

BIOS REPORTER

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April 2008



THE BRITISH INSTITUTE OF ORGAN STUDIES

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

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Coordinator: Paul Joslin, [REDACTED]

THE NATIONAL PIPE ORGAN REGISTER (NPOR)

<http://www.bios.org.uk/npor.html>

The NPOR Database Manager, Library Services, Birmingham City, Perry Barr, Birmingham B42 2SU; [REDACTED]

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
Registered Charity No. 283936
<http://www.bios.org.uk>

Honorary President: Professor Peter Williams

Chairman: John Norman

Secretary: José Hopkins, [REDACTED]
[REDACTED]

BIOS REPORTER

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

Editor: Prof. David Shuker, [REDACTED]
[REDACTED]

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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]
[REDACTED]

The cover illustration is of the recently restored organ in the Primitive Methodist museum at the former Englesea Brook Chapel near Crewe, Cheshire. Details of the restoration are given in the article on pp.15–18 of this issue.

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EDITORIAL

A sure sign of a 'new boy' in any position is an obvious change in style, not least in the world of publishing. With this new editor has come a change in font for the *Reporter*. It not that there is anything 'wrong' with Times New Roman, I have even dallied with Century Schoolbook in my time — no, it is just that I have come to appreciate the clean *sans serif* lines of the Arial typeface.

As someone who has been passionate about the British organ since the early 1970s it is a privilege to be involved in BIOS. I first encountered a Classical English organ (George Pike England, 1811) in my home county of Shropshire. It was embedded within a sprawling Abbot and Smith Victorian organ and then gloriously restored and resited within St Andrew's Parish Church in Shifnal. I somehow missed the boat during the first twenty-five years of BIOS, having joined in 2000, but better late than never! My guess is that there are plenty of people out there who are in a similar position, so please encourage others to join by passing on the enclosed membership information. If we could all aim to recruit a new member each this year, the effect on BIOS would be dramatic, not least financially. The future of BIOS and its activities will depend on maintaining a healthy number of members, particularly younger people.

In this issue of the *Reporter*, the Organ Historical Society (OHS), is mentioned in several different contexts. As a member of the OHS, I am struck by the different approaches that we and OHS take to raising funds. OHS publications and conferences usually cite a long list of private, and some corporate, sponsors who donate significant funds to support their activities. In contrast, BIOS runs its activities almost entirely on modest financial resources, and large amounts of goodwill, provided by the membership. That so much has been achieved by BIOS over the past thirty years is impressive. Looking to the future, the much discussed difficulties in competing for public funds against the backdrop of the upcoming London Olympics means that BIOS will have to be imaginative in raising the money to take the work of BIOS forward through the next decade, and on to the next thirty years.

Last, but not least, I want to take this opportunity to thank the former editor, John Hughes, for giving me a very gentle 'run-in' to my new rôle. Many of the 'trade secrets' of the *Reporter* were passed on to me during the course of a convivial meeting in a Gloucester hostelry. 'Virtual' help has also been just as forthcoming. John has been a superb co-editor and editor of the *Reporter* for ten years and many of us will have little appreciation of the effort and thought that has gone into improving and developing the publication over that time. Just as John introduced more electronic means of submitting and preparing copy, as well as standardising the style, I am taking advantage of the handover to make further changes. This issue was prepared using a Serif PagePlus X2 software package which will make both the preparation and manipulation of the *Reporter* more streamlined. So, it is with copies of Hart's Rules, both old and *New*, to the left and a software manual to the right that I eagerly await your contributions for the *Reporter*.

FROM THE SECRETARY

JOSÉ HOPKINS

ORGAN HISTORICAL SOCIETY HONOUR FOR PETER WILLIAMS

Members will be delighted to know that our Hon. President, Professor Peter Williams, has been honoured by the OHS with the publication of a Festschrift volume, *Music and its Questions*, edited by Thomas Donahue. A review and further details are on p.21.

Our warmest congratulations to him for this rare honour.

HISTORIC ORGAN SOUND ARCHIVE CD

BIOS is pleased to announce its first ever CD which features a selection of representative recordings from the recent HOSA project in East Anglia. Our thanks are due to Anne Page, Peter Harrison, John Norman and Nicholas Thistlethwaite, as well as all the players, who have contributed in various ways towards the production of the disc. Details of how to obtain copies by mail order are on p.7 of this issue. Proceeds from the sale of the CD will go towards future HOSA recordings. Please consider purchasing several copies for onward sale at concerts, meetings etc. in which you may be involved.

LINKS WITH OTHER ORGANISATIONS

BIOS Council has agreed that BIOS should be registered as a corporate member of IAOD (International Association of Organ Documentation), whose President is Paul Peeters. Andrew Hayden, who is fluent in German, has agreed to be the representative. It is understood that a new website is being developed for the Association.

BIOS has also agreed to be associated with a new grouping (Placesofworship@HeritageLink), whose main focus is the common interests of all groups having major concerns with heritage aspects of places of worship within Heritage Link.

The American Guild of Organists (AGO) has designated 2008–9 as the International Year of the Organ. They would like 19 October 2008 to be an international day of celebration of the organ, with as many organ concerts or events as possible around the world. News of this has appeared in the BIOS *Reporter* on two occasions, but the only name so far to appear on their website for a possible event in the UK is that of your Honorary Secretary.

The AGO website is <<http://www.agohq.org/event.os.html>>.

2008 ANNUAL GENERAL MEETING

The 2008 Annual General Meeting will take place this year on Saturday, 29 November, at the Church of St Giles in the Fields, Holborn, subject to confirmation. Please note the date now.

It is likely that there will be a vacancy for a **Meetings Officer** at the AGM since Melvin Hughes has agreed to stand for election for a senior role within BIOS. The rôle of Meetings Officer is an important one in fulfilling the Aims of BIOS. Melvin would be pleased to discuss its requirements with anyone, as would the Chairman or myself. The aim would be ideally to co-opt a suitable candidate onto Council before November.

MEMBERSHIP MATTERS

PETER HARRISON

It is good to welcome five new members who have joined since January.

Dr. David C **Coull** LLB PhD: [REDACTED]

Mr. Dave **Fisher** Cert Ed.: [REDACTED]

Mr. David **Hirst** MA MBA ARCO: [REDACTED]

Mr. Adrian J G **Jacobs** BEd, BMus, ARCM: [REDACTED]

Mr. Alexis Paul **McKeever** BA LGSM FTCL, LRAM MA: [REDACTED]

With this edition of the *Reporter*, you will find a copy of the BIOS Information Leaflet and Membership Application Form. The hope is that every member will know at least one person who shares our common interest and who would like to support the aims of BIOS. Please tell them about us and encourage them to complete the form and send it back to me. More leaflet/forms are always available on request.

Some other important news from me comes from beneath the 'advertising hat' I wear beneath my membership one. I am glad to announce that it is now possible to listen to over a quarter of the organs that were specially recorded for the Historic Organ Sound Archive project in much higher quality than the Internet downloads permit thanks to a new CD that has been released by BIOS. It is accompanied by a detailed 12-page colour booklet providing not only track listings, but also an overview of the organs by Dr Nicholas Thistlethwaite and full details of repertoire, registrations used and player biographies. Copies can be ordered for UK delivery addresses for £11.50 including post and packing by sending a UK cheque, payable to 'BIOS', to the Membership Secretary. It can also be bought in other ways and for export delivery as shown on the BIOS website, which is also another source of the membership leaflets.

NEW BIOS CD RELEASE!

HOSA - East Anglia



This BIOS CD has 16 tracks featuring twelve of the forty-four organs and over 73 minutes of music from the more than 20 hours specially recorded for the Historic Organ Sound Archive. The CD provides a way to listen to the high resolution original recordings and comes complete with a 12 page illustrated colour booklet. This includes an overview from Dr Nicholas Thistlethwaite and full details of the music performed, the players, organs and registrations.

The tracks include music by G.F.Handel, John Stanley, John Christmas Beckwith, Charles Burney, C.P.E.Bach, Thomas Adams, Samuel Wesley, Henry Smart, C. Hubert H. Parry, Edward Elgar and Paul Joslin.

The organs are:

St Mary the Virgin, Hillington, Norfolk; 1756 Snetzler
All Saints', Thornage, Norfolk; 1812 Thomas Elliot
All Saints', Burnham Thorpe, Norfolk; c.1843 Samuel Street
St George's, Gooderstone, Norfolk; c.1835 J.C.Bishop
St Mary's, Wiveton, Norfolk; 1851 G.M.Holdich
St Ethelbert's, Falkenham, Suffolk; c.1750 Richard Bridge
St Peter's, Sibton, Suffolk; 1872 Bishop & Starr
Church of the Assumption, Redenhall, Norfolk; 1843 Holdich
St Mary's, Great Snoring, Norfolk; 1867 W.Denman
St Peter & St Paul's, Bassingbourn, Cambs.; 1867 J.W.Walker
Chapel of St Nicholas, Kings Lynn, Norfolk; 1900 Henry Willis
St John's, Moulsham, Chelmsford, Essex; 1909 Abbott & Smith

Copies are available at most BIOS events for £10 or for UK postal delivery by sending a UK bank cheque payable to 'BIOS' for £11-50 (inc. P&P) to:

Peter M Harrison, BIOS Membership Secretary,

To make credit card purchases and for all non-UK deliveries, visit the BIOS website www.bios.org.uk to order.

MEETING REPORT

THE BERNARD EDMONDS RECENT RESEARCH CONFERENCE BARBER INSTITUTE, BIRMINGHAM, SATURDAY 23 FEBRUARY 2008

DAVID SHUKER

A full and diverse programme of lectures characterised the 2008 Bernard Edmonds research conference. Martin Renshaw took as his starting point a remark made by a French colleague concerning the reintroduction of organs into British churches after the Reformation — *ce n'était pas exactement une affaire d'amour* — literally, *it was not exactly a love affair*. The Edwardian commissioners were very efficient in their recording of ecclesiastical inventories and so we know that organs were present in many parish churches. Yet within a very few years virtually all of them disappeared. The reasons for this rapid clear-out are almost as puzzling as the questions surrounding the slow return of organs into British churches. We know, more or less, what the organ landscape looked like before the next great clear-out in the early nineteenth century thanks to such documents as the Leffler manuscript. One feature which is characteristic of this period of British organ history is the large number of organs that were made for domestic and public use that eventually found their way into churches.

