

BIOS REPORTER

Vol. XXXII, No.1

January 2008



THE BRITISH INSTITUTE OF ORGAN STUDIES

BIOS OFFICERS AND COUNCIL

Chairman: John Norman, [REDACTED]

Secretary: Mrs José Hopkins, [REDACTED]

Treasurer: Richard Hird, [REDACTED]

Archivist: Christopher Kearl, [REDACTED]

Casework: Andrew Hayden, [REDACTED]

Meetings: Melvin Hughes, [REDACTED]

Membership: Peter Harrison

Publications: Dr David Ponsford, [REDACTED]

COUNCIL: Nigel Browne, Barrie Clark, Dr David Knight, Dr Katharine Pardee, Prof. David Shuker, Nigel Stark

THE BRITISH ORGAN ARCHIVE (BOA) Birmingham City Archives (top Floor), Central Library, Chamberlain Square, Birmingham B3 3HQ, Tel.: 0121 3034219. Open Tuesdays and Wednesdays 10.0–17.00, Thursdays 10.00–20.00, Fridays and Saturdays 10.00–17.00; closed Sundays and Mondays. Specialist enquiries: Chris Kearl, Archivist, details above.

THE HISTORIC ORGAN CERTIFICATE SCHEME (HOCS)

Coordinator: Paul Joslin, [REDACTED]

THE NATIONAL PIPE ORGAN REGISTER (NPOR)

<www.bios.org.uk/npor.html> The NPOR Database Manager, Library Services, Birmingham City, Perry Barr, Birmingham B42 2SU.

BIOS REDUNDANT ORGANS WEBSITE LIST

Moderator: Dr Richard Godfrey, [REDACTED]

Other enquiries, please contact BIOS Secretary.

HISTORIC ORGAN SOUND ARCHIVE (HOSA)

Curator: Anne Page, [REDACTED]

©The British Institute of Organ Studies

ISSN-0309-8052

THE BRITISH INSTITUTE OF ORGAN STUDIES

Registered Charity No. 283936

<www.bios.org.uk>

Honorary President: Professor Peter Williams

Chairman: John Norman

Secretary: José Hopkins, [REDACTED]

BIOS REPORTER

Opinions expressed in the *BIOS Reporter* are those of the respective contributors.

Editor: John Hughes

The January 2008 *Reporter* is printed by E.L. Jones a'i Fab, Cardigan; the layout, typesetting and distribution are by John Hughes.

NEW EDITORIAL AND COPY ARRANGEMENTS

For the April 2008 edition of the *Reporter*, copy must be sent, by 30 March 2008, to the new Editor:

Prof. David Shuker,
[REDACTED]

SUBSCRIPTIONS

The annual subscription to BIOS is £30 (£24 concessionary). Full details of membership and subscriptions can be obtained from the

Membership Secretary:

Peter Harrison,
[REDACTED]

The cover illustration is of a stained glass panel in one of the thirteenth-century west windows at Holy Paraclete, Kirkhaugh, near Alston, in the South Tyne valley. The church was rebuilt 1868/9 to the design of its vicar, Revd Octavius James; the window is a memorial from 1911. Photograph supplied by courtesy of Richard Hird.

INDEX

Editorial	3	News from the BOA	23	Reviews	37
From the Secretary:	4	Letters to the Editor	25	Class of 2000	39
AGM, Officers' Reports		Welte Philharmonic	27	Spanish Practise	39
Membership Matters	21	Renatus Harris	30	Research Notes	40
HOCS Award	22	Montrose Organs	31	From the Editor	51
		Spence and Coventry	36	BIOS Meetings	52

EDITORIAL

If anything was clear at the recent BIOS Day Conference at St Botolph without Aldgate it was the distinctive voice of the organ. This is not the place to employ vague adjectives to describe the sound, but rather to consider its place in the wider context of the organ. What is the purpose of the conservation and restoration so ably carried at St Botolph without Aldgate? The obvious answer is that it gives valuable insights into the characteristics of a 1704 organ by Renatus Harris, and, by extension, into the music written and performed at the time. This is entirely laudable, but if it goes no further then it is a sterile exercise, merely 'the moving of bones from one cemetery to another'.

The Harris organ hinted at its potential when playing music from the contemporary French school of composition, at which it proved remarkably adept. It exhibited the vital characteristic of a good organ in that it was sufficiently musical in its own right to play music convincingly from a provenance other than its native one. The really bold move came when a newly-composed work was played on this survivor from 1704, or, in other terms, the stylistic changes from 1704 to 2007 were put aside. Considering what happened to the organ and its music in those intervening three centuries, the process seemed to fly in the face of common sense. The characteristic voices of Harris & Smith were gradually suppressed in favour of new solo sounds; the tuning system was altered to a less-than-sympathetic equal temperament; the organ became louder, larger and its compass changed; the list goes on and on, until one wonders about the 'genetic' line of descent from Harris to, say, Willis at the Albert Hall.

Now it may not be thought wise to confine one's playing of Bach to a late-Victorian concert organ, or to explore Reger on a restored Harris organ, but it would be a serious mistake to apply a dogma which seeks to ensure that organ music should only be played on instruments broadly contemporary with the music's composition. An organ, while displaying characteristics peculiar to its period, may well have something to say in the field of modern, contemporary composition. This is precisely what was demonstrated at St Botolph without Aldgate, when the venerable Harris organ (admittedly rejuvenated) proved quite capable of coping with minimalist textures.

The future of such restorations lies not only in playing the repertoire peculiar to such organs, but writing new music for them and other organs. Elsewhere in this issue, reference is made to modern organ compositions for the British organ, and it is something to be much encouraged. Organs from before 1800 have a distinctive voice to contribute, in which sounds deemed unfashionable in a nineteenth-century context, can once again flourish. The new music will need a tonal basis (which surely is the very soul of the organ), but that is just one step in a process which can restore the organ to its pre-eminent position amongst instruments.

FROM THE SECRETARY

JOSÉ HOPKINS

2007 ANNUAL GENERAL MEETING

The Church of St Botolph without Aldgate, London EC3N 1AB, the setting for the day meeting on 24 November 2007, was also the venue for the 2007 Annual General Meeting. The Officers' reports are reproduced in this issue, and Officers and Council members were elected in accordance with the Constitution.

The following Officers were elected:

Secretary (for one year only):	José Hopkins
Meetings Officer:	Melvin Hughes
Publications Officer:	Dr David Ponsford

Dr Nigel Browne and Professor David Shuker were elected as Council members and their biographical details are given below.

Nigel Browne

Born 1951. Educated in NW London, where he began to learn the organ at the age of thirteen. Musical qualifications:

BMus, Nottingham University.

MMus (Musicology), King's College, University of London.

MA (Organ Historiography) Reading University, under Christopher Kent, dissertation on the Exeter organ-builder Henry Dicker.

PhD, Exeter University. Thesis on Organs, Organists and Organ-builders in nineteenth-century Devon.

A former BIOS Meetings Officer and joint Editor of *BIOS Journal* 26. Now living in Cullompton, Devon, and organist of St Michael and All Angels, Mount Dinham, Exeter (regrettably on a three-manual electronic instrument).

Current projects: writing a book based on his PhD thesis.

Working on the planning stage of a Heritage Lottery Fund application for a HOSA project in SW England, which will also entail nominating organs for the HOCS scheme.

He has two 'rescued' organs: a two-manual by Thomas Jennings, rebuilt by Minns, and a three-manual, originally by John Courcelle, enlarged by Hele, both of which are being worked on slowly.

David Shuker

David trained as a chemist at Imperial College, London, gaining a BSc in 1976 and a PhD in organic chemistry in 1979. As a student, he took organ lessons with Dr Stanley Drummond Wolff FRCO at Holy Trinity, Prince Consort Road, London. At

this time, David also developed an interest in the mechanics of the organ through practising on a large four-manual instrument in a redundant South Kensington church that required occasional adjustments and minor repairs. However, the demands of a peripatetic career as a research chemist (USA 1979–82; UK 1982–5; France 1985–93; UK 1993–present) left little time for organs, although music-making has always been a welcome distraction.

In 2000, David was appointed to the Chair of Organic Chemistry at the Open University in Milton Keynes. It was through browsing in the OU library that he came upon a copy of the *BIOS Journal* and, seeing that a group existed expressly for the study of organ history, decided to join BIOS. Since 2005, David has been studying part-time for the OU MA in Music (essentially musicology) and will be writing his final year dissertation on the organ music of William Herschel. In November 2007, David left chemistry to take up a new career based on the building of, and research into, historic organs and has a workshop in Rothley, Leicestershire.

HONORARY LIFE MEMBERSHIP OF BIOS

A proposal was put to the Annual General Meeting that Dr Nicholas Thistlethwaite be offered Honorary Life Membership for his outstanding service to BIOS and his distinguished contribution to the wider organ world. Nicholas was one of the founding fathers of BIOS in 1976. He convened the first meeting at Queens' College, Cambridge on 31 July 1976, when the programme, as at the 2007 Annual General Meeting, centred on one organ, on that occasion the organ at Great St Mary's Church, Cambridge.

From being founding Secretary and *Reporter* Editor until 1986, after a break he served as Chairman from 1993–7. His work and scholarship for the organ has of course continued apace since then, as is evidenced not least by his contribution to the most recent issue of the *BIOS Journal*. The Annual General Meeting proposal was accepted unanimously.

EDITOR OF THE *REPORTER*: HAIL AND FAREWELL

As announced at the Annual General Meeting, David Shuker has accepted an invitation to become Editor of the *Reporter* in succession to John Hughes, whose last issue as Editor this is. David's biographical details are given above and we wish him well in his new task. John has undertaken the Editor's role on his own since 2000, prior to which he was Co-Editor with Andrew Hayden for another four years. His enthusiastic work over some ten years in bringing together news of BIOS activities, members and meetings is gratefully acknowledged by Council and the membership. I am sure that there are many amusing incidents awaiting the telling from his time as Editor. We hope that we shall continue to see him at meetings which he does his best to attend, although travelling great distances from his home near the Welsh coast.

OFFICERS' REPORTS 2006–2007

CHAIRMAN'S REPORT 2006–2007 (Agenda item 4.1)

I would like to remind us all of the aims of BIOS:

To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

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

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

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

It has been an enormous privilege to follow Professor Peter Williams as Chairman of BIOS. He has bequeathed us an extremely active organisation with the capacity, I am sure, to make a difference to events.

For example, we started the year with a well-supported one-day research conference in Birmingham. This was followed by the ground-breaking residential conference in Oxford, based on the two reproduction Tudor organs. Despite the relatively esoteric subject matter, the conference attracted over sixty delegates. Then, last month, we were privileged to hear Edwin Lemare playing his own transcription of Saint-Saens' *Danse Macabre*, courtesy of the Philharmonic player-roll mechanism of the restored Welte organ at Salomons, a day that attracted an attendance of over seventy. Now, today, we are in St Botolph without Aldgate, learning about Rhenatus Harris and his work surviving in the newly-reconstructed instrument.

In the publishing area, we all look forward to the appearance of the thirty-first edition of the *BIOS Journal*, with its new cover. Because of the sad death of Stephen Bicknell, a late decision had to be made to extend the *Journal* with a multi-contributor obituary for Stephen. We are promised that the *Journal* will be posted in the first week of December. In addition, we have been kept up to date all year by the continued production of the *Reporter*, soon to have a new editor. The latest *Membership List* has been sent to members, with a stunning new cover. The other publishing success has been the BIOS postcards. A most attractive set they are, still available but disappearing rapidly.

BIOS has also been fortunate to be able to acquire the Leffler Manuscript, an extensive compilation of stop-lists of about 1800. It is now deposited at Birmingham in the British Organ Archive; we are busy deciding the best means of making its contents available to members. Members continue to make active use of the archive, with enquiries running at something like 150 a year.

We have been active in seeking better protection for historic organs. The publication of the government White Paper on Heritage Protection has been followed by a productive meeting with the Department of Culture, Media and Sport (DCMS) and English Heritage. Follow-up meetings with the two bodies are planned for the new year. One consequence of the first meeting is a determination to press ahead with our Historic Organ Certificate Scheme (HOCS) and expand it as rapidly as we can so that all significant historic instruments can be included.

Perhaps the most impressive thing about BIOS is the enormous amount of work being undertaken by so very many willing volunteers. We now have eight volunteer editors working on updating the NPOR which, although not yet complete, has established itself as a widely-used and valuable source of information. At Birmingham, our new archivist has already established his reputation for skill and dedication. The Historic Organ Sound Archive (HOSA) project has involved much work by performers and organisers, and members of the HOCS committee have been particularly active. Nor must we forget all the work by the Publications team that has gone into the *Journal* and the *Reporter*. Then there is the work that led up to the DCMS meeting and its follow-up, plus the 'drip drip' of casework, mostly required as the result of ignorance on the part of the owners of instruments.

I am sure that I have left something or somebody out, there is so much going on. It can be invidious to name names. However, I must give our particular thanks to Richard Hird for keeping us solvent and to Melvin Hughes for his splendid work in organising this year's four public events, coupled to the name of Katie Pardee for the Oxford conference. And what would we do without José Hopkins? One of the privileges of being chairman is that I have a ringside seat on all that José does for BIOS.

I should not close without remembering the following BIOS members who have died during the year: Stephen Bicknell, founder member, former Membership Secretary and *Reporter* Editor; Colin Goulden, member since 1996; Christopher Gorden-Wells, member since 1978; and Michael Peterson, member since 1994.

Finally, I must note the friendly and constructive tone of the meetings of BIOS Council and the time put in by its members. The support that I have received from the Council gives me confidence to look forward to all the good things that will happen to uphold the aims of BIOS in the next twelve months between now and the Annual General Meeting in 2008.

