

# BIOS REPORTER

Vol. XXXII No. 3

July 2008



**THE BRITISH INSTITUTE OF ORGAN STUDIES**

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**BIOS REPORTER**

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

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The July 2008 *Reporter* was printed by Anchorprint, Syston, Leicestershire; the layout, typesetting and distribution are by David Shuker.

To ensure inclusion in the October edition of the *Reporter*, copy must be received by Friday 19 September (**Please note the change of deadline**). Submit material to the Editor by post or e-mail.

**SUBSCRIPTIONS**

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

Peter Harrison,

[REDACTED]

*The cover illustration shows the organ at the Church of St. Mary, Whaddon, Cambridgeshire, which although bearing a plate 'Snetzler fecit' is not by him. It was installed in its present position in the church by Walker in 1869 and incorporates parts from an eighteenth-century chamber organ whose origin is not known at present. The case front probably dates from 1869, although the angel is thought to be earlier. The NPOR entry will be updated in due course. Photo: José Hopkins.*

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## EDITORIAL

Apologies for the late distribution of this edition of the *Reporter*. Despite timely submissions by contributors, your editor fell foul of some software glitches that led to a considerable delay in getting the file to the printers.

This edition of the *Reporter* includes the first of an occasional series of guest editorials. The author is Paul Tindall who is a longstanding contributor of *Research Notes*. The views expressed in this article are those of the author and do not reflect any official policy of BIOS.

## PROUD PRESTON

It is commonplace in the German-speaking world to attach the accolade *Orgelstadt* to cities with a particularly large number of interesting or distinguished organs, as 'Orgelstadt Wien' or 'Orgelstadt Freiberg' By English standards, one might perhaps in 1965 have said this of Preston: *No great riches, by international standards, but more interesting perhaps than, well... Düsseldorf*. The roll-call of destroyed and removed organs since then is nonetheless astonishing:

- Christ Church: Renn 1843/Kirtland & Jardine 1865/Ainscough 1930, III/41
- St James: Hill 1881, III/27
- St Jude: Jardine 1909, III/
- St Mary: Kirtland & Jardine 1849/Richardson 1883, III/26
- St Matthew: Renn & Boston 1825, II/19
- St Oswald: Compton 1931, III/43
- St Thomas: Jardine c. 1878, III/21
- Town Hall: Wilkinson 1882, IV/54

Only two of these have found new homes, one without its case.

Of the remaining important organs in Preston, St George (Willis 1865, pretty well untouched) is filthy and almost derelict, while St Wilfrid RC (Hill 1879) and St John the Divine (Hill 1889) have been much altered, not least in recent times. A threat of closure now hangs over St Osburga RC, one of the tallest and most extraordinary nineteenth century churches in the world, and home to a little-known Hill organ of 1853 and 1876 (III/35), not too much spoilt. A badminton court with piped music?

This story can be repeated in every large town north of the Trent, and if what has happened in Bristol, Exeter and Ipswich represents a pattern, it is coming to your town, wherever you live in England. The next great destructive tidal wave threatens Brighton, where the churches of St Peter (Willis), St Martin (Hill) and All Saints Hove (Hill) may be inundated. All three are large churches and organs of first-class quality, and none of the organs could be re-housed. This speaks of the towns, but what of the villages? The general state of English village churches seems to be encouraging, nourished by quinquennial inspections, HCPT grants, and fiercely loyal local supporters. However, here and there, one comes across dire and

unaddressed neglect or furious evangelical carpeting and stripping of furnishings. The operation of the toothless DAC system must take some of the blame, I'm afraid.

The village organ situation is increasingly worrying. There is an extraordinary range of village organs (and reed organs/harmoniums) in this country, both of date, type, builder and sound. This diversity is hardly matched by other countries, certainly not France or Spain, where even quite grand churches have no organ at all, nor Germany, where an excess of funds has resulted in thousands of similar post-war organs, as predictable in sound as ugly in appearance. Increasingly, the village organs here are becoming unplayable, and despite professional advice the trend is to trundle to the skip, in favour of a short-life electronic device; dismal or grandiloquent according to budget.

The Churches Conservation Trust was set up to preserve churches of high quality no longer needed for worship, but it is now a broken reed, and seems more interested in disposing of the churches in its care to 'suitable alternative use' than anything else. Only one complete church in the whole of Greater London has ever been vested in the Trust.<sup>1</sup> The organs which come with the churches are a point of great concern: their treatment appears to be at the whim of local interest, and record-keeping is not beyond reproach.

The tiny 'Friends of Friendless Churches' continues to be a beacon of hope: well and intelligently run on a shoestring, as the Redundant Churches Fund, predecessor of the CCT, was under John Bowles, our distinguished member. They have a double handful of English churches, and more in Wales, where they are now the official resort for churches falling out of use.

What has happened to this country, where our heritage of churches and, especially, organs, is now set at less than nothing? It is not for lack of money, as I can see from the queues of BMW X5s and Porsche 911s outside my children's Church school.

Any such sketchy analysis of the dire state of the Church of England concerning its physical heritage<sup>2</sup> pales into nothing compared with the Free Churches, where almost everything has already been lost, or will be, in the next ten years, despite the sterling efforts of the Chapels Trust.

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<sup>1</sup> Excepting the tiny St Andrew's Old Church in Kingsbury, Middlesex, which was superseded in 1933, and was in the care of a local trust until recently.

<sup>2</sup> which reflects, of course, attitudes to its spiritual heritage.

## **FROM THE SECRETARY**

*JOSÉ HOPKINS*

### **BIOS ANNUAL GENERAL MEETING 2008**

*St. Giles-in-the-Fields, 60 St. Giles High Street, London WC2H 8LG*

Notice is hereby given that the AGM of the the British Institute of Organ Studies will take place on Saturday, 29 November at the Church of St. Giles-in-the-Fields, Holborn at 14.00 hours. All members whose subscriptions have been paid are entitled to attend (free of charge) and vote at the meeting.

The following elections of officers and ordinary members of the Council will be made:

Chairman  
Hon. Secretary  
Hon. Treasurer  
Hon. Membership Secretary  
Casework Officer  
Meetings Officer  
Five ordinary members of Council

Barrie Clark, David Knight, Katharine Pardee and Nigel Stark retire and are eligible for re-election having served for one term of two years.

Clause 7.4 of the constitution states: 'Any two fully paid-up members of the Society shall be liberty to nominate a member to serve on the Council'. Clause 7.5 states: 'the name of each member nominated under clause 7.4 shall be given to the Secretary not less than seven days before the dated fixed for the Annual General Meeting, accompanied by the candidate's consent to serve, if elected'. Nomination forms for officers and ordinary members of Council are obtainable from the Secretary (address on p.3).

### **NATIONAL PIPE ORGAN REGISTER AND THE BRITISH ORGAN ARCHIVE**

Members will be aware that the 'Cambridge era' of NPOR is coming to an end this year when the server (home of the database) must move. Discussions are taking place between BIOS and an appropriate institution which would enable, if approved, the NPOR to move towards the next and potentially exciting stage of its existence as a national and widely accessible research and information database.

The BOA also faces the need to find a new home and again, Council is discussing this matter with an appropriate institution. Further reports will follow at the Annual General Meeting.

## BIOS HERITAGE ADVISER UPDATE

*BARRIE CLARK*

The draft Heritage Protection Bill has now been published but no concession has been made to the problem of 'fixtures' and 'fittings', the principal reason why so many historic organs may not be regarded as part of a listed building. They may therefore be unprotected in law, the problem being that an organ fixed only by its own weight is not guaranteed to be regarded as part of a listed building. The long line of litigation extending back into the nineteenth-century will therefore continue. BIOS has held two meetings with the Department for Culture, Media and Sport (DCMS) Heritage Protection Reform team, but they have declined a further meeting with us. A letter setting out their position was promised but after several weeks has not materialised. A reminder has been sent!

Following a telephone conversation with Peter Beacham, Head of Heritage Protection, at the end of 2007 it was agreed that BIOS would ask for a meeting when the contents of the draft Bill was known. A meeting was requested with English Heritage in April and the letter was accompanied by an 8-page draft document with the title *Organs in Policy Selection Guides and Policy Circulars*. This is intended for use, either as it stands or as a template for English Heritage to use as they see fit when preparing secondary legislation and guidance documents. By sending it in advance we hoped that it might form the basis for discussion at the meeting. We await a response, and I have again followed up with a reminder.

The DCMS Select Committee has invited comments on the draft Heritage Protection Bill and BIOS has responded. I prepared a draft but the final version has benefitted greatly from consultations with Melvin Hughes and John Norman, cheered on from the touchline by José Hopkins. My grateful thanks to them.

Apart from the specific inclusion of references to organs in supplementary planning policy guidance, if English Heritage is willing to do this, the only other way forward to secure protection for organs in the forthcoming Bill is now in Parliament, possibly in the Committee stage, or perhaps an Early Day Motion? I have written again to Stephen O'Brien MP, who is helping BIOS, keeping him up to date and seeking his advice on the most effective way to achieve this.

I negotiated for an article concerning BIOS and the organ problem in *Context*, the magazine of the Institute of Building Conservation, so that local government conservation officers and English Heritage staff are made aware of us and the matter we are promoting. John Norman has written this under the title 'Not Organ Cases but a Case for Organs'.

**NEW BIOS CD RELEASE!**

## HOSA - East Anglia



Historic  
Organ  
Sound  
Archive

East Anglia



THE BRITISH  
INSTITUTE OF  
ORGAN STUDIES

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](http://www.bios.org.uk) to order.



