

Vol. XXVIII, No. 3

JULY 2004

P.431/413



THE BRITISH INSTITUTE OF ORGAN STUDIES



**THE BRITISH INSTITUTE
OF ORGAN STUDIES**

Website:
[http://: www.bios.org.uk](http://www.bios.org.uk)
Registered charity no. 283936

Chairman Professor Peter Williams
Secretary José Hopkins
Treasurer Richard Hird

The annual subscription to BIOS is £25 (£18 concessionary). Full details of membership and subscriptions can be obtained from

Membership Secretary Peter Harrison



BIOS REPORTER

Editor John Hughes



Reporter **October 2004.** The cut-off date for copy for the October 2004 issue is 23 September. 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 organ in the McEwan Hall, Edinburgh; the instrument is shown in an unusual context, with the two wall panels flanking the instrument bearing murals, rather than the previously un-adorned appearance. This organ was the subject of a visit by delegates to the recent BIOS Residential Conference in Edinburgh, reported elsewhere in this issue. Photograph by courtesy of Richard Hird.

The *Reporter* is printed by E.L. Jones a'i Fab, Cardigan, and distributed by John Hughes.

EDITORIAL

Why such organs and so many cymbals in the Church? What with the sound of the bellows, the noise of the cymbals and the united strains of the organ pipes, the common folk stand with wondering faces, trembling and amazed.

Ailred's complaint from the twelfth century resonates in unexpected ways in the early years of the twenty-first century. We no longer have to endure 'the noise of the cymbals' (the irreverent might suspect that Ailred may have possessed prescience of some neo-baroque organs); 'the sound of the bellows' rarely troubles the modern organist, although the benign bump from the bellows at Ploujean is truly delightful.

The common folk, standing trembling and amazed, should concern us. Undoubtedly, some of their amazement was attributable to the comparative rarity and technical ingenuity of organs at the time. Such circumstances hardly apply today, given the commonplace nature of organs; we can look back at over 150 years of enthusiastic organ-building, fuelled in no small measure by the Tractarian re-invention of the Church of England, leading to the stock image of vicar and surpliced choir in a chancel complete with an organ often in a lean-to shed. The stability afforded by a regular stream of predictable services was a major factor in encouraging the installation and use of organs in the liturgy. Outside the Established Church, in the heyday of nonconformity from the mid-nineteenth century, organs were needed to accompany much lusty hymn-singing. There were many organs to excite wonder and admiration, furnishing the multitude of new churches built after 1850 (some would say far too many) to the point where the common folk took the instruments for granted.

The wheel of fortune has turned, and inevitably there have been surplus buildings and organs. However, there is a further and potentially more serious threat to the future of the British organ. The financial situation of many churches is such that far-reaching organisational changes are being considered. Currently, a draft report circulating in the Church of Wales, one which promises to be typical of other churches, indicates a major revision of the payment of clergy, even drastic reductions in their number. Lay people, the common folk, are being invited to run various aspects of parish life.

If the seemingly eternal stability inherited from the nineteenth century is to be swept away by financial necessity, then there are serious implications for organs and organists at local levels. One may expect wealthy colleges and large parish churches in rich towns to function unchanged, a situation redolent of the eighteenth century, but many of the buildings and organs erected in the flush of nineteenth-century enthusiasm will face either closure or arrangements so drastically changed that their future will be in serious doubt.

In those circumstances the ability to conserve the sources and materials for the history of the organ in Britain, as well as preserving historic organs, could become most difficult. The scale of the problem could well lead to valuable instruments falling into disuse and destruction while less worthy examples survive. In this climate of growing uncertainty, there will need to be vigilance and pragmatism.

FROM THE SECRETARY

JOSÉ HOPKINS

ANNUAL GENERAL MEETING

SATURDAY, 27 NOVEMBER 2004

ST GILES'S CHURCH, CAMBERWELL, LONDON SE5

Notice is hereby given that the 2004 Annual General Meeting of The British Institute of Organ Studies will take place on Saturday, 27 November 2004 at the Church of St Giles, Camberwell at 14.00 hrs. All members whose subscriptions have been duly paid are entitled to attend (free of charge) and vote at the meeting.

The following elections of officers and ordinary members of the Council (to serve for terms of two years) will be made:

Treasurer
Information Services Officer
Membership Secretary
Publicity Officer

Four ordinary members of Council

Jo Huddleston retires and is eligible for re-election, having served for one term of two years. Richard Godfrey, Timothy McEwen and David Ponsford retire and are ineligible for re-election, having served for two terms of two years.

Clause 7.4 of the Constitution states: 'Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council.' Clause 7.5 states: 'the name of each member nominated under Clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate's consent to serve, if elected.' Nomination forms for officers and ordinary members of Council are obtainable from the Secretary (address on p.31).

BIOS HISTORIC ORGAN SOUND ARCHIVE

Council is pleased to announce that BIOS has been successful in securing a grant of £50,000 from the Heritage Lottery Fund (Eastern Region) for the Historic Organ Sound Archive Project (see *Officers' Reports* at the 2003 Annual General Meeting). Archive recordings will be made of a selected number of organs of historic interest in East Anglia (Norfolk, Suffolk, Essex, and Cambridgeshire) which have not otherwise been widely recorded. The project will complement two existing BIOS projects (NPOR and HOCS). The recordings will be accessible through the NPOR, and funding will be available for educational events (workshops, demonstrations, recitals) in selected localities to raise public awareness of the instruments. The organs will be fully documented for HOCS purposes. Progress with the scheme will be reported once it gets under way.

RESEARCH CONFERENCE

JIMBERROW

**BARBER INSTITUTE,
UNIVERSITY OF BIRMINGHAM,
SATURDAY, 28 FEBRUARY 2004**

For the second year running we were welcomed to this excellent venue by Professor John Wenham.

The well-attended day covered a wide variety of topics and started with ‘Technology as Symbol: sound and silence in early modern England’ from Dr Caroline Cagel (Ouachita, Arkansas). Because the ‘laviscious’ organ was emblematic of much that became despised in formal ritual (along with the parallel development and history of stained glass), it came under assault from the Puritans, the Monarchy, Parliament, and Oliver Cromwell’s army. As long as the organ personified the figurative and literal voice of Catholicism, it was persecuted. When the balance of power shifted, this symbolism lost its significance and the instrument was restored to its accustomed place in worship. In secular society, the organ played a role in the emerging discipline of empirical science and, as an example, Harris established an experimental laboratory, where public demonstrations of the division of a note into 100 parts took place. Incidentally, there was a consensus against the claim that Father Smith was a member of the Royal Society.

‘Thomas Parker’s Contribution to the Culture of the Nation’ by Dominic Gwynn (Welbeck) discussed the lack of attention paid to Parker in literature and surviving instruments. There was an apparent absence of ambition by this ‘very eminent’ organ builder; information was offered about pipe markings, case designs as a means of identifying provenance, tuning systems (some extreme) and the circle of patrons in which he moved.

Martin Renshaw’s paper ‘To what purpose is this waste?’ reviewed the religious and political influences on the introduction of organs into churches in Britain from the fifteenth century. Renshaw (Abbaretz, France) went on to claim that many histories of the British organ tend to tread old ground. The subject is in need of some invigorating revision and he forecasted a new history of the organ, which will avoid narrative myths and be centred on secular organs which, he stated, pioneered most technical innovations. As researchers know to their cost when investigating the history of everyday workshop practice, simple ideas can become invisible. However, contextual research can lead to different perspectives in our understanding.

Hilary Davidson (Roade) explored some of the murky waters of ‘Social and musical life in nineteenth-century, ecclesiastical Northamptonshire and Rutland. West gallery band to organ’. Social change in parish worships started with the sixteenth-century introduction of metrical psalms. Because of the influence of court music on the aristocracy, such popular psalmody was despised as an aberration of the lower orders, and during the period 1780-1840, the heyday of the church bands (well-documented by Temperley), musicians seem to have been drawn from the labouring classes. As the bands faded away, the evangelical and Oxford Movement parsons were faced with the problem of how the music was to be led, especially if there were a Methodist or

Baptist chapel in the village with an emphasis on hymn singing. The new organs and harmoniums were almost always gifts and often proved expensive to maintain. Northamptonshire players generally came from the hall, parsonage, farmhouse or the schoolroom. The only group which expected payment comprised the school-teachers, even as they climbed the social ladder.