John Norman, October 2007

SECRETARY'S REPORT 2006–2007 (Agenda item 4.2)

Council has met on three occasions during the year under review, twice at the Crown Court Church of Scotland and once at the Dutch Church in London. The HOCS sub-committee has also met on three occasions prior to each Council meeting. David

Knight has now assumed the chairmanship of that sub-committee in succession to myself, and other changes are noted in Paul Joslin's report. Chris Berry's work on Council has been very helpful, but due to pressure of work and family commitments he has felt unable to offer himself for re-election this year.

There is no separate publicity report this year as duties are divided between Peter Harrison and myself, and Peter's own report covers his activities in this area. I have coordinated the commissioning of material for BIOS columns in both *Organists' Review* and *The Organ*, in both of which publications contributions from David Hemsley, Chris Berry, Richard Hird, John Bowles, David Ponsford and myself have appeared during the year. Thanks are due to all of these members.

The Historic Organ Sound Archive is now a completed project, but I am pleased to say that a further recording has been added to the Archive, namely Adlington Hall, at no cost to BIOS due to the generosity of Anne Page and Peter Harrison, and as part of a wider appreciation of the work of Noel Mander.

A CD of a representative selection of the original forty-four recordings will be available in 2008, with the co-operation, always willingly given, of Peter Harrison, and with acknowledgement of the generous agreement of the players. At its last meeting, Council agreed to designate Anne Page as permanent Curator of the Archive in order to maintain the 'gold standard' set by the original project. Nigel Browne is investigating the possibilities of a further project, this time in the south-west of England, and has made considerable progress.

As announced in the *Reporter* during the year, John Hughes wished to stand down as Editor from January 2008, and I am delighted to report that Professor David Shuker, recently retired from the Open University, has agreed to take on this role from the April issue. His contact details have recently changed, and are not correct in the new *Membership List*, but will be printed fully in the next issue of the *Reporter* in January. We wish him well. Since the changeover is technically in the course of the coming year, this is not quite the time to let John go!

I am as always most grateful to all members of Council for ready co-operation and assistance during the year, and a warm thank you from all of us is due to our Chairman, John Norman, for his enthusiastic support and encouragement in his first year.

José Hopkins, September 2007

BIOS PUBLICATIONS REPORT 2006–2007 (Agenda item 4.4)

Vol. 30 of the *Journal* marked three complete decades of BIOS, and thirty years of unbroken publishing on the part of John Brennan through his firm, Positif Press. Looking through the complete set of BIOS *Journals*, I have nothing but admiration for the consistent quality of presentation and printing, and for the fine range of scholarly interests therein, which is a testimony to the labours of so many different

people, all with unique skills and with admirable devotion. For vol. 31, Council considered a change of style, but whilst the format of the *Journal* will remain the same, a new style of cover will grace the 2007 edition.

At the time of writing, Vol. 31 promises to be 192 pages in length (for technical reasons, this is the most cost-effective). I extend grateful thanks to Dr David Hemsley for being co-editor with myself for this issue.

Future editors of the *Journal* will be:

Vol. 32 (2008): Dr David Knight

Vol. 33 (2009): Dr Chris Berry

INDEX

I am pleased to announce that the *Index to Journals* 16–30 is planned for publication at Easter 2008 and will be dedicated to the memory of Michael Popkin, who was compiling it until his death.

LEFFLER MS

Following the purchase by BIOS of this primary source containing details of English organs c.1800, discussions are taking place regarding the possible publication of a full-size colour facsimile in a limited bound edition.

OXFORD CONFERENCE

Such was the quality and the range of interesting papers read at the conference in Oxford entitled ‘The Organ in Britain to the Death of Elizabeth 1: Its Music, Technology, and the Wider Role’ that plans are in hand to publish selected papers under the editorship of Dr Katherine Pardee and myself. It is hoped that this will be the first of four volumes based on this and the three future conferences to be held in Oxford exploring the ‘Organ in Britain’.

REPORTER

During the year, John Hughes has announced that he will be standing down as Editor of the *Reporter*. This is, perhaps, an inevitable decision, and we thank him most sincerely for his painstaking and devoted work on this valuable quarterly publication, which he has edited and co-edited for the past ten years. At the time of writing, his successor has not been decided upon, and we earnestly hope that we can find someone who will match John’s skill, patience and devotion.

Needless to say, whilst the Editors of the *Journal* and *Reporter* make every effort to attend conferences and keep abreast of the plethora of publications and events, they rely very heavily on suggestions from individual members and their contacts for sources of potential articles, and continue to welcome all suggestions. Members are always welcome to express views directly to the Publications Officer, who will be happy to consider the ideas and suggestions of every individual member.

David Ponsford, September 2007

MEMBERSHIP SECRETARY'S REPORT 2006 – 2007 (Agenda item 4.3)

STATISTICS

The membership figures on 28 September 2007, with some figures from 2004 to 2006 shown for comparison are as follows.

	Jan04	Jan05	Jan06	Sept07
Ordinary members (excluding concessionary rate payers)	504	524	516	468
Ordinary members (concessionary rate due to retirement)	134	140	149	146
Ordinary members (concessionary rate as students)	3	6	4	1
Ordinary members (concessionary rate as unemployed)	0	1	1	3
Honorary members	8	8	9	8
Institutional members	16	16	17	16
TOTALS	665	695	696	642

These numbers have stabilised since the 2006 change in subscription rates and it is sad that the death of several members, including one-time Membership Secretary Stephen Bicknell, hides the fact we have had several new members join us.

A disturbing total of seventy-three members has payment arrears of one sort or another. In some cases, standing orders have paid at pre-2006 rates and, in other cases, credit cards have failed to make payments or annually posted cheques have not been supplied. Appeals through the pages of the *Reporter* seem to have little effect and the most effective method of collecting arrears, although at some cost to the Membership Secretary, seems to be direct phone calls. Members with subscriptions that are not fully paid by the end of September will not be included in the list of members, though we will delay removing them from all membership benefits until there seems absolutely no hope of retaining them as members.

Advertising

We have now established a new style of advertisement with new copy for each edition. In June, Council approved some additional advertising expenditure, but a variety of reasons has meant the *Organists' Review* has not yet been added to the list of publications, though this omission will soon be rectified.

Publicity Brochure

The previous BIOS material comprising an information leaflet and a membership application form has now been revised, and the new combined brochure has been in use over the summer. It is hoped that members and others will download copies from the BIOS website, though it is also proposed to get a quantity of these commercially printed.

Membership List

This should be distributed with the October *Reporter* and members wishing to correct our records should notify the Membership Secretary.

Peter M. Harrison, September 2007

MEETINGS OFFICER'S REPORT 2006–2007 (Agenda item 4.5)

This report covers the year from 1 September 2006 to 31 August 2007. In the year to 31 August 2007, meetings were held in the Freemasons' Hall, WC2; the Barber Institute, Birmingham; and New College and All Souls College, Oxford (see below). The number of delegates for each conference is shown in brackets. A list of speakers who have addressed the conferences and organists who have played in the past year is set out below:

25 November 2006. Freemasons' Hall, 60 Great Queen Street, London (The Robing Room, Lodge Room No 3 and the Grand Temple)

Freemasonry And Music — The Grand Lodge, Organs and Organists (64)

Illustrated Talk on Freemason's Hall,

including Library and Museum

Diane Clements

Masonic Music in England:

Origins, Organs and Heritage

Andrew Pink

Grand Lodge: Organs and Organists

Diane Clements

Restoration of the Chamber Organ

in Lodge Room No 3 (Robert & William Gray.

Queen Anne Street East, c.1793

Michael Broadway

Introduction to the Grand Temple

Diane Clements

Introduction to the Grand Organ

(Willis, 1933, IIP/44) and Recital.

including compositions by former Grand Organists Andrew Parmley

24 February 2007. The Barber Institute, University of Birmingham

The Bernard Edmonds Recent Research Conference (42)

The Father Smith Organ at Christ Church, Oxford

Dominic Gwynn

Herschel, Snetzler and the Two 'Messiah'

Organ Concertos of 1767

David Shuker

The Samuel Green Organ in Canterbury Cathedral

—Who built it?

Joan Jeffery

E.J. Hopkins And The Death Of The English Organ

Martin Renshaw

Architectural Illustrators: The less seen

the better... a case study

Jim Berrow

The Extraordinary Diversity of Organ Cases

in Western Europe

Barrie Clark

12–15 April 2007. New College and All Souls College, Oxford

The Organ in England to the Death of Elizabeth I: Its Music, Technology and the Wider Role

Residential Conference sponsored by the Betts Fund of the Music Faculty of the University of Oxford in association with BIOS

(65) N.B. Participants across all days were of the order of 65

Thursday 12 April. The Early English Organ Project and Early English Organs in Context

An Introduction to the Early English Organ Project, and Demonstration of the Wetheringsett organ

John Harper and Dominic Gwynn

Sixteenth-century century (and earlier) architecture: what did Oxford look like?

Barrie Clark

An Introduction to the Wingfield organ
Medieval Polychromy and the

John Harper and Dominic Gwynn

Wingfield Organ

Madeleine Katkov

CONCERT: All Souls: sacred and secular music from the early sixteenth century with Emily van Evera, Kimberly Marshall, Rogers Covey-Crump and friends.

Friday 13 April. The Organ in the Pre- and Post-Reformation: its use in the liturgy and its role in Medieval Philosophy

Sonic Ceremonial: the place of the organ
and choral polyphony in festal observance
of late medieval England

John Harper

The Organ as Intellectual and Spiritual
Technology in an Age in Love
with Inventions

Allan Chapman

Organs and Voices before the Reformation –
Never the Twain shall Meet?

Dana Marsh

Case Study 1: Westminster Abbey until
the death of Elizabeth I:

The organs and their use

David Knight

Case Study 2: A very famous old Organ
at Tong described – Is there any more that
we can add to a tantalising account
of an early organ in England?

David Shuker

A Service of Vespers for the Easter Octave (New College Ante-Chapel) followed by Compline (All Souls)

Banquet Dinner (New College Hall) Speaker: Prof. Peter Williams

Saturday 14 April. Organ Music before 1600: Performance Practice

Thomas Mulliner and the Organ: some observations on the liturgical music in his manuscript	John Caldwell
The Mulliner Book and How to Play the Chant called Descant on the Organ	Jane Flynn
The prehistory of the Tudor organ	Magnus Williamson
<i>Alternatim</i> practices in sixteenth-century England: improvisation at the organ and a Bunch of Squares	Christian Wilson
The Quire Pitch Grid	Andrew Johnstone
Continental Links with English Keyboard Music during the sixteenth and seventeenth centuries	Kimberly Marshall

Organs, Organ Building and Organ History (Part 1)

Durham Organs in Tudor Times	Richard Hird
<i>Organa propriis manibus ipse fecit:</i> Æthelwold and the Organ	Paola Dessi
Canterbury and the Cinque Ports	Joan Jeffery

CONCERT: *Musica Humana*, Dana Marsh, Director: Sacred choral and organ music from the sixteenth century, New College Ante-Chapel

Sunday 15 April. Organs, Organ-building and Organ History (Part 2)

A Day in the Life of John Clymhowe Tudor Organ-builder	Dominic Gwynn
A Royal Progress: King's College, Cambridge and Queen Elizabeth I	José Hopkins
Reformation and the English organ, disaster or opportunity?	Martin Renshaw
The Crozier of William of Wykeham Fit for a King: Music and Iconography in the Beauchamp Chapel. Warwick	Jeremy Montagu
Closing Session: Conference Review	Alexandra Buckle Peter Williams and Katharine Pardee

Melvin Hughes, September 2007

INFORMATION SERVICES REPORT 2006–2007 (Agenda item 4.6)

Securing futures for both the British Organ Archive and the National Pipe Organ Register continues to be a priority for BIOS. However, on behalf of Council, I can report the following progress during the year.

BRITISH ORGAN ARCHIVE

Chris Kearl is now actively working as BIOS Archivist in Birmingham, where the Archive continues to be housed at the Birmingham Central Library. We are grateful to Chris for the time which he is able to devote to this work, and to the Central Library for its kind co-operation. Members will have noted from Chris's contributions to the *Reporter* that he is now dealing with all enquiries. A new computer has been purchased by BIOS (not within the year under review) to support the continuing tasks. We are indebted to David Wickens for his encouragement and visits to Birmingham during the year and to other BIOS members for the work they are doing.

NATIONAL PIPE ORGAN REGISTER

A meeting of the editorial team with Frances Pond, who maintains the database from Birmingham City University (formerly the University of Central England) and with the Chairman, Secretary and Treasurer, was held in Cambridge in September when the future of NPOR was discussed, along with editorial practices. Further investigations are now being pursued since a permanent home for the server appropriate for future development must be found by the autumn of 2008. Meanwhile, the dedicated efforts of the editorial team and Mike Sayers's continued watchful eye are much appreciated.

José Hopkins, September 2007

CASEWORK OFFICER'S REPORT (Agenda item 4.7)

My first year as Casework Officer saw a variety of instruments brought to my attention for an equally varied set of reasons, two of which, alarmingly, stemmed from questionable advice from relevant authorities.

Probably the more important was a hitherto largely unknown organ by J.D. Dixon of Cambridge built in 1874, at Wiggshall St Mary Magdalen, Norfolk. For the moment, the threat to the organ appears to have receded, and it is hoped the parish, at some future date, will consider having the instrument restored subject to grant aid and the award of a HOC. This was a case where there had been a clear breakdown in the advisory system.

Llandaff Cathedral was the subject of a formal representation made on behalf of BIOS following an approach by the Cathedral authorities. This was to the effect that although the organ had been heavily reconstructed over the years and much of the integrity of Hope-Jones's work compromised, BIOS would be concerned if any untouched surviving material was not given due consideration as part of the proposed scheme. It was pointed out that a precedent already existed at Worcester Cathedral where the Hope-Jones Viol d'Orchestre had been retained as part of the new organ.

Taunton School Chapel was notified to BIOS but, regrettably, rather too late for any action to be taken as it had been broken up and replaced with an electronic instrument at a cost of £90,000. Various ranks from the organ were allocated to be used elsewhere. According to information from John Speller, a Tromba was to be used at St Mary's, North Petherton and some other parts were proposed for Holy Trinity, Taunton. Some of the flute stops, including a pair of Stopt Diapasons surviving from the original Smith/Shrider instrument of 1709 were apparently for incorporation with a chamber organ currently being built (by or for a Mr Manningham).

St Mary's, Barnsley was referred to BIOS, though it seems the situation is in a state of limbo. David Wood's and Dominic Gwynn's report and inventory suggest that it is restorable, eminently historic and fitting for the building, which is the main civic church in Barnsley.

BIOS received a letter of concern from a parishioner regarding St Nicholas's, Ash, Kent where the organ is a small two-manual-and-pedal instrument by Lewis. No action was taken, given that we had received no formal request for advice. Enquiries with Canterbury DAC indicated that the matter was being sensitively handled.

An instrument which was notified to us regrettably too late for any worthwhile action to be taken was St David's, Exeter, a three-manual-and-pedal instrument by Hele of 1903. A decision had been taken to lower the pitch and replace drawstop machines with solenoids apparently on the basis that leatherwork had been damaged by rodents and was in need of replacement, and to facilitate the introduction of a capture system. The replacement of the slider machines was a cause for particular concern not least because releathering is commonplace in renovation work and because conversion to reliable electro-pneumatic working is very simple.

Finally, this report must close with a mention of events at the Parr Hall, Warrington where the famous Cavallé-Coll organ is under threat of removal. Matters are currently at a delicate stage but suffice it to say that strong representations have been made by BIOS to Warrington Borough Council and English Heritage.

Andrew Hayden, September 2007

HISTORIC ORGAN CERTIFICATE SCHEME (Agenda item 4.8)

During 2007, interest in the scheme has continued to grow. There have been one or two changes since the 2006 Annual General Meeting. Firstly, it is now possible to obtain an application form from the coordinator detailing what should be included in the submission portfolio. Secondly, as a result of a pilot scheme initiated by Richard Hird which was discussed by Diocesan Organ Advisors at their conference in August, it was decided to ask the DOAs to compile lists of important organs; these could then be considered by the HOCS sub-committee. To date, only Chichester and Durham dioceses have submitted lists for consideration.

Since the last Annual General Meeting, twenty-nine organs have been awarded BIOS listing by Council, ranging in date and style from small organs by Bates and Sweetland to the massive Willis III concert organ in Sheffield Civic Hall. In addition to this instrument, one of the more important late-nineteenth-century organs by Hill & Son, the four-manual instrument in St Joseph's Roman Catholic Church, Highgate, London was awarded a Grade I Certificate in September this year.

Once again, credit is due to a small team of inspectors and committee members which has given unstintingly of its time and expertise. This year, Andrew Hayden joined the committee. Thanks are due to Timothy McEwen who decided to step down due to work and family commitments. On several occasions, BIOS chairman John Norman joined the committee which appreciated his contributions to its discussions.

Paul Joslin, September 2007

BIOS HERITAGE ADVISER ANNUAL REPORT 2007 (Agenda item 4.9)

Early in 2007, forty-three letters of support for the specific protection of organs were sent by BIOS to David Lammy, at that time Minister for Culture. These were from national and some international bodies as well as prominent individuals. These letters are now with the DCMS Heritage Protection Team. So far they have not softened the hard heart of Government.

Although BIOS sent representations to the DCMS Select Committee which was reviewing the new Heritage legislation before the White Paper was published, we received no particular attention but at least our cause was registered somewhere in the bureaucracy. The White Paper was finally published, after many delays, in March and we responded. Again, it did not directly address our concerns, but it set out in detail a specimen Register Entry for listed buildings using St Mary Magdalene's, Taunton as the model. Although listing the church's principal items of historic value such as windows, pews, pulpit, reredos, memorials etc., it failed to mention the important Father Willis organ of 1882, almost tonally unaltered.

I think in drawing attention to this shortcoming it had some effect on the Heritage Protection Team, and perhaps helped us to gain a second meeting with the Team in July. This was attended by the Chairman, Melvin Hughes and myself. We were told that Government will not be extending the range of designation criteria, so organs cannot be mentioned by name. This means that the confusion over fixtures and fittings must be resolved before we can firmly regard organs as part of a listed building. DCMS is taking counsel on this point, and, if it is not resolved in our favour, we will seek a third meeting with them and they have not ruled this out.

The Heritage Protection Team advised BIOS to look at alternative ways of protection by ensuring that Register entries actually mention organs and highlight the importance of what happens behind the case as well. It was suggested that we should try to ensure that organs are referred to in supplementary planning policy guidance.

The importance of organs would then be clearly before the English Heritage historic buildings staff and local government officers who will be administering the new law. The use of the BIOS Historic Organ Certificate in drawing attention to organs and the significance of historic instruments was also discussed and how this could be of help. For this to be effective our Register of historic organs needs to cover many nationally important organs which so far no one has suggested for inclusion.

DCMS has suggested that, though BIOS cannot fulfil the role of a statutory body, the NPOR would be an important management tool in creating the only authoritative reference point for those responsible for administering conservation law. This will not be achieved quickly without financial assistance.

To press our case further, I have written again to Simon Thurley, Chief Executive of English Heritage, requesting a meeting with its own Heritage Protection Team to discuss how this can be achieved. A holding reply states that English Heritage is giving my letter its immediate attention and will reply as soon as possible. When BIOS has a realistic figure for completing the NPOR, we intend to ask English Heritage for a grant to achieve this and I have said so in my letter. I now await a reply from Simon Thurley. I have also informed Stephen O'Brien, the MP who is helping BIOS. He is currently looking into any possibility there might be of influencing the Heritage Bill when it comes before the Commons at Committee stage. The next critical stage will be the publication of the Draft Bill, when we can examine the fine print and see if organs are secured as fixtures, in which case BIOS will have achieved much of what we have been striving for; or whether we must press for a more helpful definition, which raises organs above the level of mere fittings with all the legal problems we have encountered over the past sixty or so years.

Barrie Clark, September 2007

TREASURER'S REPORT (Agenda Item 4.10)

BIOS's financial statement and accounts reflect the requirements of regulations governing the form and content of a charity's annual report and of independent examination (BIOS is classed a small non-company charity with income and expenditure between £10k and £100k). At its September meeting, your Council adopted the accounts for the year ended 30 June 2007 that are prepared on a receipts and payments basis. Each year the financial activity is reviewed by our Independent Examiner, whose Report is tabled at the Annual General Meeting and published in a subsequent *Reporter*.

2007 sees my twenty-second set of BIOS accounts! The Statement of Accounts adopts a familiar layout, separating General Funds in the left-hand column from Restricted Funds (the Endowment Fund, the Archive Account, and the Projects Account (showing the conclusion of the HOSA project)) to the right side of the sheet. The required Statement of Assets and Liabilities is included. A schedule of property assets (mostly equipment and records) is maintained, filed with the Council Minutes.

I am grateful that in itself this has been another unexceptional year financially, though longer term trends need vigilance. Comparisons with the immediately previous year's figures can be easily drawn by comparing the columns on the sheet. In brief, compared to last year, total income is almost exactly equal, but expenditure somewhat less this year. Accordingly actual net overall receipts increased to a little over £6,000. The change in subscription rates in 2006 continues to provide a rump of administrative problems.

General Funds: As ever subscriptions are by far our largest source of income (81%), at £19,000. Moreover, the recovery of nearly £2,500 of tax through Gift Aid on subscriptions provides a not insignificant bonus (10.5%). Conference finances have again worked out satisfactorily and made a small surplus.

On the Expenditure side, the costs of out-of-pocket expenses for Council and Committee business and administration costs (together comprising just less than 10% of the total general expenditure) were noticeably reduced this year, it seems because of fewer claims. Moreover, Publications costs were reduced by a fifth, comprising half of our total expenditure. Publicity cost more than the amount budgetted, but HOCS inspections and meetings less, and there were continued costs of artefacts storage, now ended. The maintenance of the NPOR at UCE currently costs £4,000 p.a., a level we can manage for the time being, whilst awaiting a more sustainable future. After transfers from General to Restricted Funds are made, the total amount 'carried forward' at the year end is £5,000 more than the previous year, so our current assets in the Current and two Reserve accounts increased to some £33,500.

Under the Restricted Funds heading, the capital invested in the Endowment Fund benefited primarily from the annual transfer of £1,000 from General Funds. This year, we spent the major portion of the available accumulated interest acquiring and digitising the Leffler manuscript, leaving the Fund reduced to around £23,500, of which at present the remaining accumulated interest we could spend on a worthwhile project or acquisition is around £2,500. Thinking ahead, members are encouraged to remember BIOS in their wills, so that in due course, unless more specifically targeted, bequests can be used to enhance our endowment.

The Archive Fund has seen little financial activity; receipts comprised only interest, and expenditure has covered limited administrative expense. The Projects Fund held in the CAF Account, for the second and final year has served the Historic Organ Sound Archive [HOSA] recording project being funded by Heritage Lottery. The project was concluded in late 2006, but, at the financial year end, a final balance of some £1,500 earned in interest during the life of the project remained and is intended to be spent on publishing a CD. The CAF Account has reverted to use for 'reserves' for the time being.

In summary then for 2006/2007: with continued prudence and an eye for efficiency BIOS does continue financially viable, maintaining current activities. Any step-change in the status and activities of BIOS or new initiatives furthering our Aims would be likely to have financial implications. The immediate aims remain the

consolidation of the BOA residency under an enthusiastic new Archivist at Birmingham Central Library, and for NPOR currently managed from UCE, without prejudice to new opportunities that might arise, notably for a new home for the server. The implications for maintaining, let alone developing, these important items are under careful consideration in the light, not least, of their financial implications. Given the limits of our existing resource, it remains important for us all to continue to strive to discover interested partners and/or the means, human and financial, to deliver BIOS Aims.

Richard Hird, November 2007

FINAL ACCOUNTS FOR THE YEAR ENDED 30 JUNE 2007

General Funds		Restricted funds	
2006	2007	2006	2007
Receipts:		Projects:	
Subscriptions	19,487	19,104.05	HOSA
Sales	105	238.00	Balance b/fwd
Reserve a/c interest	904	1,173.52	Grants (HLF)
Covenants tax	2,127	2,460.11	Other income/interest
Conferences balance	961	540.22	Expenditure
			NPOR for loading recordings
Total receipts	23,584	23,515.90	Balance for project
			11,572
			1,461.70
Expenditure:		Archive Account:	
Council/subcmtees	1,477	1,272.50	Balance brought/fwd
Administration	1,368	484.70	Interest
Publicity	828	1,100.00	Expenditure
<i>Journal+Reporter</i>			BOA administration
(+ post)	10,745	8,507.83	
Artefacts transfer storage	830	610.00	Balance c/f
HOCS&surveys	448	586.39	5,694
NPOR maintenance	4,367	4,000.00	5,455.83
Charges + refunds	514	588.71	
Other	540	205.00	Endowment Fund:
Total expense	21,117	17,355.23	Balance b/fwd
			Receipts (incl. bequests/covnts)
Brought forward @ 1.7.2006	28,264.14		Transfer from
Net receipts for the year 2006/07	6,160.67		General Funds
			Interest
Annual transfer to Endowment	-1,000.00		Expenditure (Leffler)
			Balance c/fwd
Total carried forward @ 30.6.2007	33,424.81		27,994
			23,428.87
			of which interest
			(able to be spent is c. £2,450)

Monetary Assets:	General	HOSA	Archive + NPOR	Endowment
Current Account:	3,049.54			
Standard Life Reserve	27,900.16			
CAF non-HOSA	2,475.11			
	33,424.81	1,461.70	5,455.83	23,418.87
Other assets: Equipment filed with Council Minutes				
Debtors: Gift Aid c.£2,500 to reclaim for 2006				
Liabilities against income received): c.£7,000 to 2007 <i>Journal</i> (including postage)				
<p><i>The Accounts and Statement of Assets & Liabilities set out above have been approved by the Council of BIOS as trustees. 19 November 2007 [signed] Richard D. Hird R.D. Hird: Hon. Treasurer</i></p>				

MEMBERSHIP MATTERS

PETER HARRISON

Technical problems meant this column did not appear in the July and October editions so some of the information is less than timely, for which I apologise.

Summer in odd-numbered years has normally brought a new edition of the *Membership List* arriving with the *Reporter*. This timing has always been unfortunate as it meant those about to be removed because of non-payment of their subscription by the August deadline still have their details published and appear to be members for the next two years. The BIOS Council therefore decided to postpone publication until the Autumn when a more accurate, if slightly shorter listing, could be prepared. The 2007 edition has prompted further revisions from members and, even though it will be 2009 before the next scheduled edition, it is important to keep our records accurate. It seems incredible that we have members making standing order subscription payments for several years despite us being unable to send them anything as it gets returned 'gone away'!

We offer congratulations to Dr Nicholas Thistlethwaite on being made a Life Member of BIOS, a decision made at the BIOS Annual General Meeting in November 2007.

I am sorry to report a number of deaths of members. Stephen Bicknell of London had been a member since 1976 and was the BIOS Membership Secretary from 1981 to 1986. Michael D. Peterson of Tewkesbury, Gloucestershire joined BIOS in 1994. Christopher J. Gordon-Wells, the organ-builder of Lisburn, Co. Antrim, had been a member since 1978. It is good that the Wells-Kennedy link with BIOS is being maintained through the new membership of David McElderry.