# CONFERENCE REPORT: THE ORGAN IN STUART AND GEORGIAN ENGLAND (1603-1784), MERTON COLLEGE, OXFORD, 10-13 APRIL 2008.

DAVID SHUKER

With the exception of a brief torrential downpour while the conference delegates were safely installed in the chapel of Magdalen College, the second Oxford organ conference took place under gloriously sunny, but chilly, April skies. Following on directly from the highly successful first conference which covered a period that ended with the death of Elizabeth I, this conference moved on to a period that ended with the great Handel commemoration in Westminster Abbey in 1784.

Audience participation is becoming a feature of the Oxford Organ conferences and the spacious antechapel of Merton College Chapel was the venue for the 'reconstruction' of psalm singing around 1700. At a distance of almost 300 years the practices of congregational singing of the period really do have the characteristics of a foreign land. Delegates found the singing of Psalm 113 at considerably less than snail's pace a somewhat disconcerting experience!



*BIOS delegates singing Stuart settings of psalms in Merton antechapel (Photo. David Shuker)*

The gradual appearance of organs in parish churches from the end of the seventeenth-century onwards was as much a sign of the great changes in the relationship between church and society rather than a manifestation of liturgical intentions (William Jacob).

Between 1650 and 1800 a gradually increasing prosperity allowed enquiring minds to explore both the inner, as well as the wider, worlds. In his usual captivating style, **Allan Chapman** recounted how Robert Smith, the Master of Trinity Cambridge, measured the frequency of a pipe in the college chapel organ in the 1760s.

The first day of the conference was rounded off by a splendid concert of English organ music given by members of BIOS on the restored 1790 John Donaldson organ in the Holywell Room. Voluntaries by John Stanley and Jonas Blewitt and concertos by Stanley, William Hayes, Thomas Arne and Handel were played with consummate skill by **David Ponsford, Anne Page, Stephen Farr and Peter Williams**. The concertos were supported by an excellent and disciplined small band of strings and woodwind.

There is nothing quite like being where it happened—in this case, Magdalen College Chapel—to appreciate the real significance and problems of piecing together the archaeological fragments that often characterise the history of British organs (**John Harper**). In Magdalen the organ(s) not only moved around the floor at various times but were also placed in specially-built chambers at window level.

The working practices of eighteenth-century organ-builders such as Thomas Swarbrick can be quite difficult to establish. It takes perhaps the insight of a working organ-builder to appreciate the significance of the fragments of information that we do have. (**Dominic Gwynn**). The eighteenth-century English organ voluntary was largely an improvised form. However, the published and manuscript voluntaries that

survive can be helpful in defining the key features of their structure and performance (**John Collins, Calvert Johnson**).



*Jesus chapel organ (Drake 1993) (Photo: John Brennan)*

The second day concluded with a superb concert in the chapel of Jesus College. Verse anthems by William Croft, John Weldon, Maurice Greene and William Boyce were given spirited renditions from the west gallery by **Emily van Evera** (soprano), **James Bowman** (countertenor), **Daniel Turner** (tenor) and **Gregory Skidmore** (baritone). The organ was played by **John Wellingham** who also provided interspersed voluntaries by Greene and William Walond.

Handel's single-handed invention of the organ concerto in the 1730s established a style that was to last

until the beginning of the nineteenth-century. Despite many imitations the Handelian originals dominate the field and continue to provide fertile ground for research into both the compositions themselves and the instruments on which they were performed (**Graham Cummings, Peter Holman, Peter Williams, Peter Lynan, Pierre Dubois**).



*Peter Holman*

*(Photo: David Shuker)*



*Terence Charleston (left) at the 1750 Thomas Parker chamber organ in Merton chapel*

*(Photo: David Shuker)*

Delegates were also introduced to the unjustly neglected Albertus Bryne in an accomplished lecture-recital by **Terence Charleston**. Bryne was organist of St Paul's but his tenure in that post suffered from the various catastrophes that befell the cathedral in 1642 and 1666 .

The delicate balance required for successful cohesion between the seventeenth-century chamber organ and consorts of viols became apparent during a workshop/concert held in Merton chapel that included a partially complete reconstruction of the Dean Bargrave organ (**James Collier, Dominic Gwynn**).



*Consort of viols and the reconstructed Bargrave organ (Photo: David Shuker)*



Dr. Katie Pardee - conference co-organiser

(Photo: David Shuker)

The second Oxford organ conference was a blend of scholarly research and music-making that brought some of the organs and many parts of the organ repertoire of the Stuart and Georgian eras back to life.

**Katie Pardee** and **Melvin Hughes** deserve a huge vote of thanks from BIOS for their magnificent achievement in organising this conference.

The third conference in the series will be held in April 2009 at Wadham College, Oxford, and will bring us to the nineteenth-century (see pages 13 and 38 of this issue).

Another view on the 2008 Oxford Organ Conference by BIOS chairman John Norman is to be found in *The Organ* (2008 No. 344 [May-August] 60)

## JENNIFER BATE OBE

Close on the heels of an honorary doctorate from the University of Bristol (*BIOS Rep XXXI* No. 4 [October 2007] 7) comes further recognition for BIOS member Jennifer Bate. In the Queen's Birthday Honours List announced on June 14, 2008 Dr Bate was awarded an OBE for services to music. Congratulations!

## OHS Alan Laufman Research Grant to BIOS member

The Committee responsible for administering the Alan Laufman Research Grant Fund on behalf of the Organ Historical Society has awarded Dr David Hemsley a grant towards his studies on the development of electric clavier action during the nineteenth century. A condition of the Award is that the results of his research will be made available for publication by the OHS.

Dr. Hemsley says that he is delighted with the award and is sure that his membership of BIOS over the last several years has played an important role in supporting various research activities.

## THE BRITISH INSTITUTE OF ORGAN STUDIES

### OXFORD ORGAN CONFERENCE 2009

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

AT WADHAM COLLEGE, OXFORD

THURSDAY 16 APRIL TO SUNDAY 19 APRIL 2009

### 'HOPE AND GLORY: THE BRITISH ORGAN IN THE AGE OF EMPIRE' (1785-1901)

This Conference will be the third of a four-year sequence of Conferences being held between 2007 and 2010 under the general title, *The Organ in England: Its Music, Construction, and Role in the Second Millennium*. The Conference will take place from 16 to 19 April 2009 at Wadham College, Oxford and will cover the organ and its music in the late 18th and 19th centuries. The working title of the Conference is '*Hope And Glory: The British Organ In The Age Of Empire*' (1785-1901).

Papers and lecture-recitals are expected on topics relating to the British organ in the late 18th and 19th centuries. There is a Call for Papers on p. 38 of this issue.

Evening concerts/recitals will be included and there will be a Conference dinner. Residential and Day rates will be available.

#### **Associated Event**

Visit to Oxford College Organs - Sunday afternoon, 19 April 2009

Further details will be published in *BIOS Reporter* (October 2008).  
For more information please contact:

Dr Katharine Pardee  
Melvin Hughes

# HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on 14 June 2008:

Location	Builder(s) and Date(s)	Comments	Grade
St Peter's Scorton Preston	John Nicholson 1879	case Paley & Austin	II
St Swithun Worcester	Gray 1795; Nicholson 1844		I
St Laurence Catsfield Battle East Sussex	W. Sweetland 1883		II
St Laurence Hougham Nr Dover Kent	James Corps c1842		II
St John the Baptist Smallhythe Tenderden Kent	W. C. Mack n.d.		II
St Mary Shotley	Anon 1858		CoR
St John the Evangelist Lacey Green	Samuel Green (& later)		CoR
St Mary's West Harptree Somerset	W. Sweetland 1891		II
St Chad's Ladybarn Manchester (since 1953)	Harrison & Harrison 1906	house organ: Brackenburgh Tower Calthwaite Penrith Cumbria	II*
Highlands College Jersey	Mutin/Cavaill�-Coll 1913		I
St Margaret Upton Norfolk (since 1905)	GM Holdich c1863	for St Andrew's Bridewell Alley Norwich	II
East Hoathly Church Lewes East Sussex	Henry Bevington & Sons 1874/1899		II

Key:

CoR = Certificate of Recognition

St Andrew's Methodist Church Sholing Southampton	J.W. Walker 1851/59	case by Rattee, pipe decoration Thomas Wille- ment, Great Exhibition Organ	I
St Bartholomew Holmer Hereford- shire	Bevington 1883 Choir Hill 1912	former house organ - unique flamboyant classi- cal case	II*
<b>Organs of West and East Sussex (Part 1)</b>			
Ardingly College Chapel	Grant Degens & Ripplin 1965	case Frank Bradbeer	II
Arundel: RC Cathedral of Our Lady and St Philip Howard	Hill c1860 & 1873 rebuilt David Wells 2006		CoR
Arundel: St Nicholas Parish Church	James M & C Corps 1876	incorporating pipework by Gray 1818	II
Arundel Private Collection: Cham- ber Organ	Flight & Robson c1825		I
Domestic barrel organ	Christopher Gerock c1835		I
Boxgrove: Priory Church of St Mary and St Blaise	Hill and Son 1875		II
Chichester: Cathedral Church of the Holy Trinity	Bishop's Palace J.W. Walker 1885	unusual gothic case	II
Chichester Cathedral Church of the Holy Trinity: Main organ	Pipework 17th-20th century in a case by A.G. Hill 1888		CoR
Chichester: St John Proprietary Chapel	Substantial pipework by G.P. Eng- land 1813/1825		CoR