Whether or not the British were, or indeed are still, in love with their organs has a parallel when it comes to women organists. David Shuker briefly summarised the somewhat ambivalent position of women organists in the nineteenth century, based on the recently published work of Judith Barger. However, in the latter half of the eighteenth century the situation might have been quite different with evidence that, at least in some provincial towns, women organists held prominent positions. In some cases women were appointed by election in preference to men. In any event, the position of organist, often in combination with teaching and music-selling, was an acceptable professional career for women. Further work is required to ascertain whether the rôle of women organists did change substantially around the turn of the nineteenth century and, if so, why it occurred.

According to Nigel Browne, the organ-builder Henry Crabb had the misfortune to work in the West Country at the wrong time, the early nineteenth century, and a lot of his work has been lost due to subsequent changes of fashion in organs along with church rebuilding. Nonetheless, surviving evidence of his larger organs in Somerset, Devon and Cornwall, notably one in Penzance, attest to the high quality of his work. On emigrating to the US in 1836, Crabb successfully established himself as an organ-builder in New York with the consequence that his name is better-known in the US than in Britain.

Albert Schweitzer was a towering figure as a recitalist and organ expert from the end of the nineteenth century to the 1950s. Roger Morton summarised the wealth of information of various aspects of Schweitzer's career in his presentation. His views on organs and their music carried great sway, not least with regard to the

interpretation of the works of J.S. Bach. Schweitzer 'despised' the so-called Baroque organ despite actively supporting and offering recommendations for the restoration of the Arp Schnitger organ in St Jacobi, Hamburg. He was renowned for his idiosyncratic approaches to programming and tempi.

A characteristically entertaining and informative account of the rise and fall of the detached console was given by John Norman. The substantial separation of the console from the organ was only possible with the advent of electric action, principally by Hope-Jones. Once this step had been taken, others ensued, such as the use of stop-tabs and a horsehoe arrangement for the console. However, despite the advantages of a detached console in increasing the visibility of, and for, the organist, the drawbacks of acoustic lag and differential sound balances have contributed to the demise of the detached console.

The development and introduction of new technologies into organ-building is often characterised as an empirical process typical of a 'craft' industry. Whether or not this really was the case is open to debate, but the talk by David Helmsley (working in collaboration with Terence Robson) on the optimisation of electro-mechanical action fell most definitely into the category of a systematic, or scientific, study of organ technology. Electromagnets have been used in organs for over 100 years but there have always been concerns over the limitations of their use which are linked to inherent relationships between the properties of electromagnets and their constituent materials. This progress report showed that electromagnets can be constructed to give entirely satisfactory performance in terms of pallet opening speed when suitable consideration is given to the design and placement of the electromagnet.

Given the special place that Cornet voluntaries have in the seventeenth- and eighteenth-century British organ repertoire, it was a revelation to hear Roland Keen's account of the misunderstanding that surrounds this stop, including the contemporary view of its rôle as part of a chorus. One of Keen's conclusions is that the Cornet stop is an early example of the use of harmonic synthesis to create a characteristic solo stop. Continuing the scientific theme of this part of the conference, data from scaling diagrams and wave form plots were used to underpin conclusions about features of the Cornet stop that contribute to its unique sound.

The concluding paper of the day was a fitting epitaph to a grand public organ that literally 'went to blazes'. John Power recounted how the 1877 four-manual T.C Lewis organ installed in St Andrews Hall, Glasgow was completely destroyed in a catastrophic fire in 1962. The organ wasn't without its problems in the early days and underwent a major rebuild in 1905. The organ attracted a number of international celebrity organists in its heyday. It is telling to note that, following the fire, the organ was not rebuilt despite Glasgow Corporation support for substantial work, at around the same time, on the other large Lewis organ in the Kelvingrove Art Gallery. The Kelvingrove organ is used in a regular recital programme, so Glaswegians and visitors can still enjoy the sound of a grand Edwardian organ.

The ambience and hospitality of the Barber Institute contributes greatly to the pleasure of the Research Conference. However, it would all be for nought if it were not for the talents of Melvin Hughes in setting up the programme. Thanks are also due to Professor John Wenham for hosting the meeting.

Once again, Jim Berrow opened his nearby house to delegates for some post-conference relaxation and refreshments. This was also an opportunity to enjoy the visual and musical delights of the Robert Shaftoe chamber/practice organ that was installed in 2002.



Professor Peter Williams playing Bach chorale preludes on the Shaftoe organ at the Berrow residence in Birmingham.

HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS council meeting on 26 January 2008:

BUILDING	ORGAN-BUILDER	STATUS
Church of the Holy Rood, Ossington, Notts	Robson Barrel organ c.1830	I
Road Methodist Church, Northants	Bevington c.860	II
St Botolph, Aldgate	Harris 1704 /Goetze & Gwynn 2006 Cert of Recognition	
St John the Baptist's, Thaxted Essex (since 1858)	Henry C. Lincoln 1821 (Bedford Chapel London)	I
Witham Friary (Blessed Virgin Mary, St John and All Saints), Somerset	Sweetland c.1851	II
St Andrew's, Barton Bendish, Norfolk	Halmshaw & Sons Birmingham n.d	II*
Salomons House, nr. Tunbridge Wells, Kent	Michael Welte & Söhne 1913	I
St Peter's, Nowton, Suffolk	August Gern 1890	II
All Hallows, Twickenham (All Hallows Lombard St City of London.)	Harris 1701/Gray & Davison 1870 Cert.of Recognition	
St Luke's, Maidstone, Kent	Alfred Hunter & Son 1899	II*
All Saints, Ulcombe, Kent	Roger Yates 1962	II*
St Michael & All Angels, Ladbroke Grove, London W10	Thomas J. Robson 1871 completed Gray & Davison 1878	II*

Note: Cheep St URC near Sherborne (*BIOSRep* XXXI No. 4 (October 2007), 8) is not on the NPOR.

LETTER TO THE EDITOR

Sir,

I am a great admirer of Paul Tindall's *Research Notes*, and were it not for the fact that the Parsons organ in St Leonard's Bilston (not St John's: see *BIOSRep* XXXII, 1 (January 2008), 40) was the first organ I ever played, I would not dream of correcting him.

I knew it in the 1940s and liked its plenum and Sw 16' very much. Alas, in the early 1950s it was electrified and lost, amongst other treasures, a fine Choir Cromorne.

Peter Williams

GRAND CHORUS DOUBLE CD AVAILABLE AGAIN

A double CD featuring twenty-two historic and important organs South of the Thames was launched in October 2007. The CD was extremely well received by the press and sold out within six months. A second pressing is now available.

The recording project arose out of a collaboration between the Royal Academy of Music and the Southwark and South London Society of Organists (SSLSO). The CD appears on the Academy's label as RAM032 (CTRS 1024).

The instruments cover a wide period from 1760 to modern times and the majority of the music is played by students of the Academy.

Full technical, historical and biographical details are available from <<http://www.ram.ac.uk/SSLSO>>. Enquiries can be addressed to the project coordinator, William McVicker ([REDACTED]).

Copies of the CD (£12 plus p&p) may be purchased from: Christopher Town Recording Service, [REDACTED]; [REDACTED] (UK Orders); or, Academy Chimes Music, Royal Academy of Music, Marylebone Road, London NM1 5HT; [REDACTED] (International sales).

GLOUCESTERSHIRE ORGANS - A TESTAMENT TO FORTY-FIVE YEARS OF CAREFUL RESEARCH

The phrase that initiated this research was spoken by the late Stanley Lambert of Nicholson's. 'That's an old G organ', he opined looking at the plain pipe front of the organ in St James's, Cheltenham, where Roy Williamson was at that time organist. Thus began a search for information which progressed from the church's dusty cupboards to the local library and on to the county archives. The resulting research is presented in a 370-page book which catalogues every organ known to have stood in the churches, chapels, halls and residences of Gloucestershire (as defined geographically by the current Anglican Diocese of Gloucester). The provenance of Newent Parish Church's eighteenth-century case is fairly certainly established; the first organ ever built by Thomas Warne was for this church in 1737. Trice (an Englishman) of Genoa is known to have built one organ in England, for a gentleman living in Harrogate. It was put up for sale in 1902/3. In later years, when writing about this builder, Andrew Freeman commented that it should not be difficult to trace this instrument. Little did he know that it was standing 'just down the road' from him in Tetbury. Williamson's researches have also unearthed a photo of the seventeenth century ex Salisbury Cathedral (Chair) case as it stood in Parkend Parish Church probably between the wars; this photograph is reproduced alongside one of the case as it is today. The comparison is undeniably depressing.

Organs of Gloucestershire, which includes several colour photographs, is of A4 size with wire spiral binding. It can be obtained from Roy Williamson, [REDACTED]. Price inclusive of postage/packing is £18.50.

NEWS FROM THE BOA

CHRIS KEARL

After not being able to access the Library for the first month of this year, due to the building work necessary for the amalgamation of 'Local Studies' and 'Archives' to form 'Heritage', it was pleasing to get back to my desk. Not that I have been idle! The break has given me the time to work with the digital images of the Leffler Manuscript to produce an index of its contents. This is now available as a Word document or a hard copy on request. I have also continued meticulously working through the hundreds of tiny cuttings in the Freeman SSB Notebooks which have thrown up a number of new specifications and in particular highlighted organs which were offered for sale. An update of the BOA database has now been fed into the NPOR so more information has become available about source material for each survey.

Work has almost been completed on the Wadsworth records with the last of the Account books now being put into the database. Council have also provided funds for more archival envelopes for the technical drawings so that I can continue with the long task of making safe the many and various drawings that came with the Gillingham Collection, from Roger Yates and other sources. I have also begun sorting through the hundreds of loose photographs stored randomly in boxes in the vaults with a view to establishing a separate photographic sub-archive. Enquiries still come in at the rate of six or seven a week, all of which take considerable time to research and write up. Unfortunately at the moment it is rather difficult for people to visit us at the BOA because, once again, our archive is within a restricted area of the Library building. It means that visitors have to come to the main Heritage section on Floor 6 and ask to look at source material. This has then to be brought at an appointed time up from the vaults or down from our area on Floor 7 which is now closed to the public. I would ask that people contact me directly if they want to visit to research a particular topic. I can then make arrangements to either meet them personally or gather together the relevant source material for the Library staff to make available to them. It is not a situation that I am happy with.

I came across this extract recently from *Musical Opinion* of April 1887. It cheered me up a lot to see that we had actually fulfilled some of the writer's aspirations - even if it took us about a hundred years to achieve it and life is not so simple even having done so.

Sir,

In your issue for January 1887, I note a specification of the organ in St Katherine's Church, Regent's Park as rebuilt by Messrs Gray & Davison.