The full list of new members since the previous *Reporter* listing is:

Revd Canon Michael **Ainsworth**: [REDACTED]

Peter **Chatfield**: [REDACTED]

Edmund **Cooke** MA BMus FRCO LRAM: [REDACTED]

Mr James Stuart **Harker** ATCL: [REDACTED]

Dr Calvert **Johnson** DM, [REDACTED]

David **McElderry** FISOB FIMIT: [REDACTED]

Dr Alexander **Shinn** BM, MM, PhD: [REDACTED]

Dr Brian **Styles**: MA PhD, BSc (Eng) ACGI, MIEE, [REDACTED]

I am pleased to welcome a returning member:

Dr Andrew **Pink**: PhD MA BEd ARCM LRAM: [REDACTED]

[REDACTED] k

It is always a pleasure to report events concerning our members and we offer congratulations to Colin Jones of Port Talbot who has received the RSCM's 'Certificate of Special Service'.

Those members who do not have a standing order or card payment arrangement in place now need to send their annual subscription payment. For the first time, reminders have been sent by e-mail to those for whom we have e-mail addresses and it is hoped they will respond promptly to avoid the cost of posted reminders. In the next couple of weeks, renewal notices will be sent by post to all who have not returned a subscription, £24 if a concessionary rate applies; otherwise £30 with a £10 premium for airmail delivery outside of Europe.

[The lack of Membership Matters in the previous two editions of the Reporter has been caused by a failure of the files to transmit via e-mail, a problem which has, and continues, to baffle Peter Harrison and myself, despite an inordinate amount of time investigating the problem. Editor]

HOCS ADDITION

The organ in St Peter's, Kensington Park Rd, Notting Hill W11, by J.W. Walker & Sons, 1905, was awarded a Grade I Certificate by Council at its July 2007 meeting.

NEWS FROM THE BOA

CHRIS KEARL

My first year as Hon. Archivist of the BOA has been extremely enjoyable. Since January, I have responded to over 150 written requests for accurately researched information about organs and organ-builders from our holdings. This interesting and essential part of my job has grown considerably on previous years and has covered a wide variety of different subjects. Nor has the input been limited to this country as I have received several communications from Australia; New Zealand; Central Europe; the Netherlands; and one particularly interesting enquiry from a Japanese organ tutor at a university in Texas who wrote to ask for information about organs from English firms that were exported to Japan during the late-nineteenth and early-twentieth centuries with particular interest in the Abbott & Smith organ sent out to Tokyo. Not only was I able to provide most of the requested data but, thanks to a book which came to us from the late Bernard Edmonds's collection, I was able to send much of it to him in Japanese!

Thanks to some valuable help from one or two other BIOS members, David and I have been able to sprint ahead with expanding the list of source material set out in the BOA Database and Handlist. We have produced a revision for January 2008 which will soon be added to the NPOR/BIOS website. New entries contained in this revision include the Forster & Andrews order books and ledgers (which are now available on microfilm at the BOA), the Gatward specification notebooks and an expanded version of the index to the first ten volumes of F.D. Walker's notebooks. Work in progress includes an index to the four Woodford specification notebooks, the contents of the Gillingham Collection, the Grant, Degens and Bradbeer drawings, the Roger Yates drawings, a comprehensive index to the Leffler manuscript and to the ten volumes of Andrew Freeman's 'SSB' notebooks.

Through circumstances beyond our control, the archive will be closed from Christmas Eve until 31 January 2008 whilst the main Library Archive is moved down from floor 7 to floor 6 to enable better access and to integrate the Archive and Local Studies sections of the Library. Precisely how we fit into this new plan is yet to be seen but at the time of writing I have not been notified of any change to our current position.

In the last issue, I asked you for information about an organ which once stood in the Music Room at Meadowcroft House, Storr's Park near Windermere. I have now found out more about this organ and felt it would be of interest to share my findings with you. Meadowcroft House was built as a 'Gentleman's Residence' in 1908 for John Makin Kenworthy and his actress wife Beatrice. The plans drawn up for the new building included a long Music Room with a large theatrical stage at one end. In 1912 (not 1917 as previously thought), Kenworthy commissioned a 'Symphony' organ to be built at the rear of this stage, the instrument being supplied

by Sir Herbert Marshall's Musical Emporium in London's west-end. Included was a removable automatic-player mechanism called the 'Angelus Orchestral' which had originally been developed by Marshall for an instrument that he produced for the King of Portugal in 1900. The organ itself was provided by Norman & Beard, the total cost being a staggering £930 for a two-manual organ with pedals and just twenty-one speaking stops. Interesting extras included an auto-bass coupler (similar to Casson's Double Bass stop which duplicated the lowest note played on the manuals onto the pedal stops), a drum, cymbals and a unique arrangement of the Swell whereby the treble and bass were divided at b0/c1 and were situated in separate swell-boxes both operated by independent balanced swell-pedals.

GREAT (61 notes)		SWELL (Bass 24 notes and treble 37 notes)	
Open Diapason	8	Lieblich Bourdon	16
Hohl Flute	8	Horn Diapason	8
Dulciana	8	Rohr Flute	8
Principal	4	Viol d'Orchestre	8
Concert Flute	4	Viole Celestes	8
Fifteenth	2	Viola	4
Harmonic Tuba (H.P.)	8	Cornet de Violes	III
		Orchestral Trumpet	8
		(Harm. trebles)	
		Vox Humana	8
PEDAL (30 notes)			
Open Diapason	16		
Sub Bass	16	Swell to Great	
Lieblich Bourdon (from Swell)	16	Swell to Pedal	
Bass Flute (ext. of Sub Bass)	8	Great to Pedal	
Trombone (H.P.)	16	Swell Octave	
		Swell Sub Octave	
		Tremulant to Swell	

Accessories:-

- 4 pistons to Great, 4 pistons to Swell
- 4 composition pedals to Great and Pedal
- Reversible pedal acting on Great to Pedal
- Drum. Cymbals. Auto Pedal Bass
- Tubular pneumatic action throughout with attached console within the organ.
- Ivory stop keys above the keyboards.
- Rotary blower.

The case to be made of Austrian Wainscott Oak with the front pipes of zinc with silvered aluminium.

By 1917, Kenworthy seems to have over-reached himself financially and was declared bankrupt. On 18 August, the house and its contents were put up for auction and, although the house failed to reach the reserve, the organ was sold. A photograph taken in 1920 shows a rather shabby harmonium where once there had been a very grand organ. Meadowcroft was then used as a school, later a hotel, and has now been converted to luxury apartments although the initials JMK have been retained in coloured glass in the top lights of some of the windows.

The organ disappeared without trace in 1917 and I have yet to ascertain its fate. The specification made it a suitable instrument for a theatre or public hall, the wide shallow case would have been very effective as an 'east-end' organ in a nonconformist chapel. Have any of you seen it in your travels?



The Meadowcroft Symphony organ

LETTERS TO THE EDITOR

Sir,
John Norman arouses interest by suggesting that the small organ-case in St Mary Woolnoth could have originated as the one-time chair case of the organ formerly in the Queen's Chapel and now in St James's Piccadilly, currently (as photographed [by Andrew Freeman] on the July 2007 cover of the *Reporter*) with a chair dating from the mid-nineteenth century. The trouble with this is that, though Frobenius (for instance) may have done it in the late-twentieth century (as at Oundle), old double cases in England did not present the same design twice, the forward case merely a reduced version of the main one. The separate *corps*, large and small, of any double case related to each other in a studiedly complementary way but usually did not duplicate each other, and for good aesthetic reasons. Admittedly, the Woolnoth case is proportioned differently from the Picadilly (main) case and has single-storey flats, but it is just too similar in form to be a happy companion to it. The 1852 chair now in place in St James's, which Mr Norman a little dismissively calls 'pastiche', really looks much better. Though its flats are framed and its pipe-shades carved in manners not adopted in this country in the seventeenth or eighteenth centuries, its scale is good and its placement on well-judged console brackets make it really rather successful. In its proportioning and in its mouldings, it both refers and defers to the main case in just the right way.

Close attention to architectural mouldings can be of great help in any detective work of this kind. Whereas the Victorian chair is well-behaved in that its upper mouldings borrow, with suitable re-scaling, those of the older case, the Woolnoth case has mouldings, though not wildly different, different enough to make Mr Norman's

hypothesis doubtful. The elaborate foliated frieze of what I think we can take to be a Harris case in Piccadilly is starkly unlike what in the Woolnoth entablature-caps are smooth, pulvinated friezes.

I'd go along with the late Stephen Bicknell in thinking the Woolnoth case a product of the early-eighteenth century, going mainly by the corbels — the acanthus-leaved elegance of the central one and the neat diminutiveness of the cherubs' heads composing the two outer ones. Also the repeating swirls of pierced-work arabesques at the level of those corbels and in the panels beneath the flats are more suggestive of the eighteenth century than the seventeenth, and the whole thing is a bit too mannerly and chaste to have come out of the latter: *pace* Mr Norman, it looks more early-Georgian than post-Restoration or *grand siècle*.

What both the photographs of it help point up is that the big case at Piccadilly shows too much vertical wood on either side of each pair of flats, the result of nineteenth-century enlargement. Likewise, the damaging unsightliness of the boxy big swell speaks in favour of its own early disappearance. Though perhaps it is still true that most organists have a far stronger wish to add to their organs than to see them subtracted from, we may at least hope that this case will have its original beauties and proportions (on its front face, if not front-to-back) restored to it. This would include the central tower's return mouldings, sawn away for the accommodation of the swell-box. The Woolnoth case too is crying out for missing sections of cornice-work to be reinstated.

Alec Dingwall

Sir,

I draw the attention of BIOS members to the Organ Historical Trust of Australia 31st Annual Conference, 29 September to 4 October 2008. The 2008 OHTA Annual Conference is to take place in Victoria, based in Melbourne and Bendigo, in the Victorian countryside. The theme of the conference will be the technical documentation of significant pipe organs and how this information can be used to facilitate accurate restoration and reconstruction. The main speaker will be Paul Peeters, from Gothenburg, Sweden, the president of the International Association for Organ Documentation. A number of recitals will take place, together with visits to notable organs by the local builders Anderson, Fincham, Fuller, Hill, Norman & Beard, Lemke and Stone, and the overseas builders Bishop, Hamlin, Hill, Merklin, Randebrook, Willis, Wurlitzer — and anonymous. Further information including a brochure, will be available by next April but please check the OHTA website at <www.ohta.org.au> for the latest details.

John Maidment OAM

WELTE PHILHARMONIC ORGAN FORUM

SALOMONS, TUNBRIDGE WELLS

SATURDAY, 27 OCTOBER 2007

JOHN HUGHES

This day conference began with a welcome to delegates by John Norman who introduced the star performer of the day, namely, the Welte Philharmonic organ, which obliged with a performance, recorded on player-roll by Edwin Lemare, of *Danse Macabre* by Saint-Saens. The organ was not without a sense of presence for the occasion, for it preceded its performance with an impressive sequence of squeals and rumbles, before Lemare's virtuosity was unleashed.

Mathew Salomonson, the general manager of Salomons, outlined the history of the Salomons family, baronet, nephew and son. David Salomons was a Jewish immigrant who worked for equal rights for Jews and other faiths in public office, eventually becoming an MP and Lord Mayor of London; he had the distinction of being fined by the Speaker of the House of Commons for speaking and voting in debates even though he had been unable to take the then Christian oath.

His nephew, David, took over the estate at Broomhill and developed it extensively. He was an electrician, mechanic, machinist, scientist and inventor, and was held in regard in many fields; he imported the second motor-car into Britain and campaigned successfully for the abolition of the man with the red flag walking in front of motor-cars. At Broomhill he built a Science Lecture Theatre complete with electrically operated blinds and projection screen, which delegates to the conference witnessed still in operation.

It was almost inevitable that he would install some sort of automatic organ in his vast Lecture Theatre; in fact he had three organs by Welte in all, the present one arriving in 1914, for the sum of £4,050 (perhaps £1,000,000 in modern money). (It seems that Sir David's second Welte organ was crated up in 1913 for return to the factory in part-exchange for the present organ, but it got lost in transit; its rolls remained at Broomhill and can still be played). The main organ is at the rear of the stage, with an Echo organ at the rear of the hall; there is a chamber for a 4 h.p. Discus blower. The console arrangements allow for two different sizes of Welte rolls to be played, as well as conventional keys and pedalboard for live performances. Over 280 rolls have survived from Sir David's collection. Organists must have been impressed with the switchgear and meters present on the console (now happily relegated to low-voltage operation) the appearance of which would not have disgraced the engine-room of a large ship.

Such engineering magnificence formed the topic of the next lecture by Richard Payne of Mander Organs who described the restoration in some detail. The organ is in one massive expression chamber; it is generally on 6½" w.g. pressure; unusually there are two pressure reservoirs and a vacuum reservoir, something rare in organ-building.

The general complexities of the dual roll-playing mechanism led to the firm of A.C. Pilmer being called in to lend its expertise while Mander's tackled the great complexities of the mechanism. Richard spoke of the enormous runs of pneumatic tubing, and the problems in deciding where all of it should go in order to recreate the many original possibilities; and of the vast windchests with each division winded by a ventill box, each pipe with its own palette. There were difficulties in identifying the function of some components, as well as resolving electrical problems. Despite all these problems and the great lengths of time spent in resolving them, the organ was brought back to life, having been silent since 1926, and, as Richard said, it allows us to hear what was heard by the original owner; it transports us back through time.



The console with its impressive switches and meters

Andrew Pilmer outlined the rise and fall of the House of Welte. The firm had its beginnings in the clock-making industry in the Black Forest, where Michael Welte built barrel-organs. A move to Freiburg to be near the railway opened up trading prospects greatly, and, in 1883, the firm patented the Orchestrion roll-player, a seventy-five-hole roll holding all the playing information; this put the firm ahead of all its rivals; regular production saw organs exported all over the world via the railway link outside the factory.

The different size of recording rolls employed by the firm led to compatibility problems between various organs, particularly with the 120 and 150 register rolls, the latter allowing greater possibilities in performance, although the firm had to take great pains with the miniaturisation of these larger rolls. Such rolls cost Sir David £3 each, but there was no shortage of performers willing to make the journey to the Welte factory and record the rolls on the special organ in the factory; they included Wolstenholme, Lemare, Gigout, and Hindemith. The factory was bombed out in an air raid in 1944 and the firm went out of business.



Part of the automatic registration mechanism

Richard Cole of the Musical Museum in Brentford, described an Aeolian Player Organ which he had rescued and restored in the Museum. The Aeolian Company, rivals to Welte, shipped about 130 organs to Britain, a few of which still exist.

The conference ended with a fine recital by Richard Hills (from memory) of a selection of orchestral arrangements, including a selection from *The Mikado* (Sullivan), the *Poet and Peasant Overture* (Von Suppé) and excerpts from *Coppelia* (Delibes); these certainly emphasised that this instrument was first and foremost a formidable machine, designed to entertain and impress.

Photographs by John Hughes

**BIOS DAY CONFERENCE
SATURDAY, 24 NOVEMBER 2007**

RENATUS HARRIS

ST BOTOLPH WITHOUT ALDGATE, LONDON

JOHN HUGHES

This day conference was based on the Renatus Harris organ in St Botolph without Aldgate, restored (with some new pipework) by Goetze and Gwynn. with Ian Bell as consultant. Much of the pipes, casework and windchests are original Harris material, something it may share with another probable Renatus Harris (formerly in St John's, Cardiff) awaiting detailed investigation, at Llangorse, Brecon. The organ is not quite in its original home, for, installed in 1702–4, it was removed while the church was rebuilt in the classical style, and put back in the new church in 1744 by John Byfield. The organ was romanticised by Bishop in the 1890s; the organ survived miraculously when a World War II bomb fell on the church, but failed to explode; in the 1960s, Noel Mander restored it back to something approaching its original condition;

John Bamford, the church organist, and Dominic Gwynn began the day with a description of the organ and the work undertaken to restore the organ to its 1744 condition. Alterations to the Harris pipework have been eschewed even to the extent of the final result being less than satisfactory, on the grounds that dismantling and 'repairing' the pipes would destroy valuable historical evidence; this must be the right approach for we cannot guess what technology may become available in the future to assess and perhaps recover the original condition of pipes, the situation being analogous to the development of DNA technology in criminal investigations. In this case, some of the problems included sagging languids, the alteration of which to a new position was rejected. Where portions of the original organ were missing, modern replacements have been supplied, including keyboards and action, and a cornet on the Great and the Echo. Both these latter additions sounded quite at home, and demonstrated to your reviewer at least that a good Cornet (in this case, two) has more musical value than a thousand tumultuous Tubas.

Dominic Gwynn pointed out that Harris's Sesquialtera contained a fifteenth right through its compass so providing a basic chorus mixture, but the result seemed curious, to the extent that, from where your reviewer was sitting, the strong seventeenth undermined the pitch of the chords. However, when Byfield's 1744 mixture was added then everything fell into place perfectly. Perhaps Harris's chorus worked well in the original Gothic church.

Terry Charlston's talk, 'A restoration organist and his music' was a detailed and informative examination of the repertoire of the period, with musical examples. This ranged through such composers as Augustus Bryne, Christopher Gibbons and Mathew Locke to Philip Hart and William Raylton. He discussed the stylistic features

of the period, as well as influences from abroad, notably France and Italy. This was a detailed lecture, but a full copy, with the relevant musical examples can be found on the BIOS website, and it will repay careful study. The only omission was the habit of some organists, employed during the week in the theatre, of playing theatre music during services, including during the coronation of George I.

The afternoon was preoccupied with the BIOS Annual General Meeting, but after a suitable break, David Ponsford gave a recital. David had only just surfaced from editing the *BIOS Journal*, but his did not impede him in his thoughtful and considered approach to the music of this period which was revelatory.

His programme included Johann Jacob Froberger's Toccata II (1649, FbWV 102) with the sorrowful comment 'Froberger arrived in London in a pitiful state in the early 1650s, and was forced to accept a job as organ blower, from which he was removed owing to his melancholy thoughts interfering with his work.' John Blow's Cornet Voluntary in A minor demonstrated the new cornet stops well while Louis Couperin's *Duretez Fantaisie [Plein jeu]*, *Fantaisie [Fugue sur les jeux d'anches]* and *Fantaisie [Basse de trompette]* showed that a 1703/44 English organ could handle its contemporary French repertoire with some finesse. His recital concluded with *Quiet Rush* by Edmund Jolliffe, a first performance, commissioned by St Botolph's without Aldgate. The piece was very much in the minimalist mould of Philip Glass, but this style found plenty of sympathetic sounds on Renucci's organ; you can teach an old organ new tricks.

MONTROSE EPISCOPAL CHAPEL ORGANS OF 1734 AND 1834

DAVID WELCH

In *JBIOS* 27, 147-151 Dr John Rowntree called for information about the Montrose Chapel organ enlarged by Crole in 1777.¹ Crole was shown by Rowntree to have built the chamber organ now in St Benet's, Oxford in a manner so similar to Snetzler's workmanship that some relation between the builders must have existed, and the nearness of their workshops in London in the 1770s is advanced in support of the theory. Rowntree speculates that Crole might have won the Montrose work because the organ there was built by Snetzler, like organs in three other places on the Scottish east coast: Aberdeen, Edinburgh and Leith.

I have now found evidence that the Montrose organ came from London and was erected in 1734. A memorandum sheet about the chapel finances that year has a statement that, on 25 July 1734, the workmen who had upset the organ collected £7 sitting at the chapel door.²

Information on the preliminaries for the purchase is contained in the chapel *Seferunt* Book. Unfortunately, no builder is named, nor the price. But, in July 1732, a

subscription fund was started to provide an organ for the chapel (built 1722),³ and in September the treasurer reported that £70 had been given and was 'lying useless';⁴ it was therefore decided to use this money to replace faulty lead on the chapel roof, with a bond that the money would be returned next year to the committee organising the organ purchase. On 29 May 1733, it was minuted that the organ was to be brought from London, and the organising committee were allowed three months to have made good such alterations to the chapel necessary to install the organ.⁵

The attributes of this 1734 organ are suggested by later comments and events. In 1750, Ferdinand Sheneman was given a salary of £15 a year to be organist and £5 a year to keep the organ in repair.⁶ In 1759, he and an assistant were paid £3 15s for cleaning the organ and sundry repairs, this being stated to be the first cleaning the organ had received since erection.⁷ In August 1773, Johnson and Boswell visited and commented on the chapel's elegance and the green and gold organ.⁸ In 1777, Crole was paid £75 15s for adding a Swell, restoring the Great, and his trouble in coming from London.⁹ And, in 1833, when the condition of the organ was causing concern, Messrs Small, Bruce (Edinburgh) asked for £151 6s to restore it, while at the same time offering a new organ for £210.¹⁰ Then, on 6 January 1834, the Managers decided to buy a new organ from Small, Bruce for £263, with £40 paid back by them in return for the old organ.¹¹

These 1833 and 1834 prices indicate that the 1734 organ was somewhat larger than the average chamber organ, and probably neared in size the twelve-stop organ installed in St Paul's Chapel, Aberdeen, between 1722 and 1727.¹² A yardstick is given by the estimate sent by James Bruce to Robert Gordon's Hospital, Aberdeen, in April 1830 for cleaning and restoring their Snetzler organ.¹³ This was for £25 16s, while the School Cash Book shows Adams & Stevenson, Edinburgh, were paid £27 10s in August 1833 for the actual repair of this organ.¹⁴

The possibility that Snetzler built the Montrose Chapel organ seems ruled out by its early date, also Bruce did not include Montrose Chapel when he listed Snetzler organs then in Scotland in sending his 1830 estimate to the Robert Gordon's governors: he said the school organ was

built by the celebrated Snetzler the first maker in England of his time ... who appears to have furnished organs for the following Episcopal Chapels in Scotland viz 1 for Edinburgh (Cowgate Chapel), 1 for Dundee, 1 for Banff, 1 for Peterhead and 1 for Aberdeen - the last being that now become the property of the Hospital, on the sale of the Chapel.

However, Bruce was wrong about the Banff and Dundee organs, respectively by Mrs Jordan (1760)¹⁵ and Bridge (1757).¹⁶

James Bristow was a more likely builder of the Montrose organ, or its erector. James was probably the son of William Bristow who sailed from London to Aberdeen

in 1726 to complete the St Paul's Chapel organ.¹⁷ The preliminary indenture to arrange the work said William Bristow could take one or two workmen from London, and there is a record of a James son of William Bristow being baptised at St John, Hackney, on 19 August 1714.

Sometime in the 1730s, James Bristow made a proposal for the restoration of the ten-stop organ in Glamis Castle,¹⁸ and, in October 1737, the factor of Glamis wrote 'Mr Bristow has taken the Organ to pieces, which are Carried to Montrose to be done there where he is engaged as Organist'.¹⁹

This organist appointment began only on 25 September 1737,²⁰ so evidently Bristow had been active in the district previously. The appointment ended in acrimony five years later, and, in 1743, Bristow brought a court case to try to obtain his due salary.²¹ He testified that

as the small Salary Could not afford Subsistance to him and his family he was obliged to follow another part of his Employment which is measuring & Laying out of ground & making plans thereof.²¹

Another legal document of 1742 gives an indication of this employment: the Depute Sheriff of Forfar accompanied by James Bristowe Mathematician had fixed the boundaries of different landowners on a moss.²² And the minutes of the 1743 proceedings recorded that Bristow

was sometimes called to a Considerable Distance from Montrose and was detained from Doing his Duty in the said Chappell for a very few Sundays only by bad weather & waters which Lay in his Way becoming unpassable by speats of rain or such like Emergencies.²³

Bristow also did not give satisfaction with his work on the Glamis organ. Although in December 1737 the Glamis factor reported 'Mr Bristow writes me he is very bussie in repairing the organ',²⁴ the work was still not completed in April 1739, as shown by an angry letter from Bristow to the Earl of Strathmore.²⁵

Bristow argued about a further payment for gilding the pipes, asked for an extra £8 Sterling to be advanced two months before he would set up the organ again at Glamis, and said he was waiting for 'the coming of several things from London'. Clearly Bristow was not self-sufficient in organ-building at Montrose, and the juggling of occupations was difficult for him.

Possibly Bristow did no more organ work after his dismissal from being the Montrose Chapel organist in September 1742. The 1745 rebellion resulted in the persecution of Episcopalians, and Montrose Chapel was closed for nearly two years until spring 1747. Once reopened, the chapel thrived with every seat bought, and the debts to Bristow were settled.²⁶

For the 1834 organ built by Small, Bruce & Co. we have only the price (£263, from the Sederunt Book) and a short description in the local newspaper:²⁷

Proposals for repairing the Case of Graham's Organ in
Glamis

Formerly Consisting of 10 Stops which were as follows

- 1 Open Diapason Trible
- 2 Principal Trible
- 3 Swell Trible
- 4 Fifteenth Trible
- 5 Cornett of 3 ranks
- 6 Fifteenth Trible

} the most of these except the
Cornett are about the Organ

- 7 Principal Bass
- 8 Stop'd Diapason
- 9 Fifteenth Bass
- 10 Nineteenth Bass

} none of these that are left is
of Service being what is of them
Rusted or Spotted - the keys which
the Bells are quite spotted as also the keys which
must be new, and the other Reparations I propose viz

- To repair the Open Diapason Trible
- To repair the Principal Trible
- To repair the Swell Trible
- To repair the Fifteenth Trible
- To make a Cornett of 3 ranks (a Principal Swell & Organ)
- To make a Diapason Bass to meet the Trible
- To Make a Stop'd Diapason Thorough
- To Make a Principal Bass for the Front
- To Make a Swell Bass
- To Make a Fifteenth Bass

The above reparation I propose to make for thirty pound
Sterling
James Bristow

A splendid new organ has just been erected in St Peter's Chapel here, and its harmonious and powerful tones mingled in Divine Service, for the first time, on Sunday last. ... Montrose can now boast one of the finest organs in Scotland. It is of considerable compass, containing two sets of keys and eighteen stops, with a set of pedal pipes of large dimensions, four composition pedals for the stop movements, and two coupling stops for connecting the great organ with the swell. We are at a loss whether most to admire the copiousness of its power, or the mellowness of the swell and the other soft stops, especially the German Flute and Dulciana, which, when accompanied with the deep and sonorous notes of the pedal Bass, has a grand effect. The organ (the exterior of which has a very handsome appearance) does the highest credit ...

The chapel was burnt down in 1857 and the organ destroyed. However Bruce's output has been well documented²⁸ and press comments on another organ built by Small, Bruce in 1835, that of twenty stops for St Patrick's Chapel Edinburgh, confirm that the Montrose organ had a good specification for its time: the reporter said the St Patrick's organ was 'on a very splendid scale' and contained 'three or four notes more than any other organ in Scotland with the exception of the one built for the chapel of Montrose'. The St Patrick's organ had further similarities to St Peter's including composition pedals and cupola stop pulls connecting the Swell with the Great and the Great with the Pedal Double Diapason. The 1835 report described composition pedals as newly invented and greatly facilitating the performance of the organist 'who by simple pressure of the foot is enabled to produce the proper combination of stops'.

ACKNOWLEDGEMENTS

I gratefully acknowledge the help of several archives staff including those at the Angus Archives (Restenneth), Glamis Castle (Jane Anderson (Strathmore Estates)) and the National Register of Archives (Tessa Spencer), also Harold Jack and Canon Ian Stewart of Montrose Episcopal Church, Alan Buchan and Jim Inglis.

NOTES

1. Rowntree, J., *JBIOS* 27 (2003), 147–151.
2. Archives of St Peter's Church, Montrose. National Register of Archives for Scotland, Ref NRAS2701/29/5/1.
3. Montrose Chapel Sederunt Book 1, p13 (20 July 1732), Angus Archives Ref MS549/5.
4. *ibid*, p13 (16 Sep 1732).
5. *ibid*, p19 (29 May 1733).
6. *ibid*, (16 Jan 1750).
7. *ibid*, (13 Aug 1759).
8. Rogers, P., *Johnson and Boswell in Scotland* (Yale University Press, New Haven, 1993).
9. Montrose Chapel Sederunt Book 1, (30 Sep 1777).
10. Montrose Chapel Sederunt Book 2, p184, Angus Archives Ref MS549/2.
11. *ibid*, p185.
12. Welch, D., *BIOSRep* XXIX, 2, 16–21.
13. Robert Gordon's Hospital Governors' Minute Book 7 (1817–1830), 415.

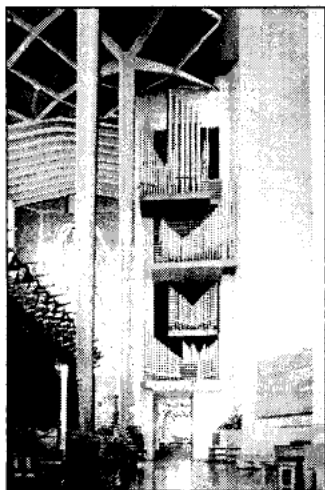
14. Robert Gordon's Hospital Cash Book (1832–1840), entry for 5 Aug 1833.
15. Welch, op. cit., 18.
16. Welch, op. cit., 20.
17. Welch, op. cit., 16.
18. Papers of Earls of Strathmore. National Register of Archives for Scotland, Ref NRAS885/256/1/10.
19. Papers of Earls of Strathmore. NRAS885/1/103/2.
20. Minutes in the Cause, James Bristow agt the Managers of St Peter's Chapel in Montrose, p3. Archives of St Peter's Church, Montrose. National Register of Archives for Scotland, Ref NRAS2701/29/5/1.
21. *ibid*, p2.
22. Jackson of Kirkbuddo. National Register of Archives for Scotland, Ref NRAS124/4/1/99.
23. Minutes in the Cause, loc. cit., p2.
24. Papers of Earls of Strathmore. NRAS885/1/103/2/10.
25. *ibid*, NRAS885/1/103/3.
26. Montrose Chapel Sederunt Book 1 (4 June 1748).
27. *Montrose, Arbroath and Brechin Review*, Friday June 27 1834.
28. Buchan, A., *JB IOS* 24 (2000), 150–173.

AN ORGAN IS MORE THAN FRONT PIPES

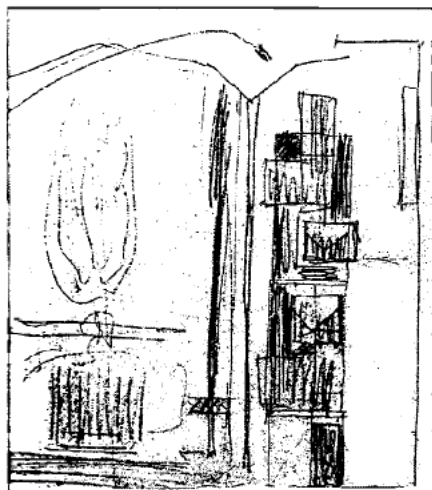
JOHN NORMAN

A few years ago, a building contractor sheeted over the front pipes of a two-manual Bishop organ before starting work on repairing the roof of the Westgate Unitarian chapel in Lewes, Sussex. After removing the slates, a cloudburst filled the instrument with water and he belatedly realised there was an organ behind the front pipes. The size of the repair bill was such that the contractor went out of business, leaving squabbling insurance companies in his wake.

More distinguished people can make the same mistake. I have always thought that the twin cases of 1962 in Sir Basil Spence's Coventry Cathedral were a curiously two-dimensional approach to a three-dimensional object. As soon as one moves to one side, the design starts to fall apart and the support structures become very evident, as can be seen from the accompanying photographs. Mark Venning has now revealed the reason why.



At his first meeting with Cuthbert Harrison, Spence produced a blue-pencil sketch (reproduced below) of his ideas for the appearance of the organ. He had apparently assumed that little more than a single row of pipes was required for each section.



Spence was apparently not best pleased to discover his mistake, as he was forced to lengthen the cathedral to accommodate the depth of the instrument. He got his own back by referring to the addition as 'Cuthbert Harrison's seven feet'.

Photographs by John Norman; drawing by courtesy of Mark Venning.

REVIEWS

ORGAN STORY

The Armley Schulze Organ

University of Leeds, Leeds LS2 9JT

<www.armley-schulze.freeserve.co.uk>, £16

DVD, 52 minutes, [stereo], [4:3 aspect], [region 2]

This DVD oozes enthusiasm and pride about its subject; Graham Barber, as director of the project, narrator and organist, proves a most able advocate in all respects. The compilation does not set out to be a detailed, technical description of the project to restore this important instrument, but is more of a general review of the problems besetting the old instrument and the work undertaken to restore the organ to pristine condition.

Inevitably, this approach leaves the enquiring organ scholar wanting more. Mark Venning describes the satisfying effect of restoring the reed stops to their original pitch (along with the rest of the organ), and there is a brief visit to Harrison & Harrison's workshops to view the restoration work under way; one felt regret that the expertise of Mark Venning and his team was not given extra time to reveal more about the work on the organ.

A surprising omission is mention of the profound effect that Schulze's work had on British organ-building, epitomised in Sir Henry Baker's hymn, *O praise ye the Lord*: 'loud organs, his glory forth tell in deep tone'. Schulze's instruments were just that, impressively loud, Germanic, and with the desirable 'Bach' C compass and pedal organ. However, the omission seems amply covered by the two music examples on the disc, the Sonata in C Minor on Psalm 94 by Julius Reubke, and *In dulci Jubilo* [BWV 701] by J.S. Bach. Graham Barber's performances and introduction explore the Armley organ thoroughly, and the recording does justice to his fine playing.

The DVD cover needs revision; prospective purchasers need to know the DVD region (2), the picture format (4:3) and whether the sound is stereophonic or surround. Likewise, 'Johann Sebastian Bach's In Dulci Jubilo' is ambiguous without the identifying BWV number. These niggles apart, this is a thoroughly enjoyable disc both to view and listen to, and is warmly recommended.

JHH

MYSTICAL VISION

**FESTIVE AND MEDITATIVE ORGAN MUSIC BY RICHARD FRANCIS
PERFORMED BY PAUL DERRETT**

Benchmarks Records, 806834CD

Keys House, Ings Lane, Keyingham HU12 9RB. £11

Twin CD, stereo, 100 minutes.

Richard Francis has a direct approach to the future of the British organ — he writes much music for it. Not that his music needs apology or explanation; his writing is consistently technically accomplished and assured; the music has depth and substance.

Two organs are used for the recordings; the 1967 Walker instrument in Liverpool Metropolitan Cathedral and the 1911 Forster & Andrews / 1950 John Compton instrument in Hull City Hall. The Liverpool 'wigwam' organ is as fine an example of 1960s thinking as may be; it bristles with brassy reeds and fractions on its stop knobs, while achieving that clean-cut sound so sought after at the time in imitation of alleged Baroque models. Its survival intact since 1967, and in a general cathedral context where rebuilds seem to follow every other new organist, points to its musical success. Of the ten works performed here, the Variations on a Silesian Melody explores the possibilities of the organ thoroughly via eleven inventive variations, some with the most striking registration schemes, culminating in a substantial double fugue; yes, the contrapuntal organ lives. *O Lux beata* is a sectional work in which one may detect French (Messiaen, Langlais, Duruflé) and Welsh (Mathias) influences, not to mention J.S. Bach, but the result is a challenging yet noble composition.

To leaven the lump, several lighter pieces are included, including *L'Organo Magnifico di Pantalone* recorded on the Hull City Hall organ. The contrast with the

Liverpool organ could not be greater; the organ is used as a superior kind of theatre organ with its percussion stops given full rein. (Are there any loudspeakers to deal with the Gravissima 64' ?)

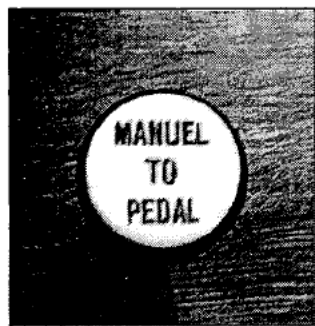
Throughout, Paul Derrett is master of all he surveys with performances of admirable musicianship and technical prowess. The recording quality is excellent. These are recordings to return to and then purchase the music to learn to play it. Highly recommended.

JHH

THE CLASS OF 2000

DAVID HELMSLEY

The Class of 2000 (alumni of Christopher Kent's MA Organ Historiography Course at the University of Reading) is to visit Saxony in May 2008 where it is planned to inspect several Silbermann organs, the Silbermann Museum in Frauenstein and the St Thomaskirche in Leipzig. The BIOS Publications Officer, David Ponsford, is joining the party and will make available his knowledge of the area.



We are grateful to Richard Hird for noticing this stop label which he describes as 'Spanish Practise'.

INTERNATIONAL YEAR OF THE ORGAN

FREDERICK SWANN, President AGO

The American Guild of Organists (AGO) will be promoting the organ and its literature through a year of celebration beginning in June 2008 entitled 'International Year of the Organ'. In addition to celebrating the organ for a full year, we invite organists throughout the world to present a concert or several organ events on Sunday, 19 October 2008. It is our hope that all organists throughout the world, will join with AGO to make this the world's largest organ recital.

You are encouraged to use the logo for the international celebration that appears on our website; several versions of the logo are available to be downloaded from the AGO website at <<http://www.ago.org/events/>>.

More information, including suggestions of possible activities, will be available soon on the AGO website. All recitals throughout the world will be listed on the website. We would like your event to be included on that list. Please encourage colleagues and members of your organizations to participate in this event. Please forward the information about your event to Harold Calhoun, Program Administrator,

RESEARCH NOTES

PAUL TINDALL

PARSONS IN THE MIDLANDS

I have often wondered why it is that the Parsons family of Bloomsbury had such a strong connection in and around Birmingham, especially in Catholic churches. Our knowledge of their activities is very incomplete, no doubt, but it is clear that they were not amongst the leading builders of the 1820s and 30s. Nevertheless, the Midlands work list is impressive:

St John's, Bilston 1827

St John's, Wolverhampton, rebuilt

St Matthew's, Walsall, rebuilt 1834

SS Peter's & Paul's RC, Wolverhampton, after 1829

Holy Trinity Coventry, rebuilt 1829

Alton Towers RC Chapel,¹ after 1830

St Chad's RC Cathedral Birmingham, after 1841

Rowington, n.d.²

The Pugin family lived in Great Russell Street, Bloomsbury from 1823, so it may have been simply the fact that Parsons was a near neighbour that resulted in a recommendation in Catholic circles later on. Pugin was only seventeen in 1829 and not yet a Catholic, but he was extremely precocious, having already worked as a set-painter at Covent Garden, and designed furniture for the King at Windsor Castle. J.H. Newman disliked him, since, though also a convert, he was emphatically ultramontane, and Pugin looked to the pre-Reformation English Catholic church as

1 Fisher, M.J., *Alton Towers. A Gothic Wonderland* (Stafford 1999), 147. The Chapel, built in 1833, had an organ 'of great size and power by Parsons, of Duke Street'.

2 'Parsons of Leicester', according to the *Guide to Birmingham Churches* of 1891. I believe that this is confusion with the architect William Parsons of Leicester.

his model. Newman no doubt distrusted Pugin's manic enthusiasm, his rough manners and his colourful history. When Newman came to commission an organ for the new Birmingham Oratory in 1856, he went to Telford of Dublin.³

CARRIAGE FROM HACKNEY

The medieval parish church of Hackney, to the north-east of seventeenth-century London, was rebuilt on quite a grand scale (for Middlesex) early in the sixteenth century, and the tower survives today. A very large new church to the designs of James Spiller was consecrated in 1797, a little way away in the vast churchyard, and the body of the old church (said to be dedicated to St Augustine until the Commonwealth, but more recently to St John), was demolished in 1798.⁴ The new and present church is now generally known as 'St-John-at-Hackney'. In the sixteenth and seventeenth centuries, Hackney was a remarkably affluent area, full of rich and influential people, so it is no surprise that it saw one of the very first organs erected in a parish church after the Restoration. It probably had a predecessor, since Thomas Rowe left the parish £250 for his burial and £50 for a pair of organs at his death in 1621.⁵ The Rowe family of Shacklewell was a distinguished one, and one member was the regicide Owen Rowe. Pepys and his wife came to a service on 21 April 1667.⁶

To Hackney church, where very full and found much difficulty to get pews... That which I went chiefly to see was the young ladies of the schools, whereof there is great store, very pretty; and also the organ which is handsome, and tunes the psalm, and plays with the people; which is mighty pretty, and makes me mighty earnest to have pair at our church,⁷ I having almost a mind to give them a pair, if they would settle a maintenance on them for it.

This organ seems to have appeared in the church in 1666 (New Style): The Vestry Minutes⁸ record it as follows:

9 January 1665/6 It was further ordered that Mr Josiah Rycoft the present Churchwarden doth sett upp an Organ in the parrish Church of

³ Letter from Newman to J. Hungerford Pollen the architect, 4 August 1856, for sale in New York 2007: 'Before the organ is determined on I must get Beardwood to talk to Telford, who is building an organ for us'.

⁴ Cherry, B. & Pevsner, N., *London 4: North* (London 1998), 479.