Following a good lunch and the opportunity to view the award-winning Barber art collection or try the Institute's Snetzler chamber organ, Dr Judy Barger (Indiana University) introduced 'The Rise of Victorian England's Female 'Perfect Army of Pedal Players''. Following the introduction to England of organs equipped with adequate pedalboards, recital repertoire expanded to include pieces that exploited the virtuosity of the organist's facility with the pedals. However, some executants were so skilful in the use of the left hand that no purpose was seen in using pedals, but social, musical and medical curiosity added novelty to the performance of female performers such as Elizabeth Stirling (an early exponent of Bach trio sonatas), especially as the skirts of the time ensured that the pedals could not be seen by the executants. This well-illustrated paper ranged from the femininity implicit in domestic parlour piano playing to the pedallist's parallel experiences with the new bicycle. Barger's work on Elizabeth Stirling and the musical life of female organists in nineteenth-century London is to be published by Ashgate.

José Hopkins (Haslingfield) introduced 'Coats of many colours; further reflections on Cambridge and the Gothic Revival' and spoke of the many influences at work as a result of the Gothic Revival. Not only did such ideas impinge on the appearance of churches and forms of worship, but for a large part of the nineteenth century, they also influenced organs. The interaction between Miller, the Cambridge organ-builder, and his surroundings and other craftsmen at work in the town in the latter part of the nineteenth century was examined and particularly illustrated by the organ at Great Bardfield, Essex. It is a matter of some debate whether middle-to-late nineteenth-century architects, who understood something of the disciplines of organ-case design, influenced organ-builders in the appearance of their instruments, or whether architects such as G.F. Bodley were the determining influence by choosing certain organ-builders who might supply instruments to fill the cases they provided.

By way of a discussion about the rarity of good organ concertos for concert performance, most of us (only three delegates knew the piece) were introduced by John Winter (Trinity College of Music, London) to Kenneth Leighton's Organ Concerto, Op. 58. Why, when there are so many great piano concertos, can there not also be fine organ concertos? Is it the problem of balance, of tuning or ignorance of the instrument? Kenneth Leighton's Concerto, first performed in 1971, is a fine example of how a composer can overcome these problems and in doing so create music that is both lively and reflective, uncompromising and even tough. We deserve a new recording.

The day ended with debate, chaired and enlivened by the comments of Professor Peter Williams. Rather than going over ground already covered by the useful provision of a question session at the end of each paper, Professor Williams asked us to consider the continuing absence of a documentary history of the British organ (such as Dufourcq on the French classical organ and Vente on the Flemish organ). Might BIOS subsidise such work, particularly the publication of relevant wills and contracts which survive to, say, 1725? In the nineteenth century, there is no complete transcription or

facsimile of Sperling or Leffler available, let alone an informed commentary. As little autobiographical material survives in the field, there is a need to consolidate and make available such accurate information as might be available, particularly if we are to see the production of much-needed and accurate biographies of the major English organ-builders.

Because of the quality of this day, with easy access by road and with the University's own rail station, the 2005 Birmingham research conference should be in every organophile's diary.

EDINBURGH CONFERENCE REPORT

20-22 MAY 2004

KERR JAMIESON

Edinburgh seems to be the current centre of attraction for quite a few groups of organ enthusiasts: in the Scottish capital this year the Scottish Federation of Organists held its annual conference at the beginning of May, while BIOS has just had a three-day meeting, and the Institute of British Organbuilding is to hold its weekend meeting there at the end of September.

A small group of BIOS members started off on the evening of Thursday, 20 May at the Reid Concert Hall of the University of Edinburgh, formerly the home of a huge Hill organ, but now accommodating a more modest neo-classical instrument designed by Peter Williams and built by Jürgen Ahrend in 1977-8. Dr John Kitchen, the University Organist, welcomed us and demonstrated the tonal characteristics of the

organ by playing a chorale partita by Pachelbel and the Prelude and Fugue in E[^] (BWV552) by J.S. Bach. Members of suitably modest dimensions were then able to visit the tiny organ loft.

A walk of but a few metres took us to the adjacent McEwan Hall for 'something completely different'. In a few seconds we had exchanged classical restraint for high Victorian romanticism, in terms of both architecture and organ design. Those



The McEwan Hall, Edinburgh. Photograph: Richard Hird ^{^am^'ar} hall were amazed to discover

that the two huge wall panels (previously un-adomed) flanking the main organ-case had acquired murals matching the others in the auditorium. These had been produced from the existing panels, using digital photographic techniques, by a film company which had been using the building for shooting a scene from a period drama. Dr Kitchen demonstrated the Hopc-Jones (1897) / Willis (1953) / Rushworth & Dreaper (1980) organ by playing the March from Handel's *Scipio*, J.S. Bach's Fugue in *E* (to



Usher Hall, Edinburgh; the 1914 Norman & Beard organ.

Photograph: Richard Hird

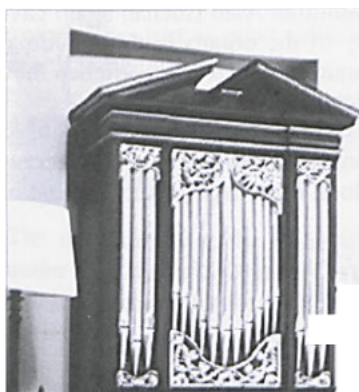
contrast with his performance at our previous venue), and Howells's Master Tallis's Testament. Plans for a tour of the innards (including the 32716' Pedal Diaphone chamber) were partially thwarted by an unexpectedly locked door, but those who wished were at least able to walk along the narrow front gallery and inspect the Great and main Pedal Organs crammed puzzlingly behind the front wall-panelling, rather than in their expected location in the impressive main case above, which is largely empty apart from the small Willis Choir Organ.

Nine o'clock on the Friday morning saw a bedraggled group of enthusiasts arriving at the Usher Hall, undeterred by a torrential downpour. The 1914 Norman & Beard organ, magnificently restored by Harrison & Harrison in 2003, is doubtless the current main attraction for organ-enthusiasts visiting the city. Dr Kitchen, on this occasion in his capacity as City Organist, welcomed us, and demonstrated the instrument in fine performances of Liszt's *Weinen, Klagen, Zorgen, Zagen*, and Jeremy Cull's

transcription of Hamish MacCunn's Overture *Land of the Mountain and the Flood*. Suitably dressed (jackets off) we were then allowed to inspect the interior of the instrument under the watchful eye of Duncan Matthews, who had been in charge of Harrison & Harrison's restoration of the organ.

By the time we emerged from the building the rain had given way to sunshine, permitting a pleasant walk round the south side of the Castle Rock to Lodge Canongate-Kilwinning, where much-needed refreshments awaited us. After Malcom Macrae's welcome, Dr Dennis Townhill (Organist Emeritus of St Mary's Cathedral, Edinburgh, and Organist of the Grand Lodge of Scotland) spoke about the 1757 Snetzler organ and demonstrated it to us in performances of the first two movements of Handel's solo arrangement of his 'Cuckoo and Nightingale' Concerto, the first section of Purcell's Voluntary on the Old Hundredth (demonstrating the Sesquialtera Bass), and a John Stanley cornet voluntary.

We then retraced our steps up the Cowgate to St Cecilia's Hall, for a buffet lunch. After brief demonstrations by Dr Kitchen of the enharmonic organ (probably by Thomas Parker) and the organ (possibly by John Byfield) in the main concert hall, the remainder of the afternoon was spent examining the Russell Collection of Early



Keyboard Instruments under the expert guidance of John Raymond, the Assistant Curator. An exhibit particularly interesting for organ enthusiasts was the model of David Hamilton's pneumatic lever, which I seem to remember has a claim to antedate Charles Barker's patenting of the device.

Before dinner there was some free time, which some delegates used to visit even more organs. One group was successful in gaining access to the organ-loft at St Giles's Cathedral, where the Master of the Music (Michael Harris) happened to be concluding a teaching session. He kindly demonstrated the 1992 Rieger instrument to us in the few minutes remaining before closing-time (of the cathedral). The same group also succeeded in persuading the University Music Department's janitor to let them see the two organs in Allison House, a small practice organ by Wells-Kennedy, and the fascinating McClure enharmonic organ which had previously stood in the Reid Concert Hall.

Dinner was at the Ciao Roma

Photograph: Richard Htrd rctamm1 where we were pleased to welcome

as our guests Dr Dennis Townhill and his wife,

Mabel. Lack of numbers made our intended use of a separate room uneconomic, and so we had to contend with the rather noisy environment in the main restaurant, but by the end of the evening we were probably making as much noise as anyone else.

In contrast to the wet start on Friday morning, our Saturday activities were blessed with unadulterated sunshine. We started at the magnificent Reid Memorial Church, the cathedral of Edinburgh's southern suburbs, with its fine 1933 Rushworth & Dreaper organ, designed by Alfred Hollins. Here the resident Director of Music, Dr Jeremy Cull, welcomed us and demonstrated the organ in performances of Hollins's Trumpet Minuet, Guilman's *Marche Funèbre et Chant Séraphique*, Jongen's *Chant de Mai*, Hollins's Theme, Variations, and Fugue, H. Sandiford Turner's Scherzo in F minor (dedicated to Hollins), and the second movement of Elgar's *Serenade for String Orchestra* (arranged by C.H. Trevor).

Reaching our next venue involved a coach journey to the town of Dalkeith, a few miles to the south-east of the city. Here we visited St Mary's Episcopal Church, formerly the Duke of Buccleuch's private chapel, which houses the largest organ built by the Edinburgh organ-builder David Hamilton. The instrument, built in 1845, is still blown by the hydraulic engine fitted in 1891, at which time other alterations were made by Hamilton's nephews, Charles and Frederick. Alan Buchan gave us a talk summarising the growth of organ-building in Scotland, with particular reference to the Hamilton family's involvement. He then demonstrated the organ in performances of Mendelssohn's Sonata II and Maurice Greene's Comet Voluntary in G.

Lunch at the nearby County Hotel was followed by a visit to St David's R.C. Church, which houses a quite different 1869 organ by David Hamilton's younger

brothers James and Thomas, who traded as D. & T Hamilton. Alan Buchan again gave us the benefit of his research in describing the history of the organs in this building, and demonstrated the present instrument in Bach's Fugue in E[^]. Dr John Kitchen then played Bach's Prelude in F minor and extracts from Mendelssohn's Sonata I.

Special thanks are due to Dr John Kitchen for his enthusiastic leadership, and to Alan Woolley for the practical arrangements which contributed so much to the success of this event. The only regret is that so few members took advantage of such a feast of delights.

MEMBERSHIP MATTERS

PETER HARRISON

I feel guilty that this column so often may seem to be a channel for complaint about what members have failed to do or might do in alternative ways to assist Council officers. This time I intend to avoid labouring the problem of the eleven members who have still not paid their 2004 subscriptions and instead thank all the others for the rewards enjoyed by a membership secretary. Managing the records of the more than 700 members we now have takes some effort but the glimpses, musical, academic and sometimes personal, into the lives of the people behind that data can be a source of great satisfaction. This is never more so than when members privately share their thoughts on organ topics and all manner of other subjects.

Of course BIOS makes no apology for being primarily an academic organisation but learning comes from the sharing of information, and this requires channels of communication. That is something I am pleased to facilitate from time to time and moderating the e-mail list is one facet. I attempt to maintain a balance between providing useful information and avoiding excessive posts that some might consider 'spam' if they cannot attend the events notified. If you have thoughts on the e-mail list, or would like to be part of it, please let me know.

In the last quarter, three new members have boosted the membership total and I offer a very warm welcome.

Colin V. D. Jones FFCM: [REDACTED]

Richard Shipman BSc Ceng MICE PGCE: [REDACTED]

New York Public Library: [REDACTED]

I am sorry to have to report the deaths of Drury J. Whiteley of Gainsborough, Lincolnshire a member since 1994; Martin C. Wright of Brockhampton, Hereford a member since 1983; and Professor Thomas L. Finch of New York, a member since 1996 whose obituary notice appears on p. 13 of this issue.

The telephone number published for Derek Hartwell in the April issue incorrectly gained a digit and should have read *tel.*: [REDACTED]

In August, when non-paying members are removed from the membership list, our numbers may droop slightly from their present record level. Please continue the evangelism to offset this loss and remember that many people coming to BIOS do so

as a result of personal invitations. Joining half-way through the membership year or even later is just as good value as any other time because new members receive all the year's publications.

HISTORIC ORGANS CERTIFICATE SCHEME

PAUL JOSLIN

The instruments in the following buildings and churches were awarded a certificate under the Historic Organs Certificate Scheme by Council at its meeting on 5 June 2004. Nominations for HOCS certificates should be sent to me at the address on the back cover.

Building	Organ-builder	Status
Conway Road Methodist Church, Cardiff	Harrison & Harrison, 1920	II*
Corhampton Church, Hants	J.W. Walker, 1857	II
St Alban's, Acton	Harrison & Harrison, 1904	I
St Ethelbert's, East Wretham, Norfolk	Corps, 1866	II
St Helen's, Athersley, Barnsley	Foster & Andrews, 1888	II
St Mary the Virgin's, Tottenham	Wm. Hill & Son, 1887	I
St Peter's, Raunds, Northants	P. Conacher, 1893	I
St Osmund's, Parkstone, Dorset	John Compton, 1931	I

The following instrument was awarded a HOCS certificate by Council on 24 January 2004:

St Peter's, Hebden, Yorkshire	Harrison & Harrison 1894	II
-------------------------------	--------------------------	----

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 50(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 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.

LETTERS TO THE EDITOR

Sir,

Desecration at the Royal Festival Hall?

The proposals outlined by Dr William McVicker in the April *Reporter* make me very concerned. The Organ Consultants Committee (OCC) at the RFH has decided that the appearance of the famous Harrison/Downes organ should be changed: the organ's 'frontispiece' or 'monogram' is to be abolished. I strongly believe in the importance of preserving the RFH's interior, of which the original appearance of the organ is an integral part.

The RFH's management wants to increase the area of the stage, which will have a serious effect on the hall's interior. Changes include the removal of the beautiful reflective canopy in the ceiling for new lighting-rigs and hoist equipment and new sound reflectors. This is bound to disturb the aspect of the interior. I am not opposed to improving the dead acoustics of the hall, and have nothing but praise for what William McVicker has done in arranging the present organ concert series. However, as the hall is Grade 1 listed, even if the substitution of certain materials is required for acoustic reasons, the appearance should surely remain the same.

It seems unacceptable that the OCC and not the relevant architectural preservation group has decided on the removal of Dr Leslie Martin's colourful and distinctive pipe design (the 'monogram') made from wood, copper and tin. For what reason, and under whose authority, given the Grade I listing? The removal of this emblematic piece of design merely for the sake of a small amount of space (and that not even at ground level) is something we must surely protest against.

The OCC says the pipes and pipe-scales 'Took at odds with the organ's tonal character'. Agreed, but what does this matter? It is irrelevant what scale they appear to be. The design may not be the current fashion among organ-builders and consultants, but from both the general public's and from the historical-architectural viewpoint this is a wonderful piece of sculptural architecture from the early 1950s, not an appendage lightly to be disposed of.

I do not see how a group of organists and organ-builders can feel it has the right to decide that this is unworthy of the Hall and alter the visual properties it has had for half a century. It is part of the original design of an organ of universally agreed importance. Imagine the outcry if modern organ-builders at St Paul's Cathedral decided they did not like some of the wood-carvings on the north organ-case and removed them. The only body that could be thought competent to take decisions on the preservation or otherwise of such original features is the one responsible for the national listing.

The OCC might consider the 'monogram' weak in appearance, but removing it will only make the organ and the front of the Hall appear even weaker! The recent history of design features such as this, whether in the cinema, theatre or concert hall, tends to be that they are re-emerging from under the stage or up in the attic, or having been plastered or painted over, to be reinstated when the building is renovated. The phrase 'restored to its former glory' comes to mind. Has the OCC never heard of 'artistic licence', or architectural fancy? Yes, there is no casework on the organ, and (thank heavens) the pipe-front as proposed in 1949 never came to be; but the present

architectural arrangement of pipes is inspirational. In Downes's own phrase, it 'clinched the deal'.

To say there was a 'fiasco' surrounding the monogram is incorrect. Downes (the organ's designer) wrote that 'the Deputy Architect, Dr Martin, had a marvellous inspiration. This quasi-Concordat was accepted gratefully on all sides.'

Has the OCC considered what the organ front would look like without this, and how the under-action and winding can be hidden from sight? Is it not making a decision that will, in another twenty or thirty years be looked back on as a grave mistake? The Leslie Martin pipe display must stay.

Ever since the opening of the RFH the 'monogram' and the other fittings now scheduled to be ripped out have been important visual features for audiences. I would bet that if you asked concert-goers and the general public, and not just organists and organ-builders, whether the monogram should be retained, they would vote 'yes'. It is integral to the whole, forming part of a now-rare design of its type and of its period.

If a Grade-1-listed interior can be thus desecrated, what is the purpose of a listing?

Adrian Gunning,
[REDACTED]

Sir,

The April 2004 *Reporter* has a phrase I had better correct: the Ahrend organ in University of Edinburgh (1977-8) has nothing to do with one 'Gurter Leonhart'. However, it does relate indirectly to Mr Gustav Leonhardt through whom, as an early harpsichord student of his over forty years ago, I got to know the Ahrend & Brunzema work in the Amsterdam Waalse Kerk and at Westerhausen. Especially the latter gave new meaning and impetus to the concept of 'restoration'.

Peter Williams,
[REDACTED]

Sir,

An error crept into my letter in the April edition of the *Reporter* for which I apologise. It was not a Mozley that was baptised at Crediton in 1775, but Alexander Buckingham.

Nigel Browne,
[REDACTED] [REDACTED]

OBITUARY THOMAS L. FINCH

Thomas L. Finch enjoyed a distinguished academic career, teaching physics at Union College, Schenectady, New York from 1955-7, and then in the faculty at St Lawrence University, Canton, New York, where he taught until his retirement in 1989. He was Emeritus Professor of Physics, St Lawrence University.

His interest in musical acoustics led to research on pipe organ acoustics with Arthur Benade at Case Western Reserve University in Cleveland, Ohio, and with

Wilson Nolle at the University of Texas in Austin, Texas; some of the results were published in *the Journal of the Acoustical Society of America*.

Dr Finch became interested in the organ in the 1940s, studying organ performance concurrently with his study of physics. He became a member of the American Guild of Organists in 1950, remaining a member of the St Lawrence Valley Chapter until his death. From 1990 he was a dual member of the Boston chapter, doing volunteer service at the Boston A.G.O. Library.

Dr Finch served as organist of the Unitarian-Universalist Church in Canton, New York, from 1963 to 1989. He pursued a life-long interest in historic organs, serving nine years as vice-president of the Organ Historical Society. He was presented with the Society's Distinguished Service Award in 1990, and attended forty-five of the Society's annual conventions, which are held in different parts of the country to study distinguished organs. In recent years he and his wife added European tours to visit organs, including France, Germany, Switzerland, Spain, Austria, the Netherlands, and most recently Sweden.

Thomas Lassfolk Finch was born on 26 November 1926, in Madison, Wisconsin and died 18 December 2003, in Canton, New York, aged 77.

ORGANS PRIOR TO 1820 IN NORTH-EAST SCOTLAND

DAVID WELCH

This note presents information culled mainly from archival material and fairly obscure books and pamphlets. It draws also on an unpublished list of Scottish organs compiled by David Stewart in 1983, which was in turn derived from listings of Col. G. Burgess Winn. Most church organs in Scotland prior to 1820 belonged to Episcopalian congregations and were small. For this reason, and because Episcopalians experienced both schism and reunification in this period, organs were frequently moved to new chapels or were hired and sold. Tracking these moves is often difficult, and sometimes errors have resulted from later authors being unaware of congregational status. I therefore record the sources of all organ statements; this will help future researchers, particularly where the information now presented supplements, or conflicts with, statements in earlier lists or the NPOR.

ABERDEEN

Musical Society. Founded in 1748, the Society bought a one-manual Snetzler bureau organ in 1752 for 44 guineas.¹ It was played in the concerts first by Andrew Tait and then by John Ross, organists of St Paul's Chapel. Concerts ceased in 1801, and in 1807 the organ was stored in Marischal College alongside the Society's other instruments.² However a writer on past Aberdeen musicians stated in 1872 that the organ was 'now incorporated in the fuller instrument belonging to the Aberdeen Song School' and had been used in the 1830s to accompany the Aberdeen Choral Society.³

BIOS MEETINGS SUPPLEMENT

DAVID KNIGHT

1. LEEDS CONFERENCE 17-18 SEPTEMBER 2004

2. CALL FOR PAPERS



*A memorial window to Herr
Able, the organist of Duns
Parish Church for 40 years.
Photograph: Richard Hird*

THE BRITISH INSTITUTE OF ORGAN STUDIES

**BIOS AT
SALTAIRE AND
ST BARTHOLOMEW'S, ARMLEY**

17-18 SEPTEMBER 2004

PROGRAMME

FRIDAY, 17 SEPTEMBER

18.00 - 21.00 Graham Barber
(harmonium)

Saltaire Harmonium Museum

SATURDAY, 18 SEPTEMBER

**STUDY DAY BASED AROUND THE
RECENT RESTORATION OF THE SCHULZE ORGAN**

10.30		Registration and Coffee
11.00	Graham Barber	Rationale and results of the restoration, organist St Bartholomew's including demonstration
12.00	Peter Hopps (head voicer Harrison & Harrison)	Technical details of the restoration
12.45		Lunch provided
14.00	Joachim Walther	Aspects of registration and performance practice on the Schulze organ
15.00	Michael Collins	An illustrated account of the restoration, with tours of the organ chamber, and viewing of the restoration exhibition by Michael Collins
15.30		Tea
16.30		Round table discussion
18.00		Free time
19.30	Simon Lindley	Recital, part of the Season of Mists Series. Programme includes Bonnet's <i>Poèmes d'Automne</i> and works by Bach, Mozart, Vieme, Susato, Mayerl and Lemare


Accommodation is available in the area: information can be obtained from Leeds Tourist Office *tel.* 0800 808 050.

Travel information is available from www.armley-schulze.freeserve.co.uk

**BIOS LEEDS CONFERENCE
17-18 SEPTEMBER 2004**

BOOKING FORM

Please return to:

BIOS Meetings, 

Please reserve

__place(s) for the visit to the Harmonium Museum, Saltaire at £3.50 each

__place(s) for the Armley Schulze Study day, at £20 each (including recital)

I enclose a cheque for £ payable to 'BIOS'.

Name.....

Address.....

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

CALL FOR PAPERS

RECENT RESEARCH IN ORGAN STUDIES THE BARBER INSTITUTE, BIRMINGHAM SATURDAY, 26 FEBRUARY 2005


Proposals for papers are invited for the British Institute of Organ Studies Research Conference at the Barber Institute, Birmingham, on Saturday, 26 February 2005.

The proposals should present some recent research into an aspect of organ history, including music and performance. A broad range of subjects will be considered and papers on organs and organ-builders, including British organ-builders working overseas and organs built in Britain by foreign organ-builders, will be welcome along with those more broadly based.

Papers should be between twenty and twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged.

Proposals will be reviewed by a panel including the Chairman of BIOS, Professor Peter Williams. The authors of successful proposals will be notified by 30 September 2004.

Proposals of 200 words, along with a brief biographical note, should be sent by 31 August 2004 to:

Dr David Knight, 

St Andrew's Scottish Episcopalian Chapels. The St Andrew's congregation was small for most of the eighteenth century but increased rapidly around 1800 and moved to new chapels in 1795 and again in 1817. Bishop John Skinner was then its leader, and in October 1795 he sought advice⁴ on whether to buy for 40 guineas an organ then being shipped to Aberdeen (bought by a Mr Anderson at the sale of a London bankrupt) or purchase a Jones chamber organ from Edinburgh (formerly owned by Stephen Clarke, the Cowgate Chapel organist) for £100. However, he hired Mr Anderson's organ at 4 guineas per year as reported in the Annual Vestry Meeting in August 1796,⁵ and he informed the meeting that he had ordered an organ from Mr Green for 160 guineas. This appears to have arrived by the next Annual Vestry Meeting in 1797, at which its total cost of £185. Is. Id. was stated. There are conflicting claims on the fate of the Green organ when the new chapel (now the Episcopal cathedral) was completed in 1817.⁶ Probably it was moved to the new chapel only to perish in a fire there on Christmas Day 1817.⁷ Hence James Bruce built a new organ for the chapel in 1818.⁸

St Paul's Qualified Chapel. This large Qualified chapel, with seats for 1,000 worshippers, was built in 1721 and is known to have had an organ by 1722.⁹ In 1726 eight stops were working (Open Diapason, Stop Diapason, Stop Flute, Principal (Bass), Principal (Treble), Fifteenth, Great Twelfth, Terz) but four stops (Furniture, Sesquialtera (Bass), Cornett (Treble), Trumpet) needed repairs or final installation,¹⁰ for which William Bristowe, St Clement's Dane's Parish, London, was commissioned. A connection is likely with James Bristowe, who in 1737 proposed similar restoration of the slightly smaller organ at Glamis Castle;¹¹ Glamis lies just outside the district reported on.

