorales, etc. Such instruments are not required to play for weddings or funerals, nor to accompany the folk at Eucharist or Evensong. These latter tasks have been well carried out by the St John's organ even before it was restored, and it is now even more fitted for the tasks which it has to perform.
5. We felt, above all, that while much valuable material had been lost through successive rebuilds and modifications, much of value had been added as well and undue loyalty to the organ's Harris origins would necessarily involve an undue disloyalty to the work of his successors.

Where the sound itself is concerned, of course the St John's organ is not entirely a

copy of what would be done in the eighteenth century. For a start, the original cornet has been lost and the original mixtures. There is not a complete diapason chorus by Harris, or even enough pipes to provide the elements of one. The reeds, too, are not original.

It is possible that Mr Ponsford may have read more into my description than I intended, but I meant to imply that all the disparate material which the organ contains still retains enough of the eighteenth-century ethos for us to feel that the organ has not strayed too far from its roots. Perhaps it sounds nearer to the nineteenth century than many would like, but all those who have worked on the organ over the years, including the present generation, have firmly resisted the temptation to modernise unduly and I believe that the resulting instrument has much to offer those who take the trouble to get to know it.

I should re-emphasise that I was adamant that no material at all, whether valuable or otherwise, should be thrown out and I know that Trevor Tipple has been very conscientious in this regard. Furthermore I agree with Mr Ponsford that the St John's organ is a supremely valuable object 'in our cultural and historical heritage', but my reasons for saying so are completely different, as the organ as it stands presents us with a comprehensive historical survey of organ-building from the time of Harris until the present day.

We have taken the organ nearer to its roots by bringing the case pipes back into action, followed practical common sense by making all ranks of complete compass and treated all the material we inherited with sensitivity and respect. Perhaps most important of all, we have done nothing which would make it any more difficult for future generations to go 'back to Harris', than it was before we started, so that option remains open.

Finally I believe that the founders of BIOS and those who have nurtured it over the years have a record of tremendous achievement, but for BIOS to be respected as it should be by the church and by church musicians as a whole, every restoration project has to be tackled with feet firmly on the ground. I refer readers to Dr Relf Clark's article on the St John's project in the current issue of *Organists' Review*.

Roger Fisher,



Sir,

In Jo Huddleston's piece about Compact Discs of old English pipework in *BIOSRep* XXVII,4,15 the last couple of entries seem to have got a little muddled.

Wimborne Minster has a rather raucous 1965 Walker, which does however contain vestiges of the pipework from the instrument of 1664 which has variously been ascribed to Robert Hayward of Bath and Thomas Harris of London.

Nettlecombe Court is not in Wimborne, but near the village of Williton in Somerset. William Drake has been working very carefully on the restoration of the 1665 John Loosemore organ for several years, but I think it may be some time before this work is complete. Three or four of the ranks appear to be in pretty much pristine

condition and I hope that the instrument will be widely recorded when it is playable once more.


John Speller,


Sir,

The Royal Institute of British Architects is delighted to announce that it has recently acquired possession of the Gilbert Scott archive, thanks to the generosity of Richard Gilbert Scott, RIBA.

The Scott family was probably the greatest architectural dynasty this country has seen, beginning with Sir George Gilbert Scott (1811-78), the leading Gothic Revival architect and restorer of his day, and continuing in five generations to the present. Between them they collected two knighthoods, two presidentships of the RIBA, two Royal Gold Medals, an Order of Merit and two RAs. Much of the archive material has been placed on loan progressively since the late 1960s and is now converted into an outright gift, together with a final deposit.

Apart from sketchbooks, photographs and correspondence, the archive includes drawings for Sir George Gilbert Scott's innumerable restorations of churches and cathedrals all over Britain, as well as new churches, houses and public buildings such as the Foreign Office and the Midland Hotel, St Pancras in London. Sir Giles Gilbert Scott's Liverpool Anglican Cathedral and Bankside/Battersea Power Stations together with his Waterloo Bridge and the famous red GPO telephone boxes are also represented. Overall, the archive contains nearly 20,000 items. Speaking about the acquisition, Richard Gilbert Scott said, 'It gives me great pleasure to know that the archive is now secured for posterity and will be readily accessible for research'.

Liz Walder,


PUBLICATIONS

***Journal 28* (2004)**

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

***Journal 29* (2005)**

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

Journals 1—27

Copies of *Journals 1-27* 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.

PROTECTING OUR HISTORIC ENVIRONMENT

BARRIE CLARK

In December 2001, the Department of Culture Media and Sport (DCMS) published *The Historic Environment: A Force for Our Future*, setting out ideas for the streamlining of listed building legislation. This has now been followed in July 2003 by *Protecting our historic environment: Making the system work better*, setting out in more detail government thinking on how these changes might work, and asking for comments from the public. Because some of the suggested changes may require primary legislation, this presents a rare opportunity for the lack of protection of historic organs to be addressed. The Chairman has therefore responded with the following letter:

The consultation paper *Protecting our historic environment: making the system work better* has recognised the need for reform in order to improve listed building legislation. This will hopefully enable the matter of the protection of historic pipe organs to be included in any revision of the law. Because the point being made is specific, I hope you will accept that answering the list of questions for consultation is in this instance not appropriate.

The section in the consultation paper, 'Making listing more transparent and removing uncertainty', in particular paragraphs 39 and 40, reaches the heart of the problem concerning the status of organs, and refers to Section 1 (5) a and b, and also Section 7 of the Planning (Listed Buildings and Conservation Areas) Act 1990. The wording you draw attention to seems to have been designed to include almost anything, but fixture, fixed and fitting are not defined, and celebrated and well-documented legal cases such as *Dibble v. Moore* [1920], *Holland v. Hodgson* [1877] and *D'Eyncourt v. Gregory* [1866] illustrate that the legal position is not clear and there is difficulty in interpreting the exact meaning of these words. In the case of pipe organs, which contain many moving parts, the added problem caused by Section 57, which excludes plant and machinery from a listed building adds even more uncertainty regarding their status in law. Plant may be defined as equipment, machinery, apparatus for an individual activity, and machinery may be defined as any artificial means or continuance, any instrument for the conversion of motion, an engine, a vehicle. The pipe organ does not relate comfortably with any of these meanings.

