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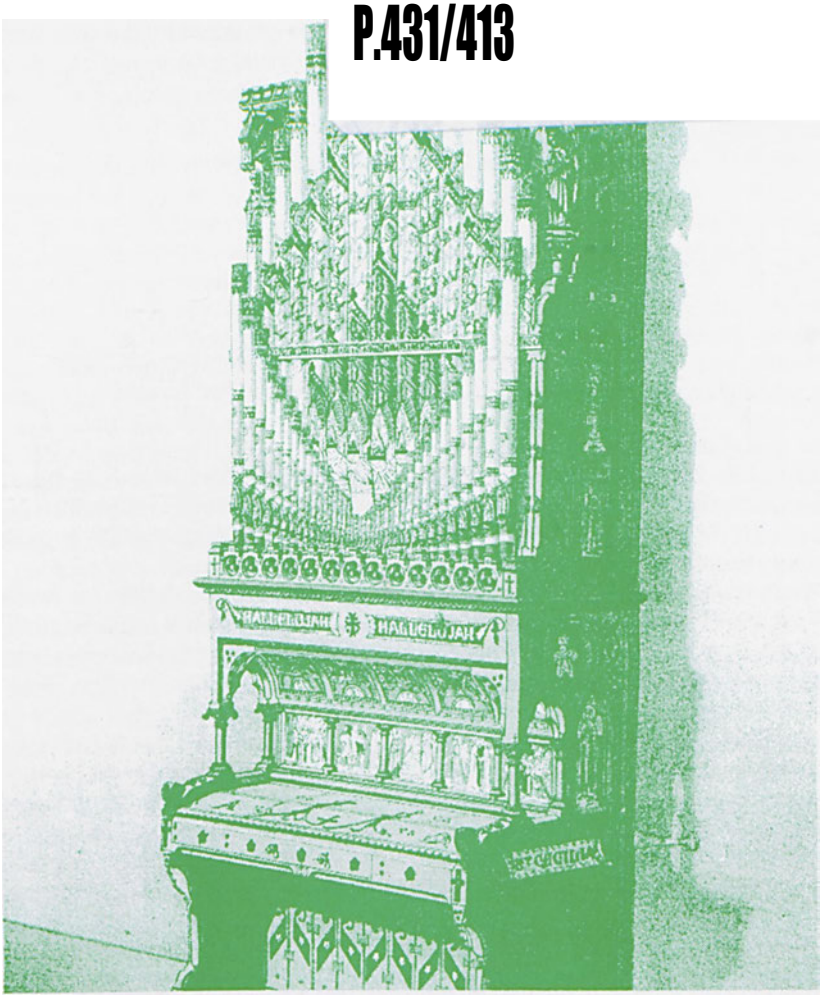

THE BRITISH INSTITUTE OF ORGAN STUDIES

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Membership Secretary Peter Harrison [redacted]

BIOS REPORTER

Editor John Hughes [redacted]

Reporter July 2004. The cut-off date for copy for the July 2004 issue is 30 June 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 'A CHANCEL ORGAN BY MESS[rs] GRAY & DAVISON, LONDON. Chromolithographed & Published by Day & Son, Lithographers to the Queen J.B. Waring, direx[1]'. The case was designed by J.P. Seddon for the International Exhibition of 1862; the illustration was published in the *Illustrated London News,* Plate 235. The original is a veritable triumph of mid-nineteenth-century chromo-lithography, with a rich palette and remarkable registration of the colour separations. The organ is discussed further on p.18. Illustration by courtesy of Paul Tindall.

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EDITORIAL

The work to be undertaken at the Royal Festival Hall (described on pp. 8-13) brings back memories of the flush of enthusiasm which surrounded the Downes organ and organ-building in general during the 1950s and 60s.

The problems which attended the installation of the RFH organ could have proved disastrous. The surprisingly dry acoustic prevented Downes's vision from being realised in all its fullness. The organ itself could be criticised, with hindsight, for its eclectic mixture of traditional and modem techniques. Its naked pipes, rendered so through circumstance rather than design, could be interpreted as either modem or ugly.

There is something peculiarly British about the way these potentially damaging circumstances turned into a triumph. The organ not only worked as a musical instrument but its success brought it an almost iconic status. The accidentally naked pipes became a desirable design feature in these islands at least, to be found as far away as Galway Cathedral amongst other places. The stop-list encouraged alterations (sometimes deplorable) to existing instruments in the same spirit.

The RFH organ undoubtedly propelled the organ recital into the public consciousness. The image of a distant, often invisible organist playing difficult music to a small band of enthusiastic, specialist listeners was visibly dispelled; the organ became a public concert instrument again, attracting the audiences it had enjoyed in the heyday of the great Victorian concert organs, and the performers acquired a new esteem and public appreciation.

The RFH organ's incorporation of European influences and its very public voice were complemented by an often unsung domestic interest, to which some BIOS members subscribed in their youth. With the post-war improvement in radio technology, it proved possible, with the help of a long length of aerial wire across the garden, to tune into Radio Hilversum. Despite the problems of long-wave reception (before the interference from millions of television sets rendered such reception impossible) and the limited sound quality, it was possible to listen to a surprising number of organ recitals. These demonstrated that the (largely Dutch) organs to be heard were unlike British organs in both sound and behaviour; familiar repertoire was heard in a new light, and shortcomings, real or imaginary, were perceived in British organs. (The ready availability nowadays of organ recitals from Europe in high-quality sound through satellite television is unlikely to re-awaken the interest generated by those broadcasts.)

The RFH scheme, for both the organ and the hall, is unusual in that alterations to the building are to be the impetus for changes in the organ. However, before these alterations take place, it must be recognised that the instrument's first fifty years have undoubtedly established the organ as a major influence on design and performance, even if one were to wish that the process had come from a different direction. Despite the changes in attitude towards organ design and performance since the inception of the RFH organ, it would be churlish not to acknowledge iust its influence but the enthusiasm it has engendered.

FROM THE SECRETARY

JOSEHOPKINS

THE *BIOS WEBSITE* LIST OF REDUNDANT ORGANS

BIOS has always been concerned to preserve quality instruments under threat of redundancy and possible destruction. For many years a selection of redundant instruments was published in the *Reporter,* compiled by the Redundancies Officer. After the establishment of the Redundant Organ Rehousing Company Limited (RORCL) in 1996, the listing continued in the *Reporter,* drawing from redundant instruments known to RORCL and also from BIOS through its Casework Officer. In addition, websites have been developed by both organisations (*www.rorcl.co.uk* and *www.bios.org.uk).* On these sites fuller lists of redundant instruments are published and kept up to date.

At the January 2004 Council meeting, it was agreed to bring a unified approach to these lists. The BIOS redundancy list will henceforward be supervised by a representative member of Council, Dr Richard Godfrey (contact details below). He will act as the coordinator for potentially redundant instruments notified to BIOS, and will be responsible for consulting relevant authorities in order to decide between the following options:

a) If the organ is deemed to be of high quality, worthy of every effort to preserve it intact, it will be posted on the *BIOS Website.* At the same time, it is hoped that a BIOS member will be able to inspect the organ and report on the circumstances of the potential redundancy. Each case will be dealt with intensively through this mechanism, with the object either of preventing the redundancy or of finding a suitable new home for the instrument. The BIOS members who undertake this work will probably be drawn initially from the present HOCS inspectors, but there are many others with the necessary skills whom we hope will offer their help. The eventual aim will be to replace the previous single Casework Officer with a skilled band of BIOS representatives covering all parts of the UK.

b) If, after consultation, it is decided that the potentially redundant organ is not in the top category (in effect most organs unlikely to merit a HOCS certificate), or that it is an instrument which will be unlikely to find a new home but nevertheless contains useful pipework and other parts, it will be notified to RORCL through Derrick Carrington. It may then appear on the RORCL list, at the discretion of the RORCL directors.

Derrick Carrington and Richard Godfrey have agreed to keep in regular monthly contact to ensure that this system operates smoothly. There may be instances of high-quality instruments that are first notified to RORCL, in which case they will be referred to BIOS.

When notifying an instrument the following information will be helpful:

- •builder and date of manufacture
- •action of manuals and pedals
- •specification of stops including couplers
- •overall dimensions (height, width and depth, not forgetting the pedalboard)
- •special features of the case and general appearance, including photographs
- •address and full contact details

The contact details for Dr Richard Godfrey are:
[redacted]

ARCHIVE OF PORTRAITS OF ORGAN-BUILDERS

A suggestion has been made that BIOS might develop an archive record of the whereabouts of portraits of organ-builders, details of ownership, etc., perhaps including photographs. If any member has details (including size) of any portraits which they would care to pass on to me, I should be glad to receive them (contact details on p.23), particularly those of historic organ-builders of the nineteenth century, but any information will be welcome at this stage.

MEMBERSHIP MATTERS

PETER HARRISON

My thanks go to members who have already paid their subscriptions, by standing order, credit card or by sending payment in response to the renewal notice sent with the January *Reporter*. My gratitude even extends to the two members who decided to resign their memberships and wrote to tell me, rather than just allow it to happen by ignoring payment reminders whilst receiving three editions of the *Reporter*. As a result of changes in the distribution arrangements in the *Reporter*, reminder forms are not enclosed with this issue and separate letters are going to the thirty-six members who have not yet paid their 2004 subscriptions.

We all need to evangelize on behalf of BIOS to help increase the membership total, our subscriptions being the principal source of revenue for all that BIOS does. However, it is gratifying to have a longer than normal list of new or returning members; our total membership is exactly 700.

Lloyd **Barnett** BA, [redacted]

Kevin Paul Callaghan, [redacted]

Dr Jeremy **Cull** PhD BA MA, [redacted]

Nicholas H **Davidson Porter** BA, [redacted]

Mrs Sally **Drage,** [redacted]

David J. **Forde** BA Mus (Hons) HDip Ed, [redacted]

David **Halls** MA FRCO PGCE, [redacted]

Derek **I. Hartwell** BA (Hons) ARCM, ARCO, ALCM, [redacted]

S. Donald **Holdsworth,**

Terry **Hoyle** BA ATD PGCE,

Mrs Linda M. **Kcrridge,**

A. Colin **Maude,**

Dr Katherine **Pardee,**

Dr Peter Smith LLB PhD FRHistS,

Matt. A. **Smith** LIFE,

Ian Clive **Walker,**

Nicholas **Wilshere** MA PGCE,

Graham C. **Worrall,**

There is a correction to the e-mail address published in the January *Reporter* for new member David Greening of King's Lynn; it should have read: Although changes of address are no longer routinely published, this can be done by request. I hope that members will be keen to ensure that material for the BOA Project Development Manager, Andrew Hayden, is directed to his new address of though his e-mail address is unchanged at . I have also changed address and it is published on the inside front cover.

HOCS CERTIFICATES

PAULJOSLIN

The instruments in the following churches and buildings were awarded a certificate under the Historic Organs Certificate Scheme by Council at its meeting on 24 January 2004. Nominations for HOCS certificates should be sent to me at the address on the back cover.

Building	**Organ-builder**	**Status**
Albert Hall, Nottingham	Binns 1909	I
All Saints', Thorpe Malsor, Northants	Casson *c.* 1880	II*
Ash U.R.C., Kent	Gray & Davison*c.* 1865	II
Bilton Grange School, Dunchurch,Warwickshire	Gray & Davison 1892	II

English Methodist, Rhosymedre, Denbighshire	attrib. Walker *c.* 1850	II
St Andrew's, Winston, Suffolk	Anon, c.1830	II
St John the Evangelist's, Fareham, Hampshire	Grant, Degens & Rippin 1964	II*
St Mary's, Gillingham, Norfolk	W.C. Mack, *c.* 1867	II*
St Mary Magdalene's, Paddington (church)	Compton 1932	II*
St Mary Magdalene's, Paddington (crypt)	Casson 1895/6	II
St Nicholas's, Child, Okeford, Dorset	Henry Jones 1879	II
St Oswald's, Leathley, nr. Otley, Yorkshire	Hill 1869	II
St Peter's, Bekesboume, Kent	Bevington *c.* 1877	II*

LETTER TO THE EDITOR

Sir,

I offer a few comments on Paul Tindall's article on John Avery *{BiosRep* XXVIII, 1).