I trust that no offence will be taken, as assuredly none is meant, if I venture to ask the rebuilders, or those who entrusted them with the work, how far the St Katherine's organ—so renowned in its day just one hundred years ago—is represented by the instrument in its now [*sic*] condition? This organ was considered the masterpiece of Samuel Green, acting in this instance with the counsel and advice of Joah Bates. A quaint account can be found in 'The Beauties of

England and Wales' Vol.X, part 3, published in 1815—'the pipes' says the writer 'are of very large dimensions and the construction of the organ is in many respects entirely new'. Both Vincent Novello and Samuel Wesley were wont to resort to this organ in its original abode near the Tower and revel in its silvery tones. Mr Hopkins gives a list of the stops and a very welcome and interesting synopsis of the Mixtures, which consisted of a Sesquialtera of three ranks, and a Mixture of two ranks, both containing the Tierce and its octave. The Great organ and Swell had each its Cornet, a stop characteristic of the period but capable even now of effective treatment as many of us have noticed in German and French churches. The compass of the Great and Choir manuals was from GG to E in alt; the Swell keys below gamut G acted on the Choir manual.

From all this it will be seen that the St Katherine's organ was worthy of respectful and even reverent handling. To alter it wantonly or thoughtlessly could only be the act of those who in a similar spirit, would retouch a Raffaele or a Murillo.

Green indeed was no mere workman. He was a true artist who impoverished himself, it is said, by his unceasing efforts to attain perfection in his instruments. He would have welcomed with joy the vast improvements of modern organ building, mechanical and other, but the knowledge of this fact does not absolve us from the duty of handing on the specimens of his skill unaltered in all essential respects.

Perhaps we may be assured by hearing that the pipes of very large dimensions have been allowed to remain in the organ? Green was specially great in his management of such pipes, wide in scale, low in mouth, closely nicked, blown by a light wind. Some of us may recall the grand basses of the old organs by Green in Salisbury and in Lichfield Cathedrals. May we hope that the equally grand basses of the St Katherine's organ are still in it? Though the corresponding keys may not be touched by the finger in modern playing they may be brought into use by the pedal coupler.

Would it not be well if a register could be kept of remarkable old organs and if some society or committee would make it its business to watch over their conservation? I write this in the painful recollection of the total ruin of a most interesting and valuable instrument some few years ago. Under the name of a rebuilding, the organ in St Dionis Backchurch by the younger Harris—an organ mentioned by the late Sir John Sutton in his book as distinguished for its 'grand tone'—lost half its stops and emerged from the factory of the rebuilders an utterly commonplace instrument of the third class.

W E Dickson, The College, Ely. March 7th 1887.

As we struggle to find a new home for the NPOR and the future of the British Organ Archive is under a very black cloud indeed at Birmingham Library, I can't help thinking that setting up BIOS, the NPOR and the BOA, was only the beginning of the task. The continuation of this undertaking by a relatively small group of volunteers is somewhat daunting to say the least. Still, at least it seems that the problem is not a new one!

CONSERVATION OF THE ENGLESEA BROOK PIPE ORGAN

MALCOLM STARR

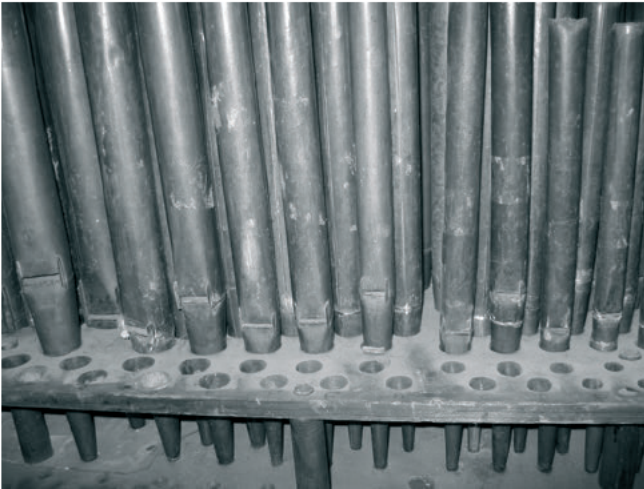
In 1806 a charismatic and controversial American revivalist, Lorenzo Dow, introduced the idea of open-air evangelistic meetings to Britain. Dow's description of 'camp meetings' fired the imagination of a Staffordshire Methodist, Hugh Bourne, a carpenter and wheelwright, but the Wesleyan Methodist authorities considered such gatherings 'highly improper'. Despite this discouragement, the first British 'camp meeting' was held on the rocky hill of Mow Cop near Stoke-on-Trent on 31 May 1807. Bourne was expelled from Wesleyan Methodism and joined another local Methodist, the potter William Clowes, to form 'Primitive Methodism', so called because they saw their open-air evangelism as a return to the authentic ways of early Methodism. The former Englesea Brook Chapel which is situated just eleven miles from Mow Cop is now a museum of Primitive Methodism. 2007 was the 200th anniversary of Primitive Methodism.

During the winter of 2006-7, when the Museum was closed, the oldest Primitive Methodist Church organ that is a major exhibit in the museum was removed to the Leicestershire workshop of Pipe Organ Services under the direction of Mr Alan Goulding. Methodism has an organ advisory service that offers guidance to churches on the provision of organs for services. Whilst there is a national network of advisers, in this particular case the adviser to the museum was Malcolm Starr who paid visits to the museum prior to the work being agreed and subsequently to the workshop during the restoration viewing each part of the work undertaken.

Whilst the organ has been at the workshop it has been possible to inspect most its component parts and the following describes the findings and the work done. The soundboard was not however opened. No alterations have been made to compromise the integrity of the organ during the conservation work. However, there were areas that needed a considerable amount of attention.

There has been substantial woodworm infestation throughout the organ. This appeared to have been treated successfully previously, but the keys are fragile as a result of the extent of the wood that had been eaten away. At a previous time someone had created a splint of plastic to join a previously broken key. This work was left unaltered as to change it would have resulted in more damage to the key. The front bed of the keys was found to be a mat of horse hair, which was in good order. The mat was cleaned and returned to its original place.

There is a mixture of pipe-work, although the great majority is original to the organ. Some of the replacement pipe-work that has been used to make up the ranks is modern, that is machine stamped and with different length feet from the original. It is some of these 'modern' pipes that show above the casework and are unsightly. Whilst it would have been nice to have replaced these pipes with suitable alternatives similar to the originals this has not been possible during this period of conservation. If at some future date suitable old pipes of a similar scale and nature to the originals do become available then the 'modern' pipes will be replaced with



An illustration of the effect of past and inappropriate repairs that have resulted in varying foot lengths.

the odd pipes retained with the organ for reference. The old metal pipe-work is very soft and needed careful handling. There was consideration given to fitting tuning slides. Because of the condition of the pipes it was decided not to add slides as there is a real danger that they would further damage the pipes. They would also change the character of the instrument. The languids showed differing degrees of

nicking and on closer inspection it became clear that some of the repaired pipes had been substantially re-voiced. All pipes were carefully cleaned and some received modest repair in the workshop. A number of pipes didn't sound whilst others tended to over-blow. Regulation and in a few cases a limited amount of re-voicing was carried out on its return to the museum. Further work is desirable and will be undertaken, but nothing will be done to compromise the integrity of the organ in the context of conservation rather than restoration. The condition of the pipes is such that it has not been possible to determine its original musical tuning temperament. The decision was taken to tune the organ to Young, a temperament that would have been in use at the time the organ was built.

The museum has been very fortunate to have Mr Goulding undertake this work personally. He is highly respected nationally in the organ trade as an authority on the re-leathering of organ bellows. The bellows have been the subject of careful repair and conservation. The leather in the bellows was perished, had been patched at different times with varying degrees of expertise and at sometime wholly inappropriately. There were numerous splits and leaks. The bellows was stripped of all old leather, all of the frames and timbers were restored and reused, and the whole restored using traditional materials and hot glue. The original blowing pedal has been long lost and that used currently is not in keeping with the organ, however it has been attached for some time and has been retained.

The soundboard, whilst old and original has suffered from some intervention in the past. During the current work this has remained unaltered but the organ would benefit from some remedial work in the future.

Some of the short action track rods had been damaged in the past and it was necessary to repair a small number of these. One was replaced completely. At some time an original rod had clearly broken and had been replaced with a piece

of timber that resembled a short pencil, the more imaginative part was the use of a sewing needle to replace the original metal pin. This has been replaced with a new one of traditional construction. The levers of the draw-stop mechanism were clearly made in a blacksmiths shop and displayed a rather crude finish. Many organ builders would paint these to prevent rusting. These were not painted previously and the decision was taken not to paint them now. They were smeared in grease and wiped clean, thus a very thin layer of grease will remain providing some protection against rust for the future.

The casework was showing considerable distress. After some consideration it was decided not to strip the woodwork, but to address the damage and ensure that the appearance of the instrument was restored to near the original colour without disturbing the original polish. The final finish using traditional wax polishes. The upper parts of the right and left front façade had also suffered considerable damage. These were removed and temporary replacement cornice has been fitted. It is intended that these are replaced at a later date with new pieces that more closely reflect the original appearance of the organ.

The display pipes are dummies made of half timbers to resemble metal pipes. These were originally covered in gold leaf. Some of the pipes, one in particular, had been severely attacked by woodworm whilst two others had broken feet where the pieces that had been snapped had been lost. Other pipes were badly scratched and the whole appearance detracted from the mahogany case. Two pipes had previously been painted over. Considerable thought was given as to how all of the display pipes should be treated. Applying new gold leaf was considered, but the original gold leaf would have been lost. During the research into how the appearance of the pipes could be improved a technique was discovered that suggested a solution to the problem. Tests were done on other timbers and then discreetly to a small portion of one pipe. The test was successful and the decision was taken to treat all of the pipes. The original gold leaf is still visible on careful examination but unsightly damage almost completely invisible.

Deep marking to the inside of the front mahogany panelling indicates that the bellows have, for a very considerable time, rubbed against the casework. On closer examination it appears that the casework always fouled the bellows as it was not possible to assemble the organ that is fully panelled (missing a roof) without the bellows being obstructed. To address this, a number of hooks that located the front were eased slightly to prevent the bellows and casework coming into contact. There were also marks on the mahogany casework around the top of the central pipe display that were originally thought to be previously sustained damage. On closer inspection these appear to indicate that there has been a different cap to this part of the casework. It has not been possible to gather further information about this and the marks have been left and can still be seen when viewed carefully. There were fragments of a green material behind the lower parts of the pipe display. This was not original and has been replaced with a fabric that does not contain modern plastics, and is of an open weave to allow the sound to pass through it. The material is red and compliments the mahogany casework timber. This now forms a background to the whole front display.