In Section 41 a 'statement of significance', amplified in Sections 54 and 55, discusses being able to specify more precisely which works would and would not need consent. It would be difficult to cover tonal alterations to an organ, which would not alter its external appearance, but might compromise its historic integrity, and the reason for its being included in a list description. For the reasons set out above, it is important for historic pipe organs to be given a clear legal status, and protection under any new legislation. Even more satisfactory would be the classifying of organs in their own right, which would then bring England into

line with the great majority of European countries where organs form part of their heritage.

Legislation exists now in nearly all other European countries, specifically protecting historic organs, for example The Netherlands, Spain, Italy, Austria, Czech Republic and Poland. Australia has in the last twenty-five years set an excellent example in providing legislation to protect its great heritage of largely British-manufactured nineteenth-century organs, and it is ironic that our organ heritage is now better protected on the other side of the world.

In Germany organs are protected under listed buildings legislation, and in France they are included under the category of historic furniture, items of which may be separately listed. The methods adopted to include organs therefore varies, but in each instance they are actually clearly protected. We still have no specific protection, and if in an individual case an organ might be considered to be covered it is usually subject to legal challenge and interpretation of the law.

Ecclesiastical Exemption at present provides the best protection for church organs, but even with this system advice given is not always consistent, and civil law is often looked to for general guidance. This of course still leaves secular organs such as the great civic town hall organs and important privately-owned instalments without adequate protection. Even within Ecclesiastical Exemption some denominations still struggle to justify this status and to set up effective controls to protect their historic organs (recommended in the *Newman Report*). In the event of Exemption being withdrawn (and there are those that advocate this) new legislation would provide the protection which would otherwise be missing.

There is a further problem with important furnishings including organs in unlisted buildings. A particular advantage of the French system in being able to separately protect furnishings and furniture is the status this gives to individual items. In the example of an organ placed in an otherwise unimportant building this provides a better chance of finding an alternative home for it in the event of an impending demolition of that building.

Correspondence with Historic Scotland has revealed that although the Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997 has the same wording on matters concerning listed buildings as England it is being interpreted more favourably concerning organs. Regarding the wording in Section 1 (5) (a), any object or structure fixed to the building, Historic Scotland says this; 'We consider that any musical organ fixed to a building is fully covered and eligible for full protection in terms of proposed alterations affecting their character'. Also this, 'Free standing movable electric organs would not fall to the definition, but I cannot think of any other type of organ housed in historic properties which could fail to meet the definition of a fixture: they are fixed by their own weight, quite apart from being integrated in design terms to a wider decorative and operational scheme'. This difference of interpretation of the same law by two countries can only reinforce the need for precise and indisputable legislation for the protection of historic organs.

There are several situations where a corpus of specialist knowledge resides in organisations such as The Theatres Trust, set up by an Act of Parliament in 1976

(and for Scotland in 1978). This body is by law to be consulted by local planning authorities before determining any planning application affecting 'land on which there is a theatre', and this includes redundant and non-listed theatres. We understand that since the establishment of the *English Heritage Register of Parks and Gardens* the Garden History Society now receives details of proposed works to gardens on the register as an official body. The National Historic Ships Committee, with its National Register of Historic Vessels is unofficially consulted by the Heritage Lottery Fund on applications, and is linked to the National Maritime Museum.

The *Newman Report on Ecclesiastical Exemption* 1997 makes specific reference to The British Institute of Organ Studies (pp. 39 and 117) and acknowledges its central position in the field of pipe organs. Its activities are fully supported by the Council for the Care of Churches. DCMS has also encouraged The British Institute of Organ Studies to develop and complete its *National Pipe Organ Register* in a letter from Stephen Rosser to the CCC on 11 June 1999. BIOS would on this basis ask to be included in any new legislation as a Statutory Body to be consulted on secular organ matters.

To reinforce and amplify the above letter, I followed it with this letter:

You will have received a submission from Professor Peter Williams, Chairman of The British Institute of Organ Studies, responding to the consultation paper *Protecting our historic environment: making the system work better*. I would like to reinforce the contents of his letter with these additional points.

The following are situations in which organs may be vulnerable or in which their status is uncertain.

(a) They may be in an unlisted building

(b) The uncertainty of whether or not an organ is a fixture or fitting. Courts have interpreted the law both ways regarding fixtures and fittings and the fact that a court has to adjudicate at all reveals the weakness of the law in this matter. Relevant factors concerning an organ can be the size and weight, is it fixed down in any way by nails or screws, was it specifically built for a particular building and would its removal affect the overall design of that building? Is it in a chamber specifically built for the organ? If a free-standing organ is not part of the original architectural design of an interior it might not be regarded as part of a listed building. In two similar celebrated legal cases concerning whether objects were fixture or fittings opposite, opinions were arrived at. In *D'Eyncourt v. Gregory* [1866] objects were considered to be fixtures by virtue only of their own weight. In the second case, Canova's statue of *The Three Graces* at Woburn Abbey, although standing within a building specifically built for it, was only secured by its own weight. It was first held in law to be a fixture and subsequently only a fitting. Similarly with organs at present only able to be protected as fixtures, each case has to be individually tested and this is clearly not satisfactory.

If an organ is agreed to be a fixture 'whether or not its alteration or removal will need listed building consent depends on whether the works will affect the

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CONFERENCES

AND

MEETINGS

2004

This supplement may be removed from the *Reporter*
without disturbing the pagination

**RECENT RESEARCH CONFERENCE
THE BARBER INSTITUTE, BIRMINGHAM
28 February 2004**

Programme

10.30	Arrival, tea and coffee	
11.00	Caroline Cagle	Technology as Symbol: sound and silence in early modern England
11.30	Dominic Gwynn	Thomas Parker's contribution to the culture of the nation
12.00	Martin Renshaw	'To what purpose this waste?'
12.30	Hilary Davidson	West gallery band to organ: social change in parish worship
13.00	Lunch	
14.00	Judy Barger	The Rise of Victorian England's Female 'Perfect Army of Pedal Players'
14.30	José Hopkins	Coats of many colours; further reflections on Cambridge and the Gothic Revival
15.00	John Winter	Kenneth Leighton's Organ Concerto
15.30	Discussion	
16.00	Tea and departure	

Travel information is at <http://www.barber.org.uk/visitors.html>. A map and a leaflet with details of Birmingham hotels are at www.beinbirmingham.com. The Barber Institute is a five-minute walk from Birmingham University station. If you require details of accommodation in Birmingham, please tick the box on the booking form.

