

P.431/413



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THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered Charity No. 283936

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BIOS REPORTER

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Peter Harrison, [REDACTED]

The cover is a drawing made in 2003 by Stephen Bicknell (whose death is reported in this issue) of an unrealized scheme for Christ Church, Wanstead.

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EDITORIAL

The relationship between the history of the organ, organ-builder, player and repertoire is the subject of perennial perusal; perhaps some of that attention needs to be transferred to the relationship of all four to the young organ student. Striking a balance between dealing with the organ and its repertoire in a scholarly, sober and weighty manner (akin to Bach's *gravitas*) and the need to enthuse young minds is not necessarily straightforward. The current obsession with the achievement of pupils in state education, whether in music or otherwise, is not likely to help matters (particularly when politicians and some in education think 'standard' means 'achievement'). Perhaps some consideration of past teaching methods might inform present thinking.

In particular, one might refer to the master-pupil relationship of the type employed, among others, by J.S. Bach. The master provided practical and theoretical tuition, as well as accommodation; necessary instruction in the workings of the instrument, minor repair techniques and tuning (at least the reeds), and, no doubt, the necessary social skills and graces. However, part of the contract involved the pupil being involved in the production of the master's music in terms of preparation of scores, rehearsal and performance; while the latter two would provide invaluable and consistent experience, the former offered an important method of learning.

Preparing copies of scores and parts might seem to be merely drudgery in which the pupil paid, in kind, for his board, lodge and tuition, but it provided more, namely the slow, methodical examination of each note on the page, its relationship to all the other notes, the structure of the piece, instrumentation — in short, the compositional process itself. Such painstaking, laborious work took place against the demand to produce the finished scores on time, thereby encouraging an industrious approach to composition.

The contrast with some recent teaching methods is striking. A ready-printed score and a high-quality recording is often the starting point, perhaps followed by an assiduous analysis (dismantling) of the music, all serving as the basis for compositional skills. In some respects, this is the antithesis of the master-pupil scenario. There is no detailed copying-out of the score, followed by the performance; the creative process may be running, if not backwards, in the wrong direction.

Slavish copying-out is, of course, no substitute for inspired teaching of good music, but, employed wisely, does permit the student to grasp the basic concepts. One may think of the 'creative writing' practised not so many years ago in junior and secondary schools (the editor is too old to permit of 'key stages', whatever they may be) attempted before pupils had read anything substantial. Likewise, the solemn assessment at GCSE of musical 'compositions' by students who were notationally illiterate, let alone versed in simple form and musical grammar, was, at the least, a cause for wonder.

Any answers or alternatives to the present situation may be overshadowed by a significant problem. If any form of master-pupil relationship is to be explored again, then the question arises of which master, which organ, and which repertoire? Where Bach's pupils could have expected to perform on a 'Thuringian' organ, today's pupils face historic organs from several periods and countries, not to mention modern eclectic organs of all periods and none. Similarly, which musical style is to be studied and copied? Probably not the arid twelve-note style of the mid-twentieth-century, which with its denial of harmony defied the tonal structure of the organ. If one looks for consistent development of a style over period of time, does one consider the French school since 1850: Cavaillé-Coll, Franck, Widor, Messiaen, Langlais et al; or does it have a substantial rival in the British school of the same period: Willis, Hill, Harrison, Stanford, Howells, etc.? The question is necessarily ecumenical, since it presupposes the inclusion of our accumulated knowledge of the British and European organ.

FROM THE SECRETARY

JOSÉ HOPKINS

BIOS ANNUAL GENERAL MEETING

SATURDAY, 24 NOVEMBER 2007, 14.00 hrs,

AT

**ST BOTOLPH WITHOUT ALDGATE,
LONDON EC3N 1AB**

Notice of the 2007 Annual General Meeting was given in the previous issue of the *Reporter*, but I would remind members that there will be elections for Hon. Secretary, Meetings Officer, Publications Officer and two ordinary members of Council.

Nominations received so far are José Hopkins (Hon. Secretary), Melvin Hughes (Meetings Officer), David Ponsford (Publications Officer) and Nigel Browne (Council member). Nomination forms are available from myself (address on p.3), and must be received at least seven days before the Annual General Meeting.

Items for Any Other Business should also be notified to me no later than seven days before the meeting.

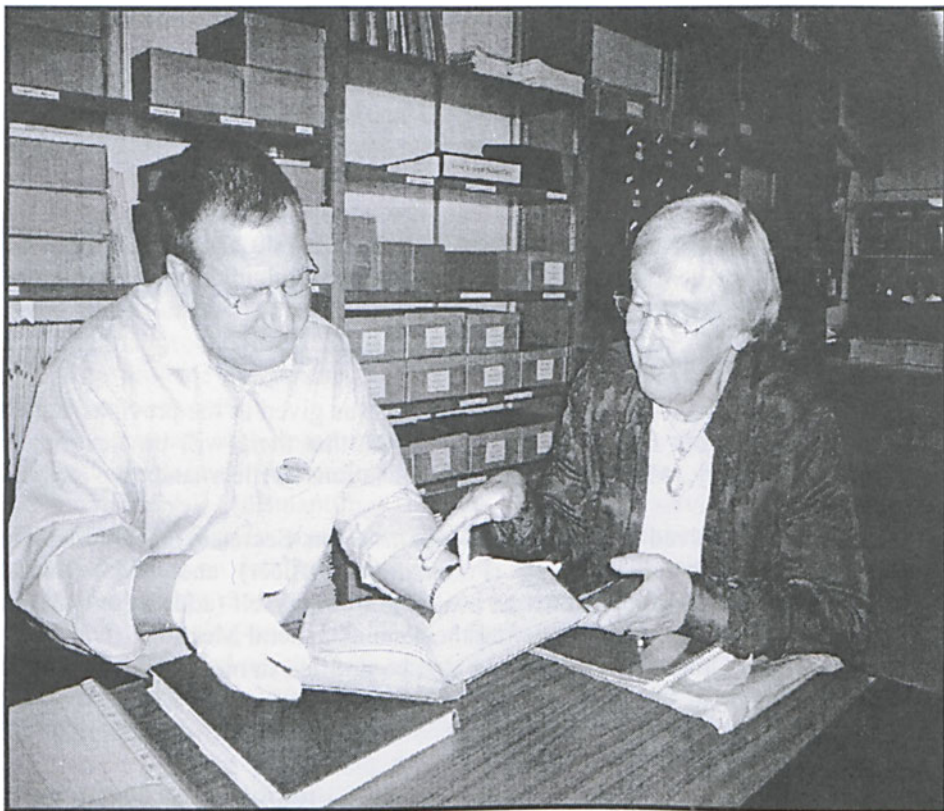
LEFFLER MANUSCRIPT

The following is the text of a press statement issued by BIOS in connection with the acquisition of the manuscript, when the Chairman and Secretary visited the Archive to deposit the manuscript on 13 August.

IMPORTANT ORGAN MANUSCRIPT

The British Institute of Organ Studies is pleased to announce that it has been able to purchase the Leffler Manuscript for safekeeping in the public interest and for organ historians and the wider heritage community in particular.

This compilation of stoplists and other organ information made by Henry Leffler around 1800 has until now been in private hands. Professor Peter Williams believes that while its relationship to some other, later MSS (the *Organographia* at the Royal College of Music, the Buckingham and G.P. England Notebooks, the Sperling Notebooks) deserves new research and its details double-checked where possible, it nevertheless remains a source of unique value. Many of its stoplists were published by C.W. Pearce in 1910 and 1912, but in an edited version unsatisfactory to the modern scholar, who may profit from other items of information which Leffler gives. These are arranged in such a way as to suggest that he intended to prepare it for publication.



José Hopkins and Chris Kearn examine the newly-acquired Leffler Manuscript at the British Organ Archive

It is suggested that since it seems unlikely that Leffler visited every organ he describes, he must have had correspondents, this in itself suggesting a network of English and possibly Irish enthusiasts, like those in Holland and Germany who were publishing stoplists at this period. The picture Leffler gives is of a distinct organ culture, one with its own musical uses and structural characteristics, described in a manuscript which is indispensable to historians.

The manuscript is now deposited with the British Organ Archive at Birmingham Central Library, administered by BIOS; a microfilm copy will soon be available at the British Library, where it can be compared with the Sperling Notebooks deposited by the Royal College of Organists. Likewise the British Organ Archive also has microfilm/fiche copies of Sperling. Plans for wider dissemination of the contents of the manuscript are under discussion.



JENNIFER BATE

Jennifer Bate, a member of BIOS for many years, has been awarded an Honorary Doctorate of Music by the University of Bristol in recognition of her outstanding services to music over the years — both as a concert organist and as a composer. This is the first time the University has honoured a graduate of the Music Department in this way.

NEWS FROM THE BOA

CHRIS KEARL

Following my small offering in the last *Reporter* I was inundated with enquiries, receiving nineteen in just seven days. However things have now calmed down a little and I do apologize if my replies took a little longer to complete than I had intended.

The Leffler Manuscript is now in the safe environment of the archive bookstore. I am indexing the entries listed in this secondary source material and these will soon be added to the BOA database online. Following the visit of our Chairman and Secretary to deposit the Leffler Manuscript in the BOA, I can say that it has now been copied onto disc available to view at the BOA on request.

I have completed the index to the Willson Bradley Gatward notebooks and David Wickens has begun to add them to the BOA database; these, along with the entries

from the Forster & Andrews order books at Hull PRO will soon be available online once the next revision is added to the BIOS/NPOR website.

I am seeking a little sleuthing help from you all with regard to two organs. The first, a two-manual ‘Symphony’ organ was installed by Norman & Beard in 1917 for J.M. Kenworth Esq. in the Music Room of Meadowcroft House, Storrs Park, Windermere (Job No. 1232) costing £973. The order was handled by Sir James Herbert Marshall (President of the Music Trades Association and manufacturer of the ‘Marshall and Rose’ piano) through his agency in Regent Street, London. The instrument had a light oak case and was thought to have been removed eventually to Cartmel Church in Cumbria. However, after some searching, it is obvious that this information is not actually correct. Any information regarding the current whereabouts of this organ will be very helpful.

The second organ was at St Patrick’s RC church in Dudley Road, Birmingham. The church has a rather fine Norman & Beard organ of 1912 but the workbooks show this to be a reconstruction of an earlier instrument which is proving to be very elusive to track down. Any thoughts, please?

The BOA is missing a few early copies of the *Reporter*: specifically Vol. I. Nos 1, 2 & 3 (1977), Vol. 5. No 4 (1981) and Vol. 8. No 4 (1984); if anyone can supply these to complete our collection then please do contact me.

Last, we have spare a copy of *Hamilton’s Catechism* (1891) and an almost complete set of *The Organ* from its first issue through to 1927 (three missing) which we would be very happy to hand over to a BIOS member in return for a realistic donation to the archive; please contact me if you are interested.

HISTORIC ORGANS CERTIFICATE SCHEME

PAULJOSLIN

The following instruments were awarded Certificates by BIOS Council at its meeting on 29 September 2007:

BUILDING	ORGAN-BUILDER	STATUS
Cheap Street Methodist & URC Sherborne	E. Maley, 1886	II*
St John the Evangelist’s, Bexley, Kent	Willis, 1887 Cert, of Recognition	
St George’s URC Thornton Hough, Wirral	Norman & Beard, 1907	I
All Saints, Malvern Wells and Wyche Worcs.	Nicholson, 1909	II
St Joseph’s RC Church Highgate N19	Hill & Son, 1898	I
St Andrew the Less, Cambridge	Case by Sir John Sutton c. 1880: Cert, of Recognition	
Holy Trinity, Hartland Rd, Kentish Town	Bevington, c. 1850	II
St Silas’s, Kentish Town NW5	Jonas Ley 1772#	II*

West Burton Methodist, North Yorks.	Casson Positive, 1891	II
St John in the Wilderness, Cragg Vale, West Riding. Riding	Isaac Abbott, 1886	II

chamber organ

LETTERS TO THE EDITOR

Sir,

THE ORGANS OF WIGGENHALL, ST MARY MAGDALEN

As regular organist at Magdalen, my attention has been drawn to Mr Hayden's *Case Notes (BIOSRep XXI,3)* which may not constitute an auspicious beginning to his appointment as Casework Officer as his comments contain one misleading statement plus one serious factual error. Taken in context, the unnecessary use of the term 'second-hand' has pejorative connotations which, whilst technically accurate, camouflages the fact that the Rodgers Digital Organ was virtually unused. Shortly after its original purchase, its owner decided he would prefer a different class of instrument — one capable, for example, of supplying Bossa Nova rhythms!

