

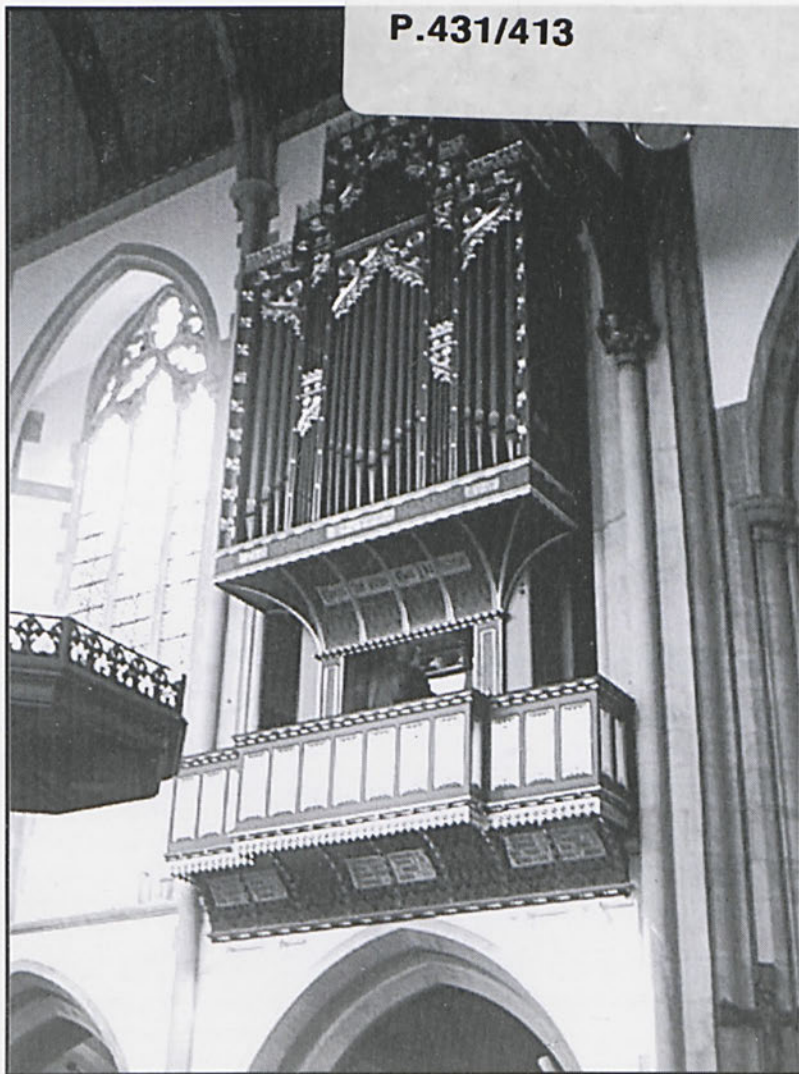
THE BRITISH INSTITUTE OF ORGAN STUDIES

REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES


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BIOS REPORTER

Editor John Hughes


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The *Reporter Website* can be viewed from a link on the *BIOS Website*, at <www.bios.org.uk>. The site was revised on 1 March 2005.

Opinions expressed in the *BIOS Reporter* are those of the respective contributors; they are not necessarily those of BIOS. The *Reporter* is printed by E.L. Jones & Fab, Cardigan; the typesetting and distribution are by John Hughes.

The cover picture is of the restored Bodley / A.G. Hill case at St German's, Roath, Cardiff. The organ was the subject of a visit during this year's Annual Residential Conference, a report on which appears elsewhere in this issue. Photograph by courtesy of Richard Hird.

EDITORIAL

The preservation of records relating to organs and organ-building is fundamental to the role of BIOS. Similarly, every organ-builder of repute and business commonsense understands the importance of records relating to the company, even work undertaken by the firm perhaps a century or more ago. An organ which has been out of a company's remit for decades may suddenly reappear in a conservation project when the firm's expertise becomes not only essential but is to its financial benefit. The British Organ Archive frequently acts as the source of such material, appreciated by organ-builder and researcher alike.

We should not become selfish in our opinion of such records. The contents may well relate to technical matters, sometimes even the social dealings of organ-builders, but they have other value. Apart from being of peripheral interest to other disciplines e.g., metal manufacturing, procurement, and the development of electrical gadgetry, they have an intrinsic value common to all records. Research into records from fields other than organ-building and trade directories, such as fire and insurance records, has proven most fruitful. When companies insured organ-builders, among other businesses, their interest was certainly not directed to compiling organ history, but towards assessing insurance risks with a view to making a profit. Years later, it has been possible to trawl that information to extract invaluable organ-related material.

Similarly, organ-builders' records may well yield information to future researchers in other fields, information of a genre which we cannot imagine at present. We might postulate a scenario in which pipe-organs are exceedingly rare, and a desire arises to reconstruct some aspect of British organ-building as we know it today, along with the role of the organ in a long-defunct parish system. Whatever the future need, the preservation of the records now is paramount.

Which is why it is so distressing to receive a report that another company has destroyed a large archive of records; the situation is compounded by the fact that the records of another firm in the same part of the country were destroyed in the not too distant past, the two disasters leaving a gaping hole in the records. In this present case, the records destroyed were those of churches with which the company had no current connections. With the destruction of the records of a third company some time ago, this makes for distinctly depressing news.

The answer is not easy. The existence of the British Organ Archive is well-known, but in the three cases involved it was ignored. There is no suggestion here that there were matters in the records which could not be archived, for all three companies concerned enjoyed excellent reputations for their work. One is left baffled as to the reason for simply destroying records, rather than making them available for the future.

Perhaps when the matters referred to by the Chairman on p. 4 of this issue are resolved, the British Organ Archive may acquire some further form of status which will ensure that the disastrous decisions of the past few years are not repeated. In the meantime, we must be grateful for the majority of organ-building companies which knows the true value of record-keeping.



FROM THE CHAIRMAN

PETER WILLIAMS

At its meeting on 22 September, the Royal College of Organists Executive 'met to review the financial position in relation to the proposed move to Curzon Street station [Birmingham] ... and was unanimous in deciding that we should withdraw from the project'.

This is a great disappointment to those of us who hoped that the scheme's many uncertainties would be worked out, to create an 'Organ Centre' for the benefit of all who work upon any aspect of organ-study. BIOS is directly involved only in that the proposal up until now was for the 'British Organ Library' to include the British Organ Archive and the National Pipe Organ Register with the RCO's own library, all in association with the University of Central England.