Please return this booking form to
BIOS Meetings, [REDACTED]

Please reserve me _____ places at £20 each for the BIOS Recent Research Conference at the Barber Institute on 28 February 2004. I enclose a cheque for £_____ payable to 'BIOS'. _____

Name(s)

Address

tel..

e-mail

MEETINGS AND CONFERENCES 2004

EDINBURGH CONFERENCE

20-22 May 2004

The programme of the Edinburgh conference is designed to allow you to spend an enjoyable time in the capital city of Scotland whilst taking in a series of events that can be booked singly or together.

Programme

Thursday, 20 May	18.30 Recital by John Kitchen starting in the Reid Hall, moving on to the McEwan Hall.
Friday, 21 May	09.00 Visit to Usher Hall, including recital by John Kitchen.
Lunch	13.00 followed by visit to the Russell Collection.
Evening	Dinner in restaurant in Edinburgh.
Saturday, 22 May	09.00 Depart from Edinburgh by coach to visit Dalkeith, St Mary's and St David's, returning via the Reid Memorial Church. 15.00 End of conference.

BERMONDSEY

3 July 2004

There will be a joint meeting with the IBO at Bermondsey to see the restored Bishop organ.

LEEDS

17-19 September 2004 Residential Conference, Leeds University. The English Keyboard Concerto and the Organ in Secular Music 1660-1840 (see separate cal 1 for papers).

BIOS DAY CONFERENCE and ANNUAL GENERAL MEETING

27 November 2004 Annual General Meeting, St Giles's, Camberwell:
Samuel Sebastian Wesley and the organ.

For information please contact the Meetings Officer, Dr David Knight at the address on p.28. Further details of these meetings will appear in the *Reporter* in due course.

CARDIFF

SATURDAY, 20 MARCH 2004

OPEN DAY AT ST JOHN THE BAPTIST'S, CARDIFF.

An opportunity to hear and study the-Father Willis organ before it is dismantled for restoration by David Woods. This is not a BIOS event, but it is a sequel to a BIOS conference two years ago.

Programme: 12.15: recital by Huw Tregelles Williams; 13.15: various lectures by David Woods, David Knight and Colin Buchanan on: the restoration project, Vincent Willis, and a video exploration of the organ. 15.30 concluding recital. Admission is free and open to the public. Refreshments are available.

THE BRITISH INSTITUTE OF ORGAN STUDIES
AND
LEEDS UNIVERSITY CENTRE FOR ENGLISH MUSIC (LUCEM)

RESIDENTIAL CONFERENCE 2004

CALL FOR PAPERS

**THE ENGLISH KEYBOARD CONCERTO
AND
THE ORGAN IN SECULAR MUSIC 1660-1840
MUSIC SCHOOL, UNIVERSITY OF LEEDS,
17-19 SEPTEMBER 2004**

In eighteenth-century England the organ played a much more important role in secular music than in other countries. Chamber organs were installed in concert rooms, inns, pleasure gardens, theatres and private houses, and were used to play concertos and solo music, as well as to accompany everything from solo songs to operas and oratorios.

This conference will focus on the English organ concerto from Handel to the Wesleys and Russell, but papers are invited on any aspect of English chamber organs of the period, and the ways they were used in secular music. It is hoped to include a tour of relevant instruments in the Leeds area, and the conference will end with a concert featuring the Music School's new Goetze & Gwynn chamber organ, based on eighteenth-century English instruments. The conference will be held in the University of Leeds's splendid new Music School and reasonably priced accommodation is available in nearby university halls of residence.

Please send enquiries or offers of papers to Dr David Knight [REDACTED] or Dr Peter Holman [REDACTED]. The deadline for receipt of offers is 1 March 2004.

character of the building as a building of special interest or historic interest (*Listed Buildings and Conservation Areas*, Mynors, second edition, 36). Without the benefit of official protection it would therefore be possible to rebuild the interior of an organ, or at least revoice the pipework without affecting the exterior appearance at all. In this way the value of an organ could be destroyed, and alterations may be only partly reversible. Work such as this might be done in ignorance of the law, but would a court uphold that it was illegal? Would the organ's interior be protected if appropriate by the term historic, even if not accurately covered by the word architectural? With many situations involving an organ, if any thought is given to its legal status this is likely to involve the organ case only, and quite often a case is one of the least important elements of an organ.

(c) The question of whether an organ mechanism is in law plant or machinery is not clear, and this point is open to dispute in law. The Department of Culture Media and Sport has said in writing (Stephen Rosser, 11 June 1999) 'though the protection conferred by the listing of a building may in certain circumstances extend to plant and machinery'. This statement, while offering a degree of hope, does not go far enough to ensure that organs when necessary can be guaranteed protection in all situations.

English Heritage has said in writing (Martin Cherry, 10 February 1992) that the law does not allow listing of buildings or features which are of purely special musical interest. So the musical quality of an organ will only really be a material consideration if it is of special historic interest. This still leaves organs which are outstanding musically, but not yet historic and those classed as fittings unprotected. In the event that ecclesiastical exemption is one day withdrawn this would leave organs very vulnerable and without the benefit of the faculty system.

To illustrate the problems raised I quote the following from Charles Mynors *Listed Buildings and Conservation Areas* (second edition), 35-6, referring to objects and structures fixed to listed buildings. 'This ordinary rule of the common law, thus imported by Lord Mackay into the law relating to listed buildings, is far from straightforward, however. Indeed, many of the decisions—which go back to the earliest years of the last [nineteenth] century—note the impossibility of arriving at any entirely satisfactory results.'

In order to consolidate the existing Ancient Monuments and Listed Buildings Acts into a single system, primary legislation will be necessary, and BIOS urges the government to take this rare opportunity to provide more direct and legally secure protection for pipe organs. This should encompass not only their physical attributes but also the significance of the sound they make. This for England may seem a great step forward, but it would be no more than nearly every country in Europe has done. Successive British governments have signed several EEC charters over the past fifty years, all designed to establish a consistent approach to the protection of the cultural heritage of Europe.