There was no indication of the original maker of the organ. It is highly unlikely that it was made for church use to accompany a congregation as has been reported elsewhere. The overall assessment of the organ suggests that it was not made of the finest materials nor was it made by a first class organ-builder. The casework is however elegantly proportioned and would have enhanced domestic residence for which it was probably originally made. The specification with its small scaling also supports this: 8ft Dulciana; 4ft Principal; 2ft Fifteenth.

Subject to the agreement of the museum trustees, and workshop time, it is intended at a future date as described above to replace the cornice at the top of the side towers with a moulding that more closely resembles the original, and address the damage to the soundboard.

The organ's value is not in its quality or musicality, but that it has survived at all and that it contains so much of the original materials. None of the work undertaken has compromised any of the original with the exception of replacing the rotten bellows leather. There have been no changes to its action, soundboard, or casework. Most of the original pipes have survived although many have been repaired over the years, some to a higher standard than others. Of greater significance is its historical importance to Methodism, and in particular Primitive Methodism, as the oldest Primitive Methodist organ. It is also likely to have been built at around the time of the birth of Primitive Methodism. It has been recognised by the British Institute of Organ Studies as an important historical instrument and has been granted a Historic Organ Certificate.

Pipe Organ Services gifted their work to the museum as a contribution to Methodism, in recognition of the historical importance of this organ, and to enable the instrument to be usable during the bicentennial celebrations.

PIPES AMONG THE PALMS?

DAVID SHUKER

Well-publicised examples of interest in, or even enthusiasm for, the organ are relatively few and far between these days. In contrast, a few years ago, the names of Edward Heath and Dudley Moore, for example, were frequently favourably linked to their talents as organists. It was therefore encouraging to hear Professor Sir Alec Jeffreys, eminent geneticist and inventor of the technique of genetic fingerprinting, on *Desert Island Discs* just before Christmas, express his interest in organ music by choosing a piece played by Helmut Walcha. Furthermore, when asked by Kirsty Young what single luxury he wanted to take to his island, Sir Alec chose 'the largest church pipe organ'. When I contacted Sir Alec to ask him the reasons behind his choice he explained that since he didn't extend his childhood piano playing skills to the organ, the time on the desert island would finally give him the chance to remedy that.

Perhaps BIOS could suggest a good organ self-tutor for Sir Alec when he is finally cast away on his island, as well as some tips on keeping the organ in tune in such an inhospitable climate for wood and metal.

PLEASE DON'T REDIRECT THE MAIL! AN INTRODUCTION TO A NINETEENTH-CENTURY LONDON ORGAN-BUILDER

HARRY ATKINSON

The organ-builder William Martin Hedgeland was born at 2 Grove Place, St Mary-le-Bone, London, on 28 June 1830, the third son of Harriet and John Pike Hedgeland.¹

As a child, William Martin was living at 2 Grove Place, when the street was renamed as Lisson Grove, the first of some three address changes he was to experience without actually moving. It is not known where he served his apprenticeship. Bishop and Sons (who had also suffered an address change when Lisson Grove South became Marylebone New Road), seem most likely since the Bishop premises were on Marylebone New Road near the bottom of Lisson Grove and the firm had built the organ for the nearby Christ Church, Cosway Street, where William Martin was baptized, married and presumably worshipped. (This organ is now in the Highgate School Chapel.) However, the extensive Bishop archives make no reference to Hedgeland's apprenticeship.²



William Martin Hedgeland

For a short time his business address, as witnessed by trade directories, was 7 Charles Street, Manchester Square, London³ (since renamed George Street!) and a number of his organs carry that address on the builder's plate, including some in Canada. Trade directories of 1859 give the address of 38 Upper Gower Street, London W.C. and an estimate for an organ in Hedgeland's own handwriting dated 22 January 1864⁴ is stamped 'Organ Manufactory, 38 Upper Gower Street, Bedford Square, WC', however, the Rates Returns⁵ for later in 1864 show that the street was renamed and renumbered, so for the second time, without moving, his address had been changed this time to 117 Gower Street, WC.

¹ City of Westminster Archives, Parish records 383. Baptism Register for Christ Church, Cosway Street, St Mary-le-Bone in the County of Middlesex.

² West Kilburn Archives, Bishop and Son.

³ Kelly's London Directories, 1855-84.

⁴ West Yorkshire Archives. 18D86/2931, Bardsley Powell collection .

⁵ Camden Archives, Rates Returns for St Mary-le-Bone 1864/5.

The census of 1861⁶ shows William Martin living as a bachelor at 38 Upper Gower Street with a servant, his father having returned to Exeter to live with his three sisters. On 22 August of that year he married Lucy Sweatman at Christ Church, Cosway Street⁷ and they lived in the Gower Street house, raising their first five children there.



Hedgeland's house in Gower Street (above) with the stable block at the rear (right).

This late eighteenth-century, three-storey, house still exists, as the accommodation office of University College London along with the large stables behind, which became the organ workshop. Organs were built here until in 1891 at the age of sixty, William Martin sold the business to Edward Hadlow Suggate and retired to Christ Church Parish, Dover. Suggate was apprenticed to Hedgeland from 1874-6, after which he began work with Bishop and Son, whom he bought out in 1880.⁸



William Martin did not live exclusively at the Gower Street address. The four next children were born at several different addresses in London suburbs. Three sons emigrated to the United States and Frederick worked for Kimball & Co., having gone there reputedly when he was only sixteen, and is recorded as being awarded seventeen patents.

There was to be one further change of address without moving for Hedgeland. He retired to Kent and at the age of eighty, and in his final days, was cared for by his eldest daughter Edith Harriet at her home 32 Hayle Road, Maidstone, where he died on 30 March 1911.⁹ Edith subsequently vacated the house in favour of her younger brother Philip Sweatman. Philip's eldest son, Air Vice-Marshal Philip Michael Sweatman Hedgeland OBE, was born and brought up in the house but describes it as being number eight, the local council having renumbered the street!¹⁰

⁶ Census of 1861..

⁷ PRO, MXA847027, 1861, no 4, Hedgeland Marriage Certificate.

⁸ Elvin, L., *Bishop and Son, Organ Builders*, Lincoln, 1984, 244.

⁹ PRO, DXZ864752, William Martin Hedgeland's death certificate.

¹⁰ Hedgeland family papers.

REVIEWS

Music and its Questions: Essays in Honor of Peter Williams (ISBN-13: 978-0-913499-24-5. Hbk, 407pp. \$59.99). The *Festschrift* has been more enthusiastically embraced in the US than in the UK. It is particularly appropriate that this volume is firmly rooted in this tradition given the polyglot and peripatetic nature of Peter Williams' career. The sixteen contributions relate to the main themes of that career (J.S.Bach, organology and performance practice) preceded by an affectionate appreciation of PJW by former Duke University colleague, Alexander Silbiger. However, given Peter's well-known views on 'New Musicology' and 'positivistic' research, it is perhaps a little surprising to come across an article entitled 'Life and death in a fugue of Bach' and a very detailed description of a design for a harpsichord string plan. Nonetheless, many of the contributions highlight the questioning required to approach the lost worlds of previous centuries (such as, Gwynn on the pre-1700 organ and Yearsley on women at the organ in the eighteenth century). As Peter Williams has often pointed out, the best questions are those that lead to even more interesting questions. This volume attests to that *credo* and is an excellent read for anyone seeking a wide-ranging view on research into keyboard instruments and their music. *DEGS*.

The Brebos Organs at El Escorial. James Wyly and Susan Tattershall (ISBN-11: 0-913499-23-4. Hbk, 243pp. \$39.95). The magnificent monastery of El Escorial near Madrid was built in the 1560s. At the centre of the complex is an immense church that was planned to contain nine organs. The Flemish organ-building family of Brebos was eventually engaged to build the organs – a task that took the family of brothers, Gilles and Gaspar, and their sons, and at least one grandson, until at least 1628. All that survives of the four largest organs, after many vicissitudes, are their cases. However, soon after their construction, a detailed description (*Declaración*) of the organs was compiled. This document, reproduced in facsimile, accompanied by a translation is the core of the book. Altogether, this book is a well laid out account and interpretation of the evidence for significant historical organs but it may not be an essential purchase for many BIOS members. *DEGS*.

Organ Atlas 2007. Central Indiana Region (ISBN-13: 978-0-913499-74-0. Pbk, 300pp. \$35). The OHS annual organ atlases are compiled to accompany the annual conventions. In 2007 this was in Indianapolis and the atlas contains details of notable organs in the Central Indiana region. This is a handsomely produced and profusely illustrated compilation that includes a detailed account of a carefully restored one-manual Henry Erben organ of 1845 and ranges to Christ Church Cathedral, Indianapolis, with both a 1990 Wolff et Associés four-manual chancel organ and a neo-classical Taylor and Boody three-manual instrument from 1992 in the west gallery. One can only envy the funding of such schemes! *DEGS*.

The OHS Book of Organ Poems (ISBN-13: 978-0-93499-25-2. Pbk, 87pp. \$15.99). A stocking-filler for next Christmas. It is likely to raise a smile from even the most hard-bitten organophobe. *DEGS*.

All of the above can be obtained from the OHS online shop at <<http://www.ohscatalog.com>> with reduced prices for OHS members.

RESEARCH NOTES

PAUL TINDALL

George England

Extraordinarily little is known of George England, and much published in the past has been wrong. He first appears in 1758, tuning at St Giles Cripplegate in succession to Richard Bridge, recently dead at seventy, and he had married Bridge's daughter Sarah on 21 November 1757 at St James's, Clerkenwell. England was already about thirty-eight years old. Sarah England died in 1764, aged only twenty-seven,¹ so her father would have been unusually old, when she was born, for the time. This much is certain. Were George and John England brothers? According to the Vestry Minutes at Edmonton (see below), John was George's nephew. George was a witness at John's wedding to Jane Smith (a widow) at St George the Martyr in 1764.² It seems likely that George married, secondly, Mary Vickers at St Botolph Aldersgate on 15 June 1766,³ since it is recorded in the St James Clerkenwell marriage register.

Reliably documented new organs are few:

Dulwich College Chapel 1760 [contract with 'Mr George England and Mr.Thos.Whyatt' dated 3 August 1759.]⁴ Who was Thomas Whyatt? There are no suitable candidates in the celebrated family of architects. A Thomas Wyatt married Mary Faulkner on 15 April 1755 at St James, Clerkenwell.⁵

Long Acre Chapel, London 1763

By this time a chapel-of-ease in the parish of St Martin in the Fields. Freeman⁶ records the purchase of a new organ from George England for £180.

St Matthew Friday Street 1763

A new organ came under discussion on 23 March 1762:⁷

whether there should be a New Organ for St Mathew's [sic] Church or Not. To have a new Organ was carried in the Affirmative.

¹ Jeffery, J., 'Organ-builder history from fire insurance policies', *JBIOS* 26 (2002), 115

² *ibid.*

³ IGI <<http://www.familybmd.com>> Accessed 6 April 2008.

⁴ Stocks, William H, *A Short History of the Organ....of the Chapel of Alleyn's College of God's Gift at Dulwich*, London 1891, 11

⁵ IGI

⁶ Freeman, A, 'Two Organ Builders of Note: the Englands. 1. George England', *The Organ* 80 (vol. X (April 1941), 142, quoting vestry minutes of St Martin in the Fields.

⁷ *GB-Lgh* MS 1014/. St Matthew Friday Street Vestry Minutes 1746-1806

George England's scheme⁸ survives:

The Proposals of George England Organ Builder

To the Gentleman Church Wardens and others of the Principal Inhabitants of the two United Parishes of Saint Matthew Friday Street and St Peters in Cheapside to Erect an Organ for their Church.

The Great Organ	Pipes
Vizt 1. An Open Diapason of Metal most in front	54
2. A Stopt Diapason of Wood & Metal	54
3. A Principal of Metal	54
4. A Twelfth of Metal	54
5. A Fifteenth of Metal	54
6. A Sexquialtra [sic] of four ranks of Metal	216
7. A Cornet of five Ranks Mounted of Metal	145
8. A Trumpet of Metal	<u>54</u>
	685
The Choir Organ	
1. A Stopt Diapason of Wood & Metal	54
2. A Flute of Wood	54
3. A Fifteenth of Metal	54
4. A Voxhumane of Metal	<u>54</u>
	216
The Eccho and Swell	
1. An Open Diapason of Metal	29
2. A Stopt Diapason of Metal	29
3. A Principal of Metal	29
4. A Trumpet of Metal	29
5. A [sic] Hautboy of Metal	<u>29</u>
	145

To Consist of three Setts of keys & [at?] Consort Pitch, The Compafs from Double Gamut Short octaves up to E in Alt with Sound Boards Rolling Boards, Bellows and all proper Movements thereto, the front pipes to be Gilt with Gold & to be put in the Case that now Stands in the Church after I have Strengthened , Cleaned, and Varnished it. The whole to be finished in a Compleat and Workmanlike Manner for the Sum of £210. The Old Organ I Value at £25 deducted from the other comes to £185. And not to receive any monet till the Organ is completed finished & approved of by any Master or Masters of Music whom you shall appoint. By your servant George England Woods Clofe Clerkenwell

The Number of Pipes 1046

March 17th 1762

⁸ GB-Lgh MS 3543: St Matthew Friday Street loose papers 1664-1806. This is number 27.

On the back are various annotations:

April 8th 1762

I hereby promise ...to keep the same in repair for One Year without any expence[sic]...and after Expiration of that time for Five Pounds p annum Geo England

Received June 15th 1763 of Mr Smith Church Warden of Saint Matthew Friday Street...the Sum of Ninety Two Pounds Ten Shillings Being the Half [due from St Matthew's – the united parish of St Peter Westcheap was responsible for the other half] Geo England

November 13th 1764 Recvd of Mr Willson Church Warden of Saint Matthew Friday Street 2 L 10s for half a years Salary for tuning and keeping the organ

The parish of St Matthew, Friday Street obviously chose well, since the Vestry Minutes and the very detailed Churchwardens Accounts record no problems beyond regular tuning until 1806:

June 12 1806

Resolved that Mr John Longman of St Peters⁹ parish be desired to examine into the state of the Organ

July 3 1806

Resolved...that the organ should be repaired and amended

Copy of Mr Longman's Estimate For repairing the Church Organ

Regilding Pipes etc 47.10

For a New Stop of Pipes

Raising the Swell & a Set of Pedals 21.00

Signed J^o Longman

George England continued to be paid for tuning at St Matthew's from 1764 to 1775, the presumed date of his death.¹⁰ In 1776 the payment is to 'Mr England', and in 1777 to 'Jn England.' 'Mr England' is the entry from 1779-86, followed by 'G England' in 1788. This must mean George Pyke, since 'G P England' is paid in 1790-1801.

[St Michael Bassishaw] 1764

England was called in to report on this organ, 'built' by Thomas Griffin, in February 1764. The story is as follows:¹¹

June 16 1762

Mr Griffin having delivered in a proposal for Building Erecting and Setting up an Organ in this Church which was now Accordingly read It was Unanimously Agreed that Mr

⁹ Presumably the son of James Longman (of Longman and Broderip). He set up at 121 Cheapside from 1802

¹⁰ *GB-Lgh* MS 1016/3: St Matthew, Friday Street Church Wardens accounts 1744-1808

¹¹ *GB-Lgh* 2598/3. St Michael Bassishaw Vestry Minute book, 1753-1811

Griffin be Employed to Build an organ According to his proposal. And it is ordered that Mr Griffin's Proposal be Invented at the foot hereof. A question being put whether a Gallery shall be Built in this Church for receiving the intended Organ According to a plan formerly delivered by Mr Searles and afterwards corrected by Theodore Jacobsen Esq¹² It was unanimously Agreed to. And in the meantime that Mr Searles and Mr Bristow¹³ be at Liberty to deliver in their proposals According to the same Design to the Vestry Clerk Sealed up.

I propose to build Erect and set up in your Parish Church a new Organ, to consist of the stops as following Vizt

Great Organ	Choir Organ
Open Diapason	Stopt Diapason
Stopt Do	Principal
Principal	Flute Treble
Twelfth	
Fifteenth	
Sexquialtra [sic]	
Trumpet	
Cornet	

The Trebles of the Choir Organ with an Open Diapason and Trumpet are to be in the swell. Two sets of Keys, Compafs double Gamut Short Eights to D in alt. The Case to be made with Deal and painted Mahogany Colour and the Front Pipes Gilt with Gold, The whole to be made with the best Materials and wrought in the most workman like manner, for the sum of Two hundred Guineas by your most hble servt Thomas Griffin Fenchurch Street June 16th 1762

2 February 1764

Mr English [sic] be desired to inspect and Examine the Organ and Mr Battershall¹⁴ [sic] to prove the same And make their report at the Next vestry...and whether the same be Completed According to Mr Griffin's Contract or not.

17 February 1764

Ordered that Mr Griffin be paid by the Revd. Mr Marriott. Received Two hundred and ten pounds in full. Thomas Griffin.¹⁵

The Churchwardens Accounts¹⁶ confirm 'paid Mr England for inspecting the Organ £1 1s' on 7 April 1764. 'Mr Griffin' is paid for fourteen months tuning in 1764, but from 1766-99 'Mr England' is named, except for 1781, where a new clerk writes 'Messrs. England & Russell'.

¹² Theodore Jacobsen, amateur architect. His most famous building was the Foundling Hospital in Holborn.

¹³ Searles and Bristow were cabinet makers in the parish.

¹⁴ England for the technical side, and, presumably, Jonathan Battishill for the musical. Battishill was to become prominent as organist for many years of St Clement Eastcheap and Christ Church, Newgate Street.

¹⁵ Dawe (*Organists of the City of London 1666-1850*, London 1983, 56, notes for September 27 1763 'Balance to be paid', but this is misleading: it refers to the remaining subscriptions being handed over to Mr Marriott, the rector.

¹⁶ GB-Lgh MS 2601/3, St Michael Bassishaw account book 1756/7-1798/9

St George, Gravesend¹⁷ 1764

German Lutheran Chapel, Goodmansfields

According to Sperling¹⁸ the organ was by *England...Choir Organ by England & Russell*. An organist is first paid in 1764,¹⁹ so George seems the most likely builder.

St Mary Woolnoth, Lombard Street 1765. Minor work costing £25.²⁰

St Stephen Walbrook 1765

The Vestry minutes are missing for the relevant period, but the report of the Organ Committee survives.²¹ Here are the important extracts:

'To the Inhabitants of the United Parishes of St Stephen Walbrook and St Bennet Sherehog...The Report of your Committee appointed for Building the Organ & c. ...three Several Plans & proposals having been laid before us by Mr Byfield Mr England and Mr Bailey organ builders...we agreed at a meeting held the 7 of February 1764....Mr England had Eight votes Mr Byfield two votes and Mr Bailey no Vote .

... agreed to be paid the sum of £420 Completely Finished 10 May 1765.

[paid] George England organ builder £440

...which said bills being taken into Consideration Mr England's Charge appeared Unreasonable[.] The same being Upwards of £50 more than his Contract on account of some additional carving[.] Ordered more than notified...allowed £20 for such additional carving and no more.

...There remaining 22. 3s ...a Gratuity sh'd be given to the Said Mr England in Consideration of his Extra Care and Trouble in finishing the said Organ and of its being generally approved of as an Excellent Piece of workmanship

Danson House, near Welling A large chamber organ, bearing an ivory plaque 'Old England fecit 1766'. The plaque must surely be a fake, since surely no one would refer to themselves like this in a formal context.

¹⁷ Leffler, and see Gwynn, D, 'St George Gravesend', [Harley Foundation Technical Report No. 4], [Welbeck], 1990. Survives, and restorable.

¹⁸ vol. 1, 200

¹⁹ Bancroft Library, Mile End, MS TH/8371/3. Information from the Articles of Association and Vestry Book volume 1763-1795: .

²⁰ Plumley, N.M, *The Organs of the City of London*, Oxford 1996, 105.

²¹ GB-Lgh MS 7629

One gets the impression of a tailing-off of activity after Walbrook, and there were difficulties with the next (and perhaps last) major instrument.

St Michael, Ashton-under-Lyne 1770 Joseph Buckley of Ashton, Grocer, John Ridgway of Audenshaw, Yeoman, Joseph Wrigley of Alt, Clothier and James Hall of Stalybridge, Clothier signed articles to collect a subscription 'for the Building [of] a Loft or Gallery on the North side of the Parish Church of Ashton underline...as also for the Providing and Seting up [of] an Organ in the said Parish Church' on 28 August 1766.²² Pew rents were to pay for an organist. Further articles of 3 July 1767²³ mention that a faculty has been obtained, but the organ was not built until 1770. Joseph Buckley wrote an angry letter to England in April:²⁴

Ashton April 9th 1770

Sir

I am a Little Surpris'd that we have not Receiv'd An Organ and that we Can Learne no Satisfactory Account of it. Mr Weston Mr Pickfords Bookkeeper gives Mr Pickford to Understand that he gets nothing but Shuffling and Evasive Answers from You and that You Difapointed him one week in the Carriage so much that he was Oblig'd to send Down the waggon 15 Hundred Pound Lighter than he would have Done. Please to let me have the Reason by the Return of the Post why the Organ hath not been Sent from London before this time. The [illegible - objection?] of Some of the Subscribers to the organ is that the Organ which Mr John Brown and Mr Taylor of our Town heard Play'd in Christmas [sic] Last is Sold and that you are Trumping up An Other with all the Hurry Imagineable. The Organ the Gentlemen Saw is Privately Marked which no one in London knows anything of and if we have not the Same to Ashton we will not Receive any Other from you.

Joseph Buckley

To Mr George England
Organ builder
Wood [sic] Close
London

²² Greater Manchester CRO, MS E21/1/10

²³ *idem*, MS E21/1/11. The intention to install an organ is again mentioned, but this is chiefly an agreement with William Walker and Thomas Booth, cabinet makers, for wainscotting gallery pews at 'Five shillings and Ten Pence' per yard. Walker's bill (E21/1/12) indicates that the gallery and pews were finished by 19 March 1768

²⁴ MS 21/1/15. The outside is endorsed 'Letter to Mr England'

This seems to have done the trick, because England's final bill²⁵ was signed off on 2 August: 'Recd the Contents of this Bill in full of all Demands George England'

August the 1 st 1770 the Gentlemen Churchwardens of Ashton to George England	
To a Large New organ for thair [sic] Church	£310
Rec'd of Mr Booth and Mr Kenworthy	220
a Draught on Mr Booth of	<u>22=7</u>
When Deducted from £310 makes	57=13
Packing cafes hay twine Screws and Paper	16=17=9
To a Flute Stop of Metal for the Swell	7=7=0
To coach hier and Expences for my Self	6=6=0
To coach hier and Expences for the Men	7=12=0
To alterations in the cafe Beer and Eating for the Porters & Loading the Waggon and Cart	3=3=0
To the crown on the top of the organ carved & Gi[It]	<u>3=3=0</u>
	£102=1=9
Allow'd as a Compliment to the Parish of Ashton under Line in the Price of Their Organ Five Pounds five Shillings	<u>5=5</u> £96:16 [sic]

It is interesting that George England was still in Bridge's old workshop in Woods Close, Clerkenwell in 1770.

All Saints, Edmonton. '1772, the gift of Samuel Spragg Esqr, built by England'²⁶
This one eluded the antiquarians. Unfortunately the Edmonton church records are now missing for this period,²⁷ but when the organ was rebuilt by Kirkland in 1905, a souvenir programme was issued, and the writer has quoted extensively from them:

HISTORY OF OUR OWN ORGAN, EXTRACTED AND ARRANGED FROM
THE OLD VESTRY BOOK BY THE REV. E.D.S. CAMUS

The oldest parts of our organ date back to the year 1772, and when the old organ was taken to pieces a beam was discovered bearing the inscription, in gilt letters, "The gift of Samuel Spragg esq." From the old records it appears that the offer made by this gentleman was first considered at a Vestry meeting, held on June 10th, 1771, at which were present, among others, the Rev. William Pinkney, Samuel Spragg, and Thomas Bishop and Thomas Smith, Churchwardens. It is curious to note that at the same time a certain Mr Rooke offered to give a fire engine, which should be specially built, and the kind offer was unanimously accepted a week later.

Mr Spragg, together with his offer, made certain conditions, which, however, he withdrew on June 17th, and on July 1st he laid fresh proposals before the Vestry. It was then 'Ordered and resolved by this Vestry that the organ be accepted of under the conditions mentioned in the said proposals.'

²⁵ MS E21/1/17

²⁶ Sperling, vol. 1, 73

²⁷ Enfield Archives MS B3 (1782-98) is the first minute book surviving from the period after the organ was built. It is silent on the subject.

First: That Mr Spragg will present the inhabitants with an organ (his property), and the said Mr Spragg will at his risque cause the said organ to be pack'd brot to Edmonton & put up in the Church & fix proper curtains and rods for the same at his expense.

Secondly: That the sd Inhabitants do upon receipt of the above organ do appoint William Richards Beverley (now an Infant betwn 10 & 11 years of age the son of William and Elizabeth Beverley who are Servants to Mr Spragg) their organist during the natural life of him the sd Wm Richrds Beverley at a salary not less than £30 p. ann. That Mr Spragg will provide a Su[bsstitute] at his expense until the said Wm Richd Beverley shall be able to perform the Duty, that is to say Mornng and Aftn Service on Sundays & on Christmas Day & that such Salary do commence at Michaelmass next provided the organ be then open'd & to be pd quarterly.

Thirdly: Mr Spragg will cause ye said organ to be kept in proper order (Fire Water and Violence excepted) during the term of 2 years from the commencement of the Salary, wh is the longest period the Organ Builders ever engage for, wn they build a new Organ, but in general they agree for one yr only.

Fourthly: That in case the afsd Wm Richard Beverley should not perform any duty or any other person for him on a Sunday there be deducted for such omission 10s/ and if the Duty be performed but once on Sunday there be deducted for such omission 5s/, the Vestry to fix the time the forfeitures shall take place under that circumstance.

Fifthly: That the sd Wm Richard Beverley have liberty to be absent & the Salary to be continued to him, on his providing a sufficient person to be approv'd of by ye parishioners to do ye duty to be paid by the sd Wm Rd Beverley under the restriction in the fourth Article for each non performance.

Sixthly: That in case ye Inhabitants shall think fit to set on foot & continue a [sic] annual Subscription, in order to prevent the Salary fallg on ye less wealthy part of ye inhabitants Mr Spragg will annually subscribe one guinea during ye life time of the sd Wm Richd Beverley in case Mr Spragg should so long continue resident in the sd parish.

Sevently: If the before mentioned proposals be agreed to Mr Spragg expects the inhabitants will make ye Security as permanent as the nature of the thing will admitt of and that Mr. Galliard the Solicitor will be so obliging as to point out the mode.

Eighthly: Mr Spragg to prevent as much as possible any doubt or misunderstanding either side did not mean in his former proposal, nor does now mean to be at any expense that may be incurred by taking down a pew or pews or such matters as may be necessary preparatory to receiving the Organ.

These conditions were fully agreed on November 4th, 1771, when it was stipulated that the place for the Organ would be 'prepared by the parish, and that Wm Richard Beverley be appointed organist at a yearly salary of £30 per annum, for which he is to perform duty on it twice on every Sunday and on Christmas day, and that such salary do commence wn the organ is open'd & to be paid quarterly.'

Also that Mr Spragg would keep the organ in repair "during the time of 2 years (Fire Water and Violence excepted) and that should any difficulty arise respecting the abilities of the sd organist it is to be finally decided by 2 persons skilled in musick one on behalf of ye Parishioners & the other on ye behalf of the sd Wm. Rd. Beverley."

The organist was unanimously appointed by the Vestry on April 21st, 1772, to be "Organist of this parish during the time of his Natural Life." For any neglect ("except in case of sudden illness for one day only") on Sunday morning or afternoon or Christmas Day "the sum of 5/- is to be deducted."

On June 7th due notice having been given in Church and Chapel, a meeting was held "to make choice of a fit and proper person to officiate as Organ Blower, and one Abraham Draper, carpenter (the only applicant) was unanimously elected, his yearly salary being three pounds. The said Abraham Draper was also 'unanimously elected to the office of Engineer or Engine Keeper to the Engine.'" It was further ordered at the meeting "that the Organ be plac'd in the front of the West Gallery of ye Church."

Mr Spraggs' guarantee to keep the organ in repair having expired on New Year Day 1775 Mr John England (Nephew to the Organ Builder) who had the care of it for Mr Spragg "attended and offered to serve the parish if agreeable." The Vestry was agreeable, and agreed to pay him 6 guineas per annum for his services.

The original organ, of which the foregoing is the history, was enlarged by Walker in the year 1867.

The present instrument, entirely reconstructed and still further extended and improved has been very ably carried [out] under the personal supervision of Mr Alfred Kirkland, of Holloway.

There are 1,750 pipes in this organ.

Let us hope that young Master Beverley was equal to the task thrust upon him at such a tender age. He applied to All Hallows Lombard Street in 1780, but failed to appear for the audition, but was very likely the husband of Ann Kitchingman, by 1790 Mrs Beverley, organist of St Mildred Poultry 1778-92, since she was 'Confined at Hull by indisposition' in April 1790 (see below).²⁸

George and John England are generally thought to have been brothers, but without evidence. The idea that John was George's nephew, from what appears to be a contemporary reference, is intriguing. It would perhaps explain why John outlived George by sixteen years. George seems to have died at fifty-seven, and John also was still active when he died in 1791 'much afflicted with the gout', as Marsh's diary puts it. John's son George Pyke also died young.

Samuel Spragg is an interesting man. He died in 1776, and his will survives;²⁹ it does not mention wife or children. He was evidently rich, but not being described as 'Esquire' in the rate books, unlike some of his near neighbours, was presumably in trade of some kind. His main legatee was his cousin, also Samuel Spragg,³⁰

²⁸ Dawe, D., *Organists of the City of London 1666-1850*, London, 1983, 119

²⁹ PROB 11/1019, written 14 March, proved 6 April in the Prerogative Court of Canterbury. Transcription kindly supplied by Mark Harris of the University of the South Bank, 2008

'Broker of London,' but he also left substantial legacies to two other cousins: Captain Thomas Brown and John Brown, both of Hull, and a thousand pounds to Thomas Kirk, also of Hull, provided that he comply with 'the Contents of a Letter.' Most interestingly, he left a further thousand pounds to be invested by his executors, the interest to be paid to his servant William Beverley and his wife Elizabeth. The capital was to pass eventually to their son William Richards Beverley, who receives special provision:

'Also I give and bequeath to my said Trustees the said Samuel Spragg William White and Thomas Phillips[his Attorney] the further sum of two hundred Pounds upon Trust to place the same in like manner in their names on Government Securities And to pay and Apply the Interest and Dividends thereof for and towards the Maintenance and Education of the said William Richards Beverley during and until he shall Attain his Age of twenty one years And then upon Trust to pay the said principal sum of two hundred pounds To the said William Richards Beverley for his own use upon his Attaining this said Age

Also I give and bequeath to the said William Beverley all my Wearing Apparel of every kind soever

And I give to the said William Beverley and his Wife and their son William Richards Beverley the sum of thirty Pounds to be equally divided amongst them for Mourning

And I give and bequeath to the said William Richards Beverley my Organ in my dwelling House at Edmonton aforesaid and also all my Musical Books and all other my Musical Instruments whatever

And I give to my said Trustees my Organ in the Possession of Messrs England and Russell upon Trust to Sell the same as soon as conveniently may be and to pay and apply the Amount arising by such Sale in placing out the said William Richards Beverley as an Apprentice for the space of two Years to some Eminent Professor of Music'

In a codicil made the same day, he adds a further three hundred pounds to the sum put aside for the young Beverley's education, and gives his parents another hundred pounds.

