

**Vol. XXVIII, No. 4 OCTOBER 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 January 2005.* The cut-off date for copy for the January 2005 issue is 30 December 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 detail from 'Trinity U.P. Church, Pollokshields, Glasgow, W.G. ROWAN, Architect', *Academy Architecture* (1893), 85. The complete drawing is printed on p.21. The illustration is supplied courtesy of the Architecture & Planning Department, University of Melbourne, Australia, and John Maidment.

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

## EDITORIAL

The undoubted success of the restoration of the J.C. Bishop organ at St James's, Bermondsey draws attention to several points, not least a vindication of much of what BIOS has been striving for.

‘...the faithful restoration, of historic organs ...’ has not proved an easy phrase to define, let alone demonstrate; one consequence of the long-running investigation of this intention has been the accusation that BIOS has tended towards the pedantic and the academic. Arguments have been put forward that restored organs are not necessarily practical instruments, that alterations are permissible so long as the original sound (tonality?) is available somewhere on the instrument, or that the needs of the liturgy militate against strict conservation.

The Bermondsey organ will do much to clarify this debate. It has been subjected to a rigorous restoration; an internal inspection of the organ reveals immediately the difference between original and replacement material, the latter the subject of detailed study of the organ before restoration. The result is a coherent, working organ on which services and a great deal of the repertoire can be played, while revealing a glorious sound which must inspire. In other words, Bishop's original organ needs no improvements or modernisation to make its point.

(An incidental curiosity is the provision for the second organist, more than just the frequently reported additional short keyboard for playing the pedal pipes. Bishop actually went a stage further and installed a music desk and drawstops for the second player; he seemed to have doubts about the wisdom of letting an organist loose on a pedalboard and felt the need for a comprehensive insurance.)

The argument that such a fastidious restoration may leave an instrument unsuitable for modern liturgical use must be reconsidered. The present massive decline in church attendance and the consequent major changes facing surviving churches call into question the whole notion of ‘liturgically suitable’ organs. For what liturgy are they or will they be suitable? Within the Anglican communion the Victorian/Edwardian concepts are either being replaced or in danger of becoming fossilized; in the same way organs built to such ideals may not be suitable for future forms of worship, so projects which repair and modernise old instruments to the same patterns will leave those instruments compromised and with a dubious future. Restorations should not mean adapting a valuable organ to suit the imperatives of the moment.

An uncompromised, judiciously restored organ must enjoy better prospects in the uncertain future. It will have to rely on its musicality and integrity to see it through changes in fashion, to give it that so-called flexibility to deal with new music. Imposing various nostrums (balanced swell-pedals, combination pistons, and the like) on such organs may seem harmless, even desirable, but they cloud the musical and intellectual waters while hindering the organ from facing the future with honesty.

The performances at the BIOS/IBO day in Bermondsey, reported elsewhere in this issue, demonstrated an instrument that revelled in the music of its period and which had musical potential for the future. Its sound thrilled the listeners and clearly inspired the performers — surely the essence of good restoration.



## **FROM THE SECRETARY**

*JOSÉ HOPKINS*

### **BIOS ANNUAL GENERAL MEETING**

**SATURDAY, 27 NOVEMBER 2004**

**ST GILES'S CHURCH, CAMBERWELL, LONDON SE5**

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, London SE5, at 14.00 hours. All members whose subscriptions have been duly paid are entitled to attend (free of charge) and vote at the meeting. Formal notice of the meeting was given in the July 2004 issue of the *Reporter*.

Whilst full details of elections required this year were given in the previous issue, I draw attention to the retirement of three members of Council; they are ineligible for re-election. In addition, Anne Page has resigned as a Council member, due to professional commitments, and Jo Huddleston retires but does not wish to offer himself for re-election. The total number of available Council places is therefore five. Nomination forms are available from the Secretary (see address on p.19).

Finally, I remind members that it is appreciated if advance notice is given to the Secretary before the meeting of items to be raised under 'Any other business.'

## **A CONVINCING NARRATIVE AT BERMONDSEY**

*STEPHEN BICKNELL*

### **BIOS/IBO DAY CONFERENCE**

**ST JAMES'S, BERMONDSEY**

**SATURDAY, 3 JULY 2004**

A goodly crowd attended the joint BIOS/IBO meeting at St James's, Bermondsey to celebrate the restoration, by Goetze & Gwynn, of the organ built in 1829 by J.C. Bishop. The home teams were joined by visitors from France, Norway and Australia. The meeting could hardly have hoped to match the opening concert staged in 1829, which lasted no less than six hours, but in those days the road out of London to the south-east was lined with the houses of wealthy merchants and the district was in its heyday. From those glories its inexorable descent is evident from today's complete absence of the houses of wealthy merchants or indeed any houses at all: Jamaica Road is now an urban dual carriageway and the parish has lost its residential heart. The stunning Greek revival church by James Savage, the largest of all the Waterloo churches, was nearly closed and demolished in 1961.

After our welcome from Ian Bell, William McVicker, the adviser, played Attwood's *Dirge* (for the funeral of Nelson) as a taste of what was to come later. The Goetze & Gwynn team then led us through the restoration of this substantial three-manual GG-compass organ, with its remarkable three-stop GG pedal organ playable also from finger keys to the left of the manuals. The use of three laptop computers to show slides demonstrated that the restorers feared nothing in combining the refined arts of conservation with the most advanced methods of storing and presenting data.