Location	Builder(s) and Date(s)	Comments	Grade
Chichester: St Paul	Alfred Hunter 1875	case by Pilcher 1837	II
Chichester: St Wilfred	Corps c. 1845	with minor alterations	II
Christ's Hospital Horsham: Court Room	Flight & Robson chamber organ c1835		I
Christ's Hospital Horsham: Big School	Hill & Son 1902	case by Elliot & Hill 1829	I
Crawley St John the Baptist Parish Church	Willis organ c1885		II
Hove All Saints	Hill & Son 1905	cases J.F Pearson 1915	I
Hurstpierpoint: Holy Trinity	Hill 1855/1875	with later action	CoR
Lancing College: Crypt	Chamber organ by Thomas Elliot 1818	important associations with the Gladstone family	I
Lavant: St Mary	Hill & Son 1904	slightly altered Case by Sir Reginald Blomfield	CoR
Littlehampton: St Mary	Case by Richard Seede 1795	made for St Paul's Bedminster Bristol: installed in 1994 by J.W. Walker	CoR



Parham House nr Storrington: Long Gallery	Barrel organ attributed to Joseph Walker. n.d.	I
Petworth House	Case by John England 1789	CoR
Poling St Nicholas	Gardner & Sons Arundel 1860	II*
Sullington: St Mary	Bryceson & Morten c1870	II
Sutton: St John the Baptist	William Hill 1862	I
West Grinstead: St George	Chamber organ by G.P. England c1785	I
Westhampnett: St Peter	William Hill 1875	II
<b>Corrections</b>		
Cheap St Methodist & URC Sherborne Dorset	E.Maley 1875	II*
Road Methodist Church Northants	Bevington c1860	II

## LETTER TO THE EDITOR

Sir,

I was pleased to see a mention of the oval pipe fields in the organ case in Christ Church, North Shields, in Paul Tindall's *Research Notes* (BIOS Rep. Vol XXXII, 2 [April 2008] 35). I enclose a photograph of the case as it currently is.



Photo: Michael Hewitt

*Hill & Son for rebuilding..... one cannot help feeling that the fine old case and especially the front of it was sadly spoiled for want of the two Golden Angels and their trumpets which Messrs Hill and Son removed when they had the instrument in London; the churchwardens at that time were doubtless somewhat to blame for not looking after the church property better.*

A brass plate records that:

*The Crowns on the top of the three Towers of this Organ were given and a new trumpet stop added by WILLIAM REED in commemoration of his fifty years service as a Church Organist. July 1859 – July 1909.*

Presumably the original gilt crown went missing at the same time as the angels. The three crowns are now to be seen (sawn in half!) on the two shields either side of the organ. They were put there after the organ was returned to the West gallery in 1951.



Photo: Michael Hewitt

Ken Anderson

BIOS members who wish to play this organ are encouraged to contact the Church Secretary, [REDACTED]

## NEWS FROM THE BOA

*CHRIS KEARL*

The BOA continues to be extremely busy although the difficulties over access to the archive itself continue. Perhaps I should also add that, although the new 'Heritage' section at Birmingham Library advertises much longer opening hours, the Library's own Archive department, for their part, are still insisting on retaining their old opening hours as listed in the front of this Reporter. This means that there is still no access to archival material on Mondays and that the archive is only open from 10am to 5pm on Tuesday to Saturday with a later evening until 7pm on Thursday. It is a very strange situation to work in!

I was very pleased to receive a visit recently from John Maidment, of the Organ Historical Trust of Australia, who is visiting England at the moment. He has considerable knowledge of organs in Australasia but I was able to provide a little help from our source material to aid his current research. He also located an early Forster & Andrews organ which had previously eluded me.

In the Lake District, at High Hesket, is a beautiful little church dedicated to St Mary. In 1874 Henry Jones built a rather nice little one-manual organ in the eastern arch of the South Aisle as a bequest to the church from Charles Warburton James Esq. Prior to this there had been a gallery on the Nave side of the Chancel arch which contained an earlier organ. The gallery was removed in 1874 but does anyone have any knowledge of the organ? In 1907 the Henry Jones organ was moved to the same position in the North Aisle following the removal of the box pews and this work may well have been done by the same firm. In 1967 it was turned around against the eastern wall of the North Aisle to speak down into the church and then finally it has been moved again into the third arch of the North Aisle facing into the church. The last two moves are relatively recent and there may be a retired organ-builder out there who remembers the job—if so, we would love to hear from you!

I have been contacted by a descendent of the Fleming family, of Stoneham Park, near Southampton, for any information about an organ, possibly by Flight & Robson, which is thought to have been installed at Stoneham Park. The BOA holdings contain some correspondence between John Fleming and William Hill dating from 1841 about the possibility of installing an organ with a divided case in the Music Room at Stoneham Park but this does not seem to have been taken up. I have not found any other references to the organ here—any help would be most welcome.

The organ at St Mary's church at Meare, Somerset, seems to be an old Hill organ that was installed at Meare in 1889. In the local paper there is a reference to the organ formerly belonging to Mr. Stoneham (nothing to do with the previous subject!). I am trying to try to trace the original entry in Hill's Estimate books but in the meantime I would appreciate any input. I am inclined to think that the Hill organ was purchased and "done up" by G Stoneham, the organ-builder of Westbourne Park and then installed by him at Meare but I have no proof as yet. This 54 note (C-f3) compass instrument has certainly been altered in the past and was overhauled by

Daniel in 1921 when a few tonal changes were made. In the Gatward notebooks, I found a rather scathing article about the organ from Musical Opinion of 1901 where an unknown 'organ buff' had made his own judgments about the installation of the organ, obviously totally missing the point that it was an older instrument and probably once only had a TC Swell! There is obviously still some original early Hill pipe-work here and I would be especially pleased to hear from anyone who has seen inside the instrument at any time since 1921.

I have also been asked for information on Charles Gill and the Cardiff Organ Works—has anyone specialised in researching this firm's work?

The BOA is very lucky to have acquired a considerable amount of the Rev. Andrew Freeman's organ research, especially his glass-plate negatives and the albums of his photographs. I have recently been in touch with one of Freeman's grandsons who has discovered yet more of his grandfather's notes and images in the attic of a family home in Cheltenham. These have now been secured for the BOA and I hope to give you more detail about these when I have had a chance to unpack the boxes and appraise the contents.

Although I am very happy to go to great lengths to try to help with your enquiries, I do ask that you remember that my work is unpaid and undertaken on a voluntary basis. The only reason that I am able to spend time on this research is because I am no longer able to work at my chosen career due to an ongoing, painful and at times debilitating illness. I am also limited by the many safeguards which have been placed around the BOA holdings both by us and by the Birmingham Library staff. Most people are very kind and patient but one or two enquirers recently have not understood my position and have felt justified in applying pressure to get what they want from the archive. I would suggest to them that honey is undoubtedly far more effective than vinegar in attracting my undivided attention!

## **THOMAS TROTTER RECITAL ON RESTORED HILL ORGAN**

The three manual Hill organ of 1878, transferred from St Mary Magdalene, Manningham, Bradford to Christ Church, Wanstead, London E11, has now been restored by David Wells Organ Builders with the aid of a generous grant from the Heritage Lottery Fund. An opening recital will be given by Thomas Trotter at 7.30 p.m. on Saturday 27 September 2008, when he promises an intriguing programme of music by Handel, W.T. Best, Elgar and Boëllmann. Tickets, price £10, are available from The Rectory, 37 Wanstead Place, Wanstead, London E11 2SW. Please enclose a S.A.E, and make cheques payable to 'The Parish of Wanstead Organ Fund.'

## CD REVIEWS

MARTIN RENSHAW

*The Power of Music* RVRCD78 (c70') <http://www.rvr.cd.co.uk>

*Music from Croft Castle* DRD 087 (77') <http://www.dinmore-records.co.uk>

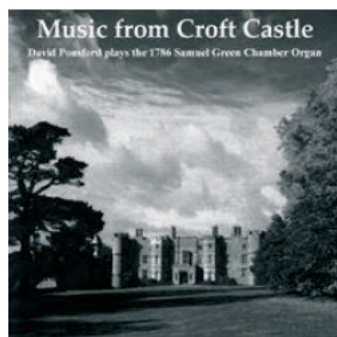
One of the many delights of these two CDs was to realise what a wonderful musical instrument the secular English organ had become by the end of the 18th century. I'm a slow learner, you see, even in understanding the implications of my own argument that the secular organ is so much more important to the development of the classical English organ than the church one....

But here are advocates for the theory that one might only have dreamed of before they came along : two excellent instruments and an outstanding player. The organs are by Robert Gray (1775), containing Smith school pipework (mostly of wood) and Samuel Green, one of his mature house organs (1786), and the player is David Ponsford, of rather more recent vintage.



You will need to have both CDs ; although some of the music is repeated, this is in fact instructive in terms of comparing directly the sound of the organs and their tuning. The Gray/Smith organ at Dingestow Court (restored by Mander in 1961) has been tuned by Dominic Gwynn in Alexander Mackenzie of Ord's reconstruction of an Anglo-French eighteenth century method, and the Green organ (formerly in Moccas and Dinmore Manor, restored, with a new Cornet mixture, by Kingsgate Davidson in the mid-1960s) was tuned by Mark Doust in Vallotti's temperament.

Both CDs are generous in the amount of music on offer. The Dingestow CD programme is almost entirely English, ranging from Byrd to Battishill, whereas the Croft one includes four preludes and fugues from the '48' by JSB—the book I D major fugue is breathtaking—and three organ sonatas by Domenico Scarlatti. These foreign pieces are especially effective in the Vallotti tuning and the slightly more extravert speech of Green's metal pipes, but obviously the older English repertoire is very well served by Smith's wooden pipes.



One can pick out plums and one's favourite items, of course, but I want to confine myself to a few comments after saying that the standard of playing and presentation of the music, including the order of pieces in each programme, is uniformly thoughtful and technically assured. They make me wish that every good player would immediately buy a pair of good microphones and portable recording apparatus and

then start knocking on the doors of fortunate owners of good organs to record appropriate music from the huge English repertoire on them (the organs, I mean). If they do, I hope they will not alter the sound level from one session to another—a fault that even good sound engineers are prone to—and will take off the top of the electric blower (if they have to use one, failing someone else to blow the organ, turn the pages and move stops) between takes so that the tuning of the organ does not deteriorate. And they will record different registrations for the same piece so that the finished product does not have too many tracks with the Fifteenth or too few with just unison or (as would be appropriate in Tudor and Jacobean music) Principal stops.

It seems churlish to criticise the very accomplished playing of David Ponsford, but I would like just a bit more relaxation at phrase-ends here and there, especially in the voluntary (that is, originally improvised) repertory, and would ask him to reconsider his use of the modern (I suppose) cadential hiccup where the last note is broken off from its phrase. This could not surely have been common practice in a time when players also accompanied singers and heard how they treated phrase-ends ?

The English have a kaleidoscopic repertory and instruments of unparalleled excellence to play this on—this richness should be exploited for all it is worth. Who will further take up the challenge ?

## **SOUTHBANK CENTRE CELEBRATES "THE QUEEN OF INSTRUMENTS"**

HARMONIUM DAY, SATURDAY 11 OCTOBER, SOUTHBANK CENTRE, LONDON

A day of talks and performances explore the Harmonium, on 11 October, in The Front Room and Purcell Room at the Queen Elizabeth Hall. There will be the opportunity to see, hear and play some of the best French and English harmoniums in The Front Room from 2pm. Hourly talks will be given by experts from Cambridge Reed Organs and the Saltaire Harmonium Museum, illustrating aspects of the development of the reed organ, including how it is played and its history, together with free ensemble performances by students from the Royal Academy of Music.

At 7.30pm, concert organist Anne Page will reveal her specialism in the art of playing the harmonium, in a programme which includes Karg-Elert's symphonic second sonata. Page will play several harmoniums including the Mustel Art-Harmonium.

In a pre-concert talk at 6.30pm Anne Page, Pamela Fluke of the Saltaire Harmonium Museum, Bruce Dracott from Cambridge Reed Organs and Southbank Centre Organ Curator William McVicker will discuss the history and future of the harmonium, which was one of the most popular instruments of the Victorian era. Riccardo Bonci will perform musical illustrations at the pre-concert event.

Ticket Office: 0871 663 2500; Book Online: <http://www.southbankcentre.co.uk>

## LOST (A LITTLE) IN TRANSLATION: RE-EMERGENCE OF AN EX-BUCKINGHAM PALACE ORGAN

ROY WILLIAMSON

In the Saarland *Die Woche* newspaper of 12 April 2008 it was recorded that the venerable organ from Buckingham Palace's Royal Chapel had found a new home in Saarbrücken's oldest building, the Deutschherrnkapelle. From 19th to 27th April 2008, a series of concerts to inaugurate the organ were given by, *inter alia*, Philippe Delacour (Metz), Ullrich Böhme (St Thomas's church, Leipzig) and Jane Parker-Smith (London) also described as "First Lady of the Organ". The person behind the acquisition of this organ was Bernhard Leonardy, organist of the St. Johann Basilica in Saarbrücken; professional support came from organ builder Mayer of Heusweiler.

According to the report, the organ's history goes back to the middle of the 18th century and is linked to "Handel, J C Bach, Mozart, Mendelssohn and many others". The present Queen is said to have heard it played at her baptism in 1926. The facts regarding its age and the celebrities who may have been acquainted with it are, however, slightly different; I am indebted to John Norman, David Wickens and Chris Kearl for the following information.

The organ was built by Green probably after 1780 for Windsor Castle where in 1840 it was enlarged to two manuals by Gray. In 1842 the Great was transferred to Buckingham Palace and installed in the private chapel. Hill quoted to provide a new organ (Great 6, Swell 6, Pedal 1) in March 1859 for £400 plus £35 for a blowing engine.<sup>1</sup> It was rebuilt with pneumatic action and a new console in 1930. Following war damage, the instrument was stored by Hill, Norman & Beard who later installed in the chapel the untouched Green organ from Sandbeck Hall.



Photo: Stefan Hank

When, in the 1960s, fire destroyed most of the organ in Holy Trinity church, Kingsway, London, the former chapel organ was rebuilt with new tracker key action and new Pedal soundboards for installation in Kingsway in 1970 behind the old Holy Trinity case front (dating from 1831) which had largely survived the fire. Holy Trinity closed in about 1992 and the organ was acquired by Godolphin & Latymer Upper School, Hammersmith, where it remained until sold to the Saarbrücken concern in 2005.

<sup>1</sup> Hill Estimate Book 1. p.374 Buckingham Palace, Private Chapel.

## AN ENGLISH VOLUNTARY FOR EVERY OCCASION - EVEN AN ANNIVERSARY OR TWO

JOHN COLLINS

There are at least five English composers of organ music from the seventeenth to nineteenth centuries whose anniversaries can be commemorated in 2008. As there are now a number of publishers making modern editions of works from this repertoire available, it seems timely to provide a brief guide to where the interested organist can find some of the music.

**John Blow c1649-1708** organist of Westminster Abbey and teacher of Henry Purcell left over thirty mainly one-movement Voluntaries (some have a break after which the writing becomes fugal). These include a setting of the 100th Psalm Tune which can be compared to Purcell's and six voluntaries for double organ in which the writing for solo stops passes from one manual to the another; a further voluntary is for cornet and echo cornet and really needs three manuals. None of Blow's organ works were published in his lifetime, but an anthology of c1775 mentions his name on the cover although none of the pieces are specifically attributed to him. The complete organ works, including the psalm-tune settings, are edited by Barry Cooper for Musica Britannica Vol 69. The edition of 30 Voluntaries of Verses edited by Watkins Shaw for Schott (Edition 10595) appears to be out of print.

**John Travers c1703-58**, organist to the Chapel Royal, left a volume of *XII Voluntaries for the Organ or Harpsichord* published posthumously c1769. His name is mentioned along with Dr. Green on the title-page of *A Collection of Voluntaries for the Organ* (c1770) but none of the pieces are ascribed specifically. Two further Voluntaries in British Library MS71210 have been putatively ascribed to Travers. An excellent modern edition by Geoffrey Atkinson in two volumes is available from Fagus Music. <http://fagus-music.com>

**Robert Broderip 1758-1808** was organist of the Mayor's Chapel and St Michaels's in Bristol and left a set of instructions for the harpsichord, and sonatas for harpsichord with violin, and a set of *Eight Voluntary's [Sic] for the Organ Op V* c1785, published by Longman and Broderip, the second of whom was probably his brother. These contain up to four movements and there are several in the galant style. Unfortunately, there is not yet a modern edition of this collection. Published in about 1815, *The Organist's Journal* is a large collection of arrangements from orchestral pieces bearing Broderip's name which has also not been reprinted.

**Matthew Camidge 1758-1844**, organist at the Chapel Royal and York Minster, left several sets of sonatas for harpsichord and violin, two sets of *Easy Preludes for the Piano Forte* and a set of *Six Concertos for Organ or Grand Piano Forte Op 13* (c1815) which are for keyboard solo. Camidge writes on the title page that he has endeavoured to imitate the style of Handel and Corelli, the concertos being similar to in plan to the four-movement voluntaries by Charles Wesley published at about the same time. Greg Lewin is preparing an edition of the complete set; these



attractive and not over-demanding pieces will be a most welcome addition to the literature and will hopefully feature in recitals during the year. However, Nicholas Temperley has thrown doubt on his birthdate, suggesting in Grove that 1764 would be more a more likely date.

The importance of **Thomas Adams 1785-1858**, organist at St George's, Camberwell and St Dunstan's-in-the-West, Fleet St, cannot be too highly stressed. The last of the older style of English composers before the widespread addition of a proper pedal department His compositions show an adherence to John Keeble's multi-movement style and the quantity and quality of his compositions far surpasses all of his predecessors and contemporaries with the exception of Samuel Wesley. Adams' pieces are generally somewhat demanding and will tax even first-rank players. His use of contrasting manuals compares with that of William Russell, but despite Samuel Wesley's admiring his playing of the pedals his writing for them shows considerably less enterprise than Russell's. Adams' output includes Six Fugues which show clearly the influence of J.S. Bach. He also composed 25 Voluntaries (the first movement of Voluntary 2 from a set of six dedicated to Wesley is a very rare example of a LH solo, here on the Bassoon) and 10 Organ Pieces, most of which are multi-movement, 3 sets of Variations and 90 Interludes of very short pieces for manuals. The majority of the Voluntaries and Pieces also conclude with a fugue. A Fugue also opens Voluntary 3 from a set of Six Easy Voluntaries for young students. An excellent modern edition by Geoffrey Atkinson in 9 volumes is available from Fagus Music.

The following titles have recently become available, or will be available shortly, many of which have not been reprinted since they were originally published:

Thomas Adams - Complete works for Organ in ten volumes (FM, See website for full details of contents)

John Alcock - Ten Voluntaries for Organ or Harpsichord ca.1774 (GLM, OM127)

John Alcock jnr - Eight easy Voluntaries for organ (GLM, OM132)

John Beckwith - Six Voluntaries for Organ or Harpsichord (FJM)

John Bennett - Ten Voluntaries for Organ or harpsichord c1757. Two volumes. (FM)

Jonas Blewitt - Ten Voluntaries for organ op 2 (FJM *nyp*) and A Complete Treatise on the Organ (and the Explanatory Voluntaries) Op 4 (FJM)

William Boyce - Ten Voluntaries for Organ or Harpsichord (GLM, OM109)

Matthew Camidge - Six concertos for the organ or grand piano forte (GLM, OM133 *nyp*)

Thomas Carter - Fugues and full pieces op 37 (FJM)

Benjamin Cooke - Fugues and other pieces for the Organ Book 1 in Cathedral Music CM607

Thomas Sanders Dupuis - Two Sets of Nine Voluntaries for the Organ, Two Sets of Pieces for the Organ or Harpsichord Op 8 and Op 10, Voluntary in D and Two Concerto Movements (FJM)

John Garth - Six Voluntaries for Organ or harpsichord Op 3 (FJM)  
Thomas Gladwin - Five sonatas from a set of Eight Lessons for Harpsichord or Organ (FJM)  
Starling Goodwin- Two Books of Twelve Voluntaries for Organ or Harpsichord (FJM)  
George Green - Six Voluntaries for organ (FJM *nyp*)  
Maurice Greene - Twelve Voluntaries for Organ or Harpsichord c1779 (FM and GLM, OM119)  
Henry Heron - Ten Voluntaries for Organ or Harpsichord ca.1765 (GLM, OM128)  
James Hook - Fifty Preludes and Interludes for Psalm and Hymn tunes, Eight Voluntaries and introductory treatise from op 6, Fifteen Preludes in all the most useful keys from op 6 (FJM *nyp*), Eight Introductions and Fugues from op 6 (FJM *nyp*)  
James Jackson - Six Voluntaries for the organ or harpsichord (GLM, OM130 *nyp*)  
John Keeble - Select Pieces for Organ in Three Volumes (GLM, OM116a-c)  
John Marsh - Eighteen Voluntaries for the Organ plus introductory treatise (AM and GLM, OM129)  
James Nares - Six Fugues with introductory Voluntaries (GLM, OM112)  
Thomas Roseingrave - Voluntaries and Fugues 1728 (GLM, OM117)  
William Russell - Two Sets of Twelve Voluntaries from 1804 and 1812 (FM and GLM, OM118/124), Voluntary in G (ed by G. Ward Russell) (FM)  
Thomas Thorley - Ten Voluntary's for Organ or Harpsichord (GLM, OM113)  
John Travers - Twelve Voluntaries for Organ or harpsichord ca1769 in Two volumes (FM)  
William Walond - Six and Ten (Op II) Voluntaries for Organ or Harpsichord (GLM, OM102/110)  
Charles Wesley - Six Voluntaries for organ, Variations on God save the King (FJM, *nyp*)  
Samuel Wesley - Complete works for Organ in twelve volumes. (FM, See website for full details of contents.)  
Samuel Sebastian Wesley - Holsworthy Church Bells (GLM, OM121)

### *Publishers*

FJM = Fitzjohn Music: [http:// www.impulse-music.co.uk/fitzjohnmusic.htm#org](http://www.impulse-music.co.uk/fitzjohnmusic.htm#org)

FM = Fagus Music: <http://fagus-music.com>

AM = Animus Music: <http://www.animus.org.uk>

GLM = Greg Lewin Music: <http://www.greglewin.co.uk>

*nyp* = not yet published

I shall be delighted to answer any questions on the music and editions, phone



# RESEARCH NOTES

PAUL TINDALL

## Richard Bridge

Recent work using eighteenth-century London newspapers has revealed a remarkable and surprising amount of new information, not least on Jordan, who, as well as advertising, seems to have fed a constant stream of PR to the newspapers rather as we would do today. New light is also thrown on the activities of Richard Bridge.

*Daily Post*, Friday 26 March 1731<sup>1</sup>

'Whereas it was inserted [in Fog's Journal, and elsewhere...that the organ of St Michael Queenhythe would be opened on 21st March], ...the said organ (by an accident) could not be got ready against the said Day, but being now entirely finish'd (and an Addition of the two upper Notes in the great Organ, and also an Eccho and Swelling of two Stops, made by Richard Bridge at the great House in St John's-square near Clerkenwell), it will be open'd on Sunday next.' [by 'the ingenious blind Youth Mr Stanley' - *London Evening Post*, Saturday 27 March].

It seems possible that the organ was second-hand: Isaac Orbell 'offered' an organ to the church in 1730, which perhaps remained his property. He became organist of the church in 1731, and at his death in 1748 his son was applied to by the parish to become organist in turn.<sup>2</sup>

*London Evening Post*, Tuesday 3 August 1731

'Tuesday Morning about Two O'Clock a Fire broke out in the House of Mr Grindy [sic], Cabinet- Maker and Chair-maker, the great House commonly called Ayleswade House in St John's Square Clerkenwell. The Fire began in the Apartment of Mr. Briggs, an Organ-Maker, on the second Floor, but what occasioned it is not known'

The *Daily Advertiser* of 4 August says that the chair-maker was 'Mr Grimstead', and that the Organ-Maker (presumably Richard Bridge) lost 'a Spinet valued at 30L' The cabinet-maker was in fact the famous Giles Grendey (1693-1780), later to be Master of the Joiners Company. The late Michael Gillingham thought that Grendey was responsible for the famous 'serpentine' cases associated with Bridge and his contemporaries, presumably because he was aware of this connection.<sup>3</sup>

*Daily Advertiser*, Thursday 28 October 1731

'On Sunday next the curious new Organ, made by Mr Richard Bridge Organ-maker in St John's Clerkenwell and lately erected in the Parish Church of St Bartholomew the Great near Smithfield, will be opened. N.B. the said Richard Bridge makes Harpsichords and Spinets' [sic].

*Daily Courant*, Tuesday 20 November 1733

'New Church of St Luke [Old Street]...A fine new Organ is building for the said Church by Mr Bridge's [sic] of St John's Square...- which will be open'd on Christmas Day.'

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<sup>1</sup> Note that London newspapers used the modern (i.e. Gregorian) calendar from the late seventeenth century, rather than the Julian calendar where the year began on Lady day, the 25 March. Official sources, such as church records, changed over only in 1752 and sometimes later.

<sup>2</sup> see Dawe, Donovan, *Organists of the City of London 1666-1850*, [London] 1983, 59

<sup>3</sup> I am grateful to Dominic Gwynn for this recollection.

*Daily Post*, Wednesday 14 January 1736

'On Sunday next the fine new Organ in Spittlefields [sic] Church, lately built by Mr Bridge, will be play'd on by the ingenious Mr Worgan.'

*Daily Advertiser*, Friday 27 April 1744

[John Oldcastle's Gardens, Cold Bath Fields opens for the Season on Monday next]. He 'has erected a new Organ, built by the eminent Mr Bridge.'

*General Advertiser*, Thursday, 7 November 1751

'To be SOLD A Very Handsome Organ,...the Case ten Foot high and six wide. Open Diapason (part in front), Stop'd-Diapason, Principal, Fifteenth, Flute, Sexquialtra three ranks, Cornet three ranks, Treble Trumpet, Bass Voxhumana. To be seen at Mr Bridges, Organ-builder in Hand-Court, Holborn.'

*General Evening Post*, Saturday 12 October 1751

'Mrs Nichols, late of Enfield in Middlesex hath left 900 L for the erecting of an Organ in the said Parish Church, which Organ is now building by Mr Griffin.'

It would appear that the organ was actually built by Bridge (see 25 December 1752), though supplied under Griffin's name. Leffler<sup>4</sup> also gives Griffin, and his nephew George Griffin was paid for tuning there later in the eighteenth century.<sup>5</sup>

*General Advertiser*, Tuesday 10 October 1752

[Miss Turner's Concert, at the new grand Concert Room, Crown Tavern, behind the Royal Exchange... 'a new Organ is erecting'. See 30 September 1755 ].

*Daily Advertiser*, Monday 25 December 1752

'We hear that the new organ made by Mr Bridge for Enfield Church is to be opened on Sunday next with an Anthem.'

*Public Advertiser*, Tuesday 30 September 1755

[Advert, for the Crown Tavern.]. 'that the new Organ by Mr Bridge, is now erected.'  
[A different instrument from that of 1752?]

*Daily Advertiser*, Saturday 4 May 1776

'A large Organ to be sold at Mr Avery's organ-builder Broad Street Bloomsbury. An Organ made by the much famed old Bridge, it is most suitable for a small Church or Chapel, it has eight Stops and is a good toned Instrument....Also several second-hand Organs to be Sold.'

*Morning Post and Daily Advertiser*, Friday 13 July 1781

'to be sold an exceeding fine-toned ORGAN, made by Bridge, in an elegant mahogany case, with the following stops: open diapason, stop ditto, flute, fifteenth, sesquialtra, cornet, trumpet treble and vaux-humane [sic] base, and long octaves up to E in alt, lately fitted up in the very best manner, fit for a large hall or chapel. Enquire of Mr Grey [sic], Organ-builder, Leigh-street Red- Lion Square.'

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<sup>4</sup> f. 73v.

<sup>5</sup> see *BIOS Rep* XXXII No. 2 (April 2008), 37-8

## More on George England

Richard Bridge died in 1758, and George England was working for him at the time, as the following reports make clear. It is interesting to see him described as partner.

*London Chronicle*, Tuesday 6 June 1758

'Yesterday morning died at his house in Wood's Close, Mr. Richard Bridge, who was esteemed the oldest organ-builder in England.' [death also noticed in *Universal Chronicle* or *Weekly Gazette*, Saturday 3 June, so Bridge did not die on the 5th].

*London Evening Post*, Thursday 2 November 1758

'On Monday last a new large fine toned Church Organ was opened by Mr Defanthuns [sic - Desenfans?] and Mr Aylward at the Workshop of the late Mr Richard Bridge, Organ Builder in Wood's Close, which Organ is designed for Fort St George in the East-Indies, was made by Mr England, who was Partner with the said Mr Bridge, which gave great Satisfaction to the best of Judges.'

This would be for St Mary's church, Fort St George, in Madras, built 1678/80, and re-opened 1759 after siege damage.

Our knowledge of Colonial English organ-building is comprehensive so far as Australia is concerned,<sup>6</sup> but extremely fragmentary for other areas. It would be very helpful, for example, if anyone could locate a copy of Maine, J.T., *Organs in India and America*, (Madras 1860), unknown to the Library of Congress and the National Library of India, and there is primary source material on the Eastern seaboard of the USA and Canada, in which little interest has been shown.

*Gazette and New Daily Advertiser*, Wednesday 24 October 1764

'Yesterday died Mrs England, wife of Mr England, an eminent organ builder in Wood's Close, Clerkenwell.'

*General Evening Post*, Thursday 23 March 1771

'Yesterday a fire broke out in a loft belonging to Mr Wildboar, Dyer, in Northampton Street, Wood's Close, which entirely consumed the same together with that of Mr England, Organ-builder adjoining. Mr England's policy of Insurance was out about six weeks ago, which he had not renewed: he has lost three organs, valued at 400 Guineas.'

This catastrophe no doubt goes some way towards explaining the decline in England's activity at this time.<sup>7</sup>

**[St Botolph Bishopsgate]** George England bid unsuccessfully for the contract for a new organ on 2 March 1763:<sup>8</sup> 'The Two Candidates were Call'd in and desired to deliver their proposals for Building an Organ for this Parish Consisting of 1500 pipes in a Wainscot Case. Mr John Byfield and Mr George Wilcox deliv'd their proposals Signifying they would Build an Organ to the said proposal for ye Sum of £450. Mr Geo England Deliver'd his Proposal Signifying he would build an Organ on the same Construction for ye Sum of £410...Ballot...Messrs. Byfield & Wilcox 8, Mr Geo. England 6.'

<sup>6</sup> Through the efforts of John Maidment and OHTA, and of Graeme Rushworth in particular.

<sup>7</sup> *BIOS Rep* XXXII No. 2 (April 2008), 27

<sup>8</sup> GB-Lgh MS 4526/4, St Botolph Bishopsgate Vestry Minutes 1754-87

**Ashton-under-Lyne.** '30 March 1821 [in a fire] the valuable fine toned organ was completely destroyed.'<sup>9</sup>

**New Brentford, St Lawrence.** Sperling<sup>10</sup> gives 'New Brentford. England. Gt organ 6 stops. Swell 3 stops. GG to E in alt.', and perhaps a later organ by Blyth (more in next issue). Since New Brentford church was almost entirely rebuilt in 1764,<sup>11</sup> George England may well have built an organ here.

**Stockport, Tiviotdale Methodist Chapel** had an organ by one of the Englands: a history of 1876<sup>12</sup> records the following:

p. 43 'chapel opened September 10 1826...The Organ is seen to great advantage'  
59 'The first organ in Tiviot Dale was built by Mr England, of London and was merely put up for temporary use. The present beautiful instrument the gift of Miss Eliza Heald...was erected in 1830 at a cost of £550 and enlarged in 1872, at a further cost of over £600.'

John R. Watson of the Colonial Williamsburg Foundation has kindly drawn my attention to a surviving secular barrel organ by George Pyke England, so far as is known the only England barrel organ. It has the inlaid nameboard 'G.P.England Londini fecit' and has been at Eyre Hall, Cheriton, Virginia since it was constructed for the Eyre family. Thomas Eyre landed at Jamestown in 1622, and Eyre Hall is a famous colonial house, now owned by H. Furlong Baldwin.

## A New Look at the Byfields

*London Gazette*, 25 June 1774, also 5 July

Bankrupt: John Byfield formerly of Great Queen Street Lincoln-Inn Fields late of Red Lion-Street Holborn Organ-builder.

Bankruptcy proceedings are particularly useful to the historian, because one of the essential features of the official notice in the *London Gazette* was to record the succession of addresses of the unfortunate person concerned. The phrase 'late of' means that they had been thrown into prison: this continued into the 1860s, at least. Byfield must have got into difficulties as a result of Samuel Green's marriage in 1772. The partnership of Byfield & Green was between 1768 and 1772 and Green set up for himself in Red Lion Street in the latter year. The affairs of John Byfield II (c. 1742?-1799) seem to have been complex. His father, John Byfield I (1694-1756) was married to John Harris's daughter Catherine before 1724, when a daughter was stillborn.<sup>13</sup> He was in partnership with John Harris from 1725 (Renatus died at the end of 1724), until at least 1740, but by March 1742 Harris seems to have been in partnership with Jordan when they bid unsuccessfully for the contract at St Helen Bishopsgate [see above, 16 October 1728]. After Harris's death<sup>14</sup> John Byfield I continued in Red Lion Street<sup>15</sup> alone: his mother-in-law Catherine Harris was buried 17 February 1744, and Catherine Byfield

<sup>9</sup> Butterworth, James, *A History and Description of the Towns and Parishes of Stockport, Ashton, etc.*, Manchester 1827, 37-8

<sup>10</sup> Vol. 1, 75

<sup>11</sup> Pevsner

<sup>12</sup> Jutsum, H, *Jubilee memorial Tiviot Dale Chapel*, Stockport 1876

<sup>13</sup> Jeffery, *op. cit.*, 113

<sup>14</sup> will proved 5 December 1743

<sup>15</sup> No. 34 if still the same in 1777; see Jeffery, 122

applied to the court to become executor of both Catherine Harris and of John Harris, whose estate had not been completely settled before his wife's death.<sup>16</sup> Both John Harris's will (written 18 August 1743) and the bond required for Catherine Byfield to become executor (23 April 1744) were witnessed by Abraham Jordan. Joan Jeffery has made the reasonable deduction<sup>17</sup> that since John Byfield II was due to inherit from his grandmother's will at the age of 23, this was his age at 25 March 1765, the date of an agreement between him and his mother and sisters. He would therefore be just of age in 1763 when he married Miss Hays and became Organ Builder to the King.<sup>18</sup> However, at John Byfield I's death in 1756 his son appears to have been only twelve years old: the former died at an unfortunate moment for the health of native English organ-building, since Snetzler had scored his first big success in 1754 with the organ at King's Lynn. Who then continued the business on Catherine's behalf until John Byfield II was old enough? George Willcox may be a likely candidate: he and John Byfield carried out the inventory of Rhenatus Harris's goods in 1725,<sup>19</sup> and with Byfield again witnessed the marriage of Catherine Harris's brother in 1736.<sup>20</sup> 'Byfield, Willcox and Knight' agreed with St Botolph Bishopsgate for a new organ on 17 March 1763,<sup>21</sup> and in 1765 they built the organ at Banbury.<sup>22</sup> Willcox's will<sup>23</sup> was written 25 August 1771, and proved 17 June 1774, just before Byfield's bankruptcy, which may or may not be a coincidence: could he have been at this late stage a sleeping partner in the business? In the will he is described as 'of St George the Martyr,' in other words near to Byfield, but he speaks of no profession or condition in life: he does have a sister, Elizabeth Kingston of Corsham and a deceased brother Anselm Willcox. Thomas Knight 'Organ Builder of Marsham Street, Westminster' and James Chadwell 'of the Parish of St Clement's in the City of Oxford Joiner,' appeared to swear to Willcox's signature, and their statement makes it clear that Willcox moved to St Clement's parish in Oxford at sometime between the making of the will and its proof.

John Byfield II became partner with Samuel Green in 1768,<sup>24</sup> and Catherine his mother died the following year. It is not known what occupied Samuel Green between the conclusion of his apprenticeship with George Pyke in 1761, and 1768. He was living 'next ye Barley Mow, in the Broad Sa'tuary' in June 1762, and moved to 11 Broad Pavement (or Paved Stones), Gray's Inn Lane in April 1763,<sup>25</sup> where he still was in 1766.<sup>26</sup> It is possible that he was working for Thomas Parker of Gray's Inn Lane.

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<sup>16</sup> see *BIOS Rep* XXXI No. 4 (October 2007), 37-8

<sup>17</sup> Jeffery, *op. cit.*, 114

<sup>18</sup> see below, 12 October, 14 November 1763

<sup>19</sup> Jeffery, *op. cit.*, 132

<sup>20</sup> *Idem*, 119

<sup>21</sup> *Dawe*, 37

<sup>22</sup> *Jackson's Oxford Journal*, 27 November 1765.

<sup>23</sup> PROB 11/999, kindly supplied by Dominic Gwynn.

<sup>24</sup> The parish of St Peter-in-the-East, Oxford ordered a new organ from Byfield in July 1767 (Oxford RO PAR 213/5/F1/9, f. 326v), but the receipt of 1768 is made out to Byfield & Green (PAR 213/4/F1/5, f. 69v.)