Meetings are being arranged to see where we go from here and to review how the demise of the Curzon Street project affects plans for BIOS's participation in the BOL.

FROM THE SECRETARY

JOSÉ HOPKINS

BIOS ANNUAL GENERAL MEETING

SATURDAY, 26 NOVEMBER 2005

ST GEORGE'S GERMAN LUTHERAN CHURCH,
ALIE STREET,
WHITECHAPEL, LONDON EC

The 2005 Annual General Meeting of the British Institute of Organ Studies will take place on Saturday, 26 November 2005, at St George's German Lutheran Church, Alie Street, Whitechapel, London EC 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 2005 issue of the *Reporter*.

Whilst full details of elections required this year were given in the previous issue, I remind members that the Chairman and Secretary are to be re-elected this year. Dr David Knight and Dr Relf Clark do not wish to stand for re-election as Meetings Officer and Publications Officer respectively, and there will be two available places for ordinary members of Council. Nomination forms are available from the Secretary (see address on p. 23).

Finally, it is appreciated if notice is given to the Secretary before the meeting of items to be raised under Any Other Business.

NPOR LEAVES CAMBRIDGE

PAULEBLING

Many members of BIOS will be familiar with the National Pipe Organ Register. However, some may not realise that it contains over 30,000 surveys of pipe-organs and around 6,000 ‘sites without survey’. Each week, many interested persons submit fresh or revised information for inclusion; it is, therefore, easy to see that managing the Register is a large undertaking.

Mike Sayers’s role as NPOR Director has been fundamental. His contribution has been highly influential and has provided a firm basis for the development of the Register. Mike’s involvement goes back to the inception of the Register in 1991, and even earlier, when the late Donald Wright and the late Peter le Huray were instrumental in recruiting him.

The credit for the realisation of the vision that became NPOR is Mike’s. It is thanks to him that resource has been made available at Cambridge, and the work involved in raising funds, systems development, general advice and encouragement has been enormous. This involvement will not be coming to an abrupt end yet, since Mike will be continuing as a Fellow of Emmanuel College, and, for a while at least, the new server, ‘Emma’, will inhabit his office at Emmanuel. Software problems and fixes, the new web-pages, guidance and support — all seem to be matters that Mike still takes in his stride.

Paul Houghton joined the NPOR project after his first retirement in 1992, and has acted as Manager of the NPOR for several years. It is to Paul that all the e-mail and paper submissions have been made, and, with the assistance of his team, those submissions have been entered into the computer. It has needed Paul’s expertise and watchful eye to load these entries so that the system neither crashes nor wobbles. This has not been easy — great precision is essential. His selfless dedication to the project has been of inestimable value.

Having been a junior team member myself for a few months, I have become conscious that, under Paul’s supervision, some 2,700 completely new surveys have been added. The number of surveys revised would be over 3,000, I suspect. We should not forget, of course, that much of the earlier data entry work was done by Emlyn Jones and then by David Atkinson; we were all saddened to hear of David’s death. In addition, Simon Trott and Jeremy Wong have been working with Paul in the Cambridge Office; Phil Rogers, Tony Newnham and David Greening have been ‘outworker editors’.

With Paul’s retirement and Mike’s partial retirement, we are losing two stalwart workers. Couple this to the move of the office from Cambridge to Birmingham and it does indeed represent the end of an era.

The sincere thanks of BIOS go to Mike and Paul for all their hard work and encouragement over many years. We wish them well in retirement and trust that those of us who continue to attempt keep the Register up to date will be allowed to ask their advice from time to time, provided we promise it will not be too often. In preparing this article, I must acknowledge gratefully the advice and information I have received from several people, especially José Hopkins and Philip Rogers.

DAVID TEMPEST ATKINSON

31 AUGUST 1935 - 18 AUGUST 2005

PAUL HOUGHTON

It is with very considerable sadness that we record the death of David Atkinson, who was a most prolific and capable editor for the National Pipe Organ Register.

David was organist and choirmaster of the parish church of St Mary's, Hitchin, until his stroke five years ago; even afterwards, he amazed us all by giving public recitals with Audrey Jenkins playing the right-hand part. His enthusiasm and commitment are greatly missed. All those who knew him will wish to extend our sympathy to his wife Jean and to their family.

On Tuesday, 30 August, the bells of St Mary's rang out over Hitchin, not muffled, but the full glorious sound. Inside the church, the service of thanksgiving was very well attended, and the choir of which he was so proud gave of its best, singing Parry's *I was glad*, Bach's *Jesu, joy of man's desiring*, and Rutter's *The Lord bless you and keep you*, conducted by the present organist and choirmaster, Alan Childs. The organ-playing was shared between Audrey Jenkins, Anthony Smith (David's ex-organ scholar), and Alan.

The four addresses covered all stages of David's life from his young days as organist at St Thomas's, then St John's Parish Church, Blackpool; on to Christ Church, Bexleyheath, Kent, where one of his choirboys received the Choirboy of the Year Award, later both appearing to perform on television; and finally to St Mary's, Hitchin. We were delighted by Finzi's *Carol*, performed by his step-brother, Colin Bradbury, retired Principal Clarinettist with the BBC Symphony Orchestra, with nephew Roger Harrison playing the piano.

The hymn-singing in the congregation was enthusiastic, and the final descant, written by David for the last verse of *Praise my soul the King of Heaven*, made a fitting climax to a memorable service. The Fantasia in G major by Bach, performed by Alan Childs as the outgoing voluntary, was exciting and showed off the organ as well as the performer to great effect; at the end it drew a round of applause. It is clear that music at St Mary's is thriving; I am sure that that would please David greatly.

NOEL MANDER

19 MAY 1912 - 18 SEPTEMBER 2005

JOHN PIKE MANDER

Noel Mander, MBE, FSA, was born in Crouch near Wrotham and brought up in Brockley in South London, moving to East Sheen. Having left school (which he hated) he went to work for A. & C. Black, the publishers, the family having been involved in publishing. The office work did not suit him; through his uncle, Frederick Pike, he met Ivor Davis, who had worked for Hill, Norman & Beard. He worked with him for a while before starting on his own account in 1936; his first organ was at St Peter's, Bethnal Green, opposite St Peter's School which, years later, was to become the organ works.

At that time he did not have a workshop, but he was allowed to rent a part of Christ Church, Jamaica Street, Stepney, where he worked on the organ. Unfortunately, the church, the organ he was working on and all his equipment were lost in the first air raid on East London in 1940.