A major rebuild by Donaldson of York took place in 1783 with only some Open Diapason pipes and two soundboards being retained.¹² The 1800 pamphlet describes a botched attempt at an overhaul in 1798, and mentions the following stops: Open Diapason, Principal, Twelfth, Fifteenth, Sesquialtura [sic], Comet, Trumpet and Hautboy (stated to be on the Swell). The Donaldson organ remained in use even after the congregation moved to a new chapel in 1865, perhaps being spared enlargement because attendance declined or stagnated (the church suffered internal problems in the mid-1800s with two ministers at loggerheads). A photograph of the interior of the old chapel¹³ shows the organ at the back of a gallery with an impressive display of pipes, grouped 4-11 -5-11 -4. It was eventually rebuilt by Wadsworth in 1881.

Trinity Qualified Chapels. This shadowy congregation possessed a chapel early in the eighteenth century, and moved to a new one, St James's, in 1790, but dissolved in 1806.¹⁴ Having about 500 members in 1760¹⁵ and some forty baptisms per year from 1770-1800¹⁶ it probably possessed an organ from the mid-century onwards. Strathdee stated that three Aberdeen Episcopalian congregations possessed organs c. 1800,¹⁷ but another shadowy congregation, St John's, just possibly owned the third organ.

St John's Scottish Episcopalian Chapels. The congregation operated in houses early in the eighteenth century, equipping one as a chapel in 1742.¹⁸ According to Bertie, they moved soon after to a second chapel and then to a third in 1806. But this date is a little doubtful since the location was in open country marginal to a fashionable square not built until 1810.¹⁹ The likely social make-up of the congregation points to them acquiring an organ for this chapel, if not owning one previously.

St Peter's R.C. Chapel. Shortly after the erection of the chapel in 1803 an organ was ordered from a London firm for £270.²⁰ The order was then cancelled and instead an organ built locally by Mr George Mathison, priest at Auchinhalrig, was installed.²¹ This proved unsatisfactory, hence a Flight & Robson organ was ordered and first used in 1815 costing £306²² or £441;²³ perhaps the latter sum included the extension of the gallery at the back of the chapel to accommodate the organ.

Robert Gordon's Hospital. The Treasurer's accounts of this boys' school show that an organ was acquired in 1806, and erected and tuned by Messrs Gillet & Massie for £27 12s.²⁴ Repairs were required in 1830 and James Bruce, giving an estimate of £25 16s., stated the organ had been built by 'the celebrated Snetzler' and came from 'the Episcopal chapel.'²⁵ An 1896 statement that 'the organ ... was bought ... on the sale of the Episcopal Chapel'²⁶ makes it likely that Trinity Qualified Chapel was the source.

Dr Beattie. This teacher of philosophy at Aberdeen University had an organ built in 1778 by Dr Laing and James Hay Beattie (his son).²⁷

ARBROATH

By 1750 there was a Qualified chapel and at least one congregation of non-juror Episcopalians meeting in a house. The former congregation acquired a Snetzler one-manual organ *c.* 1750.²⁸ In 1790-1 the Qualified Episcopalians built a new chapel,²⁹ and in 1806 the non-jurors joined them, leading to a west gallery being erected. The united congregation bought a new organ costing £200 in 1814,³⁰ and placed the instrument on the gallery.

BANFF

St Andrew's Chapel was built in 1723, and is known to have had an organist by 1732.³¹ The chapel was burnt down in 1745 and a Qualified chapel built in 1752; for this another organ was purchased in 1759.³² A London friend told Sir Archibald Grant in 1760 that Mr Baillie who built organs in the Strand had lately supplied an organ to Banff Chapel,³³ but in 1830 James Bruce stated that the Banff Episcopal chapel organ had been built by Snetzler.³⁴ Possibly this was a second organ bought by non-jurors who were separate from the Qualified congregation from before 1752 to 1792,³⁵ but the OSA reported only a well-toned small organ in the Episcopal chapel *c.* 1791.

HATTON CASTLE (TURRIFF)

Inventories in the Grant papers record a mahogany chamber organ in this mansion in 1773, 1783 and 1791.³⁶ It was displaced to a different room in 1783 on the arrival of a pianoforte newly built in London.

KEITH

The first organ used in the town was installed in the Episcopal chapel in 1815, Alexander Simpson being engaged for a week with his sheltie and cart to collect and transport it from Peterhead.³⁷

MACDUFF

When the town developed in the late 1700s the Earl of Fife provided a chapel and a Presbyterian minister³⁸ since the parish kirk was several miles distant. Despite the disapproval of the Church of Scotland authorities, the congregation grew, and about 1805 the Earl provided a bigger church and an organ, but this was never used, and stayed silent in a gallery for some years.³⁹

MONTROSE

St Peter's Episcopal Chapel is known to have had an organist, James Bristowe, in 1737.⁴⁰ The Vestry Minutes of this Qualified chapel show that in 1777 Mr Croll, a London organ-builder, was paid a total of £75 15s. to add a Swell and repair the Great Organ, and for his travelling expenses.⁴¹ This organ was damaged by Stephen Moore in an attempted overhaul in 1798, shortly before his similar activity at St Paul's, Aberdeen.⁴²

MONYMUSK HOUSE

From this mansion Sir Archibald Grant set in motion the mid-eighteenth-century revival in Presbyterian church music.⁴³ The parish kirk is nearby, and its singers are believed to have practised in the House library helped by an organ;⁴⁴ instruments were not allowed in Presbyterian kirks. Sir Archibald consulted about organ-builders in 1760 (Welch, in prep.) and Edward Rostrand built him a barrel organ that autumn costing 19 guineas⁴⁵ with Snetzler advising.

See also

f ^

AdiJ ;s' /%o^v rr > . . . is /trn.

; A - i r A C y > J . JZiS/lS ■ ! <

Edward Rostrand's receipt for the 1760 barrel organ at Monymusk House

PETERHEAD

Two Episcopalian chapels existed from c. 1760 to 1812,⁴⁶ one Qualified, the other for Scottish Episcopalians; a new chapel was built for the united congregation in 1814. OSA records that c. 1791 both chapels had organs. For St Peter's, the non-jurors' chapel, a Snetzler organ of 1749 was bought from St Paul's Chapel, Edinburgh, in 1775.⁴⁷ Bruce added a second manual in 1820;⁴⁸ in 1892 the chapel treasurer recorded in a short article that the Snetzler organ was still in use.⁴⁹ Patrick Torry, the minister of St Peter's from 1789, built several organs.⁵⁰ An organ belonging to Mr Argo, Peterhead, was sold for £30 in 1815, and transported to Keith Episcopalian Chapel.⁵¹

DISCUSSION

The area reported on is more circumscribed than its name might suggest, but this follows Scottish usage. It is a triangle bounded on the west by the Highlands and on the north and north-east by the sea; the main towns all lie on the coast. The area has roughly one sixth the extent of lowland Scotland.

Church organs were more frequent here up to 1820 than in the rest of lowland Scotland, Edinburgh apart. This reflected the distribution of Episcopalians and the number of sizeable, wealthy congregations that could afford an organ and an organist. I have probably much under-estimated the number of organs belonging to private individuals, but in this category too occurrence may have been above the Scottish average; for the numerous middle-ranking aristocrats in the north-east, owning an organ was probably fashionable, as shown by their commissioning paintings that feature organs.

The number of churches possessing organs in north-east Scotland seems somewhat greater than implicit from Inglis's totals for the whole of Scotland;⁵² eight by 1780 and fourteen by 1800. Inglis does not list churches but would have included the Dundee Qualified Chapel and at least two Edinburgh chapels in these totals. In comparison, if the Peterhead and Aberdeen Trinity Qualified chapels are counted as having acquired their organs by 1780, the north-east totals are seven by 1780 and eight by 1800.