In the event that the existing acts are largely left in place, BIOS would at least ask that minor amendments to the Planning (Listed Buildings and Conservation Areas) Act 1990 are made to make it clear that the terms plant and machinery do

not, if appropriate, exclude an object forming part of a listed building. This could also benefit other items such as bells and turret clocks, which also experience the same difficulties as organs in this respect. The inclusion in Part IV Supplemental under section 91 (7) of subsection (3) (b) and subsection (5) (a) of section 1 would overcome this particular problem.

Similarly the terms 'fixture' and 'fitting' could perhaps also be looked at so that organs are no longer the subject of legal examination each time a problem arises. The addition to subsection (3) (b) and subsection (5) (a) of section 1 of the current act of these words 'or if substantial, secured by virtue of its own weight' would overcome most of the current difficulties.

The definition of building in the principal Act includes any structure or erection (but not plant or machinery). Definitions of a structure include 'a thing constructed, the act of putting together, to build up, to construct a framework for. An organ is put together and constructed on a building frame'. The point could be made that an organ in some circumstances might be regarded as a structure in its own right, but presumably even if an organ could be classed as a structure, it would not be regarded as a building.

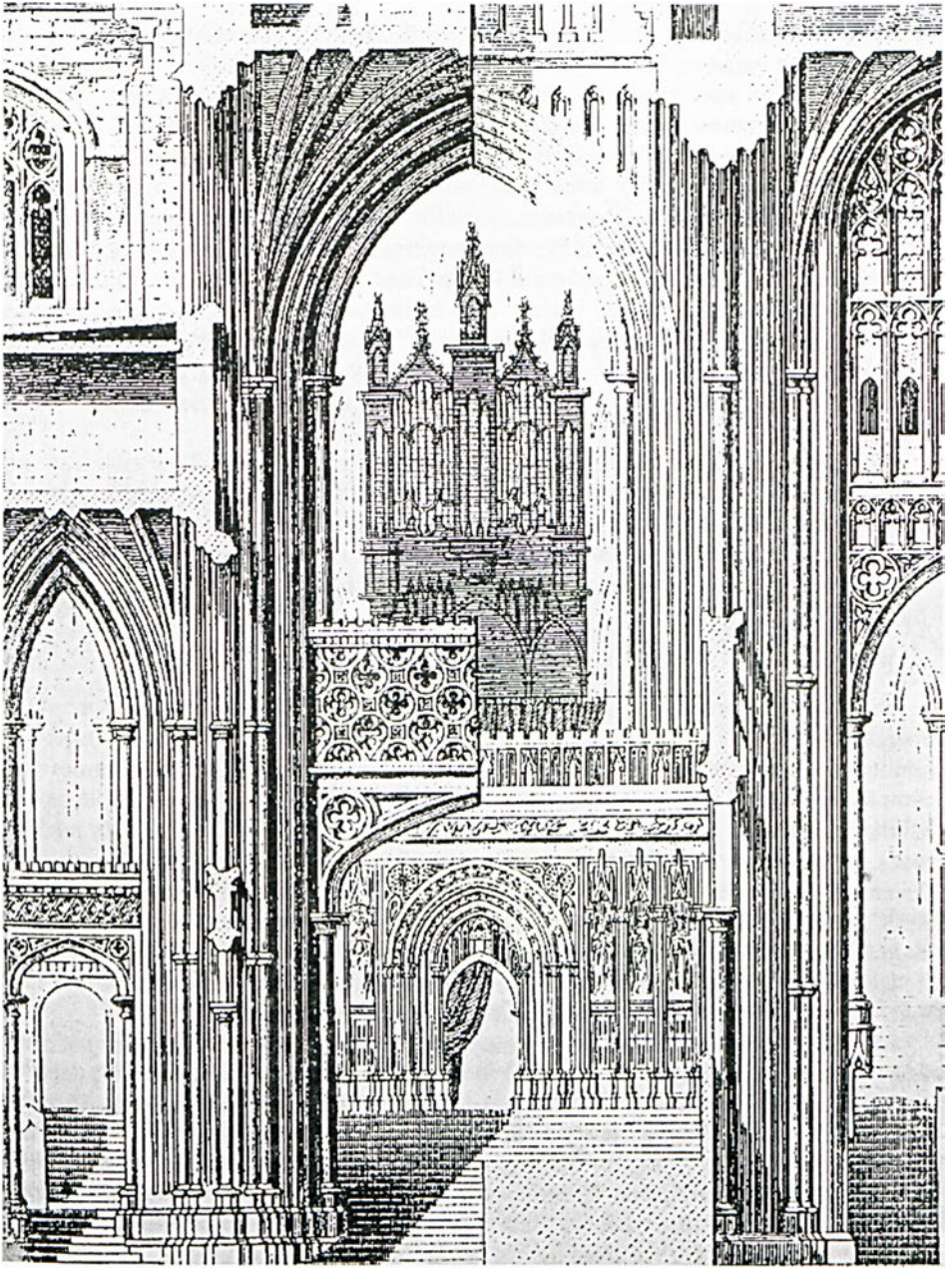
An organ often being both a structure and sometimes an important item of architecture, as well as being at the same time a working musical instrument, is an anomaly within the listed building law as it stands, but I hope you will agree that the protection of a pipe organ should not have to rely on lawyers deciding cases on the basis of existing legislation, which is itself open to question and interpretation regarding the exact status of organs.

THE EARLIEST USE OF 'TRACKER' ?

JOAN JEFFREY

In James Murray's *New English Dictionary on Historical Principles* (Oxford, from 1884; volume T: 1919) the earliest record of 'tracker' in the sense of a pulling mechanism is noted in 1817: 'A Company in Leith have equipped a powerful steam-vessel, or tracker..(C/jrcw. in *Ann. Reg. 101/1*)'. Specifically related to organ-building, the same entry offers: 'A strip or rod of wood forming part of the connexion between the key and the pallet, and exerting a pulling action: cf. STICKER.' The earliest reference to the term occurs in 1843: 'The machinery of the organ is so very extensive, that trackers, if placed in one line, would measure more than 5 miles'.¹ *New Grove* (2001) can only add that 'trigger' appears to be the more usual term well after the eighteenth century.