Shortly after that, having been a volunteer fireman in the Auxiliary Fire Service, he joined the Royal Artillery, and saw service in North Africa and Italy where, during periods of relative inactivity, he worked on a number of instruments, including the organ in Algiers Cathedral which he managed to get going after its many years' silence, for which he was awarded a fine bottle of cognac.

Having been invalided out of active service in Italy, he joined the Army Welfare Service, and, during his convalescence, he repaired a seventeenth-century organ in Trani. After the war, he thought about emigrating to South Africa to work with Cooper Gill & Thompkins, but he was persuaded to stay in London, where he assisted the London Diocese in getting organs in bomb-damaged churches working. He set up a workshop in an old butcher's shop in Collier Street before moving in 1946 into the old buildings of St Peter's School in Bethnal Green, where the firm remains to this day. In 1947, he married Enid Watson with whom he had five children, living over the works in Bethnal Green.

Most of his early work revolved around the rebuilding of organs, many of which survive even now, but he had started to make a name for himself in organ-building circles; quite a few of the employees of the established organ-building firms still in London came to join him.

He always had an affection for historic instruments and restored a number of antique chamber organs, setting new standards for the time with his sympathetic appreciation of them. Of particular note was the restoration in 1958/9 of the seventeenth-century organ at Adlington Hall, Cheshire, which was in a completely desolate state. Other organ-builders who had been asked to restore the instrument said it could not be done. It had not been playable for perhaps a century and somebody had fallen into the pipe-work from a trap door above, but, with painstaking care, the organ was restored and remains one of the most important survivals in England.

In the 1960s, he became aware that interest was growing in tracker-action organs in the rest of Europe and this encouraged him to investigate this form of action himself, initially in the restoration of instruments (which otherwise might have been electrified), and then in new organs. Ultimately, a number of such instruments were built, and some were exported to places such as Bermuda and the Sir Winston Churchill Memorial Foundation in Fulton Missouri.

Having been involved with the rebuilding of a number of large organs, he was awarded the contract to rebuild the organ in St Paul's Cathedral in London during the 1970s. This project, lasting almost five years, was, perhaps, his greatest pride, and was completed just in time for the Queen's Silver Jubilee celebrations at St Paul's.

In 1978, H.M. Queen Elizabeth made him a Member of the Order of the British Empire. He retired in 1983 to his home in Suffolk, but retained an interest right to the end in what the firm was doing.

Noel Mander's interests were by no means restricted to organs. He was a keen historian and an avid bookworm. He was a Fellow of the Society of Antiquaries and was active in the Council of Christians and Jews for many years. He became a very popular member of the Earl Soham community in Suffolk where he retired in 1983. He was the British representative for the Sir Winston Churchill Foundation in Missouri and secured a number of significant pieces of antique furniture for the Wren church rebuilt there, culminating in a fine eighteenth-century pulpit which had once stood in a City church during the last year of its life.

His passing is without doubt the end of an era.

MEMBERSHIP MATTERS

PETER HARRISON

New membership applications always decrease as the year progresses but it is a pleasure to welcome:

Mr John N Foss, [REDACTED]
Mr Nicholas Watkins, [REDACTED]
[REDACTED]

Once again, our membership numbers peaked at over 700 earlier this year but unpaid subscriptions, resignations and deaths have meant our total membership now stands at 685, nine fewer than at the same date last year. Most new memberships occur as the result of personal invitations, so please act as recruitment ambassadors whenever you have the opportunity.

I have the sad task of reporting the death of David Atkinson of Hitchin, Hertfordshire, who had been a member since 1994, and provided great assistance to the NPOR; the death of Prof John Ogasapian of Massachusetts, who had been a member since 1985; and the death of Henry Cordwent of Amersham, Buckinghamshire, who joined BIOS in 1993.

The BIOS E-mail list, which had to be suspended in the autumn of 2004 as a result of problems with new and vigorous 'spam' blocking systems, has now been restored. Rather than work from the old circulation list, all BIOS members with e-mail addresses are being encouraged to 'opt-in' by sending a confirming e-mail to [REDACTED]. As before, the mail list remains fully moderated, with only messages forwarded by the list administrator being distributed to minimise the risk of content not sufficiently related to the Aims of BIOS.

Several members have raised questions over some curious geographical listings in the July 2005 *Membership List*. John Hughes, who kindly undertook the layout and printing this year, has explained that the county quirks arose as a result of his using a directory of British counties to modify the membership database information. Members can be assured that the BIOS membership records do not contain these anomalies, and if any member wishes to correct a substantial error, the editor is happy to be contacted and will publish a correction in the next edition of the *Reporter*.

HISTORIC ORGANS CERTIFICATE SCHEME

PAULJOSL/N

The instruments in the following buildings and churches were awarded a certificate under the Historic Organs Certificate Scheme by Council at its meeting on 24 September 2005:

Building	Organ-builder	Status
Albion URC, Ashton-under-Lyne	Lewis & Co., 1895	II*
All Saints' Hamer, Rochdale	Hill & Son, c. 1877	II
All Saints', Hilborough, Norfolk	Bevington, 1857	II*
Danson House, Bexley	G.P. England, 1766	II*
Holy Trinity, Grazeley	A.F.H. Gem, c. 1880	I
Low Row URC, Swaledale	Huntingford, 1924	II
St Agatha's, Brightwell-cum-Sotwell, Wallingford	Staniland. c. 1870	II
St Andrew's, Chippenham	Secde, 1752	Recognition
St John's Methodist Church, Conway	Bellamy, 1893	II
St Mary Magdalene's, Shabington	Bates, c. 1840	II*
St Wilfred's, Hickleton	Wordsworth, c. 1899	II

BIOS ANNUAL RESIDENTIAL CONFERENCE

CARDIFF, 22-25 AUGUST 2005

JOHN HUGHES

The photographs in this article are by courtesy of Richard Hird.

This was a joint residential conference between BIOS and the DAC Organ Advisers. Broadly, the conference consisted of lectures, visits to organs, and sessions devoted to the conservation of organs.