So Spragg at his death had an organ in his house, another at England & Russell's, and according to the Vestry minutes had been the owner of a third, by George England, which he gave to the church in 1772. This can't have been a house organ, since it was a substantial church instrument of three manuals, according to Sperling. Rate books survive for several years in the 1760s and 70s,³¹ and it can be seen that Mr Spragg lived in Bury Street, three or four houses away from the Galliard family (the lawyer mentioned in the accounts) of Bury Hall, which was at the junction with the Great Cambridge Road.

³⁰ Perhaps of 1 Pinners Court, Old Broad Street, will proved 2 January 1797 in the same court.

³¹ Enfield Archives, Mb 1764/2/1, 1766/2/1, 1767/1/1, 1774/2/1

St James Garlickhythe. 1772-3. Rebuilding, £115.³²

St George's Chapel, Portsea 1773? Consecrated in 1754, when it had a psalm book and a 'singing seat'.³³ Rimbault³⁴ gives 'St. George's Chapel, Portsmouth Common 1788' as by G.P. England, giving the so-called 'England' notebook as the source, but there are several sources for 1773. The church records record the erection of a west gallery and opening of a subscription for an organ in 1770 and the first organist was elected in 1773.³⁵ An 1828 account³⁶ describes the chapel 'in the front [gallery] of which was erected in 1773 a beautiful and well-toned organ'. The organ is sometimes rumoured to be a gift of the Duke of Chandos in 1773.³⁷ If there is truth in this it would be James Brydges (1731-89), Lord Wilton, M.P. for Winchester 1754-61 and 3rd Duke from 1771. He was the grandson of Handel's patron, James Brydges (1673/4-1744), who was Viscount Wilton and Earl of Carnarvon from 1714, created 1st Duke of Chandos and Marquis of Carnarvon 1719. The organ at Holy Trinity, Gosport, not far away had belonged to the 1st Duke at Canons in Middlesex and arrived at Gosport in 1748.

Neither Rimbault nor Freeman knew of the existence of John England, who built a new organ at St John, Portsea in 1789 and made repairs at St Thomas's.

[St Vedast Foster Lane] 'Mr Duncombe' and 'Mr England' attended the Vestry³⁸ in 1773 with their schemes for an organ, apparently the first in the post-fire church (no details). William Duncombe's annuity proposal was chosen. It is thought to have been executed by Crang & Hancock.³⁹

21 July 1773

'Committee..to take upon themselves the Erecting of an organ in the Church...Mr Duncombe attended with his proposals & Mr England likewise attended, when Mr Duncombe's proposals were Granted to Erect an organ in the Church at his own proper Charge of the full Value of Two Hundred and Forty Pounds & either to play himself or find a suitable substitute.'

Christ's Hospital, Newgate Street : '9th February 1774. Read the Proposals of Messrs. Byfield, England & Russell for repairing the Organ in the Great Hall and Ordered that Mr. Byfield, or one of the Partners attend the next Committee'.⁴⁰ This

³² Thistlethwaite, N, *The Organ of St James Garlickhythe in the City of London*, Oxford 2007, 8-9, quoting Vestry Minutes.

³³ Yates, N., *Church and Chapel in Portsmouth and South-East Hampshire, 1660-1850* (Portsmouth Papers 73), Portsmouth 2003, 7, 12, quoting church records

³⁴ H & R part 1, 3rd edition, London 1877, 154-5. One of the twelve organs mentioned only in the 'England' notebook: not in Leffler, *Organographia* or Sperling

³⁵ Yates, op. cit, 12

³⁶ Slight, H. & J., *Chronicles of Portsmouth*, London 1828, 86

³⁷ e.g. Fry, D., *Organs of Portsea Island Past and Present*, Portsmouth 2004, 12 and NPOR

³⁸ GB-Lgh MS 779/1. St Vedast Vestry Minute book 1735-1799

³⁹ Leffler f. 72v, in pencil, a later addition, without specification. Sperling and Rimbault agree.

⁴⁰ Plumley, N.M. : *The Organs and Music Masters of Christ's Hospital*, Horsham 1981, 22

is probably John England: the only other mention of this partnership specifically refers to John Byfield, John England and Hugh Russell in a contract of 1780.⁴¹

Nicholas Thistlethwaite, to whom I am grateful, has discovered that a George England was buried 31 December 1775, then of Holborn, but interred at Clerkenwell⁴² which makes it likely that he is the right man.

Undated and Doubtful Organs:

St Matthew's, Darley Abbey, near Derby. Buckingham visited this church in 1825⁴³ and recorded 'this organ is one of George England's make of London'. Since on every other occasion when Buckingham attended an organ by the Englands he was careful to write 'Mr G.P.England' or 'John England' it seems that he meant George senior. The church was built 1818-9 for Walter Evans,⁴⁴ so the organ was second-hand, either way. Mr Evans possessed a barrel organ which Buckingham built for him in 1824.

St John's Chapel, Devonport? Sperling⁴⁵ gives 'G P England 1765', and a drawing, which has 'G P ENGLAND FECIT MDCCLXV' written along the impost of the case. The case design is unlike any known by the Englands, and appears to be earlier eighteenth-century. St John's Devonport was erected as a Proprietary Chapel in 1799,⁴⁶ so G.P. England seems more likely; perhaps using a second-hand case.

Mottistone, Isle of Wight. A small chamber organ, said to be by 'George England 1770', but evidence is lacking. It is not dated or signed.

St Mildred Poultry. Said to have been labelled 'This organ was built by George England, and was presented to the church A.D. 1778 by Mrs Wylde,'⁴⁷ but note that this does not claim that it was built in that year. George is paid for tuning.

[St Mary's, Stockport] Charles Pearce⁴⁸ records the lead/tin ratio of pipes from various old (and new) builders, derived from Colonel Dixon's researches. The seventeenth entry reads 'Diapason–St Peter's, Stockport ...Green 1788', and the twenty-fourth 'Choir Stop–Stockport ...England 1775.' The latter has been taken to mean⁴⁹ that George England built an organ at St Mary's, the old parish church of

⁴¹ Abingdon, 1780. See Wickens, David C, *The Organs of St Helen's Church Abingdon*, Oxford 2005, 23

⁴² St James Clerkenwell burial register 1770-92, LMA P76/JS1/66. '31 December 1775 George England buried Old Ground aged 57, from Southampton Buildings, Holborn.' He was therefore born c. 1719

⁴³ *The Organ* No. 209 (July 1973), 30

⁴⁴ *The Buildings of England*

⁴⁵ Volume 2, 65. sic -Boeringer misreads the written date as 1766 in his transcription

⁴⁶ By virtue of 'An Act for Building a New Chapel at Plymouth Dock in the Parish of Stoke Damerel', 36 Geo.3 Ch.43 (1797)

⁴⁷ Milbourn, T., *History of St Mildred Poultry*, London 1872, 88

⁴⁸ *Notes on English Organs of the period 1800-1810*, London c. 1911, 34

⁴⁹ by Freeman

Stockport, in 1775. This seems most unlikely. Although Ashton-under-Lyne (England 1770) is not far away, an organ is supposed to have been opened at St Mary's, Stockport by 'John Wainwright⁵⁰ and others' in 1754.⁵¹ A builder such as Richard Parker of Salford seems more likely at this date. George England may have added some stops. When the old church was replaced (1813-17) a new larger organ was built, commenced by James Davis (in 1822) and finished by his former employees Renn & Boston. St Peter's was opened in 1768,⁵² and the organ by Green is dated 1788 by Rimbault.⁵³ It is interesting to note that William Wright (d. 1770), who paid for St Peter's, also held the manor of Mottram, where in the church there was until recently a fine organ case of the late eighteenth-century.⁵⁴

George England also tuned at various other places:

[St Giles Cripplegate] When England applied to become tuner 'in the Room of Mr Bridge decd' in 1758 he was defeated by Thomas Griffin, and again in 1771 by George Griffin⁵⁵

St Luke, Old Street 1758-, in succession to Bridge⁵⁶

St Magnus the Martyr 1764 only, succeeded by Thomas Parker 1765-71.⁵⁷

St John, Clerkenwell 1768, 1770.⁵⁸

St George-in-the East The records of this church,⁵⁹ (with another Bridge organ), are very fragmentary, but 'Mr England' was paid for half a year's salary on 5 November 1774 and again on April 1 1775.

⁵⁰ 1723-68. Organist of St Mary's, and later organist of Manchester Collegiate Church.

⁵¹ <<http://www.carlscam.com>>, accessed February 2008. Unverifiable, probably from a newspaper

⁵² Pevsner, dated church plate.

⁵³ H & R, 3rd edition, London 1877, part 1, 152

⁵⁴ Now at the Hervormde Kerk, De Krim.

⁵⁵ *Reporter* Vol. XXXI, 1 (January 2007), 36

⁵⁶ *Reporter* Vol. XXXI, 1 (January 2007), 32

⁵⁷ Plumley, N.M., *The Organs of the City of London*, 86

⁵⁸ *Reporter* Vol. XXXI, 3 (July 2007), 33

⁵⁹ London Metropolitan Archive P93/GEO/194, a rough account book. P93/GEO/86 is an account book for 1792-5, and shows payments to 'Mr England' 1791, and 'Mr Russell' in 1793, 94 and 95. The payment of 8 February 1794 (10 10s) rather than the usual 3 10s would indicate eighteen months, or perhaps repairs. The cash books show further details. O/497/1: '1779 John England half a years salary 3 10s', 1780 the same. O/497/2: 'September 7th 1781 John England 3. 10s. Paid Hudson the Organist £10' 'April 29th 1782 England & Russell for repairing the Organ 3 10s' Hudson £10. O/497/7: 'January 2nd 1803 Hugh Russell tuning the Organ £7'. In 2005 a collection of further eighteenth-century receipts from St George-in-the-East was available on the open market, but it is the London Metropolitan Archive's policy not to purchase items like this.