<sup>25</sup> Jeffery, *op. cit.*, 107

<sup>26</sup> See below, 18 July 1766

Samuel Green 'Organ builder in Red Lion Street Holborn' married Sarah Norton on 1 January 1772:<sup>27</sup> Byfield then seems to have struggled to find a new partner. On 23 January 'Mr Byfield' was to survey the organ at Hereford Cathedral, and on 12 November 'the proposals of Messrs. Byfield and Jones' for repairs were accepted.<sup>28</sup> This was presumably James Jones, but by 1773 (and much later) he was in partnership with Snetzler at St Mary, Huntingdon.<sup>29</sup> On 9 February 1774 proposals were received from 'Messrs. Byfield, England and Russell' for repairing the organ at Christ's Hospital, Newgate Street,<sup>30</sup> but by 25 June Byfield was declared bankrupt. This is probably the origin of the old idea that he died in 1774.<sup>31</sup> There is certainly no trace of any more new organs, but tuning continued, and in 1780 Byfield appeared again with his former partners at St Helen, Abingdon with 'The proposal of John Byfield, Organ-builder to his Majesty, John England and Hugh Russell, Organ-builders'(which was accepted).<sup>32</sup> Byfield was insuring an organ in the workshop of England & Russell in 1779.<sup>33</sup>

#### Newspaper references:

*Gazette and London Daily Advertiser*, Wednesday 12 October 1763

'A few days since was married Mr Byfield, an eminent organ builder, the bottom of Bedford -row, to Mifs Hays, of Covent Garden.'

*Lloyds Evening Post*, Monday 14 November 1763

'Yesterday was appointed Mr John Byfield Organ-Builder in ordinary to his Majesty, in the room of Mr Charles Shrider, deceased.' [this is a mistake - there is no evidence for the younger Shrider being named Charles.]

*Public Advertiser*, Wednesday 9 April 1766

'The Right Honourable Charles Townsend, Paymaster General...has been pleased to appoint Mr John Byfield Organ Builder to Chelsea College [i.e. the Royal Hospital], in the room of the late Mr Gerrard Smith.'

*Public Advertiser*, Wednesday 21 October 1772

'JOHN BYFIELD Organ-Builder to his Majesty, returns his grateful thanks [etc]...and acquaints...that he carries on Business on his own account, at his house in Red-Lion-Street Holborn...'

*Morning Herald*, Tuesday 22 July 1800

[Corporation of the Amicable Society for a Perpetual Insurance Office; Deaths in 1799]:  
'John Byfield, formerly of Great Queen Street; after of Red-Lion Street Holborn, but late of Gray's Inn Road, Organ-builder to his Majesty.'

John Byfield III (born c. 1766) 'formerly and late of Constitution-Row Gray's Inn Road Organ-Builder' was also made bankrupt, in 1801.<sup>34</sup> He is last paid in 1806 for the annuity organ that he and his father had erected in St Bartholomew-the-Less in 1794.<sup>35</sup>

<sup>27</sup> Wickens, D.C, *The Instruments of Samuel Green*, Basingstoke and London 1987, 5

<sup>28</sup> *BIOS Rep.* XXX No. 1 (January 2006), 33-4, from the Chapter Acts

<sup>29</sup> *Idem*

<sup>30</sup> Plumley, Nicholas, *The Organs and Music Masters of Christ's Hospital*, Horsham 1981, 22. Byfield is specifically referred to as 'partner' here.

<sup>31</sup> e.g. *BIOS J.* 3 (1979), 108

<sup>32</sup> Wickens, David, *The Organs of St Helen's Church Abingdon*, Oxford 2005, 23

<sup>33</sup> Jeffery, 123

<sup>34</sup> *London Gazette*, 30 June, 750, 4 July, 773, 7 July, 806



## Green

The use of London newspapers has also permitted a few more details to be extracted concerning Samuel Green:

*Daily Advertiser*, Friday 18 July 1766

'To be sold by Auction by Mr Green, A Collegehold Estate...The Bull, St Tolds [i.e., St Aldates], Oxford. Particulars from Mr Samuel Green Organ-Maker, No. 11 paved Stones Gray's Inn Lane, or Mr Henry Green at the Bull.'

Henry Green, Samuel's father, was a distiller, and, judging by this, also a publican. Samuel Green continued to have property interests in Oxford. The Bull Inn was leased by the Dean & Chapter of Christ Church to 'Samuel Green of Islington, Organ-builder,' on 12 December 1783, for 19s 4d per annum,<sup>36</sup> and mortgages were taken out by him in company with Mary Vivers, spinster of St Ebbe's (28 January 1784)<sup>37</sup> and with the same and Mary Stuart, widow of Oxford (25 March 1789).<sup>38</sup>

*Morning Chronicle and London Advertiser*, Monday 28 September 1778

'Yesterday morning...a most elegant new organ was erected,...at St Catherine's church near the Tower, built by Mr Green...The full organ is very loud...'

Evidently Green's later reputation for over-refined tone<sup>39</sup> had not yet become a commonplace: it must be remembered that some of his later organs were in enormous buildings (e.g. Canterbury and Windsor), and that the latter was in a general Swell.

*Morning Chronicle and London Advertiser*, Monday 3 December 1781

'A musical correspondent, who was present yesterday at the opening of a new organ in the parish church of St Olave Hart Street ...likely to turn out a fine instrument, but the builder [Green], not having had time to finish it, prevented the gentleman who performed upon it from fully displaying his abilities.'

*Morning Herald and Daily Advertiser*, Friday 26 March 1784

'JUBILEE in celebration of HANDEL'S MEMORY...commence on Wednesday the 21st of next month. ...Over this gate [at the west end of Westminster Abbey], will be erected, at a stupendous height, a Large new organ, built by Mr Green for Canterbury Cathedral, but which is to be fixed up in the Abbey on this Occasion.'

*Public Advertiser*, Friday 13 May 1785

'Mr Green is building a new organ for the approaching Festival at Westminster-Abbey, in which he is to introduce several stops never heard in England before, particularly the great swell, and the double-bass trumpet, besides the portable movement, which can be fixed to any instrument...'

<sup>35</sup> Dawe, *op.cit.*, 34

<sup>36</sup> Oxfordshire RO, MS E32/16/D/1

<sup>37</sup> *Idem*, E32/16/D/2

<sup>38</sup> *Idem*, E32/16/D/4

<sup>39</sup> [Sutton, John], *A Short Account of Organs*, London 1847, 82: 'One would suppose that Green was anxious in his instruments to emulate the tone of a musical snuff box, rather than that of an Organ.' A page later, Sutton has this to say: 'It is evident that from the late productions of Mr Hill, that he is now fully alive to the faults alluded to in the Organs of Green and his successors. The Organ of St John's College, Cambridge, is one of the finest modern instruments with which the writer is acquainted.' This was built in 1838: presumably Sutton is condemning the work of such as Lincoln, Blyth and Elliot, and indeed the earlier work of Hill himself.

There was a very short interval between the last Handel performance in the Abbey (5 June 1784) and the opening of the organ at Canterbury (8 July), and this has led David Wickens to speculate that only the pipework intended for Canterbury was used at the Abbey, and hastily transferred to chests, winding and case already constructed in the Cathedral.<sup>40</sup> At any rate, Green made another Commemoration instrument for the 1785 season, likely using some material from that of 1784, and it remained with the firm for decades. Green mentions it in correspondence with the Chapter Clerk at Lichfield on 10 May 1791,<sup>41</sup> when he had to make repairs in readiness for that year's Handel commemoration, the first since 1787. It was still at the shop when Sarah Green's executors sold up in 1807, see below. The 'double-bass' trumpet was to get Green into trouble with the King at Windsor in 1790, according to the *Christian Remembrancer*.<sup>42</sup>

*Morning Chronicle and London Advertiser*, Thursday 20 April 1786

'Windsor:...A new organ is expected to come down this week, in order to put up in his Majesty's Chapel within the Castle, where choir service is to be performed during the time the Cathedral [i.e. St George's Chapel] is shut up.'

Green mentions this organ in a letter to the authorities at Cashel Cathedral of 7 June 1786.<sup>43</sup>

*Morning Chronicle and London Advertiser*, Monday 1 May 1786

'Magdalen Hospital April 26 1786:...A New Organ is erected by the voluntary subscription of several of the Governors.'

This organ is in HO's list<sup>44</sup> of organs by Green, but has since been dismissed as spurious,<sup>45</sup> because of a trail of confusion left by Sperling and Pearce. Neither Leffler nor Organographia record the instrument, but Sperling has the following sequence twice: 'Music Room Liverpool // Green' 'The Magdalen Chapel // Green.' He first puts it among Cheshire organs,<sup>46</sup> then crosses out both entries, and transfers it to a place among Liverpool organs,<sup>47</sup> inserting the word 'do' (i.e. Liverpool) after 'The Magdalen Chapel.' There was a Liverpool Music Room, with an organ by Green also recorded by Leffler, but the Magdalen Chapel was in London. It was founded in 1758 in Prescott Street Goodman's Fields, and rebuilt on a new site in St George's Fields in 1774,<sup>48</sup> with a Chapel, which functioned as a source of funding in the same way as the Ospedale in Venice, or the Foundling Hospital and the Asylum in London. Sperling makes a similar mistake with the Russell organ of the Silver Street Chapel,<sup>49</sup> which he gives<sup>50</sup> as 'Silver

<sup>40</sup> Wickens, 1987, 120

<sup>41</sup> Wickens, D.C.W, 'Studies in Green-Part 2: The Lichfield Letters,' *The Organ* 238 (October 1981), 156

<sup>42</sup> Wickens 1987, 138

<sup>43</sup> *BIOS Rep.XXX* No. 3 (July 2006), 25

<sup>44</sup> *Gentleman's Magazine* June 1814, 543f.