The lectures themselves divided into the informative and the challenging. Of the former, that given by Relf Clark at St John's on Frederick Pyke Atkins and Ivor Algernon Atkins was perhaps the most finely crafted lecture of the conference. Frederick Atkins played the eighteenth-century Byfield organ in St John's (most of can be heard at Llangorse, Brecon); whether he heard its replacement, late-nineteenth century Henry Willis instalment, now at St John's, does not appear to be known. It became clear that Worcester owed a huge debt of gratitude to Cardiff for Ivor Atkins. The lecture was interspersed with organ music, including an engaging canonic setting of *White Ladies Aston* by Relf Clark, which deserves further hearing.

Nicholas Thistlethwaite's lecture, in St Augustine's, Penarth, on the importance of Hill in Wales, showed how the firm responded to the wealthier end of the market, with important organs in and around Cardiff and along the North Wales coastal strip, including the fine three-manual instrument in Capel Seion, Llanrwst. In contrast, Chris Berry gave fascinating details of the St Teilo Arts Centre programme, which aims to transfer a disused instrument, built in the Cavaille-Coll factory, to St Teilo's. Hugh

Davies recalled the survivals and losses of Welsh organs in the past forty years; it was refreshing to discover that he, too, in his youth, indulged in the fantasy of rewriting organ specifications.

The challenging lectures were provided by Peter Williams, William McVicker, Goran Grahn and Martin Renshaw. Each sought to challenge perceived wisdom. Peter Williams set out to illuminate the advent of the organ in Western Culture and its effect on music. He posed a number of questions, including the fundamental ones relating to the disposition of the keyboard running from left to right and not vice-versa, and the reckoning of modes and scales from A rather than C. Perhaps the most telling of his observations was the claim that the organ keyboard had provided an irresistible temptation to play two or more notes simultaneously, thereby profoundly influencing the development of harmony. This was very much a lecture of questions designed to promote thought rather than ready answers.

William McVicker tackled the shifting sands of pitch in performance. We learned that Handel has probably been divorced from his tuning fork (on which so many 'authentic' performances depend for their pitch), and is now only associated with it. William produced a wealth of information gleaned from nineteenth-century sources as to various pitch-standards which were attempted or enforced; even when a standard was put into legislation in France, it was immediately modified for mathematical reasons. He illustrated how modern recordings adopt different pitches, perhaps to make the result more attractive, although he discussed the effects such pitch-variations have on singers. The re-pitching of organs to some notional orchestral standard seems particularly foolhardy in the light of William's researches, which demonstrate variable pitches even today.

Goran Grahn's lecture tackled a problem peculiar to Sweden. The large number of neo-Baroque organs in that country is now requiring overhaul and major repairs. In Britain we are sometimes dismissive of such instruments, and some of them are regrettable mistakes. However, there is at least a thousand of them in Sweden, of varying physical and musical quality. Some, where the voicing is so rudimentary as to be almost non-existent, can be, and have been, revoiced into something musical. The Swedish examples of a style which is currently viewed with disfavour are so numerous as to constitute a school of organ-building in itself, and the future of the organs has to be seen within that context.

Martin Renshaw sought to explain that the Classical English organ 1660-1800 is represented not so much by church organs as by chamber and house organs, as demonstrated by the extant records. In time, these organs acquired various additions, such as a swell-box and composition pedals. Martin postulated that these inventions were seized upon and developed by nineteenth-century continental organ-builders, who promptly re-imported them into Britain; thus the Classical English organ fell victim to its own inventions.

The organs visited during the conference represented the work of the major builders in Cardiff. St John's, in the centre of Cardiff, was the focal point of the conference with its newly restored 1894 Willis organ, the restoration work having been undertaken by David Wells. Thomas Trotter gave the opening recital, with a dazzling

display of virtuosity; his immense technique and musicianship tested the restored Vincent Willis's patent action to the full, but it responded with ease. Remarkably, Trotter's performance of Elgar's *Pomp and Circumstance March No. 1*, in Lemare's arrangement, created the illusion that the work was an original organ composition.



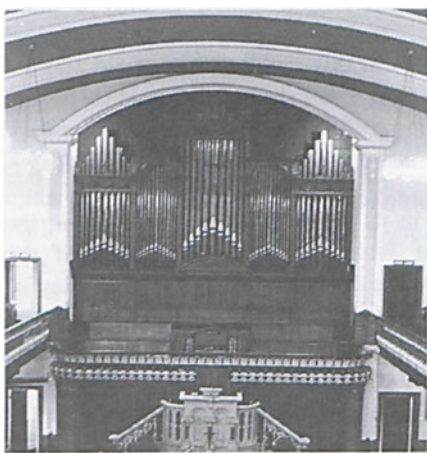
*The Willis organ,
Eglwys Dewi Sant*

The Willis organ at Eglwys Dewi Sant was restored in 1981 by Peter Hindmarsh, and, despite the truncated building, still proclaims the Willis style. Paul Joslin demonstrated the organ, complete with its opulent Great Trumpet. Both the St John's and the Eglwys Dewi Sant organs exhibit Willis's summary dismissal of casework, the latter giving a distinct impression of a row of industrial chimneys; one wonders how the firm reconciled its pursuit of quality with such severe exteriors.

The instruments at St Saviour's, Splott and St German's, Roath boast cases of distinction. At St Saviour's, a fairly humble Anglo-Catholic building, a three-manual Wadsworth organ was housed in a case designed by Bodley (with Heathcote Sutton connections). However, it was not possible to see the case, which had been draped to keep out dirt during repairs to the church building.

Despite this setback, Paul Joslin demonstrated the organ; not in the best of condition, it nevertheless revealed the solid but musical approach of its maker. This organ clearly deserves further investigation, and, given its striking case, careful restoration.

The most unusual organ visited was that at Conway Road Methodist Church, Llandaff. Despite being in a church, this is a 1922 town hall organ, by Harrison & Harrison; Richard Hird described its history. A wealth of solo stops, solid diapason chorus, big reeds capped by Harmonics, and a carillon, give this organ a quality all of its own, one much appreciated by German.



*The Harrison & Harrison organ
Conway Road Methodist Church,
Llandaff*



The Hill organ, St German s, Roath, Cardiff

into a chamber, but some bold voicing allows it to fill this striking Butterfield church. Robert Court demonstrated the organ, which had been restored by Harrison & Harrison. Joseph Parry, composer of the mournful, octave-ridden hymn-tune *Aberystwyth*, and the first Welsh opera (with the less than appealing title of *Blodwen*), lies in the churchyard

The Snetzler / Gray & Davison instrument, in its remarkable Adams case, at the Wynnstay Gallery in the National Museum of Wales, was the final visit of the conference. Timothy McEwan's demonstration of the organ was a masterly display of informed and sympathetic musicianship. Dominic Gwynn outlined some of the reasons for the work carried out in restoring this organ; he regretted being unable to fit glass panelling so that visitors could see the inside of the organ, but this was a decision of the owners.

Conservation of organs received considerable attention during the conference. The restoration of the St John's organ was discussed in a seminar chaired by Huw Tregelles Williams. David Wells, organ-builder, and David Frostick, reed voicer, outlined their approach, which was essentially conservative under the guidance of Nicholas Thistlethwaite.

St German's, Roath, drew cries of surprise from the delegates when they entered. Recently restored, the church is as fine an example of Bodley's work as can be imagined, its lightly sprung arches Hooded with light. The 1884 Mill organ is housed in a case by Bodley, but A.G. Hill had a hand in the design. Martin Brown demonstrated this instrument, which received some modifications in the 1960s from Willis IV; the addition of some mutations to the Choir now seems quite acceptable and part of the organ. Although the organ is now in need of repair, the case has been restored; the richly-painted wood is complemented by the gilding of the details. It is a fine example of how an organ case should furnish a fine building, not dominate it.

The 1895 Hill organ at St Augustine's, Penarth is more in the Willis style as regards its casework, which is only a pipe-rack with diapering. It is tucked

David Knight expounded a variation in the approach of the Council for the Care of Churches in relation to organ restorations; returning an organ to an earlier putative state, however desirable historically, might in itself destroy part of the organ's history. Consequently, we might consider accepting the present condition of some organs. (The ex-St John's organ at Llangorse, Brecon is a case in point, where a 1738 Byfield Great Organ, fairly intact, is married to a mid-nineteenth-century Swell, all behind much of the original Byfield case.)

Alan Thurlow reviewed his ten years as Chairman of the CCC Organs Committee; the conference was delighted to applaud the recognition of his service by the award of a Lambeth degree. Katherine Venning aired some serious concerns of the IBO, including the expectation of some churches that organ-builders will inspect organs, advise and prepare estimates for work, free of charge.

The conference dinner was held in the Thistle Hotel, Cardiff, and the guest speaker was Hmv Tregelles Williams. The hotel, formerly known as the Park Hotel, once contained a Willis organ; by coincidence, the frame of this organ was discovered in the BBC Wales television archives a few days after the conference.

Our gratitude must be expressed to Philip Thomas (who undertook much of the local organisation), Adrian Mumford (for the DOAs) and David Knight (for BIOS) for organising this conference and for their attention to such details as excellent refreshments, accommodation and transport, which contributed greatly to the overall success of the conference.

PUBLICATIONS

Journal 29 (2005)

Publication is imminent.

Journal 30 (2006)

The editor is William McVicker, to whom enquiries should be addressed.

Journals 1-28

Copies of *Journals* 1-28 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.

THE BRITISH EXTENSION

ORGANS IN THE CITY OF CORK, IRELAND

Available from Colin Nichols, [REDACTED] price £13 (sterling cheque only).

This Compact Disc contains recordings of seven organs in the City of Cork. The city's past under British rule included the installation of organs by British builders, whose activities in Ireland are often ignored, with a consequent loss of perspective. These seven organs include the Hill/Walker *orgue engloutie*, sounding from its pit in St Fin Barre's Cathedral, and a fine T.C. Lewis instrument at Christ Church. Some of the organs have had chequered histories, but one, a 1839 Joseph Walker one-manual instrument remains unaltered, complete with GG compass; its clear sound is well recorded. Colin Nichols, a BIOS member, has chosen nineteenth- and twentieth-century works, all played with care and sensitivity. (JH)

ORGAN HISTORICAL SOCIETY

ALAN LAUFMAN RESEARCH GRANTS

CHRISTOPHER ANDERSON

The grants. The Organ Historical Society is pleased to accept applications for its Alan Laufman Research Grants for 2006. Research grants of up to \$1,500 in memory of Alan Laufman, a former President of the Society, are authorized by the National Council of the Society and administered by a standing committee of the Publications Governing Board. These grants are awarded for research projects related to the organ in the broadest sense, the instrument's builders, construction, history, styles, repertoire, performance practices, and composers. Grants may be used to pay for travel, housing, and other expenses.

Application Requirements. The Society encourages all interested persons to apply, regardless of age, educational background, and nationality. There is no application form. Applicants should submit (a) a cover letter, (b) a curriculum vitae, and (c) a proposal. At a minimum, the cover letter should contain the applicant's name, address, phone number, and e-mail address. The curriculum vitae will summarize the applicant's educational background, training, and experience relevant to the proposed project, and it should include a list of any publications. The proposal, not to exceed 1,000 words, will contain at least the following information; (i) a description of the research project, including a statement of objectives, a plan for conducting the research, a description of phases of the research already completed or in progress, and an estimate of the time required to complete the project; (ii) a list of anticipated expenses to be funded by the grant (up to \$1,500); (iii) whether the applicant would accept a grant if less than the requested amount is awarded; and (iv) a list of other organizations to which the applicant has applied or expects to apply for grants to fund the research project and amounts awarded or requested.

Applications must be sent by mail; applications sent by fax or e-mail will not be accepted. Applications must be postmarked by 15 April 2006, and awards will be announced in early May 2006. Alan Laufman Research Grants will not exceed a total of \$1,500 in any year. Within that limit the grant committee determines the specific amount of each award and the number of recipients. The grant committee may elect to


withhold awards if satisfactory applications are not received. In evaluating an application, the grant committee considers the merits of the proposed project and the qualifications of the applicant to undertake it. A grantee may receive successive awards for a single research project of large scope, provided that sufficient progress is demonstrated. Likewise, a grantee may apply for successive grants to fund new research projects. Grant recipients are expected to expend their awards within eighteen months of receipt.

It is expected that an applicant's research will result in a manuscript suitable for publication. Each recipient of an Alan Laufman Research Grant is requested to submit a brief report after the research funded by the grant is complete, whether or not the manuscript is finished. Once the manuscript is completed, the recipient is expected to submit it to the Society's Publications Governing Board to be reviewed following standard procedures for possible publication in *The Tracker* or by the OHS Press. Submitting an application constitutes an applicant's agreement to this condition.

The Society. The Organ Historical Society is an international organization for friends of the organ. The purpose of the Society is to encourage, promote, and further an active interest in the organ and its builders, particularly those in North America; to collect, preserve, evaluate, and publish detailed historical and technical information about organs and organ-builders, particularly those in North America; and to use its good office and influence to have significant organs, particularly those in North America, preserved in their original condition or carefully restored. The Society maintains the American Organ Archives in Princeton, New Jersey, the world's largest collection of books and periodicals on the organ. More information on the Society is available at www.organsociety.org.

Please send applications or enquiries to:

Dr Christopher S. Anderson,



RESEARCH NOTES

PAUL TINDALL

SOME CHAMBER ORGANS

The picture on the cover of the last *Reporter* has attracted interest. This eighteenth-century chamber organ, photographed by Andrew Freeman in Captain Lane's¹ collection, and later owned by Raymond Russell, is the one now at Megginch Castle, in Perthshire.² It was already at Megginch in 1982, when it was described as 'located in central Scotland'³ and was offered for sale, anonymously, at Sotheby's on 4 November 1982 (Lot 539, An Important English Chamber Organ), when it failed to sell. Sotheby's described it confidently as 'by Johann Snetzler', but there is little evidence for this. The case, with intricate brass inlay, is unlike Snetzler's normal chamber organs, though the thickly-moulded pediment and unusual rounded top

somewhat resemble the case of that now at Hillington, Norfolk, which is associated with Woburn Abbey,⁴ coincidentally another house of the Russells. The culture of secrecy which prevails in the auction-house world is frustrating when one tries to establish the provenance or even the present location of small organs. Here is a list of some little-known examples, further details of which would be welcomed.

1. An organ by Elliot, 1817, mahogany, with a mirror front and flanked by two mirror-fronted music cabinets, said to be the work of the famous cabinet-maker, George Bullock (1772/3 or 1782/3-1818). Four visible stops, GG compass. For sale in or near London 2004.
2. A three-stop CC chamber organ (c. 1750?, perhaps earlier), sold by Bonhams of Ipswich at the sale of the late Bryan Hall of Banningham Old Rectory (23 March 2004, Lot 768, £23,500). According to the catalogue, 'formerly the property of Father Raby of Erpingham Rectory'. Also, two secular barrel organs in the same sale. Lot 1011 (4 barrels, £1,150) and Lot 1012 (2 barrels, £860).
3. An eighteenth-century bureau organ in the same 1982 sale as the Megginch Castle instrument, Lot 535, with four stops, including divided Cornet/Sesquialtra.
4. The Bryceson barrel organ removed in 1950 from Burtle church to the Roy Mickleburgh Collection in Bristol, which was dispersed at the Bristol Auction Rooms on 24 June 2003. It fetched £2,200.
5. Another Bryceson barrel organ, sold at Christie's for £500, 4 June 1980, from Rowde Methodist Chapel which closed the previous year.
6. An Adcock & Pether bureau organ with two stops and two dummies, restored by Mander in 1972, offered at Sotheby's on 7 April 1983.
7. 'To be Sold at Auction by Thomas Smith of Cambridge at the dwelling house [Lordship Farm] of the late Mr Edward Hustwait deceased in Elsworth ...; a very large and fine toned chamber organ with 20 barrels set to the most favourite tunes.' (*Elsworth & Knapwell Chronicle*, 12 May 1781).

Sometimes instruments reappear: the Beaminster Congregational Schoolroom organ, lately belonging to James Boeringer of Susquehanna University, Selinsgrove, PA,⁷ is now in the Old Narragansett Church, Wickford, Rhode Island, one of the older Episcopal churches in America. It has been restored by Richard Hedgebeth of the Stuart Organ Company.

SCHULZE / SCHULTZ / SCHETZ

The confusion between Schulze of Paulinzella and Carl Schultz has been mentioned.⁸ A further Schultz is John, recorded at 7 Wardour Street, Soho in 1794, and, presumably the same, in 1810-11 at 15 Tarleton Street, Liverpool.⁹ In 1782, 'John Schultz Organ Builder' of Monmouth Street witnessed the release of a felon.¹⁰

A surviving chamber organ inscribed 'John Schultz 1792', formerly in Willis's workshop in Petersfield, was moved in 1999 to the Smith Hall of the School of Music at the University of Illinois, Urbana-Champaign. Little other trace has been left of Schultz's work:

Trinity Chapel, Manchester: ‘Schultz’¹¹

Manchester Collegiate Church: ‘has since undergone several repairs, by Parker of Salford, Schultz and Ohrman and Nutt’.¹²

St Michael’s, Middlewich: ‘Schultz of Liverpool, opened Jan 2nd 1811’.¹³

The word ‘Schultz’ has been crossed out.

St Helen’s, Northwich: repairs by J. Schultz 1810— 13.¹⁴

St Edward’s, Leek: work by Schultz in 1807.¹⁵ His organ was repaired and revoiced and a Dulciana added to the Swell by J. Schultz 1807.¹⁶

A further, much older builder with a similar name is Edmond Schetz, who worked as royal keyboard instrument repairer in the sixteenth century.¹⁷ He was referred to as ‘Guilhem Treasurer’ in 1558/9 and as ‘Edmund Schetts alias Treasurer’ in 1567.¹⁸ Treasurer’s Letters of Denization of 1571 state that being now ‘maker and tuner of the Queen’s Majestye’s instruments’ he ‘came into this realm about 50 years past (with Sir John Wallop)’.¹⁹ His presence in the parish of Christ Church, Greyfriars, is recorded 1549-84.²⁰ He was appointed organ tuner to the King ‘in place of William Lewis deceased’ in 1551/2, and was to have William Beton’s place as organmaker on the latter’s death.²¹ Treasurer’s own widow was paid in 1585.²² He seems to have lived in Warwick Lane.²³

Treasurer’s servant, Jaspas Blankard, arrived in England ‘five years past’ in 1571, and worked on the organs at Canterbury Cathedral in 1578.²⁴ It is not difficult to imagine how Schetz acquired his alias, since *Schatz* = treasure in modern German.

THE ORGAN AT LAMARSH

Lamarsh church in Essex contains a chamber organ by G.P. England said to be dated 1803 and ‘formerly the property of the Teasdale [sic] family of Lamarsh’.²⁵ The Revd Charles Baker Teesdale was incumbent from 1850 until his death in 1892, and also, by inheritance, two-thirds part Lord of the Manor. He lived in the Rectory of Alphamstone nearby to which the Parish was united, and where he is said to have kept the organ before presenting it to the church.²⁶ He was, perhaps, an enthusiast, since an interesting instrument found its way to Alphamstone during his incumbency:

In the early sixties, an organ, locally known as ‘Old Betsy’ stood in St Gregory’s Church [Sudbury], having been removed from St Peter’s. This organ consisted of a Great Organ and a Choir Organ, having black naturals and white sharps, and was sold for £20 to the authorities at Alphamstone Church, eventually coming to grief and being disposed of by Mr George Buttle of that parish.²⁷

A faculty for an organ at St Peter’s, Sudbury, was granted retrospectively in 1778, and it was moved to St Gregory’s in 1841.²⁸ Sperling thought it was by Snetzler.²⁹ Thomas Elliston, author of *Organs and Tuning*, was organist of St Gregory’s, Sudbury; he died in 1939 aged eighty-five.³⁰

WITNESS STATEMENTS AND OTHER LEGAL RECORDS

The London Metropolitan Archive has several interesting documents which help to locate late-eighteenth-century and early-nineteenth-century organ-builders. Apart from Schultz and Avery³¹ there are:

MJ/SP/1763/04/017

In the prosecution of Valentine Morgan, George England organ-builder of Woods Close stands bail with William Davis, dealer and chapman, also of Woods Close, April 1763.

MJ/SP/1772/04/017

In the prosecution of Lewis Rossi and William Bully, William Baxter, organ-builder of Peter Street, St Anne Soho, stands bail, April 1772.

MJ/SP/1773/12/037

Anthony and James Whitewood are charged with assaulting Joseph Hughes. Robert Falkner, harpsichord-maker of Salesbury [sic] Court, Fleet Street, and John Lincoln, organ-maker of Fisher Street, St George-the-Martyr stand bail, December 1773.

This is much earlier than any previous sighting of John Lincoln. Fisher Street was off Red Lion Square, yards away from Robert Gray in Leigh Street.

MJ/SP/1778/10/005

Robert Gray of Leigh Street, and William Chaplin of St John's Lane, Clerkenwell, both organ-builders, stand bail in October 1778 for John Dodsworth, Francis Venixcl and Arnold Martin, prosecuted for conspiracy.

MJ/SP/1791/07/060

Thomas Barker, Vintner, of Islington, releases John King, organ-builder of Collier Street, St. James Clerkenwell, 18 July 1791.

MJ/SP/1800/02/020

Joseph Beloudy, organ-builder of Pentonville. His apprentice Edward Ryan is ordered to be discharged, 17 February 1800.

MJ/R/P/017/119

John Gale, of 12 Cleveland Street, Marylebone, and Henry Julian, of 5 New Road, St Pancras, both organ-builders, bound over to keep the peace towards each other, June 1838.

MJ/R/P/019/198

Joseph Ayton, organ-builder, of 7 Little George Street, Hampstead stands bail for his wife Elizabeth to keep the peace, July 1840.

MJ/R/P/021/049

William Allen, organ-builder, of 9 Carrier Street, St Giles, to keep the peace with Anthony Teape also of 9 Carrier Street. William Doherty and the defendant stand bail, June 1842.

Allen was presumably living in retirement, since his son Charles took over his former address at 11 Sutton Street c. 1838, not far away.

AVERY'S CONTRACT AT ST MARGARET'S, WESTMINSTER

John Avery started to tune at St Margaret's in 1787/88, when he succeeded Thomas Knight. In 1799, the architect Samuel Pepys Cockerell began major works of restoration and alteration at the church which were to last until 1802,³² and Avery was asked to remove the old organ to the tower in July 1799.³³ Plans for a new organ were recorded a year later:³⁴

11 July 1800

The Organ Builder made the following Proposals for building a new Organ which were notified as Viz:

The organ to be composed with three Sets of Keys the first to play the Choir Organ, the Second to play the full Organ, the Third to play the Swell Organ. The Compass of the full and Choir Organs down to GG Long Octaves and up to F in Alt; containing 58 keys.³⁵ The Swell Organ down to G below the middle C and up to F containing 35 Keys, the number of stops and the Composition of each to be as follows viz

Great Organ	Choir Organ	Swell Organ
Open Diapason metal	Stop Diapason wood	Open Diapason metal
Stop Diapason wood	Principal metal	Stop Diapason wood
Principal metal	Flute Treble wood	Principal metal
Twelfth metal	Fifteenth metal	Cornet 3 ranks metal
Fifteenth metal	Cremona Treble metal	FLautboy metal
Tierce metal	Vox Humana Bafs metal	Trumpet metal
Sesquialtra 3 ranks metal	Dulciana to fiddle g	
Mixture 2 ranks metal		
Trumpet metal		
Cornet 4 ranks metal		

With one Octave of double Bafs or Pedal Pipes, on the same Principle as those made by the said John Avery in Westminster Abbey to be played with Pedals for the Feet.

The above Organ in a Deal Case painted according to the Gothic Drawing delivered.

The front Pipes to be gilt with Gold — The instrument to have two Pair of Bellows the Pipes of Wood and of Metal to be made of the best Materials and the whole Instrument completed in the most Workmanlike and Masterly manner subject to the Opinion of any reputable Organist that may be thought proper for the same for £500 and the Old Organ.

10 November 1800

For having read the Draft of the Contract to be entered into by Mr Avery and his sureties³⁶ for erecting the Organ, the same was approved of...

10 March 1801

Mr John Avery was asked if he had any objection to make in the form and Decoration of the Case of the Organ which he has contracted to build from the terms of his Contract without in any respect departing from his Contract except as to any [alterations?] which may be occasioned [*sic*] by such Variation.³⁷

1 May 1801

Mr John Avery who has contracted to build the New Organ for the Church complained that

he had not yet been furnished by Mr Cockerell the Architect with a proper working drawing of the Organ Case whereby the completion of the work was delayed.

3 June 1802

The Report of the Committee authorized ... to a Resolution of 10th Day November 1800 to Contract with Mr John Avery for making and completing an Organ in St Margaret's Church.

Mr John Avery having given Notice that the Organ was finished Your Committee in pursuance of the Contract ... nominated and appointed Doctor Samuel Arnold³⁸ to examine whether the said John Avery had complied with the Terms thereof and to furnish your Committee with his Opinion as to its merits which Opinion the Doctor gave as follows.

With Respect to the Contract Dr Arnold reported Mr Avery has exceeded it and he had no hesitation to pronounce according to his best judgement that the composition of it is very judicious, and the execution of it very masterly.