*A general view of the J.C. Bishop organ and James Savage's architecture at St James's, Bermondsey.*

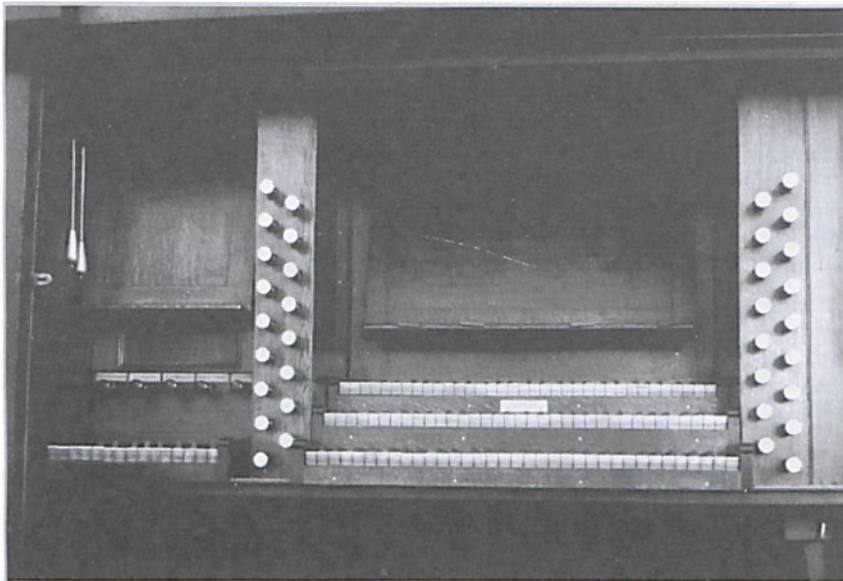
*Photograph: Stephen Bicknell*

Andrew Lamb, Conservator at the Bate Collection of musical instruments at Oxford University, gave us a personal introduction to some of the problems faced in conservation at the high end of the museum world, with the familiar dilemma of the only remaining unaltered Stradivarii being unplayable. He presented the conservation ethic with which we have gradually become familiar over the years, but pointed out with refreshing realism that even in the museum world what actually transpires is often subject to the flow of money or to directorial whim — it is not all plain sailing. He noted that while conservation in its strictest sense may be ethically correct for a museum collection, it may be only one of several considerations that apply when the musical instrument in question is somewhere else — for instance, in a church — where its survival and recognition may depend on its being available for use.

After a splendid cold collation laid on by the Parish and informal inspections of the organ, we resumed with a discussion led by a panel. As often happens with this kind of open forum, much of the available time was taken up with introductions and the four panellists trotting out their own hobby-horses for the edification of the audience (the present author being as guilty as the other three members of the panel). While the present state of play was aired, there was not enough free discussion for any new ideas to emerge from the floor.

The rest of the afternoon was devoted to music in a wonderfully convincing demonstration of what this grand and accomplished organ can do. The seventeen members of the London Festival Singers, conducted by Geoffrey Mitchell with

William McVicker at the organ, sang *Ascribe unto the Lord* by John Travers, during which the subject of the fugue that follows S.S.Wesley's *Choral Song* could be heard as a tenor duet, 'Tell it not Among the Heathen'. David Titterington followed with the *Choral Song and Fugue* in its original form; he was then joined by William McVicker for the notorious Samuel Wesley *Grand Duett*.



*Bishop's 'double-console' showing the arrangements for the second player.*

*Photograph: Stephen Bicknell*

I say 'notorious' because the piece is difficult and in its modern revival has usually been 'rattled off' with some attention to getting the notes right and very little to style. David Titterington and William McVicker were sufficiently in command of the technical difficulties to be able to find the point at which the music and organ started speaking to them about style. They delivered a really convincing narrative. The tuning of the organ, modified meantone similar to that found in J.C. Bishop's own notebook, helped delineate the structure of the movements. The departures from the home key were marked clearly by tension and a darkening of the palette; Wesley's habit of inserting the unexpected moment in both melody and modulation was given added point and emphasis and suddenly made sense; the return to the cloudless skies of the tonic was invariably triumphant. The fugue, long and rambling in equal temperament, divided of its own accord into subsections distinguished by key-relationships. A great success.

The London Festival Singers then returned with William McVicker at the organ to render *Ascribe unto the Lord* by S.S. Wesley with the correct forces, the correct registration, and the GG-compass pedal part played *loco* perhaps for the first time since the Hill-Gauntlett revolution. This revelatory performance was a fitting end to the day and a really splendid vindication of the artistic importance of the Bermondsey restoration and the tremendous success of the result. Hurrah! as they used to say.

## MEMBERSHIP MATTERS

PETER HARRISON

Although any time of year is a good one to join BIOS, many feel that joining early in the year provides better value for money, which is perhaps only true if you plan to attend every conference and meeting. Of course, few of us can do that but a consequence is that we have had no new members coming to BIOS in the third quarter of this year. I am nonetheless pleased to welcome Mrs Frances K. Finch of Canton, New York, who is maintaining the family connection with BIOS established by her late husband, Prof. Thomas Finch.

I am sorry to report the deaths of three members: Mr Geoffrey Marsh of Nottingham who had been a member since 1991; Mr Michael J. Watcham of Maidstone, a member since 1987; and Mr Andrew J. Armour of Cambridge, a member since 1976.

These deaths, together with the removal of some members for non-payment, mean that our membership now stands at 694. Recent initiatives to use the e-mail addresses requested from users of the NPOR seem likely to bring in some new members but we cannot be complacent if our numbers, and therefore our income, are to be maintained. If you are a UK taxpayer not already making your subscription the subject of Gift Aid, please consider doing so and contact either the Treasurer or myself to allow BIOS to enjoy a rebate of the income tax you have paid on an amount equal to your subscription.

## 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 25 September 2004. Nominations for HOCS certificates should be sent to me at the address on the back cover.

<b>Building</b>	<b>Organ-builder</b>	<b>Status</b>
St Benet Fink's, Tottenham	Henry Willis & Sons, 1884	II*
St Joseph the Worker's, Wealdstone, Harrow	Frederick Rothwell, 1955	II
St Mary's, Bitton, Bristol	Bevington & Sons, c. 1850	II
Eastcombe Baptist, Stroud	Joseph Munday (attrib.)	II
Honor Oak Baptist, London SE22	Alfred Hunter, 1898	II*
St Thomas's, Eglantine Avenue, Belfast	Wm. Hill & Son, 1906	I

## PUBLICATIONS

### *Journal 28 (2004)*

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

### *Journal 29 (2005)*

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

## **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, [REDACTED]

### **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,

In *BIOSRep* XXVIII, 28, 17 David Welch mentions the organ in St Peter's Episcopal Chapel, Montrose. This instrument was remarkable for having been visited by James Boswell and Dr Johnson. Boswell in his *Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.* (London, 1785), notes that on Sunday, 21 August 1773, Dr Johnson and he visited the Episcopal Chapel in Montrose and comments

[The] chapel [...] is situated on a pretty dry spot, and there is a fine walk to it. It is really an elegant building, both within and without. The organ is adorned with green and gold. Dr. Johnson gave a shilling extraordinary to the clerk, saying, 'He belongs to an honest church'. I put him in mind, that episcopals were but DISSENTERS here; they were only TOLERATED. 'Sir,' said he, 'we are here, as Christians in Turkey.'

John L. Speller,  
[REDACTED]

Sir,

After twenty-seven *Journals* and over 100 *Reporters*, it is easy to lose sight of earlier conclusions researched in some detail (though Michael Popkin's indices will help greatly).

In *BIOSRep* XXVIII, 3, 7 we are told that the concert hall organ in St Cecilia's Hall is possibly by Byfield, yet in *JBIOS* 24, 58 that attribution was rejected as unlikely. Is there any evidence to link Byfield with this organ? There is some evidence which suggests that Ohrmann & Nutt may have been the builders. The metal pipe markings noted by Dominic Gwynn at St Cecilia's Hall quite closely match those which appear in David Wickens's 'Pipe Markings' (*BIOS Research Papers* /, 1990). These had been noted from the pipes of an 1803 organ by Ohrmann & Nutt at St Alban's Church, Macclesfield (*JBIOS* 7, 123).

Alan Buchan,  
[REDACTED]

Sir,

David Welch (*BIOSRep* XXVIII, 3, 14) implies that my paper in *JBIOS* 15 understates the numbers of chapel organs in Scotland in 1780 and 1800. He claims there were seven chapel organs in the north-east by 1780, compared with my figure of eight for



the whole of Scotland; and, by 1800, eight in the north-east, compared with fourteen for Scotland. The discrepancy is easily explained.

First, my paper was written fourteen years ago, and I have since been able to find satisfactory evidence for two more organs before 1780 (not in the north-east) bringing my totals for all Scotland to 10 in 1780 and 16 in 1800. Second, my paper states clearly that I include only chapels 'definitely known' to have had organs. By contrast, David Welch includes in his 1780 figure one chapel that 'probably' had an organ, one where the first known reference to an organ occurs in the 1790s, and one (Arbroath) for which the only known evidence is a suspect news item in the *Scottish Guardian* p.374 as late as 1881. While it is perfectly reasonable to make readers aware of the possible existence of these organs, their inclusion means that his totals cannot be compared directly with mine. When these organs are excluded, his totals for the north-east agree precisely with mine (four in 1780, six in 1800) and represent a reasonable proportion of my ten and sixteen respectively, reflecting the strength of episcopalianism in the north-east. Incidentally, it seems odd to define 'the north-east' as including Arbroath but excluding nearby Dundee.

Jim Inglis,  
*Braecote, Coxwold, YOIRD 4AB*

Sir,  
Norton-by-Galby, 'Research Notes', *BIOSRep* XXVIII, 3

The upper part of the case at Great Bowden is certainly old but it is made up of diverse parts; the front pipes are of zinc, presumably by Speechly when he constructed the present organ.

Possibly unknown to most people is that all pipes are by Speechly except one, the bottom C of the Mixture, which is marked with a 'D'; that D is in the style of Dallam according to fonts in various publications.

This organ is to be cleaned and it may be a good time for interested parties to examine the instrument more closely while it is dismantled. We are not carrying out the work, but I am sure the rector would be willing to permit a visit at the appropriate time. I would be pleased to co-ordinate an inspection for members if required.

Peter Collins.



## NEWS

### CAMBRIDGE ACADEMY OF ORGAN STUDIES

The inaugural event of the Cambridge Academy of Organ Studies, in association with the Royal Academy of Music, took place on 22 May in Emmanuel College Chapel, Cambridge. Dr David Ponsford presented a lecture-recital on the recently published

organ works by Louis Couperin, placing them in context and playing a substantial selection from this important collection. Dr Ponsford has recently been awarded a Leverhulme Research Fellowship to pursue his studies into French Classical organ music. The afternoon was devoted to a masterclass on music from the French Classical school: four advanced players, including two students from the RAM, performed movements from Couperin's *Messe pour les Paroisses* and Grigny's *Livre d'Orgue*. This was a valuable opportunity to hear and discuss this repertoire with one of the country's foremost scholars in the field. A sequel is being planned to take place in France in 2005/6.

There will be a study day with Derek Adlam on the clavichord and its importance for organists, on November 6 at Clare College, Cambridge. For details of these and future events, please contact CAOS at

**IMAGES OF THE ORGAN**  
**25-28 MAY 2005**  
**NEW BRUNSWICK, NEW JERSEY**

The American Organ Archives of the Organ Historical Society and the Music Department, Mason Gross School of Arts, Rutgers, will hold a symposium from 25-28 May 2005 in New Brunswick, New Jersey. Organists, scholars, and organ-builders from North America and Europe will take part. Scheduled events begin with a reception and concert on May 25. Events include full days of papers, panels, and recitals. The collection of the American Organ Archives will be open before and after the symposium from May 23-25 and from May 28-30.