The actual cost of this versatile instrument was £2,399, not £4,500 as quoted by Mr Hayden. It is unfortunate that he did not take more trouble to check his sources before committing himself to print. Since both misrepresentations serve to reinforce his main thesis, the appeal for non-partisan advice sounds somewhat hollow and the casting of aspersions at organ advisers is unworthy.

It was never the RC.C.'s intention to 'scrap' the organ. A faculty for its removal was obtained should a well-heeled philanthropist desire to restore the "Dixon either on or off-site. The RC.C. does not doubt the existence of organ music playable on Dixon's instrument but what the church needs is an organist prepared to travel Sunday after Sunday. Dixon's organ did not attract such a player — the Rodgers (with its twenty-four versatile stops and light action) did. Without the electronic instrument the church would have no live music at all. Whilst the pipe organ may have minor historic value, the RC.C. has no (immediate) plans to spend upwards of £10,000 on its restoration. At the end of the day, it would still remain an instrument of little merit with virtually identical registers on its two manuals, incapable of leading regular services with uplifting music which the Rodgers does provide. It could be argued that the Dixon pipe organ is a rare survivor only because more enlightened churches have chosen to dispose of their instruments some years ago; indeed our specimen was not new when acquired in the nineteenth century. The RC.C. has greater priorities, namely essential maintenance of an historic building involving an outlay of £250,000 and rising.

In a museum devoted to the development of electrical power one would not expect to preserve examples of the work of every firm that ever wound an armature.

Could we please be enlightened about the quality and precise significance of the work of John Doggett Dixon - or is Mr Hayden merely claiming that all his Fen Geese are Swans?

John Everington,



Andrew Hayden replies:

Mr John Everington's letter regarding the 1874 Dixon instrument at Wiggshall St Mary Magdalen permits me to correct a mistake regarding the purchase price of the Rodgers/Roland electronic currently in use at the church. This was £2,399, not the £4,500 as originally published, a figure which came from a source I took to be trustworthy.

Mr Everington leaves us in no doubt about his preference for the electronic instrument and I fully respect his entitlement to it. In my conversations with the Church it was made plain that, since the Dixon organ is currently unplayable as a working instrument Sunday by Sunday, then it made sense to use the electronic instrument as long as the church felt the necessity for it. I am therefore at a loss to understand Mr Everington's concern over the Dixon organ since he has an electronic instrument which is clearly what he prefers and presumably allows him to play whatever he wishes. There was no question of advocating the removal of the electronic instrument within its economic lifetime. Wiggshall St Mary Magdalen is not a rich parish and the restoration of the Dixon organ could not be contemplated without grant aid, something for which this instrument would be an eminently worthy candidate, such that the £2,400 spent on the electronic instrument probably would have made up the balance.

None of this should be allowed to detract from the essence of my report which was that the Dixon instrument is a rare survivor, a point upon which it seems Mr Everington is open to persuasion. It is a village church organ, no more, no less, by a builder of no great aspiration who, admittedly, was a bit rough and ready in places, yet the result gives us a wonderful perspective on its builder, a case of '.... if you seek his memorial, look about you'. It is an instrument of great integrity and musical character. It has to be played within the boundaries it determines as a musical instrument but has the capacity to reveal riches way beyond.

I can understand Mr Everington's feelings towards the Dixon instrument, but it is perfectly reasonable to form an opposite opinion. There is a tantalising hint that Mr Everington may be open to that since he states that '...our specimen was not new when acquired in the nineteenth century'. Has he done some research into its history suggesting that if the organ was second-hand in 1874, it could be older than that, raising the prospect that it may be one of Dixon's very first essays? Should that be so then the case for the Dixon instrument becomes all the more irrefutable. If Mr Everington has material evidence to that effect, then I would be delighted to share it with him .

Sir,
BIOSRep XXXI,3,35 mentions the Lincoln organ at St John's Chapel, Bedford Row. This, of course, is the instrument now at Thaxted, and one of the outstanding instruments remaining to us from the early nineteenth century. At the time the instrument was built, the minister of St John's Chapel, Bedford Row was the Revd Richard Cecil, and he procured the Lincoln organ in 1821 for his daughter, Miss Theophania Cecil (b. 1782), who was the organist of the chapel at the time. Miss Cecil published *The Psalm and Hymn Tunes used at St. John's Chapel, Bedford Row* (London, 1814) and *Twelve Voluntaries for the Organ* (London, n.d.). St John's Chapel became unsafe in 1856 and had to be demolished, following which the organ moved to Thaxted and was re-opened in there 1858.

John L. Speller.

Sir,
It was interesting to see the report on the Oxford Conference with its photograph of the reproduction Wetheringsett organ in *BIOSRep* XXXI, 3. I greatly regret having been unable to attend the conference.

The plain 'mitre' form of the front pipes of the instrument seems somewhat at odds with the organ scene as a whole when, as far back as Henri Arnault's treatise and the Sion organ - not to mention the roughly' contemporary organ at Old Radnor - greater sophistication in design was to be found. The layout is, however, dictated by the surviving soundboard. Slightly more puzzling is the use of 'reverse-colour' keys, and it would be interesting to know the reasoning behind this.

Almost all paintings of keyboards of the fifteenth century that I know of show the modern colouring.¹ In those days, the natural keys did most of the work and were presumably covered with ivory or bone simply for durability and cleanness, and the sharps made black or dark for clarity. The Flemish school continued with this form throughout its existence. With the new (sixteenth) century, at least, Italian makers generally began to cover the naturals with boxwood² and persisted with it, despite the fact that it tends towards a shade of brown. This form had become popular in England by the seventeenth century. At least one of the Laudian Revival organs was so fitted³ as is a number of surviving English virginals — though otherwise of Flemish derivation.⁴

My feeling is that ebony naturals with white sharps arose perhaps along with the rise of the French school of harpsichord making and playing. They came to England, presumably under the influence of the returning King Charles II who brought back from his exile in France many examples of French style and taste. Reverse-colour keyboards (at first with solid ivory sharps and later with a number of variations) remained *de rigueur* for all English instruments until Kirckman and Schudi brought 'white' keyboards to the harpsichord, and Snetzler to the organ. Austria took to the 'black' keyboard in a big way and pianos and clavichords were ¹¹

thus built right to the end of the eighteenth century.⁶ There was also a pocket of use in the Hamburg area of Germany.⁷

I am aware of only one example of a reverse-colour keyboard on an instrument in original condition from before the mid-seventeenth century,⁸ though there are some curiosities.⁹ The dissemination of the English piano was possibly a factor in its ultimate demise.

Michael Carpenter,



NOTES

1. For example:

Fra Angelico, *Christ Glorified in the Court of Heaven*, National Gallery, London;

Matteo di Giovanni, National Gallery, London;

Hugo van der Goes, National Gallery, Edinburgh;

Van Eyck, altarpiece, St. Bavo, Ghent;

(n.b. Giovanni di Paolo, *The Coronation of the Virgin*, Metropolitan Museum of Art, New York, depicts a poorly-observed portative organ with all the keys 'white').

2. Francesco Giovanni Manieri, *Madonna and Child Enthroned with Saints and Angels*, c. 1500, Metropolitan Museum of Art, New York.

3. Kings College Chapel, Cambridge, 1605-6. See Bicknell, S., *The History of the English Organ* (Cambridge, 1996) 74.

4. For example: virginal by Gabriel Townsend, 1641, Institute Royal du Patrimoine Artistique, Brussels.

5. For example, virginal by Stephen Keene, 1668, Edinburgh University.

6. For example, pedal piano by Johann Schmidt, c. 1793, Metropolitan Museum of Art.

7. For example, keyboards by Arp Schnitger preserved at Steinkirchen.

8. Harpsichord by Vito Trasuntino, 1571, Castello Sforzesco, Milan, which has its dark boxwood naturals contrasted with white sharps.


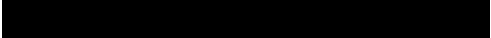
(n.b., the 'Queen Elizabeth 1' virginal in the Victoria and Albert Museum, London is clearly unoriginal. Its present compass is of the 'black' keyboard period).

9. Rectangular virginal, c. 1600, Victoria and Albert Museum, London, is a rarely decorated item;

Italian clavictherium, early-seventeenth-century, Metropolitan Museum of Art, New York, has a unique, principally black, keyboard;

Flemish chamber organ, 1602, Carisbrooke Castle, Isle of Wight, has a curious 'uncoloured' keyboard.

CALENDAR

Star Organs of Britain Calendar 2008 is now available from Andrew Hayden, , , price £13.75 including p. &p. to UK, size A3, spiral bound in full colour.

STEPHEN BICKNELL 1957-2007

It is with great sadness that we report the death of Stephen Bicknell on 18 August 2007. Stephen was a founder member of BIOS, a past Council member, and past editor of the *BIOS Journal* and the *BIOS Reporter*. His career as consultant and designer of organs, allied to practical organ-building experience of rare quality, earned him an enviable reputation, while he disseminated his great knowledge and love for the organ through lectures and writings.

A full account of his distinguished career will appear in the forthcoming edition of the *BIOS Journal*.

THE CENTENARY OF THE DEATH OF GEORGE FREDERICK BODLEY INTERIM LIST OF ORGAN CASES BY GEORGE FREDERICK BODLEY, THOMAS GARNER, CECIL GREENWOOD HARE, AND FREDERICK HEATHCOTE SUTTON

ROBERT PACEY

Bodley was in partnership with Thomas Garner from 1869-97 and then, until his death, with Cecil Hare who carried on the practice. From about 1870 until his early death in 1888, Canon Frederick Sutton designed organ cases for churches which they built or restored. It is often difficult to be sure which are Bodley's and which Sutton's but there are stylistic differences. Frederick Sutton's cases often have two symmetrical halves with sloping pipe shades and toe boards, while Bodley favoured semi-circular pipe shades and more lines of symmetry. If Sutton designed a complete organ for a wealthy patron, he favoured reverse coloured keys and in two-manual organs often had swell and choir organs.

Sir John Sutton and the Pugins have been dealt with by Hilary Davidson.¹³ They seem to form a separate group, working roughly forty years earlier. Andrew Freeman noticed that all of the early cases of the Pugin group, e.g., West Tofts, have pointed fronts and most have doors. Bodley and his associates do not seem to use doors; this seems more a Pugin characteristic.

ORGAN CASES

ALGARKIRK, ST PETER and ST PAUL'S, LINCS.: The organ is by Bryceson Bros. & Morten 1876. Two cases, one facing the chancel, the other the transept, natural pipe lengths below the pipe shades, plain oak with stencilled front pipes. Almost certainly by Frederick Sutton who designed cases for Brycesons. Paid for by

the Revd Basil Berridge Squarson who was a friend of Sutton and contributed generously to the restoration of his church at Brant Broughton. No Bodley involvement, church restored earlier by R.C. Carpenter.

BLACKHEATH, ST JOHN'S: There is reputedly an organ case by Bodley here. NPOR has the organ as 1871 Lewis and 1915 Hill, with an architectural organ case, two fronts, one to the chancel and one to the south aisle.