In Canterbury, in October 1818, the carpenter Jesse White entered in his cathedral accounts' 'Carpenter's Book': 'To self repairing Trackers to Great organ £1.1s\ In August 1819 he mended 'Trackers and Roller Board to Great organ' and in July 1820 'Trackers and Pipes'; one guinea each time was his usual fee.² As early as 1790 he had mended a soundboard, and in 1817 a Trumpet stop. He died on 15 December 1821, recorded by Canon Welfitt on a simple memorial stone (now on the cloister wall, east side) as 'intelligent, useful and faithful'.



The drawing of Canterbury Cathedral, from the nave, looking east, combines a section of the south transept and an elevation of the north transept with part of the central tower, drawn by architects G.L. Taylor and Edward Cresy, engraved by J. Le Kneux. (Britton, J., *The History and Antiquities of the Metropolitan Church of Canterbury* (Longman and Co., London, 1 December 1821)).

Who was Jesse White? In 1783 he was a carpenter at the cathedral, under John Harrison, head carpenter (and soon to be his father-in-law); his father, Thomas White, was head mason. Late in July, young John Lincoln arrived at Canterbury—in default of the usual organ repairman, John Byfield—to repair ten ‘show’ pipes which were collapsing on their feet. John Marsh, in his *Journal*,³ adds to our knowledge of the circumstances, and Lincoln’s tasks soon multiplied, until he signed an agreement on 17 August to remove the entire organ from the north side of the quire to the central pulpitum screen. By the time of his fourth revised estimate, an exasperated Lincoln found himself providing a ‘show’ front for the west side facing the nave, with suitable additional pipes. Enter Jesse White. His meticulous long bill includes his own expenses of 9s. Is Id for three and a half days’ work in the week 8-13 September, ‘Drawing and preparing’ this new front, and he fully recorded the hours of the (usually two) workmen who assisted him to build it and the materials used, down to the last nail.⁴

However, as Marsh tells us, after several months the Revd Olive appeared and advised the Dean and Chapter to invite Samuel Green to inspect what was being done; Green found Lincoln’s work good despite his inexperience. However, a protesting Lincoln was paid off with £120, and in December, as is well known, Green took over, to ‘repair and complete’ the organ, on condition that he took it to his London workshop (by then in Clerkenwell, bordering Islington)⁵ to lend to the first Handel Commemoration in Westminster Abbey in June 1784, before setting it up in Canterbury.

In the event, Green must have had considerable anxiety over getting it ready in time, and not from any lack of diligence on his part; water transport from Whitstable to London was suspended from late December to mid-March, since the Thames was completely frozen above Gravesend. Before the thaw began, three men, from 21 February, began to pack up ‘the Organ’, and a week later they prepared six packing cases for sending ‘the Old Pipes’ off to London at last, in mid-March. After 13 December, in White’s bill the ‘New Front’ had become ‘New Fronts and [dummy] Pipes’, requiring work by four men, and it is clear from such details as ‘frameing the Internal Frame for the Organ’ that, whatever structure Green provided at Westminster, the case there was not the new Canterbury case. Eleven packing cases were returned in June, followed by seventeen ‘packs’, and two later cases on 2 July.

Mr Olive is credited with designing new case fronts. Great and Choir, for the quire side. There is no record of White’s work for Lincoln, facing the nave, being redone, so the well-known illustrations of this huge ‘gothic’ case may owe little to Olive or Green, and much to White.⁶ A letter of Benjamin Blyth in 1827⁷ tells us that he had had the ‘managing’ of building the organ for Green at Canterbury, and after Green’s death he certainly worked on the organ for Sarah Green. Thomas Elliot followed, in 1810, 1811 and 1814; his work was more extensive than has been previously realised. The case pinnacles were removed soon after White’s death and it would be interesting to know what was done by Elliot thereafter for £140 in 1822-3, ending with £57 of ‘regilding’ by George Austen in mid-July 1823.

Thus, Jesse White will have heard organ terms from Lincoln, Green, Blyth and Elliot; once he began to arrange for organ tuning, he often dealt with it himself, having

learned with the cathedral organist Samuel Porter, who would himself have needed to tune through being an experienced harpsichordist. Apart from extensive work on the cathedral fabric as head carpenter and eventually surveyor of the workmen, White developed a successful business in the City of Canterbury, building Smeaton's great six-storey water corn-mill and erecting such elaborate confections as a twenty-two-foot high 'Gothick temple' over St George's Gate for the illuminations celebrating the king's recovery from illness in March 1789.⁸ A rare personal detail: in his Carpenter's Book in February 1820, entering expenses on arranging the cathedral's ceremony at the death of George III, he added "The best of all kings".

[Joan Jeffery is preparing a doctoral thesis for the University of Reading on 'The organs of Canterbury Cathedral and associated builders'.]

NOTES

1. *Civil Eng. & Arch. Journal*, VI, 108/1.
2. Canterbury Cathedral Archives: DCcMA92.
3. Robins, Brian (ed.), *The John Marsh Journals* (Pendragon Press, 1998).
4. CCA: DCc/TV120.
5. *JBIOS* 26 (2002), 202.
6. I am most grateful to the staff of the Canterbury Local Studies Library for assistance in photocopying and enlarging their unworn proof copy of the first edition of Brown, John, *The History and Antiquities of the Metropolitan Church of Canterbury*, and for their kind permission to reproduce the plate on p. 17.
7. MA: P83/MRY/1121/20; see Jeffrey, J.M., 'Islington Tenders', *JBIOS* 27 (2003).
8. *Kentish Gazette*.

JOHN AVERY (2)

PAUL TINDALL

'Organo-historica', writing in 1834,¹ says that Avery died in the Giltspur Street Compter and was buried at St Sepulchre-without-Newgate, and this is confirmed in the church register: 'April 29th 1807, John Avery, North Ground, from the Compter. 52 years'.² The age is very clear in the original, and places his date of birth as c. 1755. The Giltspur Street Compter was a prison whose surprisingly well-preserved records survive in the Corporation of London Record Office. Unfortunately the admissions forms for the latter half of 1806 and most of 1807 are missing.