The use of round and oval pipe fields in English Organ cases

Round and oval windows in neo-Classical architecture derive from Italian renaissance examples. See for instance, the façade of the church of *Trinità dei Monti* in Rome (1584), or the organ at the *Annunziata* in Florence (1523).

Inigo Jones is thought to have been in Italy shortly before 1603, and he brought the fully formed Italian Renaissance to England; his success assured by his position as architect to the Court, and by his extraordinary genius. His designs took many forms, and round windows are often found: see, for instance the new west front and projected central tower for Old St. Paul's.⁶⁰

After the dislocation of the Commonwealth, Christopher Wren, another architect of the Court, was the towering figure. His repertoire also included round and oval windows, as at Hampton Court (Fountain's Court, after 1689). The City churches, especially, are shot more full of holes than the most notorious wild-west bar door.⁶¹

It is not surprising that Renatus Harris, always with an eye for the main chance, should have been the organ-builder most associated with rounded motifs in the post-Restoration years. All are in pairs on the lower half of the case, excepting Lombard Street, which has one large circular opening beneath a pair of flats divided by a half-tower.

- Christ Church, Newgate Street 1690
- St Bride Fleet Street 1695
- St Andrew Undershaft 1696
- St John's, Wolverhampton 1698
- All Hallows Lombard Street 1701
- St Mary's, Lambeth 1701⁶²
- St Nicholas', Newcastle: back front 1702?
- St Bride's, Dublin (Harris or Cuvillie?)
- St Mary's, Dublin 1713. Harris or Cuvillie?

Examples by other builders are rare:

- St Mary Magdalen, Bermondsey: Christian Smith 1698
- St James Garlickhythe*: John Knoppell 1719
- Vauxhall Gardens? now at Christ Church, North Shields: supplied by Pistor 1794.⁶³ Harris? Byfield?

As one looks at these Harris cases (especially Lambeth), the charge might be made that a 'round opening' is not so far distant from the normal flat (used by Smith and

⁶⁰ Summerson, J., *Inigo Jones*, 2nd ed. New Haven & London 2000, 14, 90-5

⁶¹ e.g. St Magnus the Martyr, St Lawrence Jewry, St Vedast, St Mary-le-Bow etc

⁶² Drawing in the Lambeth Archives, Minet Library, probably early nineteenth-century

⁶³ Scott, M. *The History of Christ Church, North Shields*. North Shields, 1996, 62.

others as well) where the pipe-shades are curved both at the top and the bottom, leaving a straight margin at the sides. However, in the case of the later cases (from c.1760), the influence of Rococo decoration is plain. St Stephen Walbrook, for instance, has typical Adam-like decoration, less deeply carved and applied to a flat surface, as if it were plaster rather than wood

It is surprising that the earliest known example of rounded openings in an English organ case is not connected with the Court architects, but is at Exeter Cathedral, built by John Loosemore in 1665. This is a sophisticated design, and has always been famous: again, a pair of circular openings, above the main flats. A particular sub-set of such designs is the so-called 'grinning monkey', that is, a flat front with two round or oval pipe-fields above (the eyes), and one larger one below (the mouth), the whole flanked by two towers. There are only four known examples of this type:

- St Clement Eastcheap 1696, almost certainly by Renatus Harris, who was in dispute with the parish already in 1704.⁶⁴ Extra flats above.
- Bath Abbey : Jordan 1708⁶⁵
- St Thomas', Portsmouth. Built in 1718, but the attribution to Jordan is modern. It is entirely possible, since Jordan was again at work repairing at Bath Abbey that year, not far away.⁶⁶
- St Aubyn's Chapel, Devonport. This was Proprietary, built in 1771,⁶⁷ and an organ was erected the following year. A later photograph⁶⁸ shows the remains of a case of the same type. It is hard to suggest a builder.

Round openings then became common in the later eighteenth century, again, generally, but not always*, in pairs. This renewed enthusiasm probably derives from the decorative schemes of the Adam brothers and their contemporaries. Thomas Chippendale's *The Gentleman and Cabinet Maker's Director* of 1754 was enormously influential, and James Stuart and Nicholas Revett published *The Antiquities of Athens* in 1762, by which time designs for chamber organs were appearing in this up-to-date style from architects. Examples with round or oval pipe fields by Robert Adam include that for the Earl of Bute at Luton Park (1762), and later for Sir Watkins Wynne (1775) and an unexecuted design for Kedleston Hall.

⁶⁴ Plumley, N, *The Organs of the City of London*, 64-5

⁶⁵ Falconer, D., & King, P, *The Organs and Organists of Bath Abbey*, 2nd edition Bath 2001, 4-5

⁶⁶ idem

⁶⁷ The act permitting its construction is 9 Geo. 3Ch.85, 'Stoke Damerel Church' (1769)

⁶⁸ At the Wesley Bible Institute, Netherton, near Dudley. Browne, Nigel, *Organs, Organ-Builders and Organists in Nineteenth-Century Devon*, unpublished PhD thesis, University of Exeter 2005, 16-17

An oval pipe field as the main feature became common for late eighteenth-century chamber organs: it was a standard design for Green and Snetzler. The earliest seems to be the Snetzler now at Eton College, dated 1760.

Later church organs:

- Wimborne Minster*: back front, Brice Seede 1763-4?
- St Stephen Walbrook: George England 1765
- St Petroc's, Bodmin: Brice Seede 1775
- St Olave Hart Street: Green, 1782
- St James's, Bath: Richard Seede 1782 (design: round openings perhaps replaced by solid decoration in execution)
- Greenwich Hospital: Green, 1789
- St James Clerkenwell: G.P. England 1792
- St Denys', Warminster: G.P. England 1792
- Surrey Chapel, Blackfriars: Elliot c. 1793
- St Peter & Paul, Blandford Forum 1794
- St Margaret Lothbury: G.P. England 1801
- St Michael's, Macclesfield: Ohrmann & Nutt 1801
- St Mary's, Ealing*: Sarah Green 1803
- St Mary's, Newent*: Sperling says⁶⁹ 'England 1803', but a contemporary newspaper⁷⁰ records the opening of an organ by Thomas Warne in 1737.
- St Sidwell's, Exeter: Paul Micheau 1804⁷¹
- St Thomas', Stourbridge: G.P. England 1810
- St John's Chapel, Chichester: G.P. England 1812

The case at Newent rather resembles the Brice Seede chamber organ at Powderham Castle (1769). It does not look convincingly of the 1730s or by G.P. England, so Seede might tentatively be suggested, since he was working as a joiner and carver in Gloucestershire before moving into organ-building in 1752, and because about half his known organs have round case-openings.

The Organ of Enfield Parish Church

The surviving case at Enfield bears this inscription: 'THIS ORGAN WAS THE SOLE GIFT OF MRS MARY NICKELLS LATE OF THIS PARISH AND WAS ERECTED BY HER EXECUTORS IN THE YEAR OF OUR LORD 1752' The *Daily Advertiser* of 25 December 1753 recorded 'We hear that the new organ made for Mr Bridge for Enfield Church is to be opened on Sunday next with an Anthem' Leffler⁷², however, gives 'Built by Griffin 1752' and *Organographia*, Sperling and the 'England' note-

⁶⁹ volume 2, 115

⁷⁰ *Gloster Journal* 7 June 1737 'newly built by Thomas Warne of Newent...the first he ever built'

⁷¹ Browne, op. cit, 71-2

⁷² f. 73v

book agree. The vestry minutes between 1744 and 1797 are missing. There are two later entries concerning a Mr Griffin:⁷³

7 November 1799. Mr Griffin his Bill for one year due at Michaelmas last for tuning the Organ

3 November 1803. That Mr Peter Levesque be appointed to Tune the Organ in the Parish Church in the room of Mr Griffin at Ten Guineas per Annum.

George Griffin, nephew of Thomas, took over from him (at least nominally) as organist at St Helen Bishopsgate at the latter's death in 1771. The Griffin tuning contract at Enfield would suggest that Thomas Griffin did supply the organ in 1752/53 which was built by Bridge. That he was a supplier rather than a builder is emphasised by 'his' instrument at St Helen Bishopsgate of 1742, where the surviving pipework is emphatically not by Bridge, and by St Mildred Bread Street, which was certainly supplied by Griffin, and according to the *Metropolitan MS* made by Pether.⁷⁴ Peter Levesque was the organist of Enfield, and was already there in 1772, according to Leffler.

Tailpiece

John Hughes. In view of John's retirement from the Editorship of the *Reporter* I should like to add to the chorus of praise. Ever helpful and calm, tolerant of foibles and deadline-fright, he has been every man and woman's perfect editor. Above all, John's technical excellence in imagining the appearance of the final page can only be surpassed by his editorials; concise, yet displaying both thought and experience.

John and I have always been cordial friends and colleagues, but our computers have had their differences, and at times, have been Poodle and Rottweiler. John's computer is now being dragged along the Pembrokeshire coast on a strong leash, slaving and snarling, as alarmed matrons snatch tiny, yapping Laptops into their bosoms. It seems only fitting that I should pick mine up out of harm's way, and add a small correction to the last *Reporter*.

In the note on the Glasspooles,⁷⁵ the last two lines of page fifty are my comment; everything above is from Bernard Edmonds in 1977.

Please address correspondence for 'Research Notes' to me at



I have a new e-mail address:



⁷³ Enfield vestry minute book 1797-1807, Enfield Archives H4

⁷⁴ See *Reporter* vol. XXXI, 1 (January 2007), 29

⁷⁵ *Reporter* Volume XXXII, 1 (January 2008), 49-51

BIOS MEETINGS AND CONFERENCES 2008/09

Saturday 29 November 2008

Day Conference and AGM at St Giles-in-the-Fields, 60 St Giles High Street, London, WC2H 8LG (*To be confirmed*)

Saturday 28 February 2009

Bernard Edmonds Recent Research Conference at The Barber Institute of Fine Arts, University of Birmingham, Edgbaston, Birmingham, B15 2TS

Ideas for future Conferences are always welcome.

For further information please contact:

The Meetings Officer, Melvin Hughes



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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.