BRANT BROUGHTON, ST HELEN'S, LINCS.: Sutton was rector here from 1873 till his death in 1888. Organ by Wordsworth & Masked 1877, two-manual. Swell and Choir, with reverse coloured keys. Case added 1903 by Bodley (not 1906 as stated in the church log book).¹⁴ I have a photograph of it before the case was added and the present front pipes were already in position for the reception of the case, so there may have been sketches by Sutton.

BURGHFIELD, ST MARY'S, near READING: possible Bodley case (Ralph Bootman) I have a photograph by Michael Watcham; the case is plain, rather like West Peckham with the same gilded sunburst motifs. The organ is by Bishop. The walls are stencilled in the Bodley style.

BURTON-ON-TRENT, ST PAUL'S: 1895 church not Bodley, the organ was by Hope-Jones, partly in the chancel, partly in a large case on the south wall of the south transept. Article: Batigan Verne, B., 'Hope-Jones in England', *Musical Opinion*; organ paid for by Lord Burton. The Hope-Jones organ, currently stored in the church, was replaced by one by Conacher. The Hope-Jones Solo section is still in the transept case but is not connected.

BURTON-ON-TRENT, ST CHAD'S, HORNINGLOW: 1906? church and fittings by Bodley, finished by Hare, church paid for by Lord Burton. The Conacher organ is on the south of the chancel in an oak case with another case facing down the south aisle.

CAMBRIDGE, JESUS COLLEGE: West end organ, originally built in Oak Lodge, Thorpe, near Norwich in 1887[?] by Norman Bros. It had four manuals with six pedal stops. It was moved to Jesus College in 1889 and, later, Bodley designed a case for it. In 1927, it was moved to St Matthew's, Southsea. Picture in Freeman.⁹ Picture and account at Southsea in *The Organ*, 138. It was bought from Spurden Rutt in 1928 to put in front of an organ originally by Hunter, rebuilt at Southsea by Norman & Beard. Destroyed by fire.

CAMBRIDGE, QUEENS COLLEGE: 1892. three-manual organ by Binns, stands on a screen;¹⁰ case by Bodley.

CAMBRIDGE, ST CATHERINE'S COLLEGE: Organ by Norman & Beard in a case by Garner, 1894, in classical style with a separate Choir case. New organ in the case since.¹⁰

CARDIFF, ST GERMAN'S, ROATH: Organ on a gallery on the south of the chancel, by Hill 1885.⁴ Michael Gillingham had a drawing of it by A. G. Hill with amendments by Bodley, yet Andrew Freeman claimed that Hill said it was one of Bodley's best designs. The answer appears to be that Bodley did not produce finished

drawings, but usually made sketches and the finished drawings were done by someone in his office. At Roath, as Hill was building the organ and was a splendid draughtsman, he did the finished drawing from Bodley's sketches; Bodley then amended the drawing. The amendments were in fact carried out, particularly the arches under the organist's gallery, so the case is Bodley's (Adrian Barlow) hence the inscription on the drawing to the effect that Hill drew it and made it is true. There is a full description in *The Organ*, 121. Picture in *Musical Opinion*, December 1928.

CARDIFF, ST SAVIOUR'S, ROATH: Organ 1894; Wordsworth's order book says: 'Case Deal & to be of Mr Bodley's plain design with bright polished tin pipes in front. A little trellis work in front of pipes we would do but not any carving.' Stands on the Boor. See *Musical Opinion* January 1929. Church 1887-8(7)

CASTLE ASHBY, ST MARY MAGDALENE'S, NORTHANTS.: The case is by F.H. Sutton, the organ by Nicholson of Worcester. There is a paper pasted inside the cupboard door at the left side of the keyboard giving all the details. Organ specification by Sir Frederick Ouseley, 1872, two-manual, twenty-three stops.⁴ The Sutton connection is via Lord Alwyn Compton, a fellow Arch and Arch member married to a Miss Vyner from Lincolnshire.

CAWTHORNE, ALL SAINTS, near BARNSELEY: church restored by Bodley 1875—6, three-manual organ by Wordsworth & Masked, reverse coloured keys. Great case without pipes faces west down the south aisle, painted red and gilded, choir case faces into the chancel green and gilded. Almost certainly by F. H. Sutton.

CHAPEL ALLERTON, ST MATTHEW'S, LEEDS: 1901, the organ case stands on the screen. Abbot & Smith organ, not all in case. Case by Bodley. Church 1897.

CHAWTON, ST NICHOLAS'S, HAMPSHIRE: '...organ case and screen look as if they might be Bodley' (Pevsner); Wordsworth & Co. two-manual organ 1893. Church burned except chancel in 1871, rest rebuilt by Sir Arthur Blomfield. I have a photograph by Michael Watcham, who says the organ is by Wordworth & Masked 1888. The case is very ornate, painted, overhanging front, three towers, two two-storey flats. Picture on the church website.

CHESHUNT, ST MARY'S, HERTS.: 1875. Photograph in *The Organ* no. 115. Looks like Sutton to me. See ⁴. Picture in ". The organ was rebuilt by Wordsworth.¹

CHISLEHURST, ST NICOLAS'S, KENT: 1896 case by Bodley & Garner. Organ Lewis, three-manual, nineteen stops, three couplers, pneumatic action ⁴

CLUMBER, ST MARY'S, NOTTS.: (National Trust) 1886-9, three-manual organ by Gray & Davison. Article in *Musical Opinion*, February 1956. Gray & Davison's books have '1890 July. Pine case exclusive of decoration or carving...£69 Carving ordered by Bodley & Garner. Alteration of frame, reservoirs and action caused by altering position of door in stone screen ordered by Bodley & Garner £24.'

CORRINGHAM, ST LAWRENCE'S, LINCS.: A two-manual organ by Wordsworth & Masked, 1886, in a case by F.H. Sutton on the north side of the chancel with embossed front pipes. The report of the Diocesan Architectural Society states 'an organ case of good design has been provided but as yet it is empty.' The

large number of false front pipes at Corringham, including full length pipe metal 8' pipes, have drilled footboards ready for conveyances, which have never been connected, the Great Open uses zinc pipes above the keyboards on the west side of the organ'. According to the faculty plan, the organ was to have been small and, if it had only one manual, the keys would have fitted in the small doors provided on the front. In the event, a much larger organ was built and had to be put at right angles to the case. The organ cost £335, paid for mainly by Miss Beckett of Somerby Park, a wealthy High Church spinster relative of Lord Grimthorpe, and cousin of the Hon. Mrs Meynell Ingram, of Hoar Cross. It would seem that Plumtree 1880, which is definitely by Sutton, Edwardstone 1880, Corringham 1885, and Kinnersley 1888 are variations of the same design.

CROYDON, ST MICHAEL'S: three-manual Willis organ, church designed by J.L. Pearson built 1880; originally the Willis organ was in a temporary church in 1872, moved to the new church and enlarged 1882. Two cases, one facing west down the north aisle, the other into the chancel. Organ on a gallery. Picture in Freeman.⁹ Pevsner dates the case 1901.

DANEHILL, ALL SAINTS, SUSSEX: Complete church by Bodley 1892; the small two-manual organ by Wordsworth & Co. on the choir screen. The two fronts are similar; on one side the pipes go up behind the pipe shades, on the other they are natural lengths.

DEDDINGTON, ST PETER and ST PAUL'S, OXON.: Case by C.G. Hare. Two-manual Binns organ on the south of the chancel, classical style, plain oak.

DUNDEE, ST SALVADOR'S: Church designed by Bodley; the painted interior restored in the 1970s. *Musical Opinion*, December 1973 says the case is by F.H. Sutton and the large Uvo-manual organ by Wordsworth & Masked, 1882.

EALING, CHRIST THE SAVIOUR: Two cases, one at the west end, one in the chancel. 1906 (Pevsner), three-manual organ by Lewis,⁴ cases by Bodley.⁹ Picture of the chancel case in *The Organ*, no 137, and on the church website..

ECCHINSWELL, ST LAWRENCE'S, near NEWBURY: Complete church designed by Bodley 1886 (Pevsner). The organ is on the north of the chancel; the case is rather plainer than usual for Bodley. It has a small lower part, with the soundboards overhanging on three sides and the bellows on the top of the swell box. There is no maker's name on the organ. Bevington 1887,⁴ picture in Freeman.⁹

ECCLESTONE, CHRIST CHURCH, near CHESTER: church by Bodley 1886, paid for by the Duke of Westminster. The organ case is bracketed out on the west wall, organ by Gray & Davison 1900, rebuilt Poyser 1907, two-manual, fourteen stops, six couplers.⁴ Similar to Cowley Fathers', Oxford." There seems to be some confusion over dates. The west end organ case is empty; the organ is all in the choir aisle case which is plain oak and could be Bodley. Presumably the original west end organ was electric or pneumatic with a console below, as there is no gallery below it.

EDWARDSTONE, ST MARY THE VIRGIN'S, SUFFOLK: Bodley furnished and beautified the church with painted roof and wall decorations, organ case and much

else in 1880. The organ is reputedly a work by Father Smith (Pevsner); the organ is by Martin of Oxford. There are old gilded front pipes inside. Martin bought the old Oxford Sheldonian organ, reputedly by Smith, but actually by Harris & Byfield, but not till the 1890s. The organ case is a plainer version of the Plumtree and Corringham ones, so most likely by Sutton.

ELVASTON, ST BARTHOLOMEW'S, near DERBY: there are two organ cases by Bodley, one in the chancel and one at the west end, 1905. The organ is by Hope-Jones, built by Ingram. Great, Swell and Pedal at the west end under the tower in an oak case on a gallery, Choir on the chancel wall in a green and gilded case; both have similar designs on the pipe shades.

FALSGRAVE, ALL SAINTS, SCARBOROUGH: Church designed by Bodley 1868, and added to later. Four-manual organ by J.M. Corps of Finsbury Park, 1874, and oak case. Church demolished 1972, organ scrapped. Pevsner confirms the Bodley design for the church, screen by Bodley 1890s. The parish magazine indicates that Bodley was involved at the time when the organ was built. He designed the choir aisle and organ chamber so it is possible that he designed the case as well but unfortunately the volume for the year when the organ was opened is missing. No photograph so far except one of the lower part of the organ, in the Scarborough Library. *See Musical Opinion*. March 1943.

GREAT CARLTON, ST JOHN'S, LINCS.: There is a sizeable one-manual organ by Wordsworth & Masked at the east end of the north aisle, no maker's name. Given by Canon Pretyman *c.* 1875, cost £150,⁵³ it was enlarged in 1902 by Cousans. The lower panels are stencilled in green and red and decorated with 'Hallelujas' and texts; above that a pipe-rack front but hidden by the arch. The new edition of Pevsner and Harris⁸¹ says the case was decorated by Canon Sutton of Brant Broughton. This must have been done for the original organ as Sutton died in 1888.

GRIMSTON CHURCH, ST BOTOLPH'S, near KINGS LYNN: Organ 1888, Wordsworth & Co.'s order Book sates: 'Case to be an extra consideration according to Mr Garner's design.' It stands on the north of the chancel. The case is quite plain, two towers with one flat in the middle with no top. The chancel roof edging is an integral part of the organ case design, filling in the gap in the middle between the towers, both designed by Garner and both painted green and gold. The nave roof and windows were restored by Bodley and Garner in memory of Bodley's brother, T.A. Bodley, and paid for by his sister, Mrs Fowler, wife of the incumbent, 1895.

HANBURY, ST MARY THE VIRGIN'S, WORCS.: Two-manual organ by John Nicholson, 1874. Bodley case at the east end of the north aisle facing west. (NPOR). (Church website has a photograph.)

HICKLETON, ST WILFRID'S, near DONCASTER: was the home of Lord Halifax, a leading High Church enthusiast. Bodley restored the church in 1888, reredos, chancel, roof, screens and the organ case now at the west end under the tower arch; it is tall and narrow, painted mostly green. The organ is Wordsworth, most curiously designed with the keyboards on the back. It was moved to the west end of

the church c. 1886? when presumably the case was added; see *Halifax's Biography* 2, 93; *The Treasury*, January 1912¹² gives the organ as built January 1889.