The announcement of the opening of the organ at St Laurence's, Stroud in 1798 said that John Avery was 'of London (a native of this parish)'. Evan Rigby could not find a suitable birth in Stroud, so settled for a John Avery who was baptized on 3 January 1738 in nearby Avening.³ It is possible that the John Avery and Martha Lloyd whose marriage is recorded in Stroud on 6 October 1754 were the organ-builder's parents. It may be worth noting that a Henry Avery was apprenticed to the harpsichord maker John Haward in 1652, and became a Freeman in 1672.⁴

While Avery's dissolute habits and dishonest behaviour were widely recorded, it is evident that he was nonetheless a good organ-builder. G.B. Arnold, organist of

Westminster Abbey, was evidently a supporter, as his glowing report to the Vestry concerning the new organ at St Margaret's shows. Samuel Wesley noted both sides when he wrote to Vincent Novello in December 1824, discussing the latter's visit to Cambridge:

I mean that marvellous Structure of King's College Chapel, wherein is an Organ of Avery (the best Builder since old Smith) and the only one which he ever had Honesty (or Shame) enough to compleat entirely ...⁵

Huw Owen, writing to the Dean of Lincoln in 1822, stated:

I never heard of Mr Buckingham, but if he really was foreman to Avery who was the first organ builder of his day, I should have no hesitation in trusting him ... Avery was a drunken man I believe notwithstanding ...⁶

How though did Avery achieve such eminence in his craft? Nothing is known of his training, but one might speculate that his sudden emergence as a youthful but apparently independent craftsman c. 1772 might be connected in some way with the fact that this was the year of Samuel Green's marriage and the dissolution of his partnership with Byfield.

A fascinating court case from 1797 has recently come to my attention.⁶ Avery, who was employing Joseph Robson, accused him of stealing tools and materials and summarily sacked him in July or August 1797. Robson called the organ-builders John Preston, John Wright and Thomas Gibson to prove that it was customary for journeymen to take tools home with them, and accused Avery of acting through jealousy, since Robson was trying to set up for himself. He was acquitted. It emerged during the trial that Avery had been arrested for debt six weeks before these events.

A further court case on 12 July 1797 resulted in a certain Henry Gray being sentenced to six months in Newgate for picking Avery's pocket in Fleet Street.⁷ Avery was at the time walking 'in company with Mr [James] Ribbons', but the latter's occupation is not mentioned. Several other of Avery's employees are known: John White of Storey's Gate, Westminster signed the tuning agreement at Stroud in 1797,¹⁰ but in the case of *Joseph Robson, Theft* there is reference to 'Mr White, the auctioneer, at Storey's Gate'. Others mentioned in the 1797 trial include James White, journeyman to Avery; Thomas Flewin, journeyman to Avery; Joseph Buck 'labourer in the organ business', formerly working for Avery but at the time of the trial for Henry Holland and who was a case-maker; Thomas Craile, formerly working for Avery.

Alexander Buckingham, in his printed advertisement preserved in the *Notebook*, said that he was 'brought up in the business, in all its branches, occupying the important and honourable situation in conducting the concerns of the late Mr Avery, as well as Mr Elliott ...'¹⁰ He was evidently with Avery at the time of his death (see Carlisle), and was already working for him when Colonel Lemon's organ was transferred to The Mount in 1791, as the memorandum of that date inside the organ is signed 'John Avery, George King, Alex. Buckingham'.¹¹ Buckingham would have been an apprentice at the time, since according to the later census he was born c. 1777

in Crediton.¹² George King is paid independently at St Mary Abbots, Kensington as early as 1792.¹³

Gloucester Cathedral

Avery is supposed to have made repairs as early as 1772-3.¹⁴

Henry Mozley, Friar Gate, Derby

Barrel and Finger organ of 1775, recorded by Buckingham in 1830. Four stops.¹⁵

St Stephen's, Coleman Street, London

1775. That one of Avery's first appearances should be in connection with such a substantial instrument is puzzling, since he appears to have been not above twenty years old. His connection with the instrument came to an end in the 1790s:¹⁶

Vestry Minutes, 22 April 1794:

A Report being made that the Organ wants Cleaning and some Alteration to several of the Stops Ordered that the said work be done under the Inspection of Mr Groombridge the Organist and that the said Cleaning and Alterations do not exceed the sum of £25.

7 April 1795:

Mr Groombridge attended the vestry and complained of the neglect of Mr Avery the Organ Builder in ommitting [sic] to do some necessary business and alterations in regard to the touch of the said Organ. Mr Avery attended and promised to Finish the said defect complcat in the course of a fortnight or three weeks at farthest.

10 April 1797:

There being frequent complaints made against Mr John Avery the Organ Builder, of his neglect in keeping the Organ of this Church in Tunc, it was unanimously Resolved and Ordered that Mr Avery be dismissed from tuning the Organ in future, but that his Salary be paid up to Midsummer next.

Ordered that the Church Wardens be recommended to put new Locks to the Organ, or otherw ise secure the same to prevent Mr Avery having any access thereto.

Ordered that Mr George [Pykc] England Organ builder be Elected to tune the Organ and that he be paid a salary of Eight Guineas per year to commence from Lady Day last.

Captain, later Colonel, Lemon, Bryanston Street, London

A part of the text of this entry in the last *Reporter* has escaped. It should read as follows:

John Marsh's diary records (28 August 1782): 'being in London & having at length found out Mr Avery the organ builder I called on and went with him to see a large organ making by him for Capt. Lemon, at his house in Bryanstone Street Portman Square who had also a very compleat small organ of Avery's under a piano forte'.¹⁷

Buckingham says: '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 Bryanstone 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. It had particularly long compasses: Great CCC, Choir FFF, Swell from tenor F.¹⁸ In 1906-7 it was rebuilt by the Positive Organ Company in divided form with the case duplicated and tubular action. Some stop changes were made, but the long compasses remain.¹⁹ Overhauled by Lance Foy

1982-3. Colonel Lemon was MP for Truro, which no doubt explains some of Avery's extensive connection in the South West.

Apethorpe Hall, Northants. The Earl of Westmorland

1783. Swell playing on the Great keys added by Buckingham in 1803. 1/9.²⁰ There is an oblique view of the case in a photograph of the Long Gallery published in 1906.²¹ It resembled the instrument at St Michael's Mount.