The Diapasons (which Constitutes the foundation of all Organs) are capital as far as they go and the other stops are so well blended as to make the whole (agreeable to its size) a compleat instrument.

The interior part of the Organ is so well managed as to induce him to give it the preference to any other Instrument he had yet inspected which proves to him that the builder is not only an excellent Mechanic but also a perfect Master of his Art.

Charles Fynes, Chairman [the Rector],

Ordered that the said Report and the Application made for payment of the Money at the Parish vestry be taken into Consideration on Saturday and that the Churchwardens be required to summons a Vestry accordingly.

5 June 1802

The Vestry resolved that the said John Avery ... should be paid the Contract of £500 signed on 9 March 1801.

This is the earliest description of the Avery organ at St Margaret's. More next time.

NOTES

1. Captain John Lane lived at Mozarbe Lodge, Snaresbrook, Essex in the 1940s, and had an interesting collection of chamber organs, including the so-called *Christianus Smith* organ belonging to the late Noel Mander, and the early-seventeenth-century instrument from Hunstanton Hall, now at St Luke's, Smithfield, Virginia. Is anything more known about Captain Lane?
2. Wilson, M., *The Chamber Organ in Britain 1600-1830* (2nd edition, Aldershot 2001), 166-7. Wilson says that Russell had the organ first at Mottisfont Abbey, which belonged to his parents, and later at his own house in Dilke Street, Chelsea.
3. *Sotheby's Catalogue*, 4 November 1982, 36. There is a good colour photograph.
4. Barnes, A and Renshaw, M., *The Life and Work of John Snetzler* (Aldershot 1994), 102-3.
5. Gilbert Russell, the father of Raymond, was a grandson of the Duke of Bedford, and the owner of Mottisfont Abbey from 1934.
6. The catalogue estimate was a modest £2,000-3,000.
7. Wilson, op. cit., 121, No. 24.
8. *BIOSRep XXVII*, 1,27.
9. Directories.
10. London Metropolitan Archive, MJ/SP/1782/12/0 12, 30 November-2 December 1782.
11. Willis's evidently possessed it for some years, see e.g., the advertisement on the back cover of *The Organ*, XXIX (October 1969).
12. Sperling, 2, 44 and 2, 159 (Scholtz). This appears to be the church now known, oddly, as Sacred Trinity, Salford. There is no trace of a Trinity Chapel in Manchester proper.
13. *Organographia*, RCM, Ms 1161, f. 109.

14. Sperling, 2, 44.
15. Parish website, January 2002: new organ by an anonymous builder 1767, repairs by J. Schultz 1804-13, R. Bradbury 1817, John Wheildon 1857-62, W. Rushworth 1862.
16. *Musical Opinion* 1924, 710.7
17. Ashbee, A., *Records of English Court Music VI* (1558-1603), (Aldershot, 1992), 151.
18. *Ibid.*, 3,178.
19. Kirk, R.E.G. and E.F. (eds.), *Returns of Aliens dwelling in the cities and suburbs of London* (Aberdeen 1900), i, 359. Sir John Wallop (before 1492-1551) is of little help in deciding where Schetts originated, since he was one of the leading diplomats of the day. He began as envoy to Margaret of Savoy, Regent of the Low Countries, and visited Cologne, Brussels, Mainz, Augsburg, Hungary and Breslau in the 1520s. {*DNB*}.
20. *Ibid.*, i, 159,213 ii, 13, 179,283.
21. Ashbee, A., *Records of English Court Music VII (1485-1558)* (Aldershot, 1993), 117-8.
22. Ashbee, op.cit., 1992, 139.
23. Harley, John, *William Byrd. Gentleman of the Chapel Royal* (Aldershot 1997), 95n.
24. *Archaeological Journal* 1896, 247.
25. (Oxford, 1968), 65.
26. Burnett, M., *Holy Innocents, Lamarsh. Church and Rector* (Lamarsh, n.d). A further point to note is that Teesdales's predecessor was a Revd James Sperling, Rector 1812-50. He was also Incumbent of Great Maplestead, where his father Henry owned Dynes Hall. John Hanson Sperling, compiler of the notebooks, designed the church of Wicken Bonhunt, not far away, in 1858-9 (and that of Papworth St Agnes ten years earlier).
27. *St Peter's Church, 1484-1911, the Fabric and Organs* (1911), reproduced in Barnes & Renshaw, 175.
28. *Ibid.*
29. 2, 270.
30. Obituary in *The Musical Times* (January 1940).
31. *BIOsRep* XXVIII, 3,21.
32. Friedman, T., *The Georgian Parish Church* (Reading, 2004), 101-10.
33. *idem*, 105.
34. Westminster Archives, E2431, St Margaret's Vestry Minutes, 1795-1805.
35. I.E., noGG#.
36. Who were these?
37. Cockerell had evidently submitted his own design at this stage. For a contemporary engraving, see Friedman, op. cit., 102.
38. Organist of Westminster Abbey 1793-1802, the year of his death.

Correspondence concerning this column is always welcomed. Please note my new e-mail address: [REDACTED]

THE REPORTER

An invitation is extended to any member who would like to participate in the production of the *Reporter*. If you wish to express an interest, please contact the Editor (address on p.2).

**STUDY DAY AND
ANNUAL GENERAL MEETING,**

**SATURDAY 26 NOVEMBER 2005
St George's German Lutheran Church,
Alie Street, Whitechapel, London**

Programme

10.30		<i>Arrival (tea / coffee served).</i>
11.00	Jenny Freeman	Introduction to the Historic Chapels Trust and some of the organs in its Chapels
11.20	John Peacham	The German Protestant tradition in England and its music.
11.50	Paul Peeters	Eberhard Friedrich Walcker (1794-1872) and the Walcker company's work in England
12.30	David Graham	Recital of organ music
13.00		<i>Lunch</i>
14.00		BIOS Annual General Meeting.
15.00	Michael Cox	The organ heritage of New Zealand and its conservation
16.00		End of conference

St George's German Lutheran Church is in Alie Street EC, near the junction with Leman Street and adjacent to the old dispensary. The nearest National Rail station is Fenchurch Street, and both Liverpool Street and Canon Street are nearby. The nearest tube is Aldgate East. Tower Gateway (Docklands Light Railway) is nearby. The church is well served by local buses. Full details of travelling in London can be found at <http://www.tjl.gov.uk> or by telephoning 020 7222 1234.

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Please return to BIOS Meetings,

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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.