HENRY MOZLEY, FRIAR GATE, DERBY

This organ is probably to be identified with the organ owned by Henry Mozley's son, Charles, at his death in or about 1883. It was presented to Plymtree Church, Devon, where Charles's brother, Thomas, was incumbent, and installed by W. H. Hawker of Exeter (.*Exeter & Plymouth Gazette*, 26 October 1883, 2e).

Apparently, the organ was sold to Shirwell, near Barnstaple, in 1959. Shirwell acquired a second-hand instrument by James Philpott in 1979. I do not know what happened to the Mozley organ. Mozley's baptism is recorded at Crediton on 15 October 1775; he was the son of John and Elizabeth Buckingham.

There is corpus of correspondence surviving in the Exeter Record Office relating to the purchase of an organ for Crediton Parish Church in 1821-3 (1660 A/410). This includes a circular issued by Alexander Buckingham in which he announces that he is

now established in business at 18 Tottenham Place, Tottenham-court Road . . . that I conducted the late Mr. AVERY'S Works, as Foreman, for nearly fourteen Years, and the Business of Mr. ELLIOTT, as Foreman, for nearly twelve Years; during which periods I have fixed Church and Chamber Organs in several parts of the United Kingdom.

One curious feature of the correspondence is that although Buckingham would appear to have been a native of Crediton, William Fulford, acting for the organ committee, wrote from London on 23 May 1821 that 'I have also called on a person who is an Organ Builder of the name of Buckenham, a Geordy Man . . .', and that Buckingam's own tender dated from Nottingham on 6 June 1821 and further letter dated 14 June 1821 make no allusion to his birthplace. It is also notable that although he carried out a considerable amount of work in Cornwall, very little is recorded for Devon.

Nigel Browne,

PUBLICATIONS

***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.

***Journal* 30(2006)**

The editor is William McVicker, 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 lPA, 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.

NEWS

CONFERENCE ON DOM BEDOS DE CELLE
26—28 MAY 2004

This conference will take place in Bordeaux from 26-28 May 2004. Details and an application form can be found on the internet at *www.montaigne.u-bordeaux.fr/Actu/CREA%20_3/2004/dom_bedos/dom_bedos_22.htm.* Additional information is available from Margaret Phillips: [redacted]

ARMLEY SPRING ORGAN FESTIVAL
28 —30 MAY 2004

This event is based on the newly restored Schulze organ at St Bartholomew's, Armley. Details can be obtained by e-mail from [redacted]

GOTEBORG INTERNATIONAL ORGAN ACADEMY
2—13 AUGUST 2004

Information and a detailed programme for this biennial event can be found on the internet at *www.goart.gu.se/gioa/organac.htm*

BIOS DAY CONFERENCE
SATURDAY, 28 FEBRUARY 2004
THE BARBER INSTITUTE, BIRMINGHAM

A report on this day conference will appear in the July 2004 edition of the *Reporter.*

FUTURE PLANS AT THE ROYAL FESTIVAL HALL

WILLIAM McVICKER

It is often said that the best stop on an organ is its acoustic. It is well known that the Royal Festival Hall (RFH) has very little reverberation time, which is particularly disappointing as it is such a large building, with seating for almost 3,000 people. Set in context some fifty years later, the RFH does seem acoustically bald to say the least, but

this is not quite how it was designed to be. It was constructed as part of the 1951 Festival of Britain, a festival which formed the cutting edge of modernism.

In 1948 the French radio broadcaster Pierre Schaeffer created the first electronic music studio. This had been preceded by the formulation of the difference between the acoustic required in a studio and those for widely differing musical forms. Most acoustics textbooks contain graphs showing optimum reverberation times for auditoria of various sizes. At one end of the spectrum lie the needs of studios, speech and conference rooms which require as little resonance as possible, and at the other are the ideal conditions for organ music. Somewhere in the middle is the optimum condition for chamber music, which is performed in a more intimate space than, for example, opera and large-scale nineteenth-century orchestral music which, in turn, require enough reverberation time to provide warmth but not so much as to deny clarity.

The RFH was designed to have a clear, dry acoustic. A recent study showed that Hope Bagenal, the RFH's acoustician, used inaccurate absorption coefficients in his calculations when working out the proposed reverberation time for the new hall. This, and the difficulties of finding high-quality construction materials in post-war Britain, resulted in the acoustic of the building being much drier than was expected.

Into this environment the organ was constructed. The difficulties encountered by Harrison & Harrison and Ralph Downes are documented in the latter's *Baroque Tricks.* The author describes the depressing experience of hearing the virile pipework singing in the hall's resonant marble lobbies and being transformed into a comb-and-paper sonority when brought into the auditorium. Of his first experience of the acoustic tests in the building, Downes wrote:

I breathed a fervent prayer of thanksgiving that it was not the organ but an orchestra that we had first heard in this astounding ambience: something would have to be done and it was. In short, a good deal of the eliminated natural resonance was recovered by filling up cavities, and removal of absorbent material, though the large span and ingenious suspension of the ceiling absolutely forbade the addition of considerable weight to its fabric; at the very best, therefore, dryness would have to remain a characteristic of the hall's acoustic properties.