I am very grateful for the help of archivists in Aberdeen St Andrew's Cathedral (Stuart Donald), Aberdeen Town House, Aberdeen University Special Collections, Robert Gordon's College and the Scottish National Archives; also for information from Alan Buchan, Michael Macdonald and Norman Marr.

NOTES

OSA refers to the Old Statistical Accounts of Scotland, published 1791-9

1. Farmer, H., *Music Making in the Olden Days: the Story of the Aberdeen Concerts, 1748-1801* (Peters-Hinrichson GB, 1950), 37.
2. *op. cit.*, 105.
3. Anderson, W., *Precentors and Musical Professors* (Lewis Smith, Aberdeen, 1876), 90.
4. Scottish Archives, Ref CH12/12/2315.
5. Scottish Archives, Ref. CH12/50/1/5.
6. Strathdee, R. B., *Oh, the Brave Music of a Distant Drum* (Robert Gordon's School, Aberdeen, 1981), 4 and 9, claims that the organ was sold to Robert Gordon's and installed in 1817 in the school hall. Davy, G. B., 'St Andrew's Church, Fort William', *Scottish Standard Bearer*, 14, 5 (1903), 106 reported that the famous Duror organ came

- via Leith, Aberdeen and Fort William; this story has given rise to more versions in Fort William accounts and now Wilson, M. L., *The Chamber Organ in Britain, 1600-1830* (Aldershot), 111, states the Duror organ moved from Aberdeen to Fort William in 1817.
7. Morrisson, A. R. and Turbet, R., *The Organ and Organists of St Andrew's Cathedral, Aberdeen* (Aberdeen, 1981).
 8. Buchan, A., *JBIOS* 24 (2000), 154 and 158.
 9. Lawrance, Robert Murdoch/ Music of the North-East', *Banffshire Journal* (Banff, 1933).
 10. Indenture of St Paul's Chapel Managers held in Aberdeen Cathedral Archives.
 11. Inglis, J., *The Organ in Scotland before 1700* (de Mixtuur, Schagen, Holland), 81-2.
 12. Anderson, A., *A Detail of the Facts respecting the late Attempt made by Mr Stephen Moore to tune and repair the Organ of St Paul's Chapel, Aberdeen* (W. Rettie, Aberdeen, 1800).
 13. Lawrance, op. cit..
 14. Bertie, D., *Scottish Episcopal Clergy, 1689-2000* (Edinburgh, 2000), 649.
 15. Wilson, Ruth M., *Anglican Chant and Chanting in England, Scotland and America 1660 to 1820* (Oxford, 1996), 198.
 16. Maxwell, A. S., *Trinity Episcopal Chapel Registers 1753-1803* (privately type-written, Aberdeen, 1983, held by Aberdeen & NE Scotland Family History Society).
 17. Strathdee, op. cit. 8.
 18. Bertie, op. cit. 649.
 19. Brogden, W. A., *Aberdeen: an Illustrated Architectural Guide* (Edinburgh, 1986), 53.
 20. Gammie, A., *The Churches of Aberdeen historical and descriptive* (Aberdeen Daily Journal Office, Aberdeen, 1909).
 21. MacWilliam, Alexander S., *St Peter's Church, Aberdeen 1804-1979* (Aberdeen, 1979), 10.
 22. Gammie, op. cit.
 23. MacWilliam, op. cit. 10.
 24. Robert Gordon's Hospital Treasurer's Quarterly Account Book for 1792-1810.
 25. Robert Gordon's Hospital Governors' Minute Book 7 (1817-1830), 414-5.
 26. Anderson, Robert, *The History of Robert Gordon's Hospital Aberdeen 1729-1881* (D. Wyllie & Son, Aberdeen, (1896), 83.
 27. Farmer, H. G., *A History of Music in Scotland* (New York, 1970), 276.
 28. Stewart, D., *An Interim List of Organs in Scotland* (Edinburgh Society of Organists, Edinburgh, 1983).
 29. Anon., *Short History of the Episcopal Church Arbroath* (Arbroath Herald Office, Arbroath, 1894), 39.
 30. op. cit. 44.
 31. Wilson, op. cit. 202.
 32. *ibid.*
 33. Scottish Archives, Ref. GD345/1166/3/21.
 34. Robert Gordon's Hospital Governors' Minute Book 7, 415.
 35. Wilson, op. cit. 202-3.
 36. Scottish Archives, Ref. GD248/389/12.
 37. Gordon, Rev. J. F. S., *The Book of the Chronicles of Keith, Grange, Ruthven, Cairney and Botriphnie* (Robin Forrester, Glasgow, 1880), 236.
 38. Anon, *Macduff Parish Church: its Centenary: a brief Account of its History* (Banffshire Journal Office, Banff, 1905), 6 12
 39. *ibid.*
 40. Inglis, Jim, *JBIOS* 15 (1991), 52.
 41. Rowntree, John, *JBIOS* 27 (2003), 148.
 42. Anderson, A., op. cit.
 43. Welch, D., *JBIOS* 24 (2000), 95-6.
 44. Johnson, D., *Music and Society in Lowland Scotland* (Oxford University Press, London, 1972), 176.
 45. Scottish Archives, Ref. GD345/595/69.
 46. White, G., *The Scottish Episcopal Church: a new History* (Scottish Episcopal Church, Edinburgh, 1998), 9-10.
 47. Kitchen, J., *JBIOS* 24 (2000), 52.
 48. Buchan, op. cit. 154, 161.
 49. *Scottish Guardian*, 9 December 1892, 671.
 50. Wilson, op. cit. 204.
 51. Gordon, op. cit. 236.
 52. Inglis, op. cit. 52.

RESEARCH NOTES

PAUL TINDALL

JOHN AVERY (3)

Ponsonby Baptist Church, Auckland, New Zealand

This organ is presently standing in Goetze & Gwynn's works at Welbeck, awaiting restoration led by Edward Bennett, to begin in the autumn of 2004.

Boston Museum of Fine Arts

The organ was conserved by John R. Watson of the Colonial Williamsburg Foundation in 1999-2001.¹

Trinity College Chapel, Cambridge

Avery was paid £240 in 1801-2. Part of the money went straight to the Commissioners in Bankruptcy.²

Richard Hird has kindly provided further information concerning Avery in the north-east of England:

Gibside Chapel

The chamber organ arrived here in 1994 on loan, though it passed into the ownership of the National Trust only in 2002.

Durham Cathedral

It is probable that Avery was responsible for repairs carried out in 1802 (£199 7s. Od.) and 1804 (£32), although no name is attached to them in the Cathedral records. He certainly worked for the Bishop of Durham at Auckland Castle, and two letters survive between James, Earl Cornwallis and the Chapter about Avery's activities. Cornwallis was both Dean of Durham and Bishop of Lichfield and Coventry.

Hill Street [London], Febry 12th 1801

Dear Sir ... Give my best compliments to the Dean of Winchester and Mifs Ogle and abuse them of my readiness to see Mr. Avery, but I wish to be commissioned to converse with him about the organ in writing by the ensuing Chapter. I am your faithful, humble servt.

J. Lichfield and Coventry.³

To John Bowlby, Esq, College, Durham

Hill Street, March 4th 1801

Sir, Enclosed I send you an account of the information, which Mr. Avery wishes to obtain, before he fixes the time [of] his repairing to Durham. The Chapter will be so good as to procure answers to his queries, and add any other observations which may appear to them to be material. Mr Avery seems to be the most fit and [?] proper person, that we can employ in the repair of the organ. I am sir, your most faithful humble servt. J. Lichfield and Coventry.

[Note, in a different hand:] Advt of information left with Mr Sub Dean.⁴

St Margaret's, Westminster

On 29 July 1799 the old organ was ordered 'to be taken down and deposited in the tower', and Avery was paid £8 18s. for this work on 17 February 1801.⁵

A further address for Avery is found in a document of the Middlesex Sessions, dated 14 July 1787;⁶ John Avery, organ-builder of John Street, Tottenham Court Road, witnessed the release of Thomas Saxton in connection with an assault upon William Flight, Victualler. Benjamin and William Flight, organ-builders, were working at Exeter Change in the Strand in 1778 and later,⁷ but this may be coincidence. John Street (now Whitfield Street) was to the west of Tottenham Court Road, near the premises of John England (and, earlier, James Jones) in Stephen Street.