⁵ Lysons, D., *Environs of London*, II, (London 1795).

⁶ *Diary*; viii, 174.

⁷ St Olave Hart Street. Pepys never brought himself to carry out the plan, and St Olave's did not get an organ until 1781.

⁸ London Metropolitan Archive (LMA), MS P79/JN1/138. Vestry Minutes 1657–1698.

Hackney, and that he shall have the Liberty to erect it either in the body of the Church, or in the Chancell⁹

Money for an organist was voted on 9 April 1667. There is no evidence of the build the ascription to Ralph Dallam comes from Rimbault,¹⁰ and may well be correct, since Robert Dallam died in 1665, and very few other organ-builders were at work in England at the time.

6 April 1686	James Dunkerly chosen Organist 'during his good behaviour'
29 March 1687/8	Alex Johnson chosen organist
28 January 1707/8 ¹¹	'to choose an Organist in the room of Alexander Johnson late Organist deceased.'

Candidates: John Crowfoot, Whaley, Haywood, Reading, Greene, Magnus
'The Choise by a great majority falls upon Mr John Reading'

31 December 1713

Agreed that some able Artist be provided by the Churchwardens or some Gentlemen of the Vestry to View the Organ in the Church and that a report be made to the next vestry what will be the charge of repairing the same.

14 January 1713/4

Agreed that the further consideration of the Organ be Adjourned...

21 January 1713/4

Agreed that the Churchwardens do enter into Articles in writing with John Knoppell to repair and amend the Church Organ According to his proposals in a paper marked (1) for the summ of Ninety pounds And that he engages to keepe it in Order for the Term of Seven Years after such repair as Aforesaid Gratis. Signed Jn^o Knoppell

Ninety pounds would indicate substantial work: a large new organ might cost three or four hundred pounds, but Harris's Chair added to St Sepulchre-without Newgate in 1701–2 was only £50, and Smith at St Peter Cornhill was paid £210 for two manuals and thirteen stops in 1681.¹²

18 April 1722¹³

That Mr John Knoppell be allowed the sum of Eight pounds for repairing the Organ according to the proposal in writing delivered in by him he having promised to keep the Organ in good repair for one year after the reppairation [sic], and that from the year 1724 he be allowed

⁹ so not very big?, unlike the later case photograph, see n.28.

¹⁰ H & R, 2nd edition, London 1870, 69.

¹¹ LMA MS P79/JN1/139. Vestry Minutes 1698–1719.

¹² Plumley, N., *The Organs of the City of London* (Oxford 1996), 123, 117

¹³ LMA MS P79/JN1/141 Vestry Minutes 1722–37.

the sum of three pounds per annum, for to maintain and keep the organ in good repair.

21 January 1723/4

Agreed that the Sex Quialter [sic] Stop be contained in the Organ and that the Churchwardens agreed to pay Mr Knoppell Organ Maker the sum of twelve pounds and twelve shillings for it. Agreed that the Churchwardens do purchase a Case to cover the Keys of the Organ to keep out the dust and other things that may prove prejudicial to it.

29 July 1727

to pay Mr John Reading the Organist [who had been dismissed] in proportion to his Annual Salary... upon the Application for Mr Thomas Archer that he might succeed Jno Reading in the said Offices....Agreed[Archer formally chosen 6 November 1727]

20 April 1731

Agreed that the Vestry do not proceed to the continuation of John Knoppell to look after the Organ the most lengthy Complaint having been made against him that he neglects to do his Duty in this said Office, and that the Churchwardens do give him notice to appear at the next Vestry to show reason why he should not be discharged from said Office

18 December 1731

Thomas Archer organist Complained that the Organ hath been frequently out of Tune for nigh on three weeks Successively. John Knoppell employed by the Parish to keep the said Organ in Tune attended according to his Summons to answer the Complaints against him, and acquainted the Vestry that the Organ is very foul and cannot be kept in Tune, and he is asking to clean it for two Guineas

Agreed that the Organ be cleaned by him against Easter next and that he be allowed the Said Sum to remain unpaid every month until June, and to be confirmed to do that Office at the usual Salary upon these conditions.

20 January 1745/6¹⁴

Complaint being made that the Organ in the Church hath been for a considerable time back and is now very much out of repair The following proposal was delivered by Mr Richard Bridge Organ Builder:

To take out all the Pipes, and Examine the Sound Board and upper Boards and Stops, to Clean it [or out] all the [*illegible*- pipes?]; to [stay? ear?, scour?] all the pipes in the front and inside where wanting, which will strengthen the pipes as well as the front, to stay up all the inside pipes in appropor [sic] manner, and to voice and tune the

¹⁴ LMA MS P79/JN1/142, Vestry Minutes 1738-71.

whole, the Trumpet excepted which could be done without [,] for the sum of fifteen pounds. Signed Richard Bridge.'

Agree that the above proposal made by the said Richard Bridge and the same is thereby accepted and that he do take out the Trumpet stop it being prejudicial to the said Organ and that the Churchwardens do order it to be deposited in a proper place.'

Thomas Archer continued to be elected organist annually until 1753:

11 August 1753

The Place of Organist...is declared Vacant. That the Salary of the Organist for the future be twenty Pounds by the year and that for his said Salary he shall attend on all Sundays in the year and on all Days whereon a sermon shall be preached (fast days excepted) and that on every Sunday throughout the year a Voluntary shall be played after both the Morning and Evening Service.

22 August 1753. Choice of an Organist.

Edward Henry Purcell proposed to attend personally every other Sunday throughout the year And during the Winter half year to wit, from Michaelmass to Ladyday he will also attend personally in the Afternoon of each of the four intervening Sundays And he promises That of those times when he shall not attend personally he will employ such a Deputy to officiate [sic] for him as shall be to the satisfaction of the Gentlemen of the Vestry.

Mr David L'Heureux proposed to attend personally every Sunday throughout the Year both Morning and afternoon, without employing any Deputy whatsoever (Sickness excepted)

Mr William Ward proposed to attend personally every Sunday throughout the Year both Morning and Evening and declared that he hath no Place of Organist nor will apply for any other if he shall be chosen.'

Richard Low, Thomas Archer and Moses Patence [sic] made declaration identical to that of L'Heureux, but despite this, the less accommodating (or more honest?) Purcell was elected (9 votes; L'Heureux 6, Ward 2, Archer 1, Low a Patence 0).

24 April 1764

Complaint having been made of Edward Henry Purcell...the Vestry insist [sic] on his being regular in his Attendance.

Choice of an Organist to be deferred and that [EHP] do officiate ..until that time'

3 August 1765 [Purcell declared to be dead. Salary in future fixed at £25 p.a.]

5 October 1765 Ballot for an organist:

Atkins 2	Davis 1
Bamber 2	Kirshaw 1
Casson 0	Lamp 0
Curtis 2	L'Heureux 20

L'Heureux was elected. Two guineas were voted to Davis who had played in the interim.

This is a straightforward documented history. However, the fate of the organ after this is more confusing, as various stories begin to appear in other places, and the church records become less complete.¹⁵

27 December 1779¹⁶

Mr Newcome acquainted the Vestry that Mr May the representative of Mr Gardiner desires to know if the Vestry was satisfied with the Organ with which Mr Gardiner had complemented the Parish and if they were desired to have a Certificate of it as he had not paid Mr Snetzler nor should do until Mr May was satisfied.

26 May 1781 [Organist's post declared vacant from death of Mr L'Heureux]

4 August 1781 Ballot for Organist

Curtis 6	Levashe
Davis 0	Leyon
Evans	Shute 1
Gay 0	Stevens
Grumbridge 15	Garrard

'Grumbridge' i.e. John Groombridge (c.1750–1827) was elected. Presumably those without votes did not appear.

28 March 1785

Vestry was acquainted that Mr England the person who tunes the Organ offered to put a Clarion Stop into the Organ without any Charge to the Parish if the Parish would allow him the salary of £8 per annum during the continuance of the offer of tuning the Organ. Agreed.

Leffler¹⁷ says 'Organ built by Schnetzler and enlarg'd by Mr England in 1797', so the organ was moved to the new church. The *Christian Remembrancer*¹⁸ concurs:

The instrument which we are about to describe was built by a German [sic] of the name of *Schnetzler*, ...The organ of which we are now

15 Unfortunately, from 1770 the formal minute book is missing, though there is an index volume which points to several references not found in the rough version.

16 LMA MS P79/JN1/152. Rough Vestry Minutes from 10 April 1770 onwards.

17 f. 53v, after 1802.

18 ORGANO-HISTORICA No. VIII (1833–6), reprinted in *BIOSRep.* XIII, 2 (April 1989), 6–8

speaking was built for the *old* church at Hackney, where it originally stood; but after the erection of the new church, it was removed thither, and underwent an extensive repair by the late Mr. England, in 1796. The compass of the instrument was then extended, by making it long octave; and another open diapason was added to the great organ, with the addition of a *tierce*; and also new soundboards to the great and choir organ, and an entire remodelling of the whole instrument, with a new case of mahogany.'

Freeman dates the organ by Snetzler 1757¹⁹ and Sperling 1758 and 1764,²⁰ but the true date, as seen above, appears to be c.1779. Sperling²¹ and Freeman further say²² that G.P. England rebuilt the former Hackney organ at St James's, Poole in 1799, but there is no other evidence for this. A twenty-year old organ would hardly be thrown out entirely, and it seems more likely that Leffler's version is the correct one. Barnes & Renshaw have observed that the Poole stoplist looks like an England rather than a Snetzler one.²³ The case, however, could very well be Snetzler's, re-used, since G.P. England supplied a new one at Hackney.²⁴

Another organ said to have come from Hackney is the one formerly at Newport Pagnell and Haversham and now at East Claydon. Sperling says, under Hackney: 'Old organs: see page 57. Schmidt [deleted] Dallans 1665, removed 1758',²⁵ and under Newport Pagnell: 'Dallans and Schmidt 1664, originally in Hackney Church, removed here in 1738'.²⁶ From Sperling's confused scribblings a recent writer confidently asserts: 'The organ of St John Hackney, also a Dallam instrument, this time by George's brother Ralph (d. 1673), dated from 1665 and had again been subsequently rebuilt by Bernard Smith.'²⁷ There is absolutely no justification for the mention of Smith.

The Ralph Dallam attribution and date of removal of 1738 are repeated by Thomas Atterton, writing in 1913.²⁸ He had taken the organ from Newport Pagnell to Haversham in 1869, without the case, which he still possessed forty years later. There is no evidence from the Vestry Minutes of an organ being removed from Hackney in either 1738 or 1758, and indeed a new organ of 1738 would be unlikely to be 'for a considerable time back ... very much out of repair' when Bridge attended in 1746.

19 Freeman, A., 'John Snetzler and his Organs', *The Organ* XIV No. 53 (July 1934), 42.

20 Vol. 1, 91, Vol. 1, 57.

21 Vol. 1, 57, Vol. 1, 91 and Vol. 2, 82.

22 Freeman, A., 'Two organ Builders of Note: the Englands', *The Organ* XXI No. 84 (April 1942), 169.

23 *The Life and Work of John Snetzler*, Aldershot 1994, 107.

24 Matthews, B., 'The Organs of St James's Church, Poole and the Goss Family', *JBIOS* 2 (1978), 82.

25 Vol. 1, 91.

26 Vol. 2, 18.

27 Carnelley, J., 'The John Reading manuscripts of Dulwich College', *JBIOS* 25 (2001), 132.

28 Edmonds, B.B., 'A Lost Organ Case', *JBIOS* 3 (1979), 135-7.

‘WHEN WILL THAT BE?’ SAY THE BELLS OF STEPNEY

An historian’s question, though in reverse. Stepney organs as they were can be better understood if the original sources are consulted. Leffler says: ‘Organ built by Harris in 1750’.²⁹ Sperling³⁰ says ‘Harris 1690, rebuilt by Byfield 1750’, which, for once is closer to the truth. Sperling’s drawing is labelled ‘Harris 1676’.

Vestry Minutes:³¹

13 June 1678

The persons recommended by the Vestry to promote Subscriptions for an Organ are as follows [thirty-three names]

18 Sept 1679

[Organist to be provided, and someone to blow it. A 1 shilling tax on burials to pay for it]

23 March 1680 [Old Style, so 1681 by modern reckoning]

Att a Meeting the said Day ...it was Ordered That according to a letter bearing the Date August 21 1680 sent by the Right Rev Father in God Henry Bishop of London to John Wright Vicar of Stepney the Sextons Place being Sequestered to pay the Remainder of the Money due to Mr Rene Harris for the Organ Tht [sic] Accounts of the Profitts [sic] having been prepared. By order of the Vicar. By John Balch Esq. Mr Thomas Goff Capt. Richard May Mr Antony [sic] Bond Mr Abraham Greaves and Mr Robert Hall, There did appear upon the 2nd of February last to be in Mr Portman’s hands the Summ of 30. 12. 9. arising from the Said Profitts. That upon the report of Sir Humphrey Nicolson it doth likewise appear that the said Mr Harris hath received of them towards the Summ of £350 which he was to have for the Organ the Summ of £200 soe that there is in your Debt to Mr Harris the Summe [sic] of £150 and is Ordered that the 30 L. Received for the Said Profitts be paid towards the Said 150 L. And for the 120 L ...Ordered that the Profitts of the Sextons place shall go as Security for any Person who will lay down the Said Sume [sic] of 120 to be paid in Interest.

It was also Ordered that [*illegible*] be appoynted to take care to see that the Organ be finished as it ought to be and that upon the payment of the 150 L they see Carefull discharges taken.

3 April 1681

Agreed that Mr Forcer the Organist be paid 20L per annum And shall Serve on Sundays and Holy days And whereas he hath received 10 L in part for his Service which he hath performed for One Year and an half at Lady day last it is agreed he Receive a further 10L more. That Mr Rene Harris Complying with this Agreement and perfecting the Organ

29 f. 52r.

30 Volume 1, 53, coincidentally.

31 LMA P93/DUN/328. St Dunstan Stepney Vestry Minutes 1662–1797.

Putting it in tune & putting in the Cornet Stop payd up the full summe of 350L. And Allowed 4L per annum to begin from Lady Day last for keeping it in tune & Supplying it with all Neccesities

20 April 1705 [Benjamin Short succeeds his master Francis Forcer as organist].

4 April 1727 [New Style]

Ordered that Mr Short Organist be Excused giving [sic] his Attendance at Church upon St Days & Hollidays [sic] Except the 29 of May³² the 1st Day of August³³ the 5th Day of Novr [sic] and Xmas [sic] day.

15 November 1737

The Organist be paid his Salary Quarterly

27 March 1744

Was Chosen a Person to look after the Organ in the Room of Mr Harris deceas'd in Nomination Mr Byfield and Mr Bridge Junior³⁴...Mr Byfield was Chosen.

A new book starts here :³⁵

24 August 1753

Resolved that the Thanks of the Vestry be given to Samuel Jones Esq for the following Additions and Repairs to the Organ.

Coppy [sic] of the Agreement between Samuel Jones Esquire and John Byfield Organ Builder viz I Agreed with Mr Jones the 9th July 1751 to do the following work to the Organ in Stepney Church for £200

To Transpose the organ a Note lower, to make a new Set of Keys, A new Set of Springs And new Leather the Palletts, And what other work is wanting to the Sound Board, to make a new Principall Stop in the place of the Old one, to make the Mixture a Sesquialtre [sic] of four Ranks, And to Add a Trumpet Stop to the Great Organ.

Also to Add a Choir Organ that shall Contain a Stop'd Diapason, a Principal, a Flute a Voxhumane Bass, a Treble Open Diapason, A Treble Trumpet, And a Voxhumane, the three last Stops To Swell finely at the Performers Pleasure, Also to place the Eccho Cornet on the Choir Organ And make it Swell with the other three Stops.

The following work is more than I Agreed for with Mr Jones – Made a Preparation on the Soundboard and Added Double B Flatt to all the Stops on the Great Organ, made a new Roling [sic] board and all the Movements new for the Great Organ, Added the Three lowest notes to

32 Oak Apple Day, celebrating the Restoration of the Monarchy in 1660.

33 Lammastide.

34 Presumably Edward Bridge, since he outlived Richard. and was a legatee in Richard's will.

35 LMA P93/DUN/236. St Dunstan Stepney Vestry Minutes 1748–77.

the Cornet, Also Added the Eight lowest keys to the Eccho Cornet to make it go down to G, New made the Bellows and Wind-Trunk and the Movements for them, And Added a Hautboy Stop to the Swelling. Which Work is at least worth Fifty Pounds more than I Agreed For. Rece'd ye 24th of July 1753 of Mr Jones the Sum of One Hundred Pounds which with a Hundred Pounds before rece'd is in full for the work as per Agreement And all Demands
(Signed by) John Byfield

Order'd that two pounds per Anm more be paid to Mr John Byfield Organ Builder for keeping the Organ in Tune it being now a Double Organ, which Added to the four Pounds formerly paid will be Six Pounds per Anm to Commence from Midsummer 1753'

[Samuel Jones was a Vestryman from 1744 and lived in Mile End Old Town: he was still alive in 1761, as recorded in the minutes.]

An Estimate of Gilders and Painters Work, for Samuel Jones Esq. at Stepney Church

Robt Pope

To Gilding the Organ Pipes and Colouring such Carving as is Necessary to the Case will Amount to Twenty Pounds Fifteen shillings November ye 19th 1752

Rece'd October ye 20th 1753 of Samuel Jones Esquire, Twenty Pounds fifteen [sic] Shillings by the hands of Mr Short in full for the above & all Demands.

15 February 1753

Samuel Jones Esquire to Langley Bradley to a New Dial over the Organ in Stepney Church largere than the Old One, Painting and Gilding the frame with a new Brass hand to Do 4. 10s

4 November 1759 [Benjamin Short is still the organist. Mr Byfield receives £6 p.a. for keeping the organ in repair]

17 April 1770. [Mr L'Heureux Organist; receives £25 p.a.]

THE HARRIS ORGAN AND THE GLASSPOOLES OF WYMONDHAM

A quotation from Bernard Edmonds, 1977: 'I have lists of builders in whom interest has been expressed almost as tall as Salisbury spire.' It may well now be possible to answer one of the earliest questions pondered over by Father Bernard, in *Notes and Queries*, as this column used to be known. Here is the 1977 text, already a historical document if only for elegance of language.³⁶

³⁶ *BIOSRep* I, 4 (Oct 1977), 6-7.

Pearce³⁷ credits Renatus Harris with a 1684 organ at Wymondham Abbey. This does not appear in any other reference, so far as I know, except that from which it is quoted.³⁸ The context is an analysis by George Dixon of pipe-metal from old English organ builders. In 'Musical Opinion' for 1901³⁹ is a reference to a Renatus Harris organ offered for sale by Glasspoole of Wymondham and it must have been this organ which was analysed rather than the 1793 Davis in the Abbey, whose history is well known. The Glasspoole Harris had 8 Great, 7 Choir, and 5 on a fiddle-g Swell. According to the *Eastern Evening News* of unknown date, about 1901, Arthur Glasspoole and his two sons rebuilt it with new tracker action and modern compass, with 13 Great, 10 Choir, 11 Swell, and 6 on a new tubular-pneumatic Pedal.

"All the old pipework included in the 17 original stops has been retained...the antique keyboard with ebony naturals and ivory short keys has also not been discarded...the handsome case, with open carving by Grinling Gibbons, being retained." We are further told that this "famous old organ, built by Renatus Harris the elder, bearing the date 1684" came into the possession of Glasspoole "a few years ago". Quotations, including the new specification, were made in the musical press.⁴⁰

This 'famous' organ seems to have eluded historical reference. 1684 Harris organs included the Temple 'Battle' organ, St Lawrence Jewry, and St Michael Cornhill – none of them 'looking for a home'. If it had really stood in the Abbey, one would have expected a reference in the fulsome *Evening News* account, especially as Arthur Glasspoole would have known the Abbey history, having been organist there 1867–1880. The Churchwardens' Accounts are missing for the whole of the seventeenth and eighteenth centuries; no help there. A faculty survives for a west gallery in 1717 but no organ seems to have been in it before 1793.

When did George Dixon actually collect his samples? There is a gap between 1900 and 1909 long enough for memory to slip into assigning an organ 'at Wymondham' to the church there; moreover the Abbey organ itself was dismantled and put into storage in 1901. It was, in fact, due to the persistence and devotion of the Glasspooles of The Abbey Organ Works that the Davis organ was preserved and restored.⁴¹ Where did Glasspoole find the Harris? Where was it originally? Was it intended for the Abbey 'Grand Organ' of 1901? And what happened to it?

Glasspoole's 'Harris' organ seems to have been the c.1721 John Harris from St John's, Clerkenwell.

37 Pearce, C., *Notes on English Organs*, London [c. 1909], 34.

38 *The Organist and Choirmaster*, January 1909, 235.

39 *Musical Opinion* 1901, 739.

40 *The Organist and Choirmaster*, March 1902, 276; and *Musical Opinion* (1902), 517.

41 Perhaps not quite in the way that we would hope for now, but certainly less intrusively than in 1954, and, particularly, 1973.

THE BERNARD EDMONDS RECENT RESEARCH CONFERENCE

THE BARBER INSTITUTE,
UNIVERSITY OF BIRMINGHAM
SATURDAY, 23 FEBRUARY 2008

Draft Programme (Subject to Change)

- 10.30 *Registration and Coffee*
- 11.00 Martin Renshaw The Reintroduction of Organs in British Churches from 1600 Onwards
- 11.30 David Shuker Women Organists in English Provincial Towns in the Latter Half of the Eighteenth Century
- 12.00 Nigel Browne The English Career of Henry Crabb: Background, Career, Instruments and Brief Summary of his later Career in the USA
- 12.30 Richard J. Morton Albert Schweitzer: Reflections on his Thoughts Concerning Organ Design/Building and the Interpretation of the Works of J. S. Bach
- 13.00 *Lunch*
- 13.45 David Smit South African Organs from 1837–1937
- 14.15 John Norman The Rise and Fall of the Detached Console
- 14.45 David Hemsley Electro-Mechanical Action — A Progress Report on Experiments Concerning the Power and Response Time of Electromagnets, with some observations on the Investment of Electric and Traditional Clavier Actions
- 15.15 Roland Keen The Cornet Stop
- 15.45 John Power Gone to Blazes: St Andrew's Hall, Glasgow, and its Lewis Organ
- 16.15 *Tea and Close*

The Barber Institute is a five-minute walk from Birmingham University Station. See <<http://www.barber.org.uk/visitors.html>>. A map and leaflet with details of Birmingham hotels may be found at <www.beinbirmingham.com>. The cost of the meeting is £20, including lunch and refreshments.

.....

BOOKING FORM

Please reserve a place at the BIOS Day Conference at the Barber Institute, University of Birmingham, on Saturday, 23 February 2008 at £20.00. Cheques should be made payable to 'BIOS'.

Please fill in a separate booking form (or photocopy) for each person

Name (including title).....

Address.....

Tel.: (evening)..... Tel.: (day).....

E-mail:.....

Note 1: Acknowledgements will be sent by e-mail. If you do not have an e-mail address, and require an acknowledgement, please send a s.a.e. with your booking form.

Note 2: Jim Berrow extends an invitation for delegates to return to his home in nearby Edgbaston at the end of the conference for light refreshments and an opportunity to see and hear the Robert Shaftoe house organ (2002, IIP/6).

Please return this booking form (or a photocopy) to:

Melvin Hughes, BIOS Meetings,



**THE BRITISH INSTITUTE OF ORGAN STUDIES
and THE BETTS FUND OF THE UNIVERSITY OF OXFORD**

**OXFORD ORGAN CONFERENCE 2008
THE ORGAN IN STUART AND GEORGIAN ENGLAND (1605-1784)
MERTON COLLEGE, OXFORD
THURSDAY, 10 APRIL TO SUNDAY, 13 APRIL 2008**

This Conference will be the second of a four-year sequence of conferences being held between 2007 and 2010 under the general title, *The Organ in England: Its Music, Construction, and Role in the Second Millennium*. Papers are expected on subjects relating to English organs, organ literature, construction, related technology and performance practice up to the end of the eighteenth century. Participants include: John Harper, Peter Williams, John Wellingham, John Caldwell, Dominic Gwynn, Alan Chapman, and others.

This conference will be residential at Merton College, although accommodation may be in various Oxford Colleges. The rate for the entire Conference, including dinners, concerts and B&B accommodation is likely to be about £360. Day rates (accommodation not included) will also be available. More information can be found at:

<www.music.ox.ac.uk/organconference>

Contact details:

Dr Katharine Pardee
Betts Scholar in Organ Studies
University of Oxford
e-mail: [REDACTED]

Melvin Hughes
BIOS Meetings Officer
e-mail: [REDACTED]

A Programme and Booking form will be available from the end of January 2008 from: <www.music.ox.ac.uk/organconference> or from the *Forthcoming Conferences and Events* page on the BIOS Website: <www.bios.org.uk>. Booking forms should be returned to:
Melvin Hughes, BIOS Organ Conference 2008, [REDACTED]
[REDACTED]

Notes

There will be two further associated events:

1. **London Organ Tour, Wednesday, 9 April 2008:** visiting four important rebuilt and/or restored eighteenth-century instruments and a new organ closely based on eighteenth-century principles:

St Botolph without Aldgate: organ by Renatus Harris, 1702–4, restored Goetze & Gwynn, 2006.

St Giles-in-the-Fields, Holborn Anonymous seventeenth-century organ; Gerard Smith 1734; Gray and Davison 1856; reconstructed William Drake, 2007

St Mary Rotherhithe: organ by England & Russell, 1800; Hugh Russell, 1829; N. P. Mander (restored, as far as possible, to original state) 1975, and Goetze & Gwynn, 1991

St Paul's, Deptford: new organ by William Drake, 2004, with existing casework and façade pipes by Griffin, c.1745

Please note: registration and payment for this event will be separate from the main Conference. Details will be available from the end of January 2008 at:

<www.music.ox.ac.uk/organconference> or the *Forthcoming Conferences and Events* page on the BIOS Website: <www.bios.org.uk>. Bookings and enquiries should be made direct

John Brennan, London Organ Tour – 9 April 2008, [REDACTED]

The charge for this event will include coach travel to and from Oxford, refreshments and lunch.

Visit to Oxford Organs: Sunday 13 April 2008:

There will be an opportunity to visit Oxford organs on the last afternoon of the Conference, including the new Aubertin instrument in St John's College. Details will be available at the Conference.

BIOS MEETINGS AND CONFERENCES 2008/09

Saturday, 23 February 2008

Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham. A Programme and Booking Form is included in this issue.

Thursday, 10 April to Sunday, 13 April 2008

Residential Conference co-sponsored by the Oxford University (Faculty of Music Bevis Fund) and BIOS, *The Organ in Stuart and Georgian England, 1605–1784*.

Please see further details in this issue.

Saturday, 29 November 2008

A Study Day and Annual General Meeting is being planned at a central London venue. Further details will appear in the *Reporter* in due course.

Ideas for future conferences are always welcome.

For further information please contact:

The Meetings Officer, Melvin Hughes

Notes

A Day Conference is being planned in North Wiltshire in 2008. The subjects of interest will be the Trost-inspired organ by Peter Collins (2002) in the Chapel of Sandford 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.

AIMS OF BIOS

To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

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

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

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