This dry acoustic was not entirely counter-productive; its character contributed to improvements in the standard of post-war orchestral playing in Britain. When the Hallé Orchestra played there in the 1950s it was said to have sounded like a school band, the lack of resonance revealing ensemble and tuning difficulties not evident in halls blessed with a more generous reverberation time. The same must apply to the standard of organ-playing; reviews from the 1950s reveal that some of the better-known organists of the period found it difficult to adjust to the lack of reverberation.

The hall's character reveals any shortcomings in technique. Stephen Bicknell's recent article in *Choir & Organ* (Jan/Feb 2004, 26-33) summarises some of the difficulties performers face when registering the instrument. The organ is, I believe, at its best when registrations are not doctrinaire, but are, as Andrew Marvell said in *The Coronet*, 'set with Skill and chosen out with Care'.

The RFH acquired an assisted resonance system in the 1960s, based on Helmholz resonators; this was disconnected some years ago, because it malfunctioned. It never met with universal acclaim, as natural sound was amplified and reproduced through a

speaker system, a process which almost negated the notion of going to listen to live orchestral music.

When the hall was built, the idea that rock bands, with large amounts of equipment and scenery, would use the auditorium was not contemplated. The RFH is now put to uses never envisaged during its planning process. Concerts of serious music now account for only some fifty per cent of the events at the hall.

Radical improvements backstage for the daily movement of people and equipment are required; such alterations have been undertaken successfully at the Royal Albert Hall. These changes will bring the hall up to the standards prevalent in most busy world-class concert venues.

A further complication is that the RFH stage is too small for large-scale orchestral productions with insufficient seating for concert choirs, a flaw which has become more apparent as the years have gone by. Mahler's second and eighth symphonies are difficult to stage, and space is noticeably cramped and uncomfortable when accommodating large orchestras in, for example, the 'Alpine' Symphony, or *The Pines of Rome.*

The possibility of improving the acoustics has been examined for some time and has gone hand in hand with the building's fabric being over fifty years old and showing considerable signs of very heavy wear. Many of the seats in the auditorium are in poor condition, carpets are wearing out, and timbers and materials around entry and exit points have deteriorated. The two large 'blast' walls either side of the stage are positioned at too wide an angle to send immediate sound reflections back to the performers. Musical ensemble is difficult at some points on the stage because sound reflections are late. Many of the surfaces and fabrics are absorbent and not reflective: examples abound — carpets, tapestries, horse-hair-filled leather walls, and thin, absorbent materials. The so-called Copenhagen panelling (a wooden knucklebone finish) was specifically designed to break up sound (which it does very effectively) sapping energy over a wide frequency range. The orchestral canopy is set too high above the orchestra to be wholly effective. Absorbers of low frequencies include the wooden organ doors, walls made of thin materials with cavities behind them, and the large air volume below the stage. There are acoustic 'blackspots' beneath the boxes (the Annexes) and below the balcony: even the very substantial organ chamber is an effective absorbent. It is ironic that the seating is considered to be acoustically good (enabling the reverberation to remain roughly the same whether the hall is full or empty), but is now too small, providing insufficient leg-room for modem audiences.

The size and shape of the RFH (it is not rectilinear) mean that it will never have the basic acoustic property of Vienna's Musikverein or Amsterdam's Concertgebouw. The South Bank Company (SBC) has confidence that the acoustic proposals (made by Kirkegaarde Associates and dealt with architecturally by Allies & Morrison) will tackle as many of the acoustic problems of the RFH as is possible, within the constraints of the building's Grade 1 listing, and enable significant acoustic improvements to be made to the hall.

I was asked by the SBC to examine whether or not the organ chamber could be reduced in depth. I decided to ask some of our eminent organ consultants to join me in pondering the complexities of any proposals and to this end Ian Bell, Nicolas Kynaston, John Norman and Dr Nicholas Thistlethwaite formed the Organ

Consultants' Committee (OCC). As a general principle, the OCC stated that the tonal character and the experimental open-foot voicing of the organ could and should be safeguarded. It was also realised that, with the substantial alterations required to the Hall's fabric to achieve the acoustic improvements, the organ must, and should, play its part in the acoustic re-modelling. If the Hall's acoustic changes then so will the sound of the organ, even if nothing were to be done to the instrument. Therefore, it is important that the hand fits the new glove, so to speak, lest the organ sounds poorly balanced, crude and too loud (or, worse, too soft) when used with an orchestra. Correction of the Hall's hunger in the low frequency range will be of enormous benefit to the instrument and should impart the grandeur to its sound that the building effectively counteracts.

It is evident from archive documentation that the organ's appearance was the cause of great argument between each of the interested parties, and it was only through mediation that the final result was achieved. One of the London County Council's (LCC) architects wrote:

the installation of a large organ in a concert hall presents serious problems in design to meet effectively its acoustical needs as well as those of the orchestra and the choir .. . the need for good reflectors around the orchestra is very great, and a large opening is undoubtedly a disadvantage.

The appearance of the end of the hall became the subject of bitter debate between Downes and the auditorium architects represented by Sir Leslie Martin. One source of the problem was Downes talking extensively with Edwin Williams, another architect from the design team, who represented the 'old school' LCC approach. Williams gave some encouragement to the idea of a large, symmetrical monogram of organ pipes. Correspondence survives which indicates Martin's horror at this approach; he would have seen it as entirely undermining the careful relationship of parts and threatening to dominate the hall. It was determined that the organ pipes would be hidden behind a gauze screen; Harrisons therefore built the instrument without particular regard for the appearance of the pipework, which is why it seems loosely organised.

The appearance of the RFH organ is therefore something of an accident and was the result of indecision. A façade of pipes (referred to variously as the 'monogram', 'organ case' or 'frontispiece') was considered and two models made (now lost).

The archive at Harrison & Harrison Ltd. of Durham contains letters and drawings relating to the discussions. In the late 1940s the architects wanted copper pipes in what was to be a substantial 'monogram', but post-war shortage of metals thwarted this plan, as copper had to be obtained under special government licence. A drawing was made in January 1950 and a mock-up erected in Durham some months later, but no decisions were taken. Eventually the idea of a 'total grille' replaced the monogram from about mid-1950. This grille was somewhat akin to the arrangement designed for the organ in the Colston Hall in Bristol — a functional and (then) fashionable way of avoiding the classic and expensive nineteenth-century-style town hall organ-pipe display. A letter in 1952 from Sir Leslie Martin restored the notion of the monogram.

As discussions on the nature of the organ's casework unexpectedly ground to a halt in 1952-3, the exposed pipework accidentally became the organ's appearance; it has

even acquired its own status, and this kind of open-plan style is now widely associated with Holtkamp, an American organ-designer who developed this type of pipe display. The organ's appearance in the auditorium (and, by default, its internal layout) is thus inextricably linked with the character of the RFH's interior.

When viewed from the auditorium, it is evident that the organ sits somewhat unhappily behind both the back wall of the choir and the so-called 'chewing-gum' strand of walnut which runs in front of the lower part of the organ and through its central section, providing architectural continuity between the substantial walnut blast walls. The various designs for the organ's case were never realised and, with hindsight, it is clear that confusion in the early stages of planning between Ralph Downes and Edwin Williams in the architect's department, and the expectation that the organ would have a more conventional façade, resulted in the organ sitting too low within its chamber. Both the 'chewing-gum' strand and the choir wall had to be cut away at a late stage to allow for unimpeded egress of sound and to allow the pipework to be seen.

The 'monogram' of copper, tin and wooden dummy pipes on the front of the instrument was added at the eleventh hour by Sir Leslie Martin, possibly as a way of concealing the organ's moving parts from the audience. The fiasco that surrounded this particular aspect of the organ's design is documented in chapter ten of Ralph Downes's book. The monogram front attracted a good deal of adverse criticism from the outset, principally because of the hopelessly over-scaled wooden pipes.

The organ in the Royal Festival Hall is acknowledged to be an epoch-making instrument that changed the way organs were conceived and built in Britain in the second half of the twentieth century. It is constructed of high-quality materials and works hard to blend in one of the most difficult of acoustic spaces; given the acoustic hurdles it acquits itself well in the auditorium.

SBC recognises that the instrument in its care has an important place in the development of British organ-building and musical composition during the second half of the twentieth century. The instrument has been widely written about and occupies a significant section in every history of the organ. Its importance has been neatly summarised in a recent publication

> The opening of the organ in the Royal Festival Hall, London, in 1954 ... marked [not only] the beginning of Neoclassical organ building in Britain but also the start of the country's Neoclassical organ composition'.
> (Hardwick, Peter, *British Organ Music of the Twentieth Century* (Scarecrow Press, Inc., Maryland, 2003) ix)

SUMMARY OF PROPOSED ALTERATIONS AFFECTING THE ORGAN

The opportunity now arises to tackle the building's acoustical shortcomings, to attempt to realise the ambitions to which the original design team aspired, to provide a much-needed increase in the size of the stage, and to modernise the equipment in the Hall. The aims of the project are to restore the organ to reliable condition, to maintain its tonal integrity, and to restore and re-balance the organ's tonal output within the context of a change in the building's acoustic.

The organ is to be removed during the building work. Some soundboards have suffered excessive shrinkage and will be remade; most will be restored and many repositioned. In order to increase the stage area it is proposed to reduce the organ chamber in depth by 1.4 m. The proposed increased depth of the concert platform is the primary reason for change in the instrument. The principal alterations to the soundboard positions will be within the swell-boxes and hence not visible. Although most of the organ is constructed on two levels only, the two Swell mixtures are at the upper level and there is a good deal of unused space within the Swell box. It is proposed that the Swell be re-ordered more fully on two levels, as will the Choir and the Solo (also mostly on one level at present), releasing space within the chamber.

The pipework is to be raised by 400 mm. The re-positioning of the organ will allow its character to be seen clearly from the auditorium without changing the general layout of the instrument. The frame of the organ will need to be remade to accommodate this change, as will the wind system. A revised scheme has been achieved by applying and continuing the designer's logic to the interior layout of the instrument (by keeping the high-pitched stops at the upper level). The Great and Pedal reeds (8', 4' and 2') will be moved towards the rear wall of the chamber and the Pedal mixtures will join them upstairs. The console will be moved towards the organ by a metre or so and thus will be attached to it. This will prevent the almost continuous damage to its fabric from the lighting rigs, which collide with it when lowered from the ceiling. The OCC unanimously recommended the disposal of the 'monogram' feature on the grounds that it looks weak, that the over-scaled wooden pipes in particular are profoundly at odds with the organ's tonal character, and that there will be no room for it in a revised scheme if the organ's depth is reduced.

Tonally there will be no changes to the organ. The Solo reeds, which are buried at the back of the box, will be brought to the front into a more conventional position and the 32' flue pipes will be spaced to allow them to speak more effectively. The reflector above the pipework is made of a composite material which resembles the fibre of a doormat; it has a thin plaster skin and the whole is very effective in absorbing sound. The unenclosed reeds at the upper level, which at close quarters are strong and vibrant, have much of their energy absorbed by the ceiling. The organ chamber will be made more reflective; the plans provide for a more effective reflector.

The work to the organ is designed to allow the instrument to be re-positioned in a smaller chamber, undertaking a minimum of alteration to the organ's mechanism and retaining the organ's tonal character, whilst allowing the chamber to absorb less sound and reflect more. When the RFH's acoustic has been remodelled and the organ re-installed, the pipework will be re-balanced to take into account the acoustic changes in the building.

In November 2003 a notice appeared in the *Publication of Supplement to the Official Journal of the European Communities* (OJEC) inviting organ-builders with relevant experience to express an interest to tender for works to the organ. Three companies were selected from those expressions of interest and the result of that tender process is awaited.

The present organ recital series will come to a close in 2005 and so a chapter of organ history will close. It is hoped that a new one will open in 2007; I shall endeavour to keep fellow members of BIOS abreast of developments.

RESEARCH NOTES

PAUL TINDALL

SPERLING GETS A DATE RIGHT

Chigwell parish church, Essex had an organ, according to Sperling [2, 7], of '1804, presented by Richard Wilcox Esq.'.[1] It appears in William Gray's circular, without date, but both date and attribution are confirmed in a short surviving letter:

Wm Gray only troubles the Revd. Mr Layton with this to say that he is Return'd from the Country and intends coming to Chigwell to finish the Organ either Friday or Saturday next. New Road, Fitzroy Square, Saturday 6th January 1804[2]

John Hanson Sperling published a little book, *Church Walks in Middlesex,* in 1849. It is of typical Tractarian format and fervour, and Sir John Sutton had gone to the same publisher (Joseph Masters) for his own book in 1847. A second edition appeared in 1853, but this was merely a reprint, with a supplementary section describing in glowing terms the new churches then appearing with such speed.

Sperling mentions a large number of organs, as might be expected, but confines himself mostly to a brief mention of builder and date. There are few major surprises, but some curious inconsistencies with the *Notebooks*:

Dutch Church, Austen Friars
heading but no entry in NB. 'quaint-looking organ of the seventeenth century' [CW]
St John the Baptist's, Hillingdon
'Robson 1851' [NB], 'north transept... a small organ on the ground[4] [CW]
St Paul's, Hammersmith
'George King of Westminster ... 1797 ... cost £284' [NB]
'Gray 1792' [CW]. In the 1853 edition this is changed to 'George King 1797, £284'
All Saints', Isleworth
Not in NB. 'Schmidt c.1700, Swell Green 1770' [CW]
St Anne's, Kew
'Built by Green & Blythe of Isleworth in 1801 for the concert room of Kew Palace, presented to this church by George IV in 1823' [NB]. 'Parker 1740, belonged to Handel' [CW]
All Saints, Laleham
not in NB. 'Lincoln 1806. A small organ' [CW]
Little Stanmore (in addition to a note on St Laurence's)
'The organ of this chapel [Canons] was built by Byfield and is now in the Church of St Thomas Southover, Lewes' [CW]. 'A chamber organ by Byfield 1720, originally at Canons Middlesex[4] [NB, under St Thomas in the Cliff, Lewes[3]]
St Helen's, Bishopsgatc, London
'Griffin 1744 [NB]. 'Bridge, in 1730' [CW]
St Mary Magdalen's, Richmond
'Pether & Knight 1770, a large organ' [NB]. 'Snetzler 1770, additions by Handcock' [CW]
St Dunstan's, Stepney: 'Harris 1690' [illustration: Renatus Harris 1676] [NB] 'Harris senr 1670. Much resembles Worcester and King's College Cambridge' [CW]

Notes

1. *BIOSRep* XV, 1 (January 1991), 8.
2. Essex County Record Office, Chelmsford, MS D/P/166/6/3.
3. 'St Thomas, Southover' is wrong: Southover church is St John the Baptist's. Cliffe and Southover are different medieval suburbs of Lewes, and an organ was set up at St Thomas-at-Cliffe's in *X152.JBIOS* 3 (1979), 121-4.

It has been suggested before that Sperling's *Notebooks* are not entirely his own work: the plates in particular have been pasted in, and some depict instruments destroyed well before his time. The discrepancies between the *Notebooks* and *Church Walks in Middlesex* (especially Hammersmith) might suggest that much of the material came into Sperling's possession after c. 1849.

MR J. ROUSE

A Mr Rouse repaired the organ at St Neots between 1783 and 1785.[1] Mr Rouse, 'Organ Builder, and Piano-Forte Maker' advertised his services in Nottingham in 1807, although he was not living there.[2] In 1808 he was 'Mr Rouse, organ-builder, of Oakham', when the organ of Mansfield Parish Church underwent a thorough repair at his hands.[3] Finally, in 1811, 'J. Rouse, organ-builder and pianoforte maker, is travelling in the district to tune and make repairs. Orders can be left for him at various places, including the White Hart at Mansfield'.[4] It seems likely that he may also be identified with the Mr Rouse who was paid for 'playen the organ' at Oakham Parish Church between 1790 and 1795.[5]

Notes

1. *Freeman-Edmonds Directory of British Organ-Builders.*
2. Abbott, Andrew and Whittle, John, *The Organs and Organists of St. Mary's Church, Nottingham* (Nottingham 1993), 11.
3. *Nottingham Journal,* 1 October 1808.
4. idem., 13 April 1811.
5. Davidson, Hilary, *Choirs, Bands and Organs* (Oxford, Positif Press, 2003), 184.

THE PIPE-RACK AND THE TRACTARIANS

Loosely related to Victorian pipe-front decoration *{BIOSRep* XXVIII, 1 (January 2004), 25) is the phenomenon of the pipe-rack. When was the first one? Gray & Davison's 1851 Great Exhibition instrument, now at St Anne's, Limehouse, has little woodwork above the impost, and the tops of the pipes are exposed, except for four openwork caps on the largest (added later). 'The case is very original and designed by W.A. Howell architect.'[1] Stephen Bicknell has observed that the form of the impost resembles nothing so much as the splasher seen covering the driving wheel of contemporary steam locomotives (e.g., the GWR's 'Iron Duke' locomotives of 1847-1855). The prevailing interest in science and technology is also displayed in most of the other instruments at the exhibition. The primary need was to display the makers' technical advances: Holdich's Dia-octon, Bishop's combination pedals and so forth.