NORTON-BY-GALBY

Nicholas Thistlethwaite's suggestion (*BIOSRep* XXVII, 4, 9) that the case now at Great Bowden might come from the old Queen's College organ, via Norton, is seductive, but the exact sequence of events is problematic. The organ at Rugby Parish Church was said by Sutton⁸ to be the work of Ralph Dallam, and the traditional statement that it came from Norton-by-Galby is supported in the Rugby records: 'Ochmann [s/c] and Nutt of London' were paid on 14 February 1793 for erecting an organ and there were payments for 'travelling and fetching the organ from Galby'.⁹

St Giles's, Pontefract had also shown an interest; on 15 February 1792 the following appears in the Vestry Minutes:¹⁰

Mr Heron [the Vicar] is requested to procure by letter the refusal of Mr Green's organ in [Norton-by-] Galby in Leicestershire at the expiration of six weeks and in the meantime to call a meeting of Persons to determine whether it shall be purchased or not and also to consider the mode of raising money for that purpose.

On 21 March 1792¹¹

... taking consideration of the purchase of Mr Green's organ ... it is resolved that a subscription be set in motion.

Mr Lawton of Rotherham was asked to report on it, but eventually Donaldson built a new organ (or rebuilt the old one).¹² Donaldson had transferred the Glaby organ to Barnsley in 1785-7,¹³ so the immediate destinations of two 'Fortrey organs' can be demonstrated.

Norton-by-Galby church is unlikely to have had an organ in Dallam's time (he died in 1673), so it was surely second-hand; Sperling says that the old King's Lynn organ went to Great Bowden,¹⁴ but as Dr Thistlethwaite points out, the only known King's Lynn print does not bear any resemblance to the existing case.¹⁵ William Ludlam, in his *Gentleman s Magazine* letter, mentions the old organ at Lynn, and would very likely have mentioned such a move, being familiar with Fortrey and his activities.¹⁶

The case at Rugby was disposed of at some time; Butterfield began his grand enlargement of the church in 1877. However, Sperling's description of the case at Great Bowden¹⁷ as 'a very curious old carved oak case with Tudor roses' makes it likely that the case now there was already present in Sperling's time: the roses are identifiable in the carving under the impost. It is also hard to believe that this particular case could have contained the sizeable organ at Rugby.¹⁸ Further research is evidently required.

Another footnote on Ralph Dallam: his partner James White is the only organ-builder among the subscribers to Thomas Mace's *Musick's Monument* (1676). Is it not

likely that Dallam or White was responsible for constructing Mace's table organ, which he describes in such detail? Mace spent much of his life in Cambridge.

LONGMAN & BRODERIP

Further light on the workings of this partnership (*BIOSRep* XXVI, 1, 33-4) can be found in the trial of William Gater, aged 47, an organ-builder employed by them, at his trial for theft in 1796.¹⁹

Gater took the opportunity of Longman & Broderip's bankruptcy to sell to his own profit two pianos from the warehouse. He was found guilty but fined only Is., on account of his good character and the recommendations of David Davies and Henry Holland.

Davies described himself as follows:

I am manager of the affairs of the assignees of James Longman, and Francis Fane Broderip, who became Bankrupts the 25th May, 1795, the assignees were appointed some little time after; I cannot say exactly, but it was in the year 1795; the prisoner [Gater] was an organ builder, employed by us; he had been with us sixteen years.

Henry Holland's evidence reveals this:

I am an organ builder; in the month of February last, I was employed in the organ line for the assignees of Longman and Broderip; I know the prisoner; he was in our employ as an organ builder.

In mitigation, Davies said that Gater had

... lived with Mr Longman sixteen years; he was under my immediate direction four years, and always behaved extremely well.

Holland was also supportive:

If he was out of work to-morrow, I would give him a job.

A HENRY LINCOLN CONTRACT

The church of St Matthew, Brixton was consecrated in 1824, as one of the new district churches in the vast parish of Lambeth. Henry Lincoln completed an organ here in the same year (rather than Sperling's 1820), and his successful proposal for the organ is unusually effusive. It survives with various interesting deliberations of the Organ Committee, many details of which will strike a chord today.

Brixton Church. Mr Henry C. Lincoln's Agreement for an Organ²⁰

Holbom 14th February 1824

Revd. Sir

At your desire I have examined the Churches at Brixton and Kennington,-¹ and am of the Opinion that an Instrument upon the following plan will be found of adequate power for either Building and as the space allotted for the Organ will not with propriety admit an

Instrument upon a larger scale, I beg leave to lay before you a plan and estimate accordingly, and should I be honour'd with the preference of the Gentlemen of the Committee will undertake to complete either or both Organs in time for the Opening of the Churches. I would propose that The Organ Cases be of the best Wainscott Oak, of the fullest dimensions the situation will allow, with gilt Front Pipes and to contain as follows:

Full Organ	Pipes
1. Open Diapason, throughout of best hard metal	59
2. Stop ^d Diapason	59
3. Principal	59
4. Twelfth	59
5. Fifteenth	59
6. Sesquialtra Bafs, three ranks	87
7. Comet, three ranks	90
8. Dulciana to C below middle C	42
9. Trumpet Bafs	29
10. Trumpet Treble	30
11. Octave of Pedal pipes upon a very large scale	13
Swell	
1. Open Diapason	37
2. Stop ^d Diapason	37
3. Principal	37
4. Dulciana	37
5. Trumpet	37
6. Hautboy	37
	222

To have three whole sets of keys from double G with double G#, up to F *in alt*, one set for Full Organ, a set for the Choir Organ and [?] to apply to the Diapasons and Dulciana of the Full Organ by distinct palletts and movements, the Compafs of the Swell from F below middle C up to F *in alt*. The remainder of the keys to go throughout by applying the Bafs of the Choir organ keys.

To have a set of German Pedals to apply to a set of Pedal Pipes upon a large and proper scale and made of the best yellow Deal, with a coupling stop to apply the Pedal Key[s] to the Full Organ at pleasure.

To have a Shifting Movement or Pedal to take off the loudest Stops forming a semi chorus between the Full Organ and the Choir Organ.

To have the improved horizontal double Bellows made with the best season'd Materials, and each compartment well framed with flush pannels and upon the most approved principle with double feeding Action and Internal Valves to prevent the noise of superfluous Air.

The interior parts shall be securely and firmly fix'd upon a substantial building Frame of yellow Deal Timbers, with distinct and separate soundboards for the Full Organ, the Pedal Pipes and the Swell. The Soundboards shall be made with upper Boards, Slides, Bearers, Tables, all constructed of solid, sound Mahogany and Wainscott Oak, and especial care will be taken that each Soundboard shall possess a due and ample Capacity, whereby all concussion and irregularity in the supply of air is effectively avoided.

The Key and all other Movements will be constructed in Mahogany and Oak, with complete and properly executed means of adjustment, and shall produce a good and lively touch.

The Bellows Action, Leverage, Bearers &c will be of Oak, with turn'd Iron pivots, firmly fix'd.

The Swell case will be framed with flush pannels and the whole interior lined &c. to gain superior effect to the soft Stops. The front of the Swell Case to be the improved Venetian Opening.

The pipes both Wood and Metal shall be of the best season'd Materials, the principle component part of the Metal pipes to be of the best pure Tin, and the whole to be of a Full and efficient Scale.

Either or both Instruments shall be wholly and satisfactorily completed and fix'd in che Church or Churches, ready for Use for the sum of £500 for each Organ by

Revd Sir,
Yr Obdt Hble Serv

Henry Cephas Lincoln

P.S. I beg leave also to enclose a few Testimonials and approbations of some Instruments I have recently erected [*]

Revd Dr D'Oyly, Rectory, Lambeth.

* Unfortunately, these seem not to have survived.

A contract was attached, dated 26 February 1824, for the 'New Church at Brixton'. There were no surprises, and the instrument was to be completed by 29 June following, for £500. Despite the slight uncertainty in the description, it appears that the Choir manual only controlled the 'Diapasons and Dulciana' of the Great, operated by double pallets. There is no mention of a separate Choir soundboard, and the price is in line with Lincoln's quotation of 1827 for three Islington organs, where twenty-two stops on three manuals were estimated at over £600.²²

About ten years later Lincoln carried out further work, documented in a series of Minutes of the Organ Committee:

August 13 1834²³

'Mr Lincoln solicits permission to erect the Great Organ.' The Committee had £202 at its disposal, and decided that the organ 'be not performed upon until the instrument be completed'.