Quebec Chapel, London

'Avory. 3 rows of keys GG long 8ves to F/Swell to F'. III/21.²² The chapel was built in 1787. In 1867 an organ there was advertised for sale 'for architectural reasons'. '... almost new in 1859' 111/28 stops.²³ J.B. Sale, organist of St Margaret's, Westminster, was also organist here, according to Leffler.

All Saints, Kingston, Surrey

1793, 11/18. Altered by Costloe 1862 and Hill 1863, who raised the pitch. Rebuilt by Robson in 1867 at Christ Church (Free Church of England), Teddington, where it remains, having been further altered in 1898 and 1966.²⁴

Himley Hall

Avery wrote on 7 December 1797 to the authorities at Stroud: 'the Seate of Lord Dudley and where 1 am putting up an organ'.²⁵ Gone by 1947.²⁶

St Laurence's, Stroud

Avery was asked in 1797 by the Vicar of Stroud whether the rebuilt organ from the Asylum would be suitable, but eventually a new organ was opened on 18 April 1798 for a contract price of £273, 11/15. Replaced 1874.²⁷

Whitehall?)

Mr White, the auctioneer, at Storey's Gate, Westminster(?) In Joseph Robson's trial in 1797 he says:

about six weeks before he made me a prisoner [1 August 1797], he [Avery] was arrested for debt, and durst not be seen at home, and he allowed me to take tools home to my house, to be ready to put up an organ at Whitehall, and another at Mr White's the auctioneer, at Storey's Gate ...

Smith's organ at the Banqueting House Chapel Royal is a possible candidate, but no eighteenth-century work is recorded there.

Leominster Priory

Repairs 1797 for £95.²⁸ The case is of Jordan/Byfield type and probably dates from 1737. Sperling says 'Snetzler? 1737. In 1780 a Swell of 5 stops to middle C and a Choir organ of 4 stops .were added.'²⁹

St Nicholas's, Sevenoaks

1798. After much rebuilding the organ was removed a few years ago when this ancient church was stripped of its old furnishings by its evangelical congregation. A principal and flute thought to be by Avery were saved and incorporated into a continuo organ of 1990 by Kenneth Tickell for Peterborough Cathedral.³⁰ At that time there remained at Sevenoaks in addition an open diapason and a three-rank mixture, which the Parish was impelled to preserve through the exertions of Paul Hale, then the DOA.³¹

Asylum Chapel, Lambeth

Sperling³² says 'Avery 1799', so presumably he succeeded in disposing of the three-manual organ rebuilt in 1797 and providing a new one.

Winchester Cathedral

rebuilt by Avery in 1799 retaining the old case and foundation stops'. 111/21.³³ Rebuilt by Blyth 1825, 1846, moved to Christ Church, Lancaster Gate, London 1854 and to St Peter's, Southsea, Portsmouth 1884, where some old pipework may remain. According to Ginns, who worked for Willis in the 1850s, some material was also used in the (extant) organ of Lambourne, Berks., built in 1858.³⁴

Westminster Abbey

Avery tuned this organ from 1790-1 until 1802-3, in succession (and apparently at first together with) James Hancock.³⁵ As we see from the Vestry Minutes of St Margaret's, he added an octave of pedal pipes to the Abbey organ before 1800.³⁶ Christ Church, Bath ('The Free Church')

'Avery 1800, gothic case, same front as St Margaret's Church, Westminster.'³⁷ Nine stops, the Hautboy in a swell on the Great keys.

Trinity College Chapel, Cambridge

'Avery in 1800 added small pedal pipes and a Dulciana in the Choir.'³⁸ (to the organ by Smith).

Peterhouse Chapel, Cambridge

'Small unison pedal pipes were added by Avery in 1804.'³⁹ ([to the organ by Snetzler). King's College Chapel, Cambridge

Rebuilt 1803. By June 1805 Avery had been paid £859 5s 6d, so it was more or less a new organ. In 1809-10 £36 was 'paid Mr Elliott, Organ Maker, for repairing and completing the organ left unfinished by Avery'.⁴⁰

Great St Mary's, Cambridge

Avery was paid £325 between 1804-6 for work on the Smith/Parker University organ, which suggests major work.⁴¹ Leffier says that the Great Trumpet, Swell Hautboy and Choir Dulciana were by Avery, and dates the work 1797. The rest of the cost was presumably concerned with soundboards and action, since most of Smith's pipework still survives in Hill's later instrument.

Carlisle Cathedral

1806. The organ at Hexham Abbey was dismantled in 1973, and some pipework thought to be by Avery was preserved at the instigation of Donald Wright, the consultant.⁴²

UNDATED

W.H. Burland, Boston

William Hugh Burland was described as 'organist' of Spilsby Road in 1868⁴⁵ and 'Professor of Music' in 1872.⁴⁶ He was not organist of St Botolph's, and may have been at Holy Trinity, Skirbeck, which stands in Spilsby Road, and acquired an organ in 1848.⁴²

Friar Gate Chapel, Derby

No longer exists in this location, but it might be noted that E.H. Turpin, one of the founders of the College of Organists, was organist here in 1848.⁴⁶

Hereford Cathedral

it was since repaired by Snetzler, Green, Avory, Elliott 1806'.⁴⁷

St Maurice's, Winchester

'Schmidt 1690 with a Swell by Byfield ... It has since had a new case and other slight alterations by Avery.'⁴⁸ The instrument was later much rebuilt and transferred c. 1956 to St Thomas's, Winchester and then in 1970 to St Denys's, Southampton.