HOAR CROSS, HOLY ANGELS, STAFFS.: The case is attributed to F. H. Sutton? in Pevsner and is between 1871 and 1876. Organ originally by Samuel Green from Bangor Cathedral, rebuilt here by Bishop, rebuilt Conacher. Church guide book also attributes it to F.H.Sutton. See *BIOSJ* 20.

HOAR CROSS, HALL PRIVATE CHAPEL, STAFFS.: 1880s organ by Wordsworth, case by Bodley? Was on the west wall with a console below with long trackers and wide roller boards. It is dismantled and stored somewhat precariously in the cellar. The empty case is still on the wall.

HOLBORN, ST JOHN'S, RED LION SQUARE: organ case Bodley and Hare, organ by Lewis, gone, destroyed in Second World War(?); see *The Organ*, 19, January 1926.

KENNINGTON, ST JOHN THE DIVINE'S: organ case by Hare, destroyed. Organ built 1875, rebuilt and enlarged Walker 1893, four-manual, forty-two stops, eight couplers.⁴ Picture in *The Organ*, 16,103.

KENSINGTON, HOLY TRINITY: church 1901-6 by Bodley and Hare, organ case C.J. Hare 19097 Organ built by Brindley & Foster 1897 in the old church, moved to the new church.

KINNERSLEY, ST JAMES'S, HEREFORDSHIRE: Bodley buried here. Description, but no picture in *The Organ*, 85 (1942). Wordsworth & Masked two-manual organ 1888, in the chancel on the south side with the keyboards on the west end. Painted and gilded. Similar to Plumtree but smaller, could be a variant of Sutton's design. Picture on the church website.

KIRK LANGLEY, ST MICHAEL'S, DERBYS.: Wordsworth & Co 1893 two-manual organ. Wordsworth's order books have 'Case Deal and to Mr Bodley's design fitted with highly polished solid block tin front pipes including tracery work and double fold hinges for doors, and organists seat £250 if in oak case 15 guineas more.' The final proposal was for a deal case with some stops prepared for only. This was a Meynell living, rector F.W. Meynell. Stalls completed 1916.⁶

KNIGHTSBRIDGE, ST PAUL'S: Bodley organ case;² organs by Gray & Davison 1871, and Willis 1888.

LAUGHTON, ALL SAINTS, LINCS.: White mentions that the patron, H.C. Meynell Ingram, presented an organ in 1854. In 1896, the whole church was restored by his widow, as a memorial to him, under the direction of G.F. Bodley. He provided an organ case high up on the north Chancel wall above a low arch so that there is no room inside it for anything but the front pipes. The organ is by C.H. Walker of 25 Manchester St., Baker St., London, but stands below in the vestry, completely outside the chancel and only the bottom octave of the Open is in the case. The case has one full length flat in the middle and a two-storey flat each side of it.

LEADENHAM, ST SWITHIN'S, LINCS.: The present organ chamber, on the north of the chancel is by Bodley and Garner, 1882. It contains a two-manual organ

by Wordsworth & Masked, built the same year. The rather plain oak case is said to have been designed by F.H. Sutton, and Leadenham is only a few miles from Brant Broughton where he was rector. On the faculty plans the case is slightly more ornate, with fretwork side wings. It stands flat against the north wall of the chancel. The chancel ceiling was painted by Pugin in the 1840s.

LEAMINGTON SPA, ALL SAINTS:. Four-manual organ by Hill **1879**; two cases, one by Bodley from Holy Trinity Rugby. (Church website).

LEICESTER, ALL SOULS: Nicholsons built an organ in 1907. Partly uncased, small case in chancel presumably by Bodley and Hare. 1909, new organ case and screen.⁷ It was destroyed in a fire in 1939. Nicholsons then built another organ in 1940 to the same specification. The firm's publicity leaflet states that the case of this organ was designed by Bodley and Hare and made by Bridgemans of Lichfield. It is now at St Peter at Gowts, Lincoln. Was it a copy of the earlier one? Church started 1904.

LEIGHTON BUZZARD, ALL SAINTS, BEDS.: Three-manual organ **1906** by Norman & Beard, forty-one stops, ten couplers, electric action.⁴ Bodley organ case destroyed by fire **1985**. (Church website.)

LINCOLN, ST ANDREW'S: There was a two-manual organ by Wordsworth & Maskell, 1881, on the north of the chancel. The chancel was decorated by Bodley in 1881. The church log book says 'The specification of the organ and the design for the front were kindly furnished by the Rev. F. Sutton, Rector of Brant Broughton.' By the 1960s, the case had been repainted cream and white and spoiled. When the church was closed, the organ was bought back by Wordsworths *c.* 1968 and destroyed in a fire. (Photograph in my collection)

LINCOLN, ST PETER AT GOWTS: Organ case by Bodley and Hare from Leicester, All Souls.

LINCOLN, ST MARY MAGDALEN'S: T.H. Nicholson built an organ in 1866, with front pipes painted by the Revd G.T. Harvey.⁷ The present front towards the chancel was designed in 1882 by G.F. Bodley, very simple, one row of pipes in an arch shape with painted and gilded woodwork below.

LONDON, ST PAUL'S CATHEDRAL: There is a design by F.H. Sutton for a case for the Hill organ in St Paul's which stood in the transept. It is in Baroque style but was not carried out. The organ came from the Panopticon of Science and Art in Leicester Square. See *The Organ*, 179, picture of F. H. Sutton's proposed St Paul's case.

MARLBOROUGH COLLEGE, WILTS.: The chapel was designed by Bodley and Garner. Organ by Forster & Andrews 1876, rebuilt F & A 1914 with three manuals. New four-manual organ by Beckerath in the Bodley case, 2006. Photograph on the school website.

MONK SHERBOURNE, ALL SAINTS: Wordsworth's order 'Case oak to Mr Bodley's design we are not to do any carving. £150 October 15th 1889.' Very similar front to Kinnersley. Very shallow plain oak case, no colour.

OLD BILTON, ST MARK'S, near RUGBY: the old case from St John's College Cambridge, without the lower section. The present coving at the bottom of the case and the cresting on the top by F.H. Sutton.² (1873?) who left a legacy of £1,000 to Revd Richard Orme Assheton, the rector. Organ by Nicholson of Worcester, c. 1870,⁹ picture in Freeman.⁹

OLD RADNOR, ST STEPHEN'S, RADNORSHIRE: old organ case restored by F.H. Sutton, organ by Walker. Photograph in *The Organ*, 147, article in 148.

OXFORD, COWLEY FATHERS: Bodley case later than the church. I have seen a photograph without the organ. The original organ was by Beale & Thynne, 1897, partly in the case and partly in the choir aisle, broken up in 1977. Present organ in the Bodley case is by Nicholson. Picture in Freeman⁹ and in Pacey, R., *Organs of Oxford* (Oxford, 1980). Church 1894-1901.

PENDLEBURY, ST JOHN'S, LANCS.: Organ 1874. The revised Lancashire Pevsner volume attributes this organ case to F.H. Sutton.

PIMLICO, ST BARNABAS'S: No date so far for the organ case which is in the Bodley style (1887?). Hill's list gives the organ as 'Hill 1875'. See *The Organ*, 13, 175. An organ by Flight 1850, the gift of F. Ouseley, curate, reconstructed by Hill 1876. See *The Organ*, 101. A longer account in *The Organ*, 51, and very good 1887 photograph. Was the Hill organ given by Ouseley?

PLUMTREE, ST MARY THE VIRGIN'S, NOTTS.: The church restored and organ presented by Revd E. Burnside in memory of his aunt, Frances Emily Burnside, said to have come from Brant Broughton. Organ by Wordsworth 1880.¹ Case similar to Edwardstone and Corringham but the carving and pipe shades are much more ornate. It has a similar specification to Brant Broughton except it has only one pedal stop and has reverse coloured keys. Church website attributes the organ case to Sutton based on Wordsworth's order book details.

PULHAM, ST MARY'S, NORFOLK: The one-manual organ is by Hill, 1886-7, church restored by Garner. Organ presented by Miss Bond in memory of her father, rector 1856. (Kelly) Case and chancel roof Garner(?) cf Grimston. Stands on the south of the chancel, very tall and narrow.

RUGBY, HOLY TRINITY: The church is 1854 by G.G. Scott; Bodley worked here 1887-8 and in 1903. The three-manual organ was by Forster & Andrews 1886/7, twenty-six speaking stops, ten couplers, oak case by Bodley.⁴ Sold to All Saints, Leamington Spa when the church was demolished. Organ destroyed by fire during the demolition.

SAFFRON WALDEN, ST MARY'S: Two fronts to the organ, one Regency Gothic, 1825, the other Bodley 1885. Some of the 1824 organ is included but it was rebuilt by T.C. Lewis in 1886, enlarged by Norman & Beard in 1912. Picture of the Regency case in *The Organ*, 137. Picture of part of the Bodley case on the church website.

SCARBOROUGH, ST MARTIN'S: Church 1863, Bodley organ case later c. 1875 to house a Harrison organ which was removed and replaced by the current Willis. At present, the top section which contained the Harrison Solo organ has no front pipes in

it and makes the whole case look rather odd. Case painted by Spencer Stanhope, see Cawthorn.

SNEINTON, ST STEPHEN'S, NOTTINGHAM: Bodley worked here **1885-7**. Organ by Brindley & Foster **1872**, organ case by Hare,⁹**1912** (or **1901**). Three towers elevated on the north of the chancel. Photograph on the church website but dates and details somewhat confused.

SOUTH COLLINGHAM, ST JOHN THE BAPTIST'S, NOTTS: The organ is by Wordsworth & Masked 1883, and the case is supposed to be by F.H. Sutton. The church is about six miles from Brant Broughton. Information from Mr Reg Priestley of North Collingham. The case is plain oak, three towers, two flats.

STRATFORD-ON-AVON, ST MARY'S: Bodley and Garner case, above the chancel arch, with a separate choir case, all put up in 1889 (church website) It originally contained the Great and Pedal of the Hill organ but later the Swell was put there. The rest of the organ in the south transept in a case by Tapper.

TEMPLE NEWSHAM HOUSE, LEEDS: an organ case in classical style in the chapel, by F. H. Sutton. Organ by Wordsworth 1874.¹² Account of the designing etc. in *BIOSJ* 20.

THEDDINGWORTH, ALL SAINTS, LEICESTERSHIRE: F.H. Sutton case around a revised Snetzler organ. It has black naturals. It was illustrated in its old and new cases in the appendix to the Old Radnor book in 1868 so must date from between 1864 when he became vicar and 1868. Organ dates from 1745 (Kelly).

TUE BROOK, ST JOHN THE BAPTIST'S, LIVERPOOL: Hill organ. This case is almost the same as no. 9 in F.H. Sutton book except for the pipe shades and minus the doors. I think this is most likely a Sutton case. Church built 1871 (Kelly) paid for by Mrs Eleanor Reade.

WEST PECKHAM, ST DUNSTAN'S: A Wordsworth organ 1891. The firm's account books mention embossed pipes, fancy hinges, wainscot oak, etc., Bodley?¹ I have a photograph by Mr Michael Watcham and it certainly looks like a Bodley design, though very simple. Overhanging on three sides, five flats, the tallest in the middle.

WIMBORNE, ST GILES'S: There was a Wordsworth organ with a Bodley case built 1880s, destroyed by fire 1908. Now an organ case by Comper.

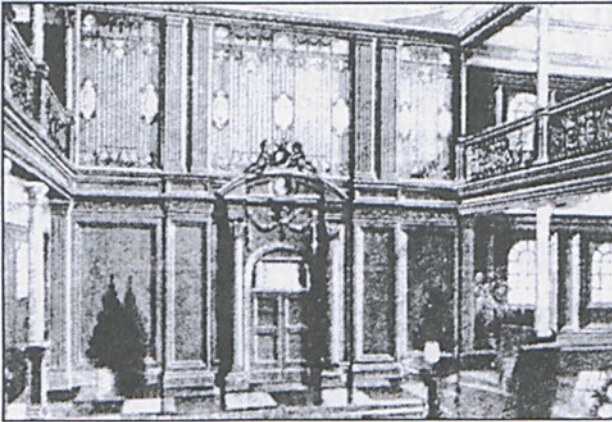
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13. Davidson, C.H., *Sir John Sutton, A Study in True Principles* (Oxford, 1992)
14. A. F. Sutton, pastoral letter Christmas, 1904 gives an account of the dedication by the bishop the year before. His entry in the log book was made in 1924 when he left the parish in ill-health.

SUNKEN OCEAN-LINER *BRITANNIC'S* PIPE ORGAN FOUND - HIGH AND DRY *CHRISTOPH HAENGGI*

Experts are now certain they have found the pipe organ which belonged to the steamship *Britannic*, sister ship to the Titanic. It is in the Museum für Musikautomaten at Seewen, fifteen kilometres south of Basel. The organ had apparently disappeared for nearly a century. The discovery was made during recent restoration work. Dr Christoph Haenggi, Director of the museum, said, 'organ-



builders in Zurich cleaned up four normally unseen beams under the windchests and found they each had the same indication, *Britanik*, inscribed on them. We had independently come to an opinion that our organ had been built around 1912-4, but information pre-1920 was missing. Historic Welte-company catalogues in , our archives contain a picture of an organ installed in a 'British

steamer'. The photograph has been verified as a picture of the stairwell of *Britannic*. Until now we had never imagined that this organ was ours!

Australian organist David Rumsey, consultant to the restoration, holds the same view: 'It is a Welte-Philharmonie, a pneumatic organ which can be played normally from its keyboard or by pre-recorded paper rolls. From internal evidence, pipework, construction and specification I had guessed it was built around 1913. It is virtually identical to the destroyed roll-recording organ of M. Welte & Sohne in Germany at

Freiburg in Breisgau. If, as now appears certain, it was intended for the *Britannic*, then it needed to have been finished by spring 1914 when the ship was due for launching. However, fate decreed a change of destiny for both vessel and organ: with the outbreak of the First World War, the ship was requisitioned by the British navy and refitted as a floating hospital. In the process the organ appears to have been installed, then removed and stored.'

Around 1920, the Camera-Manufacturer August Nagel (1882-1943) installed a Welte-Philharmonie organ in his imposing villa in Stuttgart. There was quite a number of such organs, as customer listings of Welte show. Around 1935, Nagel returned his instrument to the manufacturer for unknown reasons.

In 1937, it was moved to the reception room of the *Radium* electric light company in Wipperfurth, Germany. The organ-builder, Werner Bosch (1916-92) as an employee of *Welte*, slightly enlarged it and installed it there. It remained in use until the 1960s.

After the Second World War and the final demise of the *Welte* firm, it came entirely under Bosch's care. In 1961 it was used to make an LP recording issued as *Max Reger spielt eigene Orgelwerke (Max Reger plays his own organ works)* - also issued as *Reger plays Reger* - by the *Electrola* at Cologne, Germany (1961: 1C 053-28925). It was apparently also issued by *Columbia*. This was produced from Welte-rolls recorded in 1913 by Reger on the Welte recording organ in Freiburg. The organ was selected as the best available for this purpose, having a specification closely corresponding to that of the original Freiburg recording organ.

The reception room in Wipperfurth was then turned into a storeroom after a change of ownership. The organ was offered for sale but attracted no buyers. Eventually this was drawn to the attention of Heinrich Weiss, founder of the Museum of Music Automats Seewen, who quickly acquired it for his collection. Weiss then invested some 1,500 working hours in installing it and had Werner Bosch come and do the final regulation. On 30 May 1970, its completion and re-inauguration was celebrated in Seewen. Bosch was so touched by the rescue of 'his' Welte-Philharmonie that he offered to sell the Seewen Museum 1,230 original rolls, which had passed into his possession on the closure of Welte. Accordingly the Seewen Museum now not only possesses an exceptional instrument with an extraordinary history, but also the original recordings made for all Philharmonie organs. Apart from Max Reger these include famous artists of the day such as Harry Goss-Custard, Edwin Lemare, Alfred Hollins, Joseph Bonnet, William Wolstenholme, Eugène Gigout, Clarence Eddy, Marco Enrico Bossi, Karl Straube and Gunter Ramin.

In the course of major renovations to the Museum, the instrument - after thirty years service - was carefully removed and stored in 1998. In 2000, the building extensions were opened. The major exhibit, however, remained in storage until 2006 when restoration work could finally begin. It should be playing again after mid-2007. In the course of restoration work the pointers to the *Britannic* were discovered.

THE FLIGHT ORGAN IN THE CATHEDRAL OF SANTIAGO DE CHILE

MARTIN GOETZE

There is an article in *The Organ* (July 1961) about three South American cathedral organs including the one at Santiago, Chile. This latter was made by Flight in 1849/50, and, after an interesting story behind the acquisition of the organ, the description of it is confined to a single sentence, declaring that it is ‘electrified and somewhat altered’. In 2003, I was asked to inspect a few organs in Chile, including this one, and was more than surprised on being led up to the west gallery to find a virtually unaltered three-manual and pedal GG compass organ.

The Chilean Pipe Organ web site provides a slightly inaccurate stoplist:

(I) *Choir* (54 Notas)

1	Principal	8
2	Viola	8 (divid)
3	Bourdon	8
4	Principal	4
5	Flauta	4
6	Clarinete	8 (divid)

(II) *Great* (54 Notas)

1	Principal	8
2	Principal II	8
3	Bourdon	8
4	Octava	4
5	Flauta	4 (wood)
6	Flauta	2 ² /j (1972)
7	Decimoquinta	2
8	Larigot	2 (1972)
9	Pleno	III-V
10	Trompeta	8 (divid)
11	Clarín	8 (divide)

(III) *Echo* (54 Notas)

1	Diapasón	16
2	Principal	8
3	Bourdon (a Chimenea)	8
4	Celestial	8
5	Octava	4
6	Decimoquinta	2
7	Larigot	2 (1972)



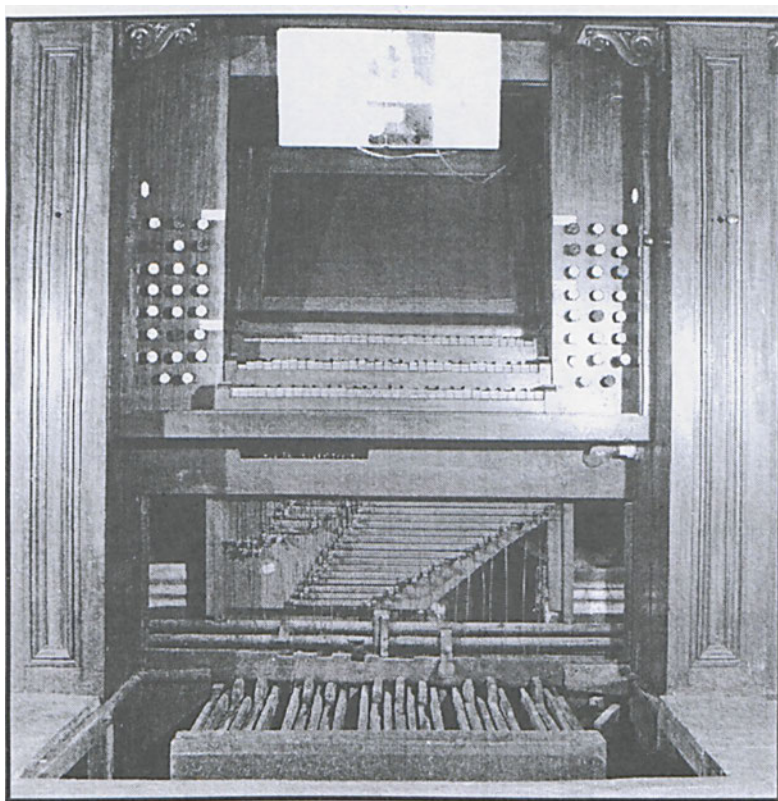
8	Lleno	IV
9	Trompeta	8
10	Oboe	8

(P) *Pedal* (24 Notas)

1	Contras (Principal)	16	4	Octava	4
2	Bourdon	8	5	Piccolo	2
3	Principal	8	6	Lleno	IV
<i>Acoplamientos:</i>			7	Bombarda	16

I-III, II-III, I-p, II-p

The entry tantalisingly gives more information about the building of the organ, including a report that it was exhibited in London where it was played and admired by illustrious organists including Mr Potter, President of the Royal Academy of Music, and Samuel John Noble.

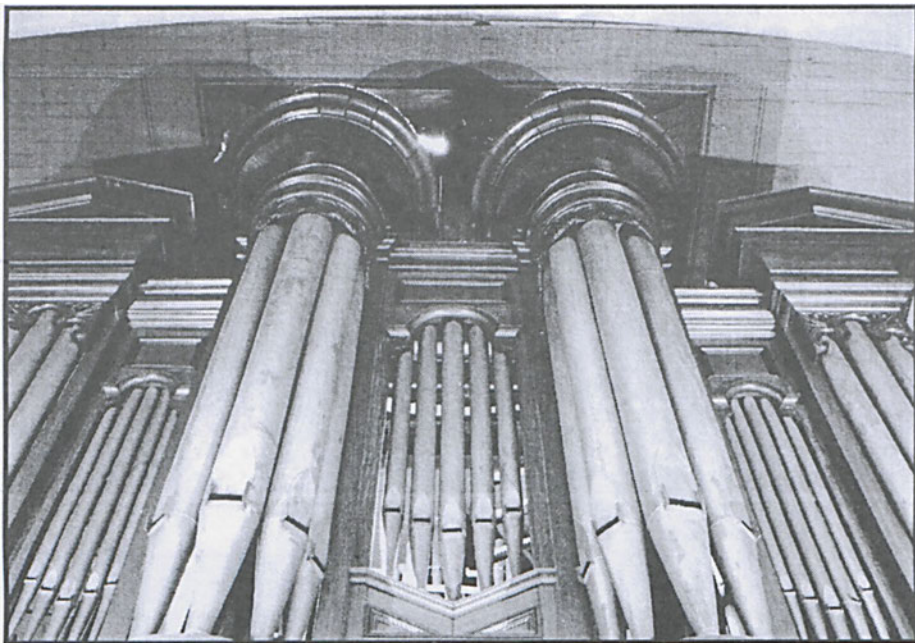


Console detail: photograph by Martin Goetze

The firm of Flight, founded by Benjamin Flight (senior), was active from 1772 to around 1887. Flight's son, Benjamin (junior), died in 1847, the year the contract was

signed for Santiago Cathedral. The builder in charge of this organ would have been John Flight (c. 1803-90). The period of building saw a change of address, from 16 King William Street, Strand up until 1848, and from 1849, to 36 St Martin's Lane, London. B. Flight & Son was the name the Flight firm used between 1841 and 1851¹ The photographs give some idea about the significance of this instrument. I made four options at the time, recommending the fourth:

1. Do nothing.
2. Conserve the organ in its present state.
3. Make the organ playable, i.e., to the state it was last in when in use.
4. Restore to original condition.



The case-front: photograph by Martin Goetze

1. In 2010, Chile will celebrate 200 years of independence, and the cathedral will take an important part of the festivities. For many years, Maria Elena Troncosco, the honorary curator of the cathedral museum, has hoped that the organ will be playable for this occasion. Unfortunately, the fourth option is beyond the means of the cathedral, so the third choice is being pursued using six voluntary workers. In November, I will be visiting again to see how work is progressing, and to provide guidance.

I will provide news on developments in due course, but in the meantime it would be useful to see if there is any more information about the organ before it left England, e.g., press reports on the workshop performances?

WILLIAM SWEETLAND

WORKLIST ADDITIONS AND AMENDMENTS

GORDON CURTIS

Several responses to the publication of the list of Sweetland's work in *BIOSRep* XXXI, 1, January 2007) have been received for which I am most grateful. These and additional material which has come to light since that article was prepared for publication have led to the following amendments which should be read in conjunction with the key published previously.

CORNWALL

Chynhale, Wesleyan chapel 1880

Hendra Wesleyan chapel 1883 M¹

Perranwell Bible Christian chapel *Delete. Now attributed to SOBC*

Redruth Wesleyan chapel 1857 L

GLOUCESTERSHIRE

Bristol, Old King Street, Ebenezer Chapel L

Hanham, ChristChurch 1892

Tewkesbury, Methodist chapel, The Cross 1878 enlarged 1881 R

SOMERSETSHIRE

Bath, Residence (W. Sweetland) ?

Bath, Manvers Street Baptist chapel 1888 R

Bath, Twerton, Baptist chapel, Mill Lane 1873 M¹

Freshford, Residence (Forster) L

Glastonbury, St Benedict's 1873 R

Stratton RC church ?

Wells, Organist's House (Lavington)¹

Weston-super-Mare, Congregational chapel 1892 D

Weston-super-Mare, Trinity Church L

SURREY

Reigate, High Street Methodist chapel 1899

WILTSHIRE

Brinkworth, Methodist chapel *Delete. Now attributed to SOBC*

Chippenham, St. Paul s I L

Chippenham, St. Paul's II 1888 R

Preshute, Church 1856 L

Swindon, Bath Road Methodist 1864² L

Swindon, Trinity Presbyterian 1900 M'

Wraxall, North, St James's 1877 R

1. This may be the organ from Malmesbury Methodist advertised recently on the IBO website

WALES

MONMOUTHSHIRE

Chepstow Baptist chapel ? D

Risca, Trinity Methodist chapel *Delete Now attributed to SOBC*

NOTES

Delete note 12.

The text for notes 28 and 29 should be transposed.

THOMAS ELLIOTT (concluded)

NICHOLAS THISTLETHWAITE

Thanks to an electronic glitch the references and footnotes that should have been attached to my short piece on Thomas Elliott in *BIOSRep* XXXI, 3 were not transmitted. I am therefore grateful to the Editor for the opportunity to summarise the sources on which I drew.

The most recent treatment of Thomas Elliott's career is an earlier article in *BIOSJ* by Bernard Edmonds and Nicholas Plumley ('Thomas Elliot, Organ Builder', *BIOSJ* 12 (1988), 64-71); this includes a work list and a summary of the genealogical and topographical evidence as then known. In my article, I supplemented this by reference to relevant church registers and rate books, notably: baptism registers of St Andrew's Holborn, vols. 13 and 14 (the children of Thomas and Elizabeth Elliott of Summer Street and Liquorpond Street); baptism registers at St Ann, Soho, vol. 3 (Susanna Elliott); rate books of St Margaret, Westminster (St John the Evangelist division), 1800-1801, 76 and 1802-1803, 78 (Elliott's residence in Artillery Place); the St Pancras Poor Rate, September 1804 (West Division), 4 (Elliott's appearance in Tottenham Court). The Holborn and St Pancras records are in the Camden Library; the Westminster and Soho records at the Westminster Archives Centre. Joan Jeffery cleared up the confusion about Tottenham Court addresses in her landmark article entitled 'Organ-builder history from fire insurance policies', in *BIOSJ*, vol. 26 (2002), 110-111, 117n.

Michael Wilson (*The chamber organ in Britain, 1600-1830*, Aldershot 2001, 193-4) describes what he refers to as 'Elliot's earliest-known chamber organ', and I was grateful to Martin Renshaw, who also knows this instrument, for his comments.

Paul Tindall, in 'Research Notes' in the present publication, mentions the Surrey Chapel organ and Elliott's claim that it was one of his first large organs (*BIOSR*, vol. 29, 28; vol. 31, 28). Philip Olleson contributed an illuminating article to the *BIOS Journal* in 1996 on Elliott's association with Samuel Wesley ('The organ-builder and the organist: Thomas Elliot and Samuel Wesley', *BIOSJ*, vol. 20, 1 lb-25). The source for Elliott's provision of an organ in 1795 for the Haymarket concert is: H.C. Robbins Landon, *Haydn in England, 1791-95*, London 1976, 303.

The alleged business connection between Elliott and Ohrman & Nutt is discussed by Alan Barnes and Martin Renshaw in *The life and work of John Snetzler*, Aldershot 1993, 18-19. The 1807 Derby reference to Elliott as their successor is transcribed in *Organs and musical festivals in All Saints, Derby* (Derby 1984), by Rodney Tomkins and Margaret Mallender, and I refer to Buckingham's claim to have built Elliott's organs in *The making of the Victorian organ* (Cambridge, 1990), 56. George Cooper's vituperative letter about the Chapel Royal organ was published in the *Musical World*, vol. 4 (1837), 68-9.

RESEARCH NOTES

PAUL TINDALL

JOHN AVERY AT ST STEPHEN, COLEMAN STREET

It is a mystery that Avery, only about twenty years old, should have built a substantial organ at St Stephen, Coleman Street. If he were originally a cooper, as the *Metropolitan Manuscript* insists,¹ it may or may not be relevant to notice that St Stephen's church was very near the Coopers Hall in Basinghall Street. It is more likely to be a coincidence: the Coopers Company had more connection with St Michael Bassishaw which was next door, and later to St Magnus the Martyr. The Parish records are not particularly helpful, but a certain amount of information survives. Guildhall Library MS 4458/4 is the Vestry Minute Book 1769-98:

12 May 1774 'At a General Vestry....to take into consideration a Design for erecting an Organ in the said Church...Ordered that an Organ be Erected in the church, the Expence of which is to be paid out of money Collected by Voluntary Subscription'

1 June 1774 'General Vestry...to take into consideration some further Proceedings relative to the erecting [of] an Organ...It is now proposed that the said organ of the Highth [sic] of 18 feet 6 in, in Width 14 feet and in Depth 9 feet 6 inches and that it be erected in the front of the West Gallery where now are two Pews...It is also proposed that a License or Faculty be Applied for...''²

4 April 1775 '-General Vestry...to Receive [sic] the report of the Committee appointed to conduct the building [of] the organ &c. and to take into Consideration the Mode of Election of an Organist. That the Churchwardens do keep the key of the Organ till an Organist be Elected'

Nothing is recorded of the Committee's report into the building of the organ, unfortunately.

¹ *BJOSRep* XXXI. 1 (January 2007), 28

² Faculty granted on 5 June 1774, L-gh MS 9532/8

18 April 1775 [Election to be on 2 May. John Groombridge elected on the second ballot]

1 April 1777 'Mr J^o Avery Organ Builder apply'd to this Vestry and Beg'd to be Allowed a Sallery for the Care and Tuncing [ot] the Organ as is C ustomary in other parishes. Whereupon a Motion was made & Seconded that he be Allowed Eight Pounds Eight Shillings per Annum to Commence at Lady Day last...said Sallery to be paid by the Treasurer of the Impropriation Trust'

17 October 1787 [organ to be insured for £250. church for £1200]

22 April 1794 'A Report being made that the Organ wants Cleaning and some Alteration to several of the stops...Ordered that the said work be done, and that the said Cleaning and Alterations do not exceed the sum of £25'

7 April 1795 'neglect of Mr Avery'recorded

10 April 1797 [Avery's contract terminated]

MS 4492 is a miscellaneous account book:

Recvd April 14th 1775 of the Revd Dr Webster the Sum of Two Hundred Eighty Pounds on Account of An Organ Built for the Parish Church of St Stephen Coleman Street

£280 May 17th I Say Reed By Me John Avery

Recevd Further upon the Same Account the Sum of Twenty Pounds
£20 John Aver>:

Reed 4 April 1776 of the Revd Dr Webster the Sum of Ten Pounds in full of all Demands
£ 10.0s John Avery

There then follows a subscription list, which is undated. It occupies ten pages and the sum raised was £385.2s.5d. The last page has some payments:

Cash paid on Acct of the Organ Erected in 1775 Coleman Street Church
Avery Organ Builder 349.10.6
his men 1. 1. -
Palmer Archt for drawing 1. 1.6

The Agreement between Mr Avery & the Parish 404. 8s 6d

Accompt of cash Reed &r
Subscriptions in Pages preceeding [sic] for erecting an Organ etc
Avery 150

Ditto 130

Ditto 20

Mr Avery's Men Donation By Order of the Committee

Recvd 28 Janry [sic] 1777 of Revd. Dr Webster the Sum of Nineteen Pounds in full for an Alteration made to the Organ in the parish Church of St Stephen Coleman Street and all Demands

£19.0.0 John Aver>'

It is not known who "Palmer Archt" was. A Robert Palmer (d. 1776) worked as a surveyor in Westminster.^{3 4 5} The better-known John Palmer of Bath (c. 1738-1817) seems more unlikely, but he certainly designed at least one organ case, for St James's, Bath. Two letters are also bound into the book.

17 'Subscriptions received for Organ

We whose names are hereunder written being five of the Committee appointed to Conduct the Building of [the] Organ in the Parish Church of St Stephen in Coleman Street Do give our Consent that the Revd Dr Webster the Treasurer do pay Mr Avery the Organ Builder Twenty Pounds on Account"

[verso:]

**Reed of the Rev Webster October 30 1776 on rect of Money due to me from the Parish of St Stephen Coleman Street for an Amendment in the Organ
Signd Re[ceive]d by me John Avery
£20**

2.⁶ 1 propose to Take out the Tirce [sic] out [word crossed out] of the Great organ and to replace a Mixture of Two [Three crossed out] ranks allthrough. and to take out the present Swell Box Sound Bord [sic] & additional pipes and So on the Swell shall be made Down to Fidale [sic] g. & Likewise to Improve the Touch of Great organ. All the above I propose to Do for the Sum of thirty Six pounds

May the 10, 1776 John Avery

MS 4462/1 is the Feoffees Minute Book 1780-815, which records some tuning payments: Avery is paid his normal salary from 1780-97, and additional payments are made to him as follows:

³ Colvin, H., *A Biographical Dictionary of British Architects, 1600-18-10*, 3^d edition, (New Haven & London, 1995), 728-9

⁴ See the signed drawing reproduced in Kent, C., 'An Introduction to Brice and Richard Seede: Organ-Builders of Bristol', *JBIOS* 5 (1981), 90

⁵ L-gh MS 4492; a letter bound into the volume beginning 30 October 1776

⁶ a second letter, bound-in later than the previous one.

- 1780 (31 August) Mr Avery a bill for repairing the damage done to the Organ by the Rats 6.6s**
1784 For Repairing the Organ 5.5s.2d
1786 for Alterations to the Organ 5.5s.2d
1794 'by sending twice to Avery to tune the Organ 6d
1795 Repairing Altering and Cleaning the Organ 25.0s.4d
1796 Repairing the Swell 2.12s.Od

George Pyke England became organ tuner in 1798 and remained so until his death: Ann England, [his wife], was paid in 1814. G.P. England was paid £40 5s for 'cleaning and repairing' on 13 June 1805 as recorded in the Churchwardens' Accounts 1756-1808⁷, which are otherwise silent on the subject. The subsequent volume^{8 9} also records nothing until a new Clerk takes over in 1825 — Timothy Russell had become tuner, and was paid £20 8s for repairs on 24 April 1828.

Alterations clearly had to be made shortly after completion of the instrument in 1775, and this betrays Avery's inexperience, but there is little other hint of dissatisfaction with his work until the 1790s, despite the fact that he was made bankrupt on 21 November 1775, before the final alterations had been made.^{10 11}

An apprentice to John Avery has been discovered." On 5 May 1787, John Tollner was bound apprentice to Avery for seven years. He would very likely be the John Tollner, son of John and Mary, born 10 February 1772 and christened 8 March at St Anne, Soho¹². The organ-builder Dodo Tollner was also of the same parish in the 1770s, and perhaps born in 1728.¹³

ST MARTIN LUDGATE ORGAN HISTORY 1755 - 1803

Repairs to the Smith/Harris organ came under discussion in 1765:¹⁴

1 June 1765 Organ greatly out of repair. Order'd that the Organ be repaired And that the Messrs. Church Wardens apply to Mr Byfield the Organ builder...