Lincoln wrote in September²⁴ that he was unable to attend the next Committee meeting 'having to attend a Meeting of Creditors where I have a very considerable debt'.

24 September 1834²⁵

Lincoln reported that 'the Organ could not be Completed before the 19th October, he having found it necessary to put in a new Action to the Great Organ as well as other work'.

8 October²⁶

The Committee resolved that it must meet every Wednesday until the work was complete, and 'stimulate the continued attention of Mr Lincoln'.

22 October²⁷

'No further progress has been made by Mr Lincoln.'

The situation appeared bleak, but at the meeting on 29 October,²⁸ the Committee was able to report that the organ should be ready by the next Sunday, and empowered the organist, Mr J. McMurdie, to prepare to perform on it. On 5 November²⁹ it

reported that the work had been completed satisfactorily, and resolved to pay Mr Lincoln 'the further sum of £100' on account. The balance (amount unknown) was to follow on 26 November.³⁰

By the time Sperling noted the specification,³¹ the Choir had its own stops, though whether this was Lincoln's work is not stated. Despite later rebuilding by Bishop and Lewis, the organ survived quite well until the 1980s. This admirable late Georgian interior was ripped apart in 1976 and later to create a community centre, and the organ presumably shared the fate of the other furnishings.³²

THE ANCIENT MONUMENTS SOCIETY

I urge BIOS members join this organisation. Its influence is far greater than its size, and both in this and in its general aims, BIOS has a great deal in common. In the latest *AMS Newsletter*,³³ the threat to the important Hill organ at Rawtenstall³⁴ is discussed. AMS takes this very seriously, and one of its case officers is involved in negotiations. The yearly *Journal* and quarterly *Newsletter* are extremely well written and full of interest. For details, visit the website www.ancientmonumentsociety.org.uk or telephone [REDACTED]

TAILPIECE

The richest organ-builder appears to have been William Wallace Kimball of Chicago (1828-1904). In his later years, favourite horses accompanied him from Chicago to Baden-Baden for the summer season, and when his widow died, in 1921, she left masterpieces by Millais, Turner and Rembrandt to the Art Institute of Chicago.

Perhaps the poorest, apart from the monks, who theoretically had no possessions, was Henry Walker, organ-builder and piano-tuner of 3 Greaves Street, Ripley. His examination in bankruptcy reported in *Musical Opinion* of December 1910 states that he was then aged twenty-seven, and had come from San Francisco eight years previously. Such was the pathos of his situation that when he started working on his own in 1904 he named the business 'Walker Bros.' to inspire confidence, although only he was involved.

Kimball, of course, was a super-salesman, not a practical organ-builder, and when he extended his piano and reed organ firm into pipe organs in 1890, they were made under the direction of Frederick Hedgeland, son of the London builder.³⁵ A query comes from Trinity Church, Kingston, New Brunswick, which possesses an organ bearing the name W.M. Hedgeland, thought to have been installed about 1857, but probably of earlier construction. It is said to be dated 1785 within; is anything known of its origins? John Medley, first bishop of New Brunswick (1845-92), was English, and is said to have been musically talented.

NOTES

1. Information kindly supplied by John Watson.
2. Cobb, G.F. and Gray, A., *A Brief History of the Organ in the Chapel of Trinity College, Cambridge* (Cambridge, 1913), 23-4.
3. Durham Chapter Muniments, LP35/207.
4. LP 35/208.
5. Friedman, T., *The Georgian Parish Church* (Reading, 2004), 105.
6. London Metropolitan Archives (LMA), MJ/SP/1787/07/087.
7. Jeffery, J., 'Organ-builder history from fire insurance policies', *JBIOS* 26 (2002), 123.

NORTON-BY-GALBY

8. Sutton, Sir John, *A Short Account of Organs built in England* (reprinted Positif Press, Oxford, 1979), x.
9. Warwickshire R.O., DR 230/14/1-42-4.
10. West Yorkshire Archive Service, Wakefield branch, WDP/40/5/1/1, St Giles's Pontefract Vestry Minutes 1770-97.
11. *ibid.*
12. Wilson, H.G., 'The Organ in the Parish Church of St Giles, Pontefract, Yorks.', *The Organ* XXXIX (1959), 73-4, evidently taken from Vestry records. There is no need to suppose 'Mr Green' to be Samuel Green. Donaldson's organ was probably not new, unless it was very small, since the cost was only £ 118 2s. lid. Sperling reports a substantial instrument by Snetzler, 1760, removed in 1842 (3, 64).
13. *BIOSRep* XXVII, No. 3, 21.
14. Cobb, *op.cit.* 13.
15. *JBIOS* 1 (1977), 23. It does however look quite like the Ralph Dallam case from Hackney; see *JBIOS* 2 (1978), 136.
16. Barnes, Alan and Renshaw, Martin, *The Life and Work of John Snetzler* (Aldershot 1994), 309-313.
17. 2,173.
18. I am indebted to Nicholas Thistlethwaite for further discussions.

LONGMAN & BRODERIP

19. Proceedings of the Old Bailey, 117960406-84. William Gater, Theft: Simple Grand Larceny, 6 April 1796.

A HENRY LINCOLN CONTRACT

20. LMA P85/MTW/87/1.
21. Probably St Mark's, Kennington, also opened in 1824. Gray supplied an organ 'in old case' in 1831, according to the 1824-35 Ledger (BOA).
22. Jeffery, Joan, 'Islington Tenders', *JBIOS* 27, (2003), 112-146, 135.
23. LMA P85/MTW/87/2.
24. P85/MTW/87/3A.
25. P85/MTW/87/4.
26. P85/MTW/87/5.
27. P85/MTW/87/7.
28. P85/MTW/87/8.
29. P85/MTW/87/9.
30. P85/MTW/87/10.
31. 19, 160.
32. *BIOSRep* VIII, 4, 4.

ANCIENT MONUMENTS SOCIETY

33. Summer 2004 issue, 18.
34. *JBIOS* 18 (1994), 117-20.

TAILPIECE

35. Bradley, Van Allen: *Music for the Millions* (Chicago, 1957), 133-4.



THE BRITISH INSTITUTE OF ORGAN STUDIES

Chairman	Professor Peter Williams [REDACTED]
Secretary	Mrs José Hopkins (2003) [REDACTED]
Treasurer	Richard Hird (2003) [REDACTED]
Archivist:	Vacant
Information Services	Dr David Baker (2002) [REDACTED]
Meetings	Dr David Knight (2002) [REDACTED]
Membership	Peter Harrison (2002)
Overseas Liaison	*Dr Christopher Kent [REDACTED]
Publications	Dr Relf Clark (2003) [REDACTED]
Publicity	David Hemsley (2002) [REDACTED]
Council	Barrie Clark (2003), Dr Richard Godfrey (2002), Dr Jo Huddleston (2002), *John Hughes, Timothy McEwen (2002), Anne Page (2003), Dr David Ponsford (2002), *Dr Michael Sayers

*Co-opted: co-options take place annually. The election dates of Council members are shown in parentheses. All members of Council are trustees of the charity.

BRITISH ORGAN ARCHIVE

Birmingham City Archives (top floor), Central Library,
Chamberlain Square, Birmingham B3 3HQ

Open Tuesdays and Wednesdays 10.00-17.00, Thursdays 10.00-20.00, Fridays and Saturdays 10.00-17.00; closed on Sundays and Mondays. Members wishing to use the BOA should contact:

Project Andrew Hayden

**Development
Manager**

[REDACTED]

HISTORIC ORGANS CERTIFICATE SCHEME

Coordinator Paul Joslin

[REDACTED]

NATIONAL PIPE ORGAN REGISTER www.bios.org.uk/npor.html

Director Dr Michael Sayers

Computing Service, New Museums Site, Pembroke Street,

[REDACTED]

Manager Paul Houghton

[REDACTED]

BIOS REDUNDANT ORGANS SCHEME SUPERVISOR

Dr Richard Godfrey

[REDACTED]

For enquiries, please contact

NORTH AMERICAN REPRESENTATIVE

Dr Christopher Anderson (2002)

[REDACTED]

BIOS arranges

regular day and residential meetings; details are to be found in the *BIOS Reporter* and on the *BIOS Website* at www.bios.org

AIMS OF BIOS

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.