NOTES

1. *Christian Remembrancer* 16 (1834), 377.
2. Guildhall Library, MS 7223/4, St Sepulchre Burials.
3. Rigby E., 'John Avery and Stroud Parish Church', *The Organ* XLI1, (1963), 125.
4. Boalch, D., *Makers of the Harpsichord and Clavichord 1440-1840*, 3rd edition ed. Charles Mould (Oxford, 1995), 215.
5. British Library Add. MS 11729, f. 225, kindly supplied by Philip Olleson.
6. Pacey, Robert, 'Alexander Buckingham and the renaissance organ at Lincoln Cathedral', *The Organ Yearbook* XXIII (1992/3), 180.
7. 'Joseph Robson, Theft: Simple Grand Larceny, 20 September 1797', *Proceedings of the Old Bailey 117970920-67*.
8. 'Henry Gray, Theft: No Type Specified, 12th July 1797', *Proceedings of the Old Bailey* 117970712-70.
9. Rigby, op. cit., 130.
10. *The Organ* LII (1972), 6.
11. Clark, G.C., 'Organ in the Chapel of St Michael's Mount, Cornwall', *The Organ* XXXVII, 146 (October 1957), 72.
12. *Freeman-Edmonds Directory of British Organ-Builders*.
13. Sperling 5, 13.
14. Rigby, op.cit., 125.
15. Buckingham 212, 121-2 (1830).
16. Guildhall Library MS 4458/4, St Stephen Coleman Street Vestry Minutes 1769-98.
17. Robins, Brian (ed.), *The John Marsh Diaries. The Life and Times of a Gentleman Composer (1752-1828)* (Stuyvesant NY, 1998) 270-1.
18. Buckingham 207, 102 (1824, 1842).
19. Clark, G.C., op. cit., 72-8.
20. Buckingham 212, 119 (1829).
21. *Victoria County History of Northants*.
22. Sperling, 1,92.
23. *The Musical Times* VIII (December 1867).
24. Robinson, D., *Craftsman's Art and Music's Measure* (Kingston, 1988) 15, 30, 62.
25. Rigby, op. cit., 129.
26. Mathews, Betty, 'John Avery', *The Organ* LIV (1975), 215, 116.
27. Rigby, op. cit., 128-9.
28. Elvin, Laurence, *Musical Opinion* 78 (1955), 677
29. Sperling, 2, 126.
30. *Friends of Peterborough Cathedral Journal*, 1991.
31. Letter from Hilary Davidson, May 2003.
32. Sperling, 1,161.

33. Sperling, 2, 117.
34. Maberley, C.T., *Musical Opinion* 46 (1922), 159.
35. Freeman, A., 'The Organs of the Abbey Church at Westminster', *The Organ* II (January 1923), 138
36. *Bios Rep* XXVII, 4 (Oct 2003), 19.
37. Sperling, 2, 240.
38. Sperling, 2, 23.
39. Sperling, 2, 31 [St Peter's College Chapel],
40. Freeman, A., 'The Organs at King's College, Cambridge', *The Organ* VIII, 31 (January 1929), 133.
41. Thistlethwaite, N., 'Organo Pneumatico: The construction and design of Bernard Smith's organ for the University Church, Cambridge 1698', *JBIO* 2 (1978), 35.
42. Wright, Donald, 'Hexham Abbey, Northumberland', *The Organ* LIV, 215 (1975), 104.
43. Kelly, *Directory of Lines.*, 1868.
44. White, *History and Gazetteer of Lines.*, 1872.
45. White, op. cit. This information from Robert Pacey, Burgh-le-Marsh.
46. Presentation inscription to Turpin dated December 1848 inside a copy of H.J. Lincoln's *Organist's Anthology*, offered for sale 2003.
47. Sperling, 2, 125.
48. Sperling, 2, 119.

CHARLES BLACKMORE

Information is requested concerning Mr Blackmore, who decorated the front pipes of the 1875 Hill organ in Adelaide Town Hall.¹ 'Charles Blackmore, Decorator' was at 372 Euston Road in 1859² (next door to Gray & Davison) and still in 1865, when he embellished the front of the first of two large Bryceson organs built for Nathaniel J. Holmes of Primrose Hill Road.³

It is not possible at present to attribute much work to Blackmore, but it is suspected that he was responsible for the painting of the 1866 Hill organ in St Andrew's Cathedral, Sydney. A further appearance concerns the Forster & Andrews instrument built for the Kinnaird Hall, Dundee in 1864:

The organ in itself is a sight and there is no doubt that strangers coming to the town will make it one of the 'sights to be done.' Mr. Blackmore is to be congratulated on his decorations and we have no doubt that his services in rendering our new organ one of the best decorated and finest show organs in the kingdom will bring him in a rich harvest and add to his already very large business. Lord Kinnaird was so impressed by the result that he ordered Mr Blackmore to design some stained glass windows for his private chapel.⁴

Blackmore does not appear in the standard dictionaries of artists, but his work has come to prominence with OHTA's heroic project to restore the Adelaide organ at a public hall in the Barossa Valley. Marc Nobel, who has made a speciality of reviving pipe-front decoration, is reconstructing the designs, which can be seen on the OHTA website. Where Australia leads, we follow; decorated pipe fronts are still being

stripped or painted over, as with the large Bryceson Bros. & Morten organ at Steeple Ashton, Wilts.

The recent restoration at All Saints, Margaret Street, however, has included a decorative scheme by Howell and Bellion derived from surviving Hill pipes inside the organ, which must approximate to the effect Butterfield originally intended. Blackmore was not the only specialist in this field, e.g., William Lamb was active 1888-1939, at first at 1A Margaret Street.⁵

NOTES

1. *The Australasian Sketcher*, 24 November 1877, 134: 'we know that so celebrated an organ-decorator as Mr Blackmore supplied the general outline for the work'.
2. *Post Office Directory* 1859. He is not there in 1855, in Fitzroy Terrace, New Road, before re-numbering.
3. *Musical Standard* 71 (20 May 1865).
4. Elvin, Laurence, *Forster & Andrews, Organbuilders 1843-1956* (Lincoln, 1968), 18.
5. *Freeman-Edmonds Directory of British Organ-Builders*.

FREEMAN-EDMONDS DIRECTORY OF BRITISH ORGAN-BUILDERS

I have been appointed Editor of the DBOB in succession to David Wickens, whose indefatigable labours have formed such an important part of BIOS activities.

I shall be grateful to receive any new information or corrections, which will then be transferred to the internet on-line edition. Please check the information regarding your own projects, and see if what is there matches up.



'Southwark Cathedral: Three life-size figures formerly on Organ Case of the old organ'. Photograph No. 115 from -the Andrew-Freeman Collection. British Organ Archive. /f A C ^v

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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.

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

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

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