Professor Peter Williams will offer the main address. A call for papers has been issued to promote new research on the organ and its repertoire. Although the programme committee is considering abstracts on any relevant topic, proposals on J.S. Bach's organ music and on the American Romantic organ (especially Aeolian instruments) will be of particular interest. Speakers and panels will be announced in early 2005.

Further details on the symposium, including a schedule of events, registration, and hotel information, is available at [www.organsociety.org](http://www.organsociety.org) or by contacting the Organ Historical Society, [REDACTED]

**ROYAL ALBERT HALL ORGAN RESTORATION**  
**SATURDAY, 20 NOVEMBER 2004**

On Saturday, 20 November 2004 at 10.30 a.m. until approximately midday, there will be a meeting at The Royal Albert Hall to learn about and hear the newly restored organ. There will be light refreshments from 9.30 a.m. The meeting will begin with an introduction by Dr John Birch, Organ Curator, followed by talks by Ian Bell and John Mander. The organ will be demonstrated by Martin Baker, Organist of Westminster Abbey. Tickets cost £12 (including light refreshments) with a 15% discount available for groups of twenty or more. Booking opens on Friday, 1 October 2004 at the Royal Albert Hall Box Office, or at [www.royalalberthall.com](http://www.royalalberthall.com)

(----->

# BIOS MEETINGS SUPPLEMENT

*DAVID KNIGHT*

- 1. STUDY DAY AND  
ANNUAL GENERAL  
MEETING**
- 2. RECENT RESEARCH  
CONFERENCE**



*'London: Dulwich College  
Chapel': No. 173 in the  
Andrew Freeman Collection,  
British Organ Archive.*

THE BRITISH INSTITUTE OF ORGAN STUDIES


STUDY DAY  
AND  
ANNUAL GENERAL MEETING

SATURDAY, 27 NOVEMBER 2004  
ST GILES'S, CAMBERWELL

SAMUEL SEBASTIAN WESLEY

Programme

- 10.30                                 Tea and coffee.
- 11.00     Peter Horton           ‘He will be one of the *best* organists in the kingdom’:  
  S.S. Wesley and Camberwell.
- 11.35     Stephen Bicknell        The Telescope, its Right End and the Sighted Eye:  
  Reassessing the Insular Period and its Contribution.
- 12.05     John Budgen                1961 and all that: restoration then and now.
- 12.35     Harry Brama                Demonstration of the organ.
- 13.00     Lunch
- 14.00     **BIOS Annual General Meeting:** all BIOS members are entitled to attend  
(free of charge) and to vote. The Annual General Meeting will include the  
drawing of a raffle (tickets to be sold on the day) to launch a fund for the  
proposed documentary history of the British organ; Peter Williams will  
donate copies of his recently published works, *The life of Bach* (Cambridge,  
2003) and *The organ works of J.S. Bach* (Cambridge, 2004).
- 15.00     Margaret Phillips Recital of music by S.S. Wesley and his contemporaries.
- 16.00                                 End of conference.

St Giles's Church is between St Giles's Road and Benhill Road, London SE5. The nearest railway station is Denmark Hill (just over half a mile); the nearest tube station is Oval (over a mile). There is a good local bus service. Full details of travelling in London can be found at [www.tfl.gov.uk](http://www.tfl.gov.uk) or by telephoning 

## BOOKING FORM

Please reserve \_\_\_place(s) for the BIOS Study Day on Saturday, 27 November 2004, at £20 per person (including lunch).

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

Name .....

Address .....

*tei:*

*e-mail:*

Please return to

**BIOS Meetings,**

[REDACTED]

[REDACTED]

[REDACTED]

THE BRITISH INSTITUTE OF ORGAN STUDIES

RECENT RESEARCH CONFERENCE

THE BARBER INSTITUTE, BIRMINGHAM

SATURDAY, 26 FEBRUARY 2005

Programme

10.30		Tea and coffee.
11.00	Joan Jeffery	Parish church organs in sixteenth-century Kent.
12.00	Jim Berrow	How Edgbaston's new church came to have an organ
12.30	Ibo Ortigies	GO Art research activities.
13.00		Lunch.
14.00	John Norman	Pneumatic actions.
14.30	David Hemsley	Early electric actions and their power supply.
15.00		Discussion.
15.15	David Baker	BIOS/RCO library.
16.00		Tea and end of conference.

The Barber Institute is a five-minute walk from Birmingham University Station; there is a frequent rail service from Birmingham New Street Station. A map and a leaflet with details of hotels in Birmingham are available from [www.beinbinningham.com](http://www.beinbinningham.com); travel details are at [www.barber.org.uk/visitors.html](http://www.barber.org.uk/visitors.html).

The cost of the meeting is £20 including lunch and refreshments.

BOOKING FORM

Please reserve \_\_\_place(s) for the BIOS Recent Research Conference on Saturday, 26 February 2005 at £20 per person (including lunch).

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

Name .....

Address .....

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

Please return to  
BIOS Meetings,



# THE SPIRITUAL LIFE OF JOHN CLYMHOWE

*DOMINIC G WYNNE*

It seems obvious to us that organ-builders active after the Reformation might yearn for the old days, for a liturgy where the use of the organ was a foregone conclusion, but the decline of the organ was not necessarily going to be an essential part of the changes in theology and church government of the 1530s. John Clymhowe died at a time when organ-builders and church musicians might still have felt optimistic about the continued role of the instrument, even though he shows in his will that he had followed the path of the reforming party, and had friends who were in its vanguard.

His will<sup>1</sup> has an evangelical preamble, but, more important, he prescribes English: ‘Te Deum laudamus in englishe, and the Organs going’ for his funeral, and rejects a text used to support indulgences ‘qui Lazarum est’.<sup>2</sup> One of the witnesses to his will was ‘William Carkeke Scryvener of London’, who belonged to a network of evangelical brethren in the City. In 1538 Carkeke married Eleanor Whalley, widow of John Whalley, who was a cousin of Thomas Cromwell and paymaster of the king’s works at Dover.<sup>3</sup> He was a resident of the parish of St Mary-le-Bow, as was his wife Eleanor, who carried on an independent business as silkwoman, both as a married woman and as a widow.<sup>4</sup>

Clymhowe was ‘buried in the parish Church of Saint Stephyns in Walbroke of London’, and had been churchwarden in 1534-5.<sup>5</sup> So he was a neighbour of John Howe, who was also a resident of St Stephen’s, Walbrook ‘at the sign of the Organ pipe’. Howe succeeded Clymmowe as churchwarden. They had collaborated in the making of the new organ at Holy Trinity, Coventry, and no doubt extensively elsewhere.<sup>6</sup> They were obviously personally close, if not related, for the Howes were evidently to be chief mourners at the funeral.

It is interesting that Anthony Duddington, the builder of the 1519 organ at All Hallows, Barking-by-the-Tower, was also a churchwarden at St Stephen’s, Walbrook, in 1527-8.<sup>7</sup> Is it fanciful to think of a connection between these men, apparently the most accomplished and eminent in their trade in the early sixteenth century? Howe’s eminence can be inferred from the number and quality of his customers, Clymmowe’s from his association with Howe and the wealth disposed of in his will. He made a new organ for Lincoln Cathedral in 1536 (inspected by John Howe), a small organ for Eton College in 1531-2, probably with Howe, and looked after the organs at St Stephen’s Walbrook between 1519 and 1531.<sup>8</sup> Duddington’s organ for All Hallows was as expensive as these early organs get. He may be the ‘Master Anthony’ who witnessed William Wake’s will in 1517, the ‘Antony’ who worked at St Margaret Patten’s in 1523, and the ‘Anthony the organmaker from London’ who worked for St Andrew’s, Canterbury in 1520.<sup>9</sup>

In the name of God amen the xth day of the moneth of Juyn the year of our/ Lord god a  
Thousande fyve hundreth xxxvijte and the xxxte yere of the Reign of our soverayne Lord  
King henry/ the vijth, I, John Clymhowe Citezen and Organ maker of London; being of  
hole mynde and in good and parfite/ remembrance Iawde and prayse be unto almighty Jesu,

make and ordeyn this my present testament herin conteyned/ my last wille in maner and fourme folowing - that is to sey, first I bequeath my soule unto almighty Jesu my/ maker and Redeemer in whom and by the merits of whose blessed passion is all my hole trust, of these remission/ of my synnes and my body to be buried in the parish Church of Saint Stephyns in Walbroke of London bchynde the/ high awter in the lie as nygh unto the grave there where Margaret Clymmowe lieth buried as may conveniently/ be. Item I will that all my detts and duties, that I owe of ryght or of conscience to any persone or persones, be well and/ truely contented and paid by myn executores hereafter named, orelse ordeyned so for to be paid without any delay/ or contradiction. And after my detts paid and my funerall expenses perfourmed, I will that all my goodes/ chattels and detts shalbe disposed to and amonge suche persones as hereafter is specified, and in other wrkcs/ of mercy petye and charitie, that is to sey first I wille that my executours as shortly after my decease as/ may conveniently be shall distribute in and among pour people by penny doole xxis and among poure/ people in honnesdiche there abidinge iijjs. Item I bequeath to everyone of my servants or apprentices beinge/ in my service at the tyme of my decease, wardens and other a blak gown, and I pardon and remitte to every/ of myn apprentice one yere of hys terme of apprenticeshode. Item I bequeath to every one of my late wyfes/ daughters being at home a blak gown. Item I bequeath to Elizabeth the Barbouris wife dwelling at St Clemente/ parish without Temple Barre my kynneswoman xxxli vjs viijd. Item I will have a sermon preached on the day after/ my buriall in the said parishe church of Saint Stevyns aforesaid, and he to be of good and vertuous disposition/ at the election of Sir Richard Marsshe curate there or of any other curate that there shalbe there at that tyme/ And I bequeath to him for his sermon vjs viijd Also I will that where as they have used to synge/ qui Lazarum est at the burying of the body in the erthe, I will and desire them that when it shall fortune/ my body to be brought to the erthe, I will the priests and clerks there leve all such psalmes and singe/ Te Deum laudamus in englishe, and the Organs going, giving Lawde unto god, that it hath pleased him/ of his infinite mercy to calle me to his goodness. The residue of my goodes, chattels and detts paid and my funerall expenses perfourmed, and these my legacies herein conteyned I hooly geve and bequeath/ to myn executours they to dispose suche parte therof as they shall think most beneficiall for the wclthe of my soule and all Christian soules. which of this my present testament I make and ordeyn my wel/-beloved daughters in lawe Jane Lunfford and Elizabeth Lunfford myn executors And of the execu/cion of the same I make and ordeyn my welbeloved frendes John Howe Skynner and John Fawkenor/ my late tenant myn Overseers And I bequeath to the said John Howe for his labour that behalff/ a blak gown of four yards price vis viijd le yardc and vijs vid in money and to the said John Fawkenor/ a cote price fyve shillings a yarde. Item I bequeath to the wife of the said John Howe a blak gown and to/ his mother Margaret a blak gown and to every oon of his children a blak gowne and vis viijd in money/ which money I will shalbe delivered into thanks of their said father John Howe immediately after my decease And I utterly revoke and admitt all and every other former testamentic willes Legacies bequests executors and/ overseers by me in any wise before this tyme made named willed and bequeathed And I will that this my present/ testament togiderc with all the Legacies bequests executours and overseers by me herein made named and/ bequeathed shall stande and remain and perpetually abide for my verye testament and noon other nor otherwise;/ In witness wherof to this my present and Last wille I the said John Clymhowe have sett my seall the day and/ yere above written. These witnessse per me Richard Marsh curate, Anthony Wullay of London merchant Taillor/ and Thomas Bradshawe apprentice with William Carkeke Scryvener of London

[proved 9 July 1538]



## NOTES

1. PRO Probate 11/27. The use of the Prerogative Court of Canterbury rather than one of the London Courts was no doubt because Archbishop Cranmer's jurisdiction would cause less trouble for the evangelicals than Bishop Stokesley's.
2. My thanks to John Harper for pointing this out to me.
3. Brigden, Susan, *London and the Reformation*, 279, 319-20, 384,418, where he is listed as 'Carkke'. For his will see PRO Probate 11/32, where his name is written 'Oarkeke'. Carkeke is a Cornish name.
4. Harding, Vanessa, and Keene, D.J., *Historical Gazetteer of London before the Great Fire St. Mary le Bow* (London, 1987), 104, 128.
5. Freeman, A., 'A Brief Account of the Organs at St Stephen's Church Walbrook' *The Organ* 111(1922), 162.
6. Warwickshire Record Office DR801/12/item 12. Transcribed by Martin Goetze and Dominic Gwynn in *BIOSJ* 9(1985), 40-1.
7. Blewett P.R.W. (with transcripts by Thompson, H.C.), *The Duddyngton Manuscripts at All Hallos - by-the-Tower* (London, 1977); Freeman, A., 'St Stephen's Church Walbrook', *The Organ* XIII (1932), 162.
8. Bowers, R., 'Music and worship to 1640', *A History of Lincoln Minster* (ed. D. Owen, CUP, 1994); Freeman, A., 'The Organs of Eton College', *The Organ* XV, 158.
9. 'William Wake Citizen of London and Organmaker', Commissary Court of London 1517 reg9 f51 (probate 23 September 1517), St Margaret Patten's CWADFF GL 4570/1.

## RESEARCH NOTES

PAUL TINDALL

### THE BRYCESONS AND THE MORTENS

Henry Bryceson (senior) was baptized early in 1775 in Perth, and died in Brampton, Hunts in 1870, where he may have had connections, since the firm built many organs in the vicinity. In the 1851 Census Henry senior was 'organ builder', while Henry junior was still 'organ builder apprentice', but in the later 1850s his sons Henry (b. 1832) and John (b. 1839) began to be active in the firm. Not unnaturally, a series of changes took place. At All Saints', Huntingdon a tender was received in June 1856 from 'Messrs. Bryceton [s/c] & Son',<sup>2</sup> and when the new organ was opened in November a press announcement read 'H. Bryceson & Son'.<sup>3</sup> The move to new premises at 34 Brook Street, Euston Road probably took place in 1859; the workshop had been at 5 Tottenham Court since 1829 (Hill was a few doors away). The move from craftsman to industrialist is underlined by the fact that Henry Bryceson junior no longer lived above the shop; by 1863 he was listed in the Court section of *Kelly's Directory* at his private residence of 2 Augustus Square, Regent's Park. By late 1859 the printed letterhead preserved at Godmanchester<sup>4</sup> read 'Bryceson & Son's Organ Factory ... 1859'. When this organ was completed the following year it was advertised as by 'Bryceson & Fincham',<sup>5</sup> evidently a short-lived arrangement with the pipe-maker John Fincham.<sup>6</sup> Although the directory entries for 'Bryceson & Sons' continued until 1865, the familiar 'Bryceson Brothers' name was first mentioned earlier in the

decade.<sup>7</sup> Perhaps this breathless succession indicates that Henry senior was persuaded to retire in about 1860 — at the age of eighty-five this would certainly have been his due!

The 1860s marked a period of expansion and experimentation for the Brycesons, as they attempted to make the transition from minor, though respected, craftsmen to major players in the burgeoning church market. In 1867 they exhibited at the *Exposition Universelle* in Paris and there acquired the British rights to Barker's electric action patents: a series of more-or-less successful instruments followed at prominent locations such as the Theatre Royal, Drury Lane (1868); St Michael's, Comhill (1868); and Rugby School (1872). Press comment was extensive: Henry's lecture to the Society of Arts in 1868<sup>8</sup> was widely reported, and in 1876 he addressed the College of Organists on 'Modem Organ Construction'.<sup>9</sup>

## THOMAS AND ALFRED MORTEN

Bryceson took out two electric action patents. Thomas Honor Morten of 4 Stanhope Street<sup>10</sup> (the Bryceson address) is named as joint patentee in the first. The second, No. 340, of February 4 1869, is also in the names of Henry and John Bryceson and Thomas Honor Morten, but in addition Alfred Morten is named as a witness. The Mortens came from Amersham, and were evidently persons of substance: Thomas is listed as a chemist, and a William Morten as 'Gentleman', both of the High Street, in the 1846/47 *Post Office Directory for Beds and Bucks*. Thomas was then described as 'Chemist, aged 30' of 60 High Street in 1851,<sup>1</sup> and 'Landed Proprietor and Merchant and Chemist' at 62 High Street in 1861.<sup>12</sup> Thomas's son Alfred, aged 2, was listed in 1851, but not in 1861. By 1871 the Mortens had gone from the High Street. One might speculate that Thomas Morten and Bryceson became acquainted at the building of an organ for St Mary's in Amersham in 1852.<sup>13</sup> This was a very conservative instrument for the date, with GG compasses and a GG pedal organ of two stops. Thomas Morten may have been in a position to put some money into the business; it is worth noting that when a lawsuit broke out with the authorities of St Augustine's, Highbury in 1872, a barrister named Edward Morten represented Bryceson.<sup>14</sup>

No more is heard of Thomas: in the 1881 census he is found in Belsize Park, working as a wine merchant,<sup>15</sup> and he died in 1890, aged 69.<sup>16</sup>

Alfred Morten became a partner in Bryceson Bros. & Morten in 1873, and the following few years represented a high point in the firm's fortunes. There was a retreat from electric action, but the famous Primrose Hill organ, built for the eccentric amateur, Nathaniel J. Holmes, at The Hall, Primrose Hill Road between 1872 and 1876 was one of the wonders of the age.<sup>18</sup> A large, three-manual organ at St Peter and St Paul's, Cork (1876)<sup>19</sup> was divided across the west gallery and converted to tubular-pneumatic action by Megahy of Cork in 1912, but still has a colourful, varied tonal palette, as has the little-altered organ at St Mary's, Steeple Ashton (also 1876).<sup>20</sup>

Alfred Morten left Bryceson Bros. & Morten at the end of 1877; Walter B. Ellis immediately took his place as partner. This abrupt departure is reflected in difficulties with the new Bryceson organ for St James's Hall, London which was the most important concert venue of the time; Henry Bryceson was forced to defend allegations

in the press of undue delay,<sup>21</sup> and the organ was completed only in 1882. Meanwhile, Morten announced that he had set up for himself at Albany Wharf, Redhill Street, Regents Park in January 1878,<sup>22</sup> and in March that he had taken James Taylor of 75 Arlington Road into partnership as Morten & Taylor.<sup>23</sup> Taylor (born c. 1846) was still living at the same address at the 1881 census; Morten is listed there in *Kelly's Directory*, 1878 and 1879. By 1881 Morten was living with his family at 35 Nicoll Road, Harlesden, employing twelve men and five boys,<sup>24</sup> but despite assiduous advertising the business failed, and Morten & Taylor's assets were auctioned by Puttick & Simpson only two years later.<sup>25</sup> It is possible that their sudden demise is connected with the Revd L.G. Hayne, sometime organist of St Alban's, Holbom and Precentor of Eton College, who died on 3 March 1883, by then Vicar of Mistlecley in Essex.<sup>26</sup> Hayne's final Leviathan organ project was a three-manual organ of forty-five speaking stops at the small church of Mistlecley, the stop-list of which was published in 1883 as under construction by Morten & Taylor. It seems unlikely that it was completed. Nothing further is heard of Alfred Morten, though James Taylor continued on his own in a small way, for instance rebuilding at Holy Trinity, Margate in 1884.

One further conundrum: 'A. Morten' is said to have published in 1877 a work entitled: 'Hints on the Purchase of an Organ', which is listed in all the contemporary (and later) bibliographies, though no copy has yet been traced. In 1867, L.G. Hayne published a fifteen-page pamphlet with the same title, and this does survive.<sup>27</sup> Its contents are unremarkable, but it would be interesting to know if there was any connection.

## WILLIAM HILL AND THE ROBSONS

Joseph Robson's census entry of 1841 at 101 St Martin's Lane:<sup>28</sup> [ob = organ-builder]

	Joseph Robson	70, ob
	Thomas Robson	40, ob
	w Margaret	35
sons	Thomas Robson	15, ob
	George Robson	15, apprentice ob
	Henry Robson	14, apprentice ob
	Edmund	12
	Charles	8
d	Margaret	6
	William Hills [s/c]	35, ob
	Julius Rogers	15, apprentice ob
	George Edwards	15, apprentice ob

We now know why Hill was absent from his own Census entry, but what was he doing at the Robsons'?

(N.B. All 1841 Census ages were rounded down to the nearest five years except in the case of children.)

## ABRAHAM ADCOCK

Abraham Adcock, organ-builder of Queen's Head Court, appears in the Westminster Poll Book of 1749. As late as 1770, Sir Samuel Hellier writes in a letter that Adcock is

to make an organ for the Worcester Music Meeting.<sup>29</sup> Hellier, who commissioned an organ from Adcock, was a prominent figure at the Three Choirs Festival, where the trumpeter Abraham Adcock (fl. from 1738) performed from 1755-68, yet his letters do not read as if he knows two people of this name. It seems reasonable to believe, as Young does, that the trumpeter and the organ-builder are the same person. That Adcock the trumpeter and Adcock the organ-builder were one and the same is confirmed in Granger and Noble. The entry reads: ‘Abram Adcock, builder of church and chamber organs, was one of the best performers on the Trumpet in the Kingdom’.<sup>30</sup>

## EPHEMERA

Organ-builders’ trade publications are instructive though sometimes elusive things, and it is intended to make a list of all those known to have been issued in Britain until 1939. Please contact me if you possess one or know of any preserved in places that are less than obvious.

## NOTES

### THE BRYCESONS AND THE MORTONS

1. HO 107/1494.
2. Huntingdon RO, 2627/8/1, Vestry Minutes 1831-60, 24 June 1856.
3. *Musical Gazette* (26 November 1856).
4. HRO, 2627/5/34, 9 November 1859.
5. *The Musical Times* I (October 1860).
6. Fincham appeared in the *PO Directory* 1860 as organ-builder at Bryceson’s address and pipe-maker at 110 Euston Road.
7. ‘English Church, Montivideo’, *Musical Standard* 11 (1 January 1863); ‘St John, Beunos Aires’, *Musical Standard* 39 (27 February 1864).
8. *Musical Standard* 232 (9 January 1869).
9. *The Choir*, July 1876.

### THOMAS AND ALFRED MORTON

10. Brook Street was renamed Stanhope Street c. 1867.
11. Census, HO 107/1717/340.
12. Census, RG9/847/10.
13. Sperling.
14. Bryceson v. Rydon (1872)
15. (RG11/211/52/34). Organs drive you to drink, like Avery?
16. *Register of Deaths*.
17. See the Keysoe records, Beds. CRO P48/2/2/3.

18. *Musical Standard* 484 (8 November 1873), 597 (8 January 1876).
19. Hopkins and Rimbault, 3<sup>rd</sup> edition (1877), 617-8. It had a ‘handsome carved Gothic case on Memel wood [baltic wood], 36 feet high’.
20. *Musical Standard* 654 (10 February 1877) . The organ now bears a Bryceson Bros. & Ellis nameplate.
21. *Musical Standard* 751-2 (December 1878) .
22. *Musical Standard* 702 ( 12 January 1878).
23. *Musical Standard* 1/2 (23 March 1878).
24. RG11/1361/116/45.
25. *Musical Standard* 995 (25 August 1883).
26. *Musical Standard* 973 (24 March 1883).
27. Bodleian Library, Oxford, 170Y.3 (1.)

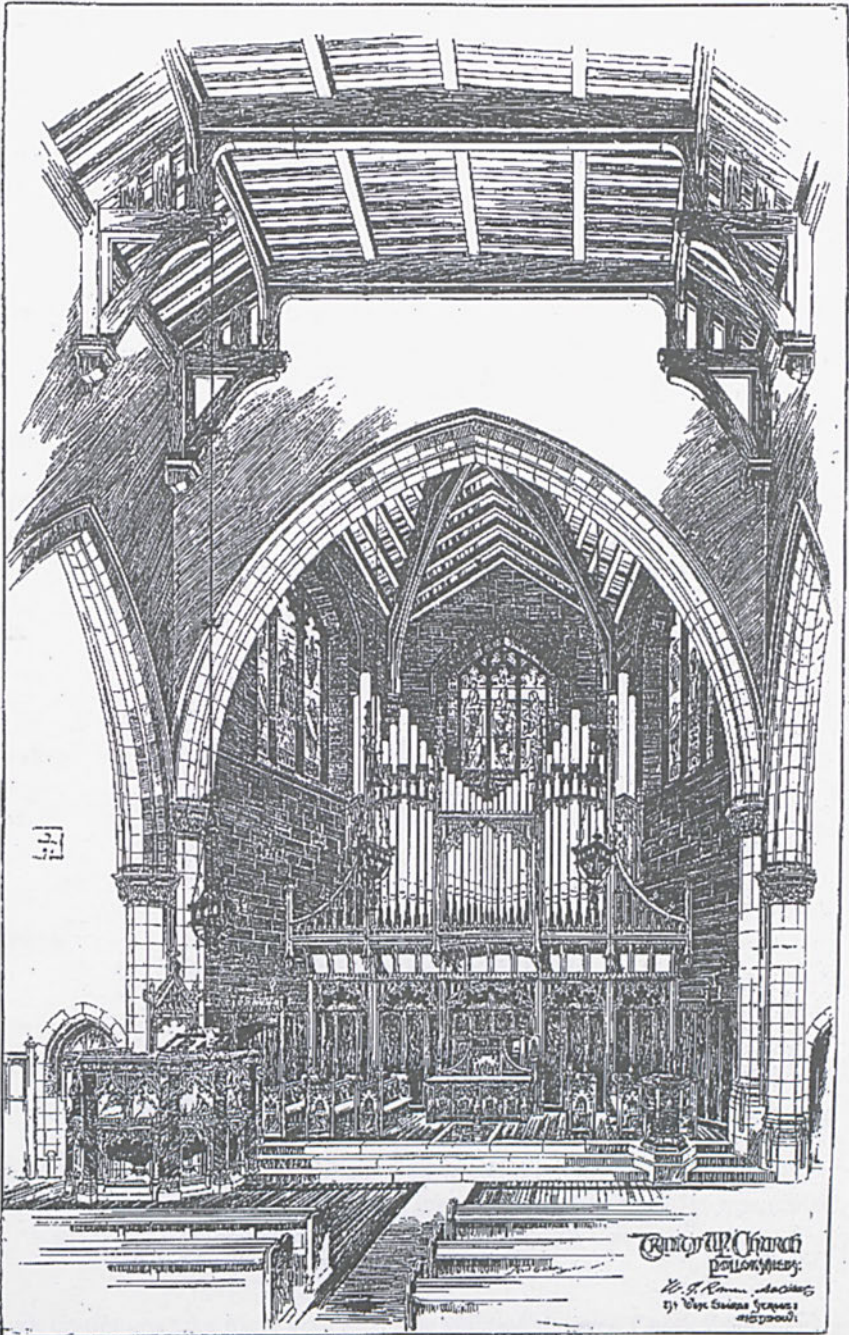
### WILLIAM HILL AND THE ROBSONS

28. HO 107/740/2/27.

### ABRAM ADCOCK

29. Young, P., ‘A Sweet Pretty Instrument. Sir Samuel Hellier’s Obsession’, *JB IOS* 12 (1988), 55.
30. Granger, J. (completed by Noble, M.), *A Biographical History of England* (London, 1806), 2,367.





Trinity U.P. Church, Pollokshields, Glasgow (see reference on p.2)

# THE BRITISH INSTITUTE OF ORGAN STUDIES

<b>Chairman</b>	Professor Peter Williams [REDACTED]
<b>Secretary</b>	Mrs José Hopkins (2003) [REDACTED]
<b>Treasurer</b>	Richard Hird (2003) [REDACTED]
<b>Archivist:</b>	Vacant
<b>Information Services</b>	Dr David Baker (2002) [REDACTED]
<b>Meetings</b>	Dr David Knight (2002) [REDACTED]
<b>Membership</b>	Peter Harrison (2002)
<b>Overseas Liaison</b>	*Dr Christopher Kent [REDACTED]
<b>Publications</b>	Dr Relf Clark (2003) [REDACTED]
<b>Publicity</b>	David Hemsley (2002) [REDACTED]
<b>Council</b>	Barrie Clark (2003), Dr Richard Godfrey (2002), Dr Jo Huddleston (2002), *John Hughes, Timothy McEwen (2002), Anne Page (2002), 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](http://www.bios.org.uk/npor.html)

**Director** Dr Michael Savers

[REDACTED]

**Manager** Paul Houghton

[REDACTED]

## BIOS REDUNDANT ORGANS SCHEME SUPERVISOR

Dr Richard Godfrey

[REDACTED]  
For enquiries, please contact B

## 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](http://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.