It is probably necessary to go back, once again, to Pugin. Despite his organ-case designs, his executed churches very often try to make the organ as inconspicuous as

possible. In 1839 he wrote to the Archbishop of Sydney's cousin and agent regarding a case design for St Mary's Cathedral in Sydney:

'I beg to inform you that Mr Hull has completed the organ front and I think you will be exceedingly pleased with the Carving &c. ... I wish to have some conversation with you about the saints in the niches'.[2]

This sounds like a fairly conventional design, but in the following year he writes of St James's, Reading: 'The organ pipes require painting and diapering,[3] and in 1841, regarding St Giles's, Cheadle: T have arranged a most glorious plan for . . . doing away with the odious organ Loft'.[4] There is now no mention of carving, and the payments for Cheadle mention only brasswork in connection with the organ.

The Ecclesiologists themselves seemed uncomfortable with the organ question. It is notable that in eight substantial and influential polemics published by the Cambridge Camden Society (forerunner of the Ecclesiological Society) between 1839 and 1843, there is only one mention:

Still, if there be an organ, there must be a gallery for it; but it should be a shallow stone projection at the west end, such as we constantly meet with on the continent.[5]

The Puritanism traditional (to this day) in Cambridge must have influenced the Cambridge Camden Society's stance; Sir John Sutton at Jesus notwithstanding, it is recorded that many College chapels were without organ music until the later nineteenth century,[6] and when Hill rebuilt the organs at Emmanuel and Pembroke they were essentially in their eighteenth-century state.

Two early pipe-rack designs appear in *Instrumenta Ecclesiastica,* a source-book for church furniture published by the Ecclesiological Society. It appeared as a part-work, in two series, published in 1844-7 and 1850-6. The first design was probably published in early 1847,[7] and is labelled

W. Butterfield del. This design has been successfully executed. It is a mere framework for holding the pipes, which in this Organ are of wood.

It is perhaps even less than a mere frame: there is absolutely nothing except wooden pipes above the impost and below it simple gothic arcading with buttresses. Butterfield's second design (1850?)[8] 'has been executed for a Village church'. It has post and rails with minimal gothic detailing, and a screen of pierced quatrefoils concealing the pipe-mouths.

Although both organ-case designs published are by Butterfield, approved Tractarian architects are credited with other furnishings: 'the late R.C. Carpenter Esq., W. Slater Esq., G.E. Street Esq., H. Woodyer Esq.'[9] Neither Woodyer nor Slater are known to have taken an interest in the organ, but the short-lived Carpenter produced a fine case at Sherborne Abbey, and perhaps one at Algarkirk, where he did the restoration.[10] He is also credited with one at All Saints', Maidstone, though there is no evidence of it now.[11]

Street's activities with cases seem to have been inspired by his collaboration with the Revd John Baron, though he provided £1,000 worth of 'casework' at Salisbury Cathedral, a hideous non-design which still afflicts the building.[12]

Baron's book sets out the Tractarian position very instructively. He makes a call for truthfulness of design and function[13] (later to be a Modernist position), and applies the same reasoning to the arrangement of organs, arguing that medieval churches ought to have medieval-looking organs; precedents are sought in the positives depicted by Raphael and Giotto, among others.[14] Having decided that organs in country churches should be reduced to their essential parts, he presents various simple but attractively detailed designs by Street, who restored his church at Upton Scudamore.[15] The first organs were made by the local craftsman, Nelson Hall; one dated 1860 survives at St Lawrence's, Warminster. In 1858 Willis took up the idea, and several such instruments can be found in the area, for instance at Bratton, Teffont Evias, Tilshead (ex Edington Priory) and Old Burghclere.

The pipe-rack evidently had other influential advocates from an early date; Baron notes that a proto-Scudamore organ

of one stop, metal pipes ... was constructed by an amateur, Mr J.H. King, of Exeter College, Oxford, and placed in a quasi-chancel position on the north side of the church at Littlemore, [in 1843.][16]

This was the church built just outside Oxford by John Henry Newman, before his conversion to the Roman church. John Keble, Vicar of Hursley, near Winchester was another important figure in the Tractarian movement, and his church there possessed one of the earliest Scudamore organs, designed by Baron for Captain R.C. Douglas, of the Delhi Mission, who was killed in the Uprising of 1856, before it could be delivered.[17]

There were few early pipe-racks outside England. Walcker, Ladegast and the leading French and Dutch builders were still producing traditional architectural designs in the 1850s and later, and typical designs by Hook and Jardine in the USA seem to have been similar, though there was an explosion of free pipe-grouping in the 1860s, as seen in Jardine's extraordinary designs for St John the Evangelist's, Boston (1864) and St George's, New York (1869). In Australia, Fincham was producing pipe-rack designs in the 1860s, following imported precedents.[18]

It should not be thought that unencased organ designs were necessarily inartistic. Scott and Willis's arrangements for Hereford and Durham Cathedrals make quite a good effect, not least because of the lavish polychrome. High Victorian architects such as J.R Seddon sometimes adopted the style. His case (with *en chamade* trumpets) for Llandaff Cathedral survives at Usk Priory, and he produced a small but rich design, again executed by Gray & Davison, for the International Exhibition of 1862; the case is depicted on the front cover of this issue.[19]

Notes

1. Sperling, 1,51.
2. Belcher, M. (ed.), *The Collected Letters of A. W.N. Pugin*, Voi. 1 1830-42 (Oxford, 2001), 126: letter to Thomas Paulinus Heptonstall, 11 November 1839.
3. idem, 139, letter to John Ringrose, 21 August 1840.
4. idem, 26, letter to Lord Shrewsbury, 28 August 1841.
5. Webster, C. (ed.), *'temples. . . worthy of His presence': the early publications of the Cambridge Camden Society* / the complete texts of eight important pamphlets

published between 1839 and 1843, with a critical analysis (Reading 2003), 155. The line in question is taken from Neale, J., *A Few Words to Church Builders* (1841).