<sup>45</sup> e.g. Wickens 1987, 166

<sup>46</sup> Vol. 2, 44

<sup>47</sup> Vol. 2, 159

<sup>48</sup> *Old and New London*, vol. 6, London 1878, 341-368

<sup>49</sup> Off Wood Street, in the City. According to Wilson, Walter: *The History and Antiquities of Dissenting Churches in London, Westminster and Southwark*, London 1808, it had recently been made 'large and splendid, with the erection of an organ.'

<sup>50</sup> Vol. 2, 157

St Chapel Liverpool.' Organographia<sup>51</sup> has 'St John, Liverpool' followed directly by 'Silver Street Chapel,' so one can see how the mistake originated in whatever sources the two compilers had.

To confuse things yet further, Pearce,<sup>52</sup> viewing Leffler's entry<sup>53</sup> for 'Streatham Chapel near Tooting,'<sup>54</sup> decided that this was 'Streatham: Magdalen Hospital Chapel,' and this has been followed by later writers. The Magdalen Hospital indeed moved from Lambeth to Streatham in 1869, but 'Streatham Chapel' is what is now St Leonard's parish church, Streatham.

*Morning Chronicle*, Saturday 3 May 1794

'NEW GRAND SUBSCRIBERS CONCERT ROOM, OPERA-HOUSE, HAYMARKET... For the BENEFIT OF Mr KNYVETT On FRIDAY next, May 9. Grand Concert...on the new Organ, built by Green, for this Room.'

*Morning Post*, Monday 5 May 1794

'King's Theatre...On Thursday the 15th instant, will be performed at this theatre THE GRAND TE DEUM Composed by PAESIELLO...A new Organ, built by Mr Green (Organ Builder to HIS MAJESTY) for the New Subscription Room, will be played for the First Time, upon this Occasion by Mr Greatorex.'

The King's Theatre and the Opera House, Haymarket were one and the same, the predecessor of today's Her Majesty's Theatre. A large concert room was added on the East side of the theatre in 1792-3.

Yet another organ clock by Eardley Norton is reported. This one is marked 'Eardley Norton. St John's Street. London', and has two stopped wooden ranks, with a 27-note compass, playing four tunes, contained in a very large long-case. It is for sale from Downshire House Clocks of Camden, Maine, who bought it c. 2000 from 'a repository outside Amsterdam.'

## Tailpiece: The Cultural History of Staffordshire

Peter Williams is right to chide me over the dedication of St Leonard's church, Bilston where he first played the organ (*BIOS Rep* Vol XXXII No. 2 [April 2008] 11) *mea culpa*. To how many important questions has that first experience led over the years? The County of Staffordshire is in a way the cradle of BIOS, since the Archive lived firstly at Keele University under Michael Sayer's kindly stewardship. It is worth rehearsing some of the other high points of Staffordshire's cultural history, apart from Professor Williams and Dr. Johnson. Nikolaus Pevsner chose to conclude the twenty-five years of the Buildings of England project by writing Staffordshire himself (published 1974),<sup>55</sup> Two eighteenth century country gentlemen are notable for their support of church music in the county:

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<sup>51</sup> f. 200

<sup>52</sup> Pearce, C.W, *Notes on English Organs of the period 1800-1810*, London c. 1909, 115

<sup>53</sup> f. 200r

<sup>54</sup> An organ by Avery, altered by Lincoln. Leffler was himself the organist.

<sup>55</sup> '*my writing, already bad, seems to be steadily deteriorating*'. Preface, 11

1. Sir Samuel Hellier (1736-84) of Wombourne was a musical enthusiast and collector, who commissioned an organ from Abraham Adcock for Wombourne church (1767).<sup>56</sup>

2. Leake, William and Rowland Okeover of Okeover Hall set up a charity<sup>57</sup> in 1727, whereby £60 p.a. from land in Atlow was to be devoted to the support of an organist and twelve boys and girls (from the surrounding villages) to sing at the church of Okeover. Leake Okeover signed articles with Henry Miller 'of Bristol' for repairs to the organ on 31 October 1755.<sup>58</sup>

Robert King, the conductor, is son of an accountant from Wombourne. Calwich Abbey was the seat of Bernard Granville, who was a friend of Handel, and an important collection of Handel MSS was dispersed from there at Sotheby's on 29 March 1912. He also had an organ, bought (second-hand) in 1755 for his house at 23 Holles Street, Marylebone, and later moved it to Calwich. Handel himself gave Granville advice on how to distinguish a Smith chamber organ from others.<sup>59</sup> The organ was still present at Calwich in 1839:

'In the Library at Calwich Abbey, near Ashbourn, the seat of Mr Court Dewes Granville is preserved...a large collection of the original manuscript music of Handel...and a fine toned organ chosen by him yet stands surmounted by his bust, in the drawing room of the mansion.'<sup>60</sup>

The organ was offered for sale by Puttick & Simpson on 29 January 1858,<sup>61</sup> but was apparently still in the possession of Captain Bernard Granville of Wellesbourne Hall in 1895.

We should also salute Andor Gomme, longtime Professor of English Literature at Keele University, but also an extraordinary polymath: one of our most active and distinguished historians of architecture, and author of a completion of Bach's more-or-less lost St Mark Passion

**Please address correspondence for 'Research Notes' to me at**



<sup>56</sup> P. Young, "A Sweet Pretty Instrument/Sir Samuel Hellier's Obsession", *BIOS J.* 12 (1988), 51-5

<sup>57</sup> Derbyshire Record Office, MS GB 0026 D231M/F310. Okeover Papers

<sup>58</sup> D231M/E19

<sup>59</sup> Delany, Mary, ed. Lady Llanover, *The Autobiography and correspondence of Mary Granville, Mrs Delany*, London 1861, 405, 568

<sup>60</sup> *The Times*, 15 October 1839, page 6 column C

<sup>61</sup> Mclean, Hugh, 'Granville, Handel and "some Golden Rules"', *Musical Times* cxxvi No. 1713 (November 1985), 665

## RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE  
THE BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM  
SATURDAY 28 FEBRUARY 2009

### CALL FOR PAPERS

Proposals for papers are invited for the British Institute of Organ Studies Bernard Edmonds Recent Research Conference at the Barber Institute, University of Birmingham, on Saturday 28 February 2009.

Proposals should present some recent research into aspects of organ history, including music and performance. A broad range of subjects are encouraged and papers on organs and organ builders, including British organ-builders working overseas and organs built in Britain by foreign organ-builders, will be welcomed alongside papers more broadly based. For this Conference papers would be welcomed particularly on topics relating to the organ, the environment and climate change - both inside the organ and in the building - and its impact on pipe metal, cases, soundboards and so on. However this emphasis is not intended to exclude other topics.

Papers should be no more than twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged.

Proposals will be reviewed by a panel including Professor Peter Williams. The authors of successful proposals will be notified by 30 September 2008.

A summary proposal of 200 words, along with a brief biographical note, should be sent by **31 August 2008** to:

Melvin Hughes, [REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

OXFORD ORGAN CONFERENCE 2009

**'HOPE AND GLORY: THE BRITISH ORGAN IN THE AGE OF EMPIRE'**

THURSDAY 16 APRIL TO SUNDAY 19 APRIL 2009

**CALL FOR PAPERS**

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

The next Conference will take place from 16 to 19 April 2009 at Wadham College, Oxford, and will cover the organ and its music in the late 18th and 19th centuries. The working title of the Conference is 'Hope And Glory: The British Organ In The Age Of Empire' (1785-1901).

300-word proposals for 20-minute papers and lecture-recitals are welcome on any and all topics relating to the British organ in the late 18th and 19th centuries. Possible areas of enquiry are organ building, organ music, the role of the organ in church and secular locations, organs and theology, the public role of the organ, the organ as a domestic instrument, organs and voices, organ cases, music and the technology of the period, economics and organ building and/or playing and any other relevant topics. Please note that we not intending to be rigid in applying the specific dates indicated and are more interested in philosophies of organ building, music, performance etc in the general period.

Abstracts will be due by **15 December**, with responses from the panel of readers by mid-to-late January.

The website will be updated soon: either follow the links from <http://www.bios.org.uk/>; or go to <http://www.music.ox.ac.uk/organconference>.

For more information, please contact

Dr Katharine Pardee

Betts Scholar in Organ Studies

Brookman Organ Scholar,

Wadham College

University of Oxford



# BIOS MEETINGS AND CONFERENCES 2008/09

## **Saturday 29 November 2008**

*Study Day and AGM at St Giles in the Fields, Holborn.*

The organ is an 17th century work by Gerard Smith, 1734 and Gray & Davison 1856. It was reconstructed by William Drake in 2007. Full details of the Conference will be included in the *Reporter* (October 2008)

## **Saturday 28 February 2009**

*Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham.*

See Call for Papers in this Issue, page 37.

## **Thursday 16 to Sunday 19 April 2009**

*Oxford Organ Conference 2009 (Residential), Wadham College.*

See pages 13 and 38 in this Issue.

Further details will appear in the *Reporter* in due course.

Ideas for future Conferences are always welcome.

**For further information please contact:**

**The Meetings Officer, Melvin Hughes**



# **AIMS OF BIOS**

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

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

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

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