2 August 1765 Mr John Byfield the organ builder attended and delivered the following proposal for the Repair of the organ....viz.

An Estimate for the Repair of the Organ of Saint Martin Ludgate by John Byfield Organ Builder. To new wire the rolling Boards and add new Springs,

⁷ L-gH MS 4457/6

⁸ L-gH MS4457/7 Churchwardens' Accounts 1808-29

⁹ A situation not unknown even today

¹⁰ See *HIOSRep* XXX, 4 (October 2006), 22

¹¹ Nex J and Whitehead, L., 'Musical Instrument Making in Georgian London, 1753-1809: Evidence from the Proceedings of the Old Bailey and the Middlesex Sessions of the Peace', *Eighteenth Century Music* 2/2 (2005), 259n

¹² IGI

¹³ IGI: b. 13 January 1728, christened 19 January, St Martin-in-the-Fields

¹⁴ L-gHMS 1311/3. St Martin Ludgate Vestry Minutes 1755-1803

to repair the pipes that are decayed and make good the Movements that are bad and to put in a Treble Trumpet in the Room of the present Vox Humane which is a very bad one and to new leather the Stopt Diapason and to clean out the Organ and put it in good order for twenty five Pounds exclusive of the Case of it and also the Carving Work And to compleat the said repair within Three Months from the taking down the organ. Approved

the Church...Consideration was postponed.

29 September 1796 resolved that the Or^s January 1766 Mr By field the Organ Builder had delivered him in a Bill for his Repairs and Alterations made to the Organ which being read is as follows viz.

John Byfield's Bill for work done to the Organ of St Martin's Ludgate. To making a new Sound Board rolling Board Movement and keys and making two pair of Bellows with proper Stays and altering the blowing — new constructing the Organ to Concert Pitch adding C Sharp and D, with new false Boards and fitting all the pipes on the Sound Board and adding two new Stops a Bafs Sequialtra of Metal and Trumpet Cornet of Metal, and making sixty foot of Conveyances and fitting them in. and adding to the Organ One Hundred and seventy-seven pipes and voicing [sic] the same, which with the Gilding of the Organ and Journeymens Wages Amounts to the Sum of £80.0.0

And Mr Byfield attending and being called up acquainted the Gentlemen that upon his taking the Organ to pieces in order to make it compleat he had found it necessary to new construct the same to Concert pitch and add two new Stops and make the other Alterations particularly mentioned in the said Bill which occasioned the Difference between the proposals delivered in by him to the Vestry held the Second of August last and the Bill now delivered.

11 February⁷ 1766 This vestry then took into Consideration Mr Byfield the Organ Builder's Bill and estimate and on reading the same and also a Valuation made by Mr J Crang, Organ Builder in Witch Street as lollows, viz.

February ye 6^h 1766 Having Examin'd the Repairs improvements & Additions to your Organ by Mr Byfield which I find to be firm & compleat as such in Common Valluation deserves the sum of 81 pounds 11 shillings. From yr Humble Servt John Crang

....Mr By field was called up and offered the sum of sixty Pounds for the repairs and Alterations made to the Organ which he agreed to accept

19 July 1786 [There had been a new organist in May 1786. Complaints had been received concerning the organ, but a resolution to dismiss Byfield was defeated]

7 June 1796 The Estimates of Mr Reeve the Organist amounting to £10.0.0 and of Mr Byfield the Organ Tuner amounting to £10.0.0 for repairing the Organ in the Church...Consideration was postponed.

29 September 1796 resolved that the Organ be Repaired agreeable to that proposal which Mr Reeve produced:

Sir I beg leave to inform you that the Estimate of Messrs Longman & Broderip for putting a shifting Movement and other necessary Repairs to the Organ at St Martin Ludgate is Ten Pounds. Yr Humble Sevt W. Reeve
Islington June 5th 1796

Order that Mr Reeve repair the organ is Rescinded

3 December 1796 Motion made that Mr John By field do discontinue tuning the Organ. Resolved Unanimously

That the Organ be repaired and Cleaned and that a Shifting Movement and Swell be added to the same at an Expense not exceeding Twenty five Pounds. Resolved Unanimously

10 February 1797 The Different estimates of Messrs. Longman & Broderip (per Mr Holland) Messrs. Culliford, Rolfe & Barrow. Mr John Avery and Mr James Davis, for cleaning and making alterations to the Organ, being read it was resolved that the estimate of Messrs. Longman & Broderip. given in by Mr Holland...be agreed to.

Estimate for Repairs and adding the following improvements to the Organ of the Parish Church of Saint Martin Ludgate London. To make a shifting movement to take off the Chorus Stops and leave on the Diapasons and principal, to add a Swell on the same set of keys with Stopt Diapason and Hautboy from middle C, to clean the Organ and Repair the Bellows, and to make the Organ complete (sic)and fit for use....Twenty Two Guineas before Easter Sunday next. For Longman &. Broderip. Henry Holland 10th day of February 1797.

[Henry Holland organ tuner 1797-1803]

12 November 1800 Bill of Henry Holland for Cleaning and tuning the organ after repairing the Church amounting to £4.4.0 Also His Bill for Gilding the Pipes of the Organ, amounting to £6.0.0

Longman & Broderip were bankrupt in 1795, and James Davis was evidently working on his own by early 1797.

EARLY HARRISON PUBLICITY

A printed work-list of Thomas Harrison has surfaced in the records of Coton church in Cambridgeshire.¹⁵ It consists of a single printed sheet, as follows:

¹⁵ Cambridgeshire RO P49/6/5

Organs Ordered, in hand & Building at the works of Mr T.H. Harrison.

Organ Builder, Since January 1st 1867	
For Professor Sir F.A. Gore Ouseley Bart	4 full manuals 77 stops
Morpeth Church	3 full manuals 42 stops
Darlington	3 full manuals 40 stops
St John's College Oxford	3 full manuals 32 stops
St Giles' Church Oxford	2 full manuals 34 stops
St Clement Oxford (using up old organ)	2 full manuals
Magdalen College Oxford	1 manual
Whitley Church, North Shields	2 full manuals 27 slop
Chester le Street Church	2 full manuals 30 stops
Percy Church Newcastle	2 full manuals 25 stops
Scotter Church Lincoln	1 manual 12 stops
Ferrington church, York	1 manual
Netherton Church Dudley	2 full manuals 29 stops
Mr T. Standring Rochdale	2 full manuals 15 stops

Some of these organs are known, others not: the Oxford instruments (executed?) are particularly interesting. The date of the list cannot be much after 1870, when Morpeth was completed. 'Ferrington' is puzzling; Richard Hird suggests that either Terrington (1874?) or Settrington (1870) is meant. Settrington, which survives, does however have two manuals, and neither place is very near York.

It does not seem to be known who built the organ at Coton, which has now¹ been replaced. In the same bundle of documents is a copy of L.G. Hayne's *Hints on the Purchase of an Organ* (1867), and an estimate from Forster & Andrews, dated 25 June 1879: 'Specification of an Organ submitted to C.H. Fowler Esq, [the architect] North Bailey, Durham'.

MS 11276A

This Guildhall Library file deals with the organ at St Dionis Backchurch, and items from it have been discussed by several writers.^{16 17} It might be useful to describe its contents here.

1. Two copies of Renatus Harris's contract with the church wardens, dated 15 December 1722. One is a 'Faure Copy,' labelled 'for the Trustees'. The contract is signed off by 'Wm: Croft', 'Ra: Courtiville' and 'John Loeillet' on 25 June 1724.
2. John Harris's letter to the churchwardens dated 11 August 1724,¹⁸ in which he describes his part in the construction of the organ of St Dionis and asks for payment. In passing, he describes the organ he made about the same time for St John, Clerkenwell.^{18 19} The envelope survives, addressed 'To Mr Hankey¹ and endorsed Mr Harris Organist'.

⁶ e.g., Plumley, N M, *The Organs of the City of London* (Oxford, 1996), 147, J. Jeffery', *JBIOS* 26 (2002), 85 etc

¹⁷ *JBIOSRep* XXXI, 3 (July 2007)

¹⁸ Richard Platt's transcription (*JBIOS* 17 (1993), 40) of the list of stops which John Harris claimed to have made for St Dionis is slightly inaccurate. The word 'Echo' is written in the margin before 'Open Diapason', evidently as an afterthought. His reading: [? Cor]ne[t] in the 'Echo' is not found at all.

¹⁹ Henry Hankey was a churchwarden

3. 'Mr Harris Junr Bond of £1000' for performance of the Work if his father did not Compleat the same'

This small piece of paper has been cut down: the reverse has the remains of a letter, in a shaky, but educated hand. The surviving text is this:

the forfeiture of my
You are not reformed
have hitherto done
once will be little
such Estate as you
If I live a little
Grand father & if
willing to sell y...
I may never have
I fear I shall fin...
cure all this, but
you return and
will be Miserable
debt since you
you shall lie
&c without my
doore to Mr Ba...

Is this part of a letter from Renatus to his son? If so, it would certainly reinforce the idea that the two were not on good terms towards the end of Renatus's life.

4. A number of tradesman's bills, on small pieces of paper. They consist of payments to carpenters, for such things as strengthening the gallery and alterations to pews, the bill of Thomas Davies the scrivener for writing the contracts and John Harris's bond, and bills for food, such as this:

Bread
Wine
Veal oysters and mushrooms
Lemon
Coach
Bellows Blower
attending Mr Smith organ £1 1 Os 5d
Jordan organ 9s 6d

[signed] W S [?] Leming [?- Hemming or Coming?]

Evidently the churchwardens listened to various instruments before they decided on Harris, as one may see from a bill of 'J^o Dod' [another churchwarden], a little before the contract was signed.

Expended about the Organ

October 17 1722 to hear two Organs at Dr Crofts &. c £1 1 Os 6d
October 25 to hear Mr Jordans Organ 9s 6d
**To give notice to four Organists [i.e. Organ builders] to giving in thir
proposalls [sic] 8s**
November 3 Expended at the Mitre 17s 6d
November 10 at the Mitre £1 2s Od
December 15 at the Mitre by Mr Lindley 9s.Od
December 22 at the Mitre Signing Articles 18s
by Mr Tanner to view Organ fronts 3s 6d²¹

Rect April 30 1723 the ful [sic] Contents of Mr Henry 1 lankey £5.18s.Od

The Accounts²¹ confirm that Rénatus was paid for the instrument, but John received a payment ‘for some additions’ [the stops he claimed to have made?] and a tuning agreement:

24 June 1723 to Rénatus Harris **£150**
28 October 1723 Rénatus Harris **£100**

14 June 1724 Ringing the Bells on opening ye Organ **10s**
15 June 1724 to Singing two Anthems **£ 10 10s**
26 June 1724 Expended at the Mitre Tavern on ye Gentlemen that
were Judges of the Organ **16s**
27 June 1724 to Rénatus Harris **£200**

18 September 1724 to John Harris for some Additions & to take Care of it
for five years **£52 10s**

the subscription list from November 1722 to February 1723 contains the names of sixty-eight individuals, who had contributed £741 9s in total.

‘LETTERS OF ADMONITION’ FOR JOHN HARRIS’S WILL

Harris’s will²² was written on 18 August 1743 and proved the 5 December that year. The witnesses were Benjamin Oliver, Abraham Jordan and John Pape. Catherine Harris his widow was granted the Administration, but she too died" before completing it. Attached to the original copy of the will²⁴ is an application from Catherine Harris’s daughter Catherine By field that she should execute the remains of the estate. It reads as follows:

²⁰ Further evidence that the design of cases may have been a matter of choice whatever ‘he builder

²¹ L-gh MS 4215/1 ‘St Dion.s Back church Ledger’ 1625-1729, ‘John Dod, Accountant Churchwarden

²² L-gh WR-9051/17, f. 598

²³ Buried 14 February 1744 at St George-the-Martyr

²⁴ L-gh MS 9052/48

23 April 1744

Appeared personally Catharine Byfield Wife of John Byfield and alledged that John Harris late of the Parish of Saint George the Martyr in the City of Middlesex deceased whilst living and of sound mind and memory duely made and executed his Last Will and Testament in writing and thereof constituted and appointed his Wife Catharine Harris sole Executrix and Universal Legatee and afterwards dyed That the said Catharine Harris in the month of March last took upon her the Probate and Execution of the said Will in this Court and after having some time intermeddled in the Goods Chattel Is and Credits of the said deceased also dyed leaving some part thereof unadmitted and not fully disposed of. And she further alledged that the said Catharine Harris deceased whilst living and of sound Mind and Memory duely made and executed her Last Will and Testament in writing and thereof constituted and appointed Henry Racket sole Exctor. and that the said Henry Racket renounced the Probate and Exxecution of the said Will, wherepon Letters of Admision with the said Will annexed of all and singular the Goods Chattells and Credits of the said Catharine Harris deed were by the Authority of the Prerogative Court of Canterbury commissioned and granted to her the Appearer the Residuary Legatee substituted in her said Will.

Wherefore she prayed Letters of Admision with the said Will annexed, of all and singular the Goods, Chattells and Credits of the said John Harris deed and left unadmitted by the said Catharine Harris also deed. As aforesaid to be committed and granted to her under sufficient Security.

The said Catharine Byfield was duely sworne. Letters of Admision as prayed

The 'sufficient security' was a bond for £300 which is also attached. It is a standard printed document, the substance of which states that:

John Byfield of the Parish of Saint George the Martyr in the Count} of Middlesex, Organ Maker Robert Swift of the Parish of Saint Andrew Holbourn in the same County and Perukemaker Abraham Jordan of the Parish of Saint John the Baptist London organ Maker...are become bound unto the...Worshipful William Hankey Batchelor of Laws and throughout the whole Archdeaconry of London Official lawfully constituted in the sum of three hundred pounds of good and lawful money of Great Britain, twenty third April 1744

The persistence of Abraham Jordan in this process suggests that the proposal from 'abra: Jordan Organ Builder John Harris & Comp.' at St Helen Bishopsgate in 1742 was not an error, and that there was some kind of partnership, however short-lived. Although still 'of Saint John Baptist', i.e., Budge Row in the City, Jordan was insuring properties near Harris and Byfield in the parish of St George the Martyr in these years.

STEPHEN BICKNELL'S untimely death has prompted obituaries in the national dailies. A former editor of the *Reporter*, he was a rare man in his abilities, and I would like to salute them. He was an unusual organ-builder, in that both his ear and his eye were acute; it is to be regretted that many of his fine case designs and other projects have not been executed (e.g., Abergavenny, and see the front cover). Stephen's splendid (late-period) haircuts were also the envy of many of us of the full set persuasion. May he rest in peace.

Please address correspondence for 'Research Notes' to me at

[REDACTED]

CALL FOR PAPERS

OXFORD ORGAN CONFERENCE 2008

AT MERTON COLLEGE, OXFORD

THURSDAY, 10 APRIL TO SUNDAY, 13 APRIL 2008

THE ORGAN IN ENGLAND IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES (1605-1784)

The Betts Fund of the University of Oxford, and the British Institute of Organ Studies are pleased to announce the second conference of a four-year sequence entitled *The Organ in England: Its Music, Technology, and Role through the Second Millennium to the Handel Commemoration*.

300-word proposals for twenty-minute papers and lecture-recitals are welcome on any and all topics relating to the English organ of the seventeenth and eighteenth centuries. Please note that we are not running to specific dates so much as to philosophies of organ-building, music, etc. Possible areas of enquiry are organ-building, organ music, the role of the organ in church, organs and theology, the organ as a domestic instrument, organs and viols, organs and voices, cabinet-making, organ cases, music and the English garden (i.e., possible connections in style of each), technology of the period, economics and organ-building and/or playing, the organ in the Laudian revival, and any other relevant topics. Abstracts will be due by **15 December**, with responses from the panel of readers by late January.

The website will - be revised soon: either follow the links from <http://www.bios.org.uk> or go to: www/music.ox.ac.uk/organconference. Please check these from time to time. For more information, please contact:

Dr Katharine Pardee

[REDACTED]

[REDACTED]

THE BRITISH INSTITUTE OF ORGAN STUDIES
(IN ASSOCIATION WITH CANTERBURY CHRIST CHURCH UNIVERSITY
AND THE INSTITUTE OF BRITISH ORGAN BUILDING)
SATURDAY 27 OCTOBER 2007
SALOMONS, DAVID SALOMONS ESTATE, BROOMHILL ROAD,
SOUTHBOROUGH, TUNBRIDGE WELLS, TN3 OTG

WELTE PHILARMONIC ORGAN FORUM

A magnificent organ built by Welte & Sohne of Freiburg was installed in the Science Theatre at Salomons in 1914. This unique organ consists of a Grand Organ and an Echo Organ placed far away in a corridor behind the gallery. The organ is playable from the three-manual and pedal console or from the Philharmonic and Orchestration roll-playing mechanisms. Following decades of silence, it has recently been fully restored by Mander Organs and A C Pilmer Automatic Music Ltd. The Inaugural Concert by Nigel Ogden was given on 21 September 2006.

The charge for the event will be £20 per person (including refreshments and lunch).

Programme (Subject to Change)

10.30 *Registration and Coffee*

11.00 Welcome and Demonstration of Organ from ~~Re~~Player

11.15 History of Salomons Estate and the origins of the Welte organ Matthew Salomonson

11.55 The Restoration of the Welte Organ John Mander

12.35 The Restoration of the Player Roll Mechanisms Andrew Pilmer

13.15 *Lunch (with an opportunity to inspect the organ)*

14.15 Residence Pipe Organs in the UK (Welte & Aeolian) Richard Cole

15.00 Demonstration Recital * Richard Hills

16.00 *Tea and Close*

**MEMBERS WISHING TO ATTEND ARE ASKED TO TELEPHONE OR
E-MAIL THEIR BOOKINGS IMMEDIATELY TO**

Melvin Hughes, BIOS Meetings,

ACCOMMODATION

Salomons has a limited number of en-suite bedrooms (with TV and tea/coffee facilities) available for the Friday and Saturday nights. A single room is £35 and a double or twin room £70. Prices are per night and include full English breakfast. To book either e-mail to reservations@salomons.co.uk or telephone 01892 515152.

There is free parking for 200 cars at Salomons including disabled parking. Tonbridge and Tunbridge Wells railway stations are approximately three miles away from Salomons. There are taxi ranks at both stations.

THE BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE
SATURDAY, 24 NOVEMBER 2007
ST BOTOLPH WITHOUT ALDGATE,
ALDGATE HIGH STREET, LONDON EC3N 1AB

RESTORATION CITY CHURCH MUSIC

The organ, the most important parts of which are original, has undergone a full restoration by Goetze & Gwynn (2006) to its 1744 specification and is claimed now to be one of the more historically accurate eighteenth-century organs in the UK. The charge for the event will be £20 per person (to include refreshments and lunch). The nearest Underground station is Aldgate.

Programme (Subject to Change)

1015 *Registration and Coffee*

10.45 Introduction to the Organ John Bamford and Dominic Gwynn

11-15 History of the church and congregation Brian Lee (Rector)

11-45 A Restoration organist and his music Terry Charlston

12.30 The making of the Rhenatus Harris organ Dominic Gwynn

13.00 Lunch (*with an opportunity to inspect the organ*)

14.00 BIOS ANNUAL GENERAL MEETING

15.00 Launch of St Botolph's organ booklet

15.15 Recital David Ponsford

16.15 *Tea and Close*

BOOKING FORM

Please reserve a place at for the BIOS Day Conference and Annual General Meeting at St Botolph, Aldgate on 24 November 2007 at £20.00. Cheques should be **payable to 'BIOS'**.
Please fill out a separate form or photocopy for each person.

blame (including title.....)

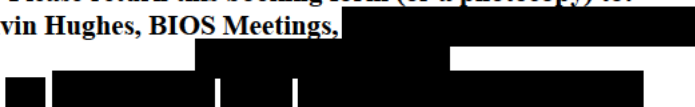
Address.....Post Code

Telephone..... e-mail.....

Please note any dietary requirements.....

Note: Acknowledgements will be sent by e-mail or please send a SAE with your booking form.

Please return this booking form (or a photocopy) to:
Melvin Hughes, BIOS Meetings,



OXFORD ORGAN CONFERENCE 2008

(Sponsored by the Betts Fund of the Music Faculty
of the University of Oxford in association with BIOS)

AT MERTON COLLEGE, OXFORD THURSDAY, 10 APRIL TO SUNDAY, 13 APRIL 2008 THE ORGAN IN ENGLAND IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES (1605-1784)

The conference will be the second of a four-year sequence of conferences between 2007 and 2010 under the general title, *The Organ in England: Its Music, Construction, and Role in the Second Millennium*. The aim of each conference is to examine the organ in its context — not just in isolation. It will be residential at Merton College, Oxford.

The 2008 conference will embrace topics relating to organs, organ music and literature, construction and performance from the beginning of the seventeenth century up to the end of the eighteenth century. Topics may include (but are not limited to) the liturgical use of the organ, its greater role in society, relevant technology (including connections with other industries), iconography, music education as it may relate to the organ, music publishing (organ) in the period, and contemporary scientific inquiry and the organ. A broad range of subjects is encouraged and papers on organs and organ-builders, will be welcomed alongside topics more broadly based. A 'Call for Papers' is included above in this copy of the *Reporter*. Please consider submitting a proposal.

Concerts will be included in the evenings. Further details will be published in the January 2008 edition of the *Reporter*. For more information please contact:

Dr Katharine Pardeek,

Melvin Hughes,

Note: John Brennan has agreed to lead a day visiting organs appropriate to the Conference theme in London on Wednesday, 9 April (reservation forms will be available in due course). There will also be an opportunity to visit Oxford organs on the last day of the conference, during the afternoon, including the new Aubertin organ in St John's College.



BIOS MEETINGS AND CONFERENCES 2007/08

Saturday, 27 October 2007

DAY CONFERENCE ON THE WELTE & SOHNE PHILHARMONIC ORGAN
at Canterbury Christ Church University (Salomons), nr Tunbridge Wells. See details on p. 40.

Saturday, 24 November 2007

**STUDY DAY AND AGM AT ST BOTOLPH, ALDGATE,
LONDON EC3.**

The organ was built by Renatus Harris, 1704, and fully restored by Goetze & Gwynn, 2006. Full details are on p.40 of this issue.

Saturday, 23 February 2008

**BERNARD EDMONDS RECENT RESEARCH CONFERENCE,
BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM.**

Details will appear in the January 2008 edition of the *Reporter*.

Thursday, 10 to Sunday, 13 April 2008

OXFORD ORGAN CONFERENCE 2008 (residential), Merton College, See p.42 in this issue.

NOTES

1. The day conference, 'Restoration of the James Davis Organ in St George's RC Church, York' originally planned for October 2006 has been postponed to 2007/08 (date to be confirmed).
2. A day conference is being planned in North Wiltshire in either late 2007 or early 2008. The subjects of interest will be the Trost-inspired organ by Peter Collins (2002) in the Chapel of Bowood House and the instrument by William Allen recently moved from Addlestone to the workshop of Peter Bumstead. This organ is expected to be moved to St Martin's, Bremhill. The day will enable members to see the fine Brice Seede case in Chippenham Parish church. Details will appear in the *BIOS Reporter* in due course.

For further information please contact:

The Meetings Officer, Melvin Hughes



AIMS OF BIOS

T 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.