6. *Musical Standard* 139, 30 March 1867. It is stated that at that time no organ music was ever heard at Sidney Sussex, Emmanuel, Downing, Pembroke and Trinity Hall Colleges.
7. *Instrumenta Ecclesiastica,* edited by the Ecclesiological late Cambridge Camden Society, London, n.d., plate LXIX, in part XII [the last]. The preface is dated 21 January 1847, and seems to have been issued with the last part.
8. *Instrumenta Ecclesiastica,* Second Series, edited by the Ecclesiological late Cambridge Camden Society, London. The preface is dated April 1856: the organ-case is plate XV in part III, issued in September 1850. Reproduced in *JBIOS* 7 (1983), 93, where more detail concerning Baron and the organ question in *The Ecclesiologist* may be found. See Berrow, J., 'Some Aspects of Mid-Nineteenth Century Organ-Case Design and Organ Position', *JBIOS* 7 (1983), 90-107.
9. ibid., 'Preface, Second Series' (1856).
10. Pacey, R., *Lincolnshire Church Organs* (Burgh le Marsh, 2001), 9.
11. *Musical Standard* 132, 9 February 1867. A letter from W.B. Gilbert, organist (and historian) of All Saints, states that Mr Hill moved the organ in 1852 to a position in the parvise over the vestry, when it received its case by 'the late Mr Carpenter'.
12. *Musical Standard* 988, 7 July 1883.
13. Baron, Rev. John, *Scudamore Organs, or practical hints respecting organs for village churches and small chancels, on improved principles* (second edition, London 1862), v-vi.
14. idem, xx-xxi.
15. idem, plates 5-7.
16. idem, 97.
17. idem, 89-90. On 26 November 1857 Keble wrote from Hursley Vicarage to a Mr Lear, discussing its disposal: 'It is entirely of Cedar, having been made by order of Capt. Douglas for the Delhi Mission. It has no stop, but is all open Diapason. Its price I believe £37. For the size, price and construction, I believe it is thought to answer pretty well.* [letter for sale in London, 2004]. Keble replaced it with a larger Willis Scudamore which is listed in his *Prospectus* attached to the 1862 edition of Baron's book.
18. Information from John Maidment.
19. Berrow, op. cit., 104. This is a reproduction of the magnificent chromolithograph which was published in the *Illustrated London News,* but it is not the organ now in St George, StowlangtofL The 1862 Exhibition organ is now at St Peter's, Aldborough Hatch, Essex, having come there 'from a pub in the East End of London' according to information at the church. The Stowlangtoft instrument is evidently also by Seddon, but the detail of the design differs in some respects. The organ, by Gray & Davison, is well preserved, whereas that at Aldborough Hatch has been enlarged and electrified.

Please note that my address for correspondence regarding 'Research Notes' has changed to:

[redacted]

BIOS MEETINGS

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AND

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L

THE BRITISH INSTITUTE OF ORGAN STUDIES

EDINBURGH MEETING
20 - 22 May 2004

BIOS returns to Scotland for a feast of great music and fine organs. We will start with visits to the Reid Concert Hall with its 1977-8 Jürgen Ahrend organ designed by Peter Williams and Gurter Leonhartt. Then we will visit the McEwan Hall to hear the Hope Jones organ (1897), rebuilt by Willis (1953) and Rushworth & Dreaper (1980).

In 1990 BIOS campaigned for the restoration of the organ in the Usher Hall; it is appropriate, therefore, to return to this important 1912 Norman & Beard instrument now that it has been restored by Harrison & Harrison (2003). At Canongate Kilwinning, there is a Snetzler organ (1756) which includes work by Hamilton and Rushworth & Dreaper. The afternoon visit to the Russell Collection of Keyboard Instruments will allow plenty of time to see this important collection with the benefit of a guide.

Saturday's tour will start at the Reid Memorial Parish Church where the organ is by Rushworth & Dreaper (1935), and was designed by Alfred Hollins; it was rebuilt in 1998. The organ at St Mary's, Dalkeith is still blown by hydraulic power; it was originally by Hamilton (1846) and was rebuilt Rushworth & Dreaper (1974). The organ has been awarded a Historic Organs Certificate. The final organ of the day is also by Hamilton, dating from 1864.

Thursday 20 May

18.30	Recital by John Kitchen starting in the Reid Memorial Hall, then on to the McEwan Hall

Friday 21 May

09.00	Visit to Usher Hall, including recital by John Kitchen
11.15	Canongate Kilwinning
13.15	Visit to the Russell Collection, St Cecilia's Hall (including lunch and afternoon tea
20.00	Dinner in restaurant in Edinburgh

Saturday 22 May

09.00	Coaches depart central Edinburgh
09.15	Reid Memorial Parish Church, Edinburgh
11.00	Dalkeith, St Mary's (tea on arrival
13.00	Lunch (County Hotel, Dalkeith)
14.00	Dalkeith, St David's
15.30	Coach return to Edinburgh (arriving 16.00)

End of conference

		Fee £	Number of places required	Cost £
Thursday, 20 May	Reid and McEwan Halls	5.00		
Friday, 21 May	Day ticket, including lunch and refreshments	20.00		
	Dinner	15.00		
Saturday, 22 May	Coach tour, including lunch and refreshments	15.00		
			TOTAL	£
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SATURDAY, 3 JULY 2004
I o mark the recent restoration of the 1829 Bishop organ by Goetze & Gwynn

PROGRAMME

10.30	Coffee and registration
11.00	Welcome and demonstration with musical illustrations played by William McVicker
11 -30	Goetze & Gwynn: what we did, why, and how
12.15	But for what can we use it? Repertoire, domestic and international, foreseen and unforeseen
12.30	Andrew Lamb (the Bate Collection, Oxford University): Restoration in other musical instrument fields
12.50	Lunch (and continuing through lunch, limited inspection of the organ)
14.00.	Open forum - criteria for restoration - who decides the rules?
15.00	Tea
15.30 - 16.30	David Titterington and William McVicker: Music for choir and organ, solo organ, and organ duet Organ available for trial thereafter

Further details will be posted on the *BIOS Website* and sent to all participants booking for the event. Please send this booking form to
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To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

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

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

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