

BIOS

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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

Editor: Professor David Shuker



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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,



The cover illustration is of the organ at St Mary the Virgin, Yelden, Bedfordshire, built in 1865 by J. Trustam of Bedford.. Robert Shaftoe carried out work in 2008 to restore the instrument to its original condition. As an outstanding example of an organ by Trustam it recently received a Grade I HOC (see p. 9). (Photo: Andrew Hayden)

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EDITORIAL

In Andrew Freeman's *English Organ Cases* (1921) there is a brief mention (p. 40) of a nineteenth-century account of the remains of an early organ at Wingfield church in Suffolk. Along with other historical glimpses of ancient organs, this appeared to be all that would ever be known about this fifteenth-century organ. And yet, here we are almost ninety years later with the not only an archaeologically-informed reconstruction of the Wingfield organ but also one from nearby Wetheringsett - both of which were based on surviving soundboards. Short of a complete instrument, the soundboard is probably the most significant single remnant capable of providing enough information to permit a credible reconstruction of an organ. Dominic Gwynn's rediscovery of the half-burnt Wingfield soundboard in a church coffin house in 1995 was as astonishing as that of the milking shed door that was found to be the Wetheringsett soundboard some years earlier. These stories are very familiar to BIOS and you may be wondering why I am revisiting such well-trodden paths. Well, it is the story of the rediscovery, in the basement of the International Red Cross headquarters in Geneva, of (otherwise lost) records of millions of first world war soldiers that caused me to reflect on the possibilities of discovering even more new pieces of evidence that increase our knowledge of the history of the organ. The large number of paper archives, including military archives, that were lost or damaged during the blitz in London are more typical of the ease with which important information, and organs themselves of course, can be lost. However, one of the negative effects of the current electronic information age is that the preoccupation with the here-and-now, along with the rapidly changing technologies of computer programming and data storage, has perhaps dulled our desire to keep on searching for past records or artefacts that still exist. Hands up, all of you who can still read data from 5¼" floppy disks? Tempting fate, I know, because some of you will be able to do this, but I can't and my highly IT-literate children would not even know what I was talking about. The point is, of course, that the fifteenth-century soundboards and the Red Cross archives were there all along and it just required someone to go looking for them or to stumble across them (and to know what they had found). If we look further back in the history of the organ it is remarkable that substantial parts of small Greek and Roman organs have been unearthed at Dion (1992) and Aquincum (1931) - although it must be acknowledged that it was the relatively imperishable bronze pipes and actions of such organs that survived. We know from the work of Peter Williams and others that the organ developed in north-western Europe over a period of a thousand years following these early instruments, despite the inevitable caution to be exercised in the interpretation of historical images and written accounts of these instruments. But when it comes to physical evidence there is nothing. For example, no medieval portable organ is known to have survived even in fragments. And yet, I would be astonished if there was nothing left at all, anywhere. It is tempting to think that if there was a portable 'out there', somebody would have found it by now. I suggest that we should resist this temptation - across the board. The search for 'missing links' in British organ history is something we should embrace. Your starters for ten: (1) Is there a Roman organ or a mosaic image buried somewhere in the British Isles? (2) Are there any fragments of medieval organs hiding/incorporated in(to) furniture/doors/museums/country cottages/houses? No time limit - the third millennium of organ history has some time yet to run.

FROM THE SECRETARY

MELVIN HUGHES

NPOR - NOW AT THE ROYAL COLLEGE OF MUSIC (RCM), LONDON

Since January 2009 the NPOR database has been live from the RCM. Mike Sayers continues to offer technical support and will do so until the next major technical development of the NPOR. The joint Management Committee will be considering what developments will be needed and the funding position. Nicholas Watkins, who is Head of ICT Services at the RCM, a BIOS member, organist and musicologist, has been co-opted onto the BIOS Council.

OXFORD CONFERENCE PUBLICATIONS

Council has agreed that up to ten papers from each of the four conferences will be prepared and published across a four-year span of issues of the BIOS Journal (one set of conference papers in each volume). This would be alongside other articles selected by the respective Journal Editor in the normal way.

HERITAGE PROTECTION BILL

The absence of the proposed Heritage Protection Bill from the current legislative programme means that BIOS needs to remain vigilant and wait to see what proposals the Government might bring forward in due course. Contacts with the Department of Culture, Media and Sport, and English Heritage are being maintained.

NAO REVIEW OF ENGLISH HERITAGE

The National Audit Office (NAO), which investigates public spending on behalf of Parliament, is conducting a review of the performance of English Heritage in encouraging currently under-represented groups to engage in heritage. As part of its review, the NAO have commissioned an independent research company to carry out an online survey and to organize a series of focus groups with members of the heritage sector. Barrie Clark completed the survey for BIOS and was invited to a follow-up interview which he reports went very well.

BOA ARCHIVE

Council expects to consider shortly a plan for the proposed move of the Archive to the University of Birmingham.

HOSA: PROPOSED SW ENGLAND PROJECT

Programme planning for the proposed recordings is underway. A range of proposals for organ-related activities is being developed and a HLF application is in preparation. Nigel Browne is in the lead for BIOS on this.

BIOS ANNUAL GENERAL MEETING 2009

It is anticipated that this will take place on Saturday 28 November 2009 at a central London venue.

HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on 16 January 2009:

Location	Builder(s) and Date(s)	Comments	Grade
Sussex (cont'd)			
Emmanuel URC St Michael's Road Worthing West Sussex	John Compton 1937	An intact example of an extension instrument by John Compton	II
Zion Baptist East Grinstead West Sussex	Rest Cartwright 1907	A good example of an instrument by Rest Cartwright	II
St Botolph Heene Worthing West Sussex	J.W.Walker 1873	A good example of an instrument by J.W.Walker with additions by the original builder	II
St Paul, West Street Brighton East Sussex	Alfred Hunter	An outstanding example of a large instrument by Alfred Hunter in original condition	I
St Francis and St Anthony Haslett Avenue West Crawley West Sussex	T. Bates	A fine example of a barrel organ by T. Bates	II*
Holy Trinity, Shelley Road Worthing West Sussex	Forster & Andrews 1884	Pipework	CoR
St Martin, Brighton East Sussex	Hill 1870/1890	An outstanding example of an instrument by Hill in a case by Somers Clarke	I
Chapel Royal, Brighton East Sussex	Henry Willis 1883	A fine example of an instrument by Henry Willis	II*
London			
Westminster Abbey	Hill 1895	Hill Celestial Organ & Pearson Cases	CoR
Buckingham Palace Ballroom	Lincoln 1818 Gray & Davison 1855	Pipework by Lincoln	CoR
St Andrew Undershaft EC3	Harris 1696 Hill 1875	An important instrument with case & pipework by Harris and later pipe work by Hill	I
St Paul Rossmore Road, NW1	Gray & Davison c1840	Swell organ by Gray & Davison and earlier anonymous pipework on the Great	CoR
St Peter Black Lion Lane Hammersmith London W6	T. Bates 1856 Bryceson Bros 1886 Brindley & Foster 1908	A good example of an instrument by Bryceson Bros incorporating earlier material by Bates and minor changes by Brindley & Foster	II

Location	Builder(s) and Date(s)	Comments	Grade
Dewi Sant [St David's Welsh Church] Paddington	Gray & Davison c1880/90	A good example of a domestic instrument by Gray & Davison moved from Holland Park W14 c1950	II
City of London Archdeaconry & Middlesex Archdeaconry			
St Clement, Eastcheap	Renatus Harris 1696	Original Case of distinctive design. Some Harris pipework	CoR
All Saints, Fulham	Jordan 1732	Part of the case and surviving Jordan pipes	CoR
Christ Church, Fulham	Henry Jones 1903	A good example of an instrument by Henry Jones in original condition	II
St Dionis Parsons Green	Hill & Son 1884	An outstanding example of instrument by Hill & Son in original condition	I
St John Glenthorne Rd	Bevington 1888 Lewis 1896 Willis 1920	Bevington 1888 Enlarged Lewis 1896 Rebuilt Willis 1920 – case J.F. Bentley	CoR
St Stephen Uxbridge Rd	Henry Willis 1888	A good example of a small instrument by Henry Willis. Originally made for St Andrew Haverstock Hill. Moved by Noel Mander 1958	II
Holy Trinity Twickenham	Henry Willis 1883	An important instrument by Henry Willis substantially in original condition	II*
St Stephen East Twickenham	Henry Willis 1890	A good example of an instrument by Henry Willis with minor alterations John Compton 1952	II
St George Hanworth	Hill & Son 1888	An unaltered example of an instrument by Hill & Son in a case by A.G.Hill	I
Holy Trinity Hounslow	Hill & Son 1905	A good instrument by Hill & Son originally made for Shoreditch Tabernacle Moved and new action Hill Norman & Beard 1963	II
St Barnabas Addison Road Kensington	J.W.Walker 1856 & 1934	Pipework by J.W.Walker. Good nineteenth-century case. French Vox Humana rank in the Swell department	CoR
St James Norland	J.J. Binns 1905	Pipework by Binns. Minor changes Lewis 1910 and Binns 1920. Modern action Bishop & Son	CoR
All Saints Notting Hill	Norman & Beard 1902	Pipework Norman & Beard. Electric action Daniel & Co 1952	CoR

Location	Builder(s) and Date(s)	Comments	Grade
St Philips Earls Court Road	Gray & Davison 1848 Hele & Co 1901	A good example of an instrument by Gray & Davison with a later Choir department by Hele & Co Originally made for St Paul Dock Street Whitechapel Moved Peter Collins 2003	II
St Luke Chelsea	John Compton 1932	A significant instrument by John Compton with a luminous console incorporating the 1922 house organ of A.H. Midgley and 16ft front metal pedal pipes by Henry Jones The case is by William Nicholls 1824	II
St Luke Redcliffe Gardens	Norman & Beard 1912	An important instrument by Norman & Beard with a pioneering electric action in original condition	II*
Rest of the UK			
St Michael's Church Edgton Shropshire	Joseph Walker 1839	An outstanding example of a domestic instrument by J.W. Walker	I
St Oswald West Hartlepool Cleveland	Ingram 1904-6	An unusual example of an instrument in the style of Hope-Jones by Ingram of Hereford 1904-6 in a case by Hicks & Charlewood carved by Hedley of Newcastle	II
St Mary Parish Church Southampton Hants	Henry Willis III 1956	A late example of a large romantic instrument by Henry Willis III incorporating some pipework from the Albert Hall Stirling (Willis 1883)	II*
St James Briercliffe Parish Church, Burnley	Forster & Andrews 1865/1906	Forster & Andrews pipework 1865	CoR
St Michael's, Hernhill Faversham, Kent	Bevington 1882	An outstanding instrument by Bevington in original condition	I
St John the Divine Bulwell Nottingham	Norman Bros & Beard of Norwich 1897	An outstanding example of a domestic instrument by Norman Bros & Beard moved without alteration 1941	I
St Paul's, Kirkgate ShIPLEY, West Riding Yorkshire	J.J. Binns 1892	A good example of a large instrument by J.J. Binns with a later action	II
St Margaret's Princes Road, Toxteth Liverpool	Henry Willis 1869	An outstanding example of an instrument by Henry Willis in original condition	I

Location	Builder(s) and Date(s)	Comments	Grade
St Mary, Edge Hill Towerland Street Liverpool	Bewsher & Fleetwood c1825	An outstanding example of an instrument by Bewsher & Fleetwood substantially in original condition	I
Ullett Road Unitarian Liverpool	Wm Hill & Son 1869/1898	A fine example of an instrument by Hill 1869/1898 with minor alteration by Rushworth & Dreaper 1910	II*
Key Green Methodist Timbersbrook Congleton, Cheshire	Gray & Davison c1840	An outstanding example of an instrument by Gray & Davison in original condition	I
St Matthew and St James, Mossley Hill Liverpool	Henry Willis 1874 (altered)	Case by Paley & Austen	CoR
St John the Baptist Ross Road, Huntley Gloucestershire	Gray & Davison 1864	An outstanding example of an instrument by Gray & Davison in original condition	I
St Mary the Virgin Yelden Bedfordshire	Trustam 1865	An outstanding example of an instrument by Trustam strictly restored by Robert Shaftoe in 2008	I
Guildhall Cambridge	Hill Norman & Beard 1924	A fine example of a concert instrument by Hill Norman & Beard incorporating pipe-work by Hill 1881	II*
William Turner Almshouse Chapel Kirkleatham nr Redcar, Cleveland	Bates & Son c1860	An outstanding example of an instrument by Bates & Son	I
St Mark, Whiteley Surrey	Norman & Beard 1916	Pipework by Norman Beard & case by Walter Tapper	CoR
St Peter, Cowgate Newcastle	Hill & Son 1866	A fine example of an instrument by Hill formerly in Holy Saviour Tynemouth	II*
St Nicholas Parish Church Great Yarmouth	Hill & Son 1882/1908 John Compton 1960	A good example of a large instrument by Hill which was formally in St Mary the Boltons London and conservatively rebuilt and installed by John Compton with the addition of a case by Stephen Dykes-Bower	II
Capel Mynydd Seion Abergele North Wales	Willis c1860	A fine example of a 'Scudamore' organ by Henry Willis substantially in original condition after a conservative restoration by Willis in 1959	II*

NEWS FROM THE BOA

CHRIS KEARL

A number of people have contacted me with their views about the unknown water-colour shown on the front of the last issue of the Reporter. As yet no one has found the exact location of the room or identified the organ but I do offer my thanks for their wisdom and insight. The general consensus leans towards a Seede being the likely builder of the instrument and the location as a large country house somewhere in Gloucestershire or the surrounding area on the western side of England. One or two people suggested it could have been the first floor salon of a town house situated somewhere like Bath or Cheltenham which is also quite possible. Investigations continue but source material about organs by Brice and Richard Seede is quite scanty so it is not going to be an easy task. There are noticeable similarities to other Seede organ cases still in existence elsewhere. Needless to say my suggestion that BIOS had an "inner circle" of experts caused some annoyance to those who had not been included in the earlier circulation - my sincere apologies to those who felt slighted.

The Rev. Andrew Freeman's glass-plate negatives are now all copied onto CD and I have completed an index listed by location for all 1,699 photographs in the collection. We are very fortunate to have received a number of donations from individual members of the Freeman family towards this project and I have offered them our thanks for this generosity on your behalf. Copies of the location index (either on disc or as hard copy) and individual photographs can be ordered directly from the BOA - my contact details are at the front of this issue. The quality of the images, some taken over 100 years ago, is exceptional and Greg Chandler, the photographic expert entrusted with this work, has done an excellent job. Given the rather precarious state of some of the older negative plates the decision was taken to copy all of the images in one go rather than just the English ones and naturally this resulted in extra financial outlay from BIOS funds. Individual donations towards this project would be warmly received by our Treasurer, remembering that "gift-aiding" a donation adds significantly to its value!

Enquiries continue to arrive - it is interesting just how much information we receive back through these enquiries from research undertaken "out there". Some interesting papers have turned up relating to the old organs at St Chad's Parish church in Rochdale, particularly the organ transferred from Manchester Collegiate church in 1747. They seem to confirm that Richard Parker was indeed the organ-builder responsible for the move of this organ and he was also paid for subsequent work at Rochdale in the following few years. I am awaiting a transcript of these papers so I will give you more detail in the next issue. It has also been confirmed that the "ex-Manchester" organ was allowed to fall into disrepair and was eventually offered for £40 in 1855 to the builder of the next organ - not William Hill as was first thought, but Samuel Groves who undercut Hill's estimate to build an organ at Rochdale "in the German manner" in 1855 for £290. This instrument proved to be very unsatisfactory and eventually the church saw the error of their ways, purchasing the present organ from Hill & Son just 30 years later to replace the Groves' instrument which the then Vicar, Rev. Maclure, had said "made the most horrible noises he had ever heard from an organ!".

The old organ at St Mary Magdalene, Albrighton was "purchased by Mr Lord" of Nicholson & Lord in 1898 when Mr. Smith of Jardine & Co. put in his new instrument there - I would be very interested to find out more about this old organ and its possible new location if it was not broken up - has anyone researched Nicholson & Lord's instruments specifically or Shropshire organs in general?

I have also been asked to trace a "stock" organ of one manual and pedals, made by Gray & Davison and sold to a Fr. Ignatius at the RC Benedictine Monastery (Elm Hill Priory) in Norwich in 1864. This organ was subsequently taken by him across to the bleak valley of Llanthony in the Black Mountains of Wales when he founded his new Monastery (Llanthony Tertia) near the ruins of the mediaeval Priory. It was first set up in the chapel there but replaced in 1882 by a larger two-manual organ of 18 speaking stops and 3 couplers, the smaller instrument being removed to the Community Room. When the monks left Llanthony in 1915 their property was auctioned - has anyone come across either of these organs in a new location, possibly nearby? (The specification of the 1882 organ is given on p. 30). Amusingly the G&D records in 1882 mention an extra charge of £2/8/- made to the monastery for the "hardship" endured by the two men employed to install the new organ on the chancel screen. Apparently the poor souls had to walk for two miles each day, there and back from their lodgings out to the abbey buildings in the bitter cold of late December through wintry storms and deep snow - because "secular" workmen were not permitted to lodge overnight at the monastic enclosure!

There is one new addition to the archive "Primary" source material - a batch of measurement graphs/charts from "Pipecraft". This was a small business set up by Derek Jones in Norfolk which produced hand-made ranks of pipes for specialist orders between 1967 and 2004 including a number of pipes reproduced for very old organs to replace those damaged beyond repair or where a rank had been removed at some time in the past. At present access to this material will be on a restricted basis only as it contains the pipe "scales" used by individual organ-builders which are often one of their most guarded secrets. An index of this material will follow soon.

BERNARD EDMONDS RESEARCH CONFERENCE BARBER INSTITUTE, BIRMINGHAM – SATURDAY 28 FEBRUARY 2009

DAVID SHUKER

The recent Bernard Edmonds Research Conference had a varied programme of presentations with subjects that ranged from a debate on the pros and cons of electric action to the enigmatic last years of Renatus Harris. There was also a distinct international perspective, including an account of a number of Mutin Cavaillé-Coll organs that found their way to England as well as progress on an EC-supported collaborative programme to develop sensors for harmful environments in organs.

John Norman began the day with the complex and, at times, controversial history of organs at Worcester Cathedral. The completion of the new organ in the Quire afforded a good opportunity to look on the various issues that have governed both this instrument and the organs that preceded it over the centuries. The position of the Jacobean organ on the screen, the provision of two manuals, the introduction of spires to the cases in the 18th century, the introduction of the German compass by Hill in 1842, the 19th century debates over the

removal of the medieval pulpitum, the origins of the designs for the 1870s Quire and Transept cases, all led up to the controversial instrument of 1896 by Robert Hope-Jones. The heroic rescue of the organ by Arthur Hill in 1925 was briefly mentioned. The newly-completed Tickell organ represents one solution to satisfying the complex demands placed upon a single instrument (at least until the Nave organ is installed) in an essentially medieval building. This talk set the scene for a debate between **David Hemsley** and **John Norman** on the future of electric action. The Worcester Quire organ is almost unique among cathedral organs in the UK in having direct electric action throughout. The technology of electric action has vastly improved in recent years and can be very prompt. In combination with pragmatic considerations in the design and construction of the Worcester organ described by its consultant, John Norman, it was difficult to see much disagreement about the virtues or demerits of electric action from the two protagonists. It was left to **Professor Peter Williams**, who chaired the debate, to raise the subject of a player's perspective in which electric action could be seen as somewhat unsatisfying as it lacked the 'feel' of the best mechanical actions.

Following on from the COLLAPSE project which looked at corrosion of pipe metal, the EC-funded SENSORGAN project aims to develop a monitoring and preventive approach to this problem. **Carl John Bergsten** (GOArt Centre, University of Gothenberg, Sweden) began by setting the scene. The pipe organ is an important part of the cultural heritage of Europe. A major threat to this heritage is indoor harmful environments. Organic acids, also in combination with condensation phenomena, create pipe corrosion causing serious damage to the pipes. Harmful humidity conditions can create cracks in the wooden parts of the organ, making the instrument unplayable. **Marianne Odlyha** (Birkbeck College, London) then described how sensors for harmful environments are being developed and tested. The sensor system contains three different parts: (i) a dosimeter for detection of organic acids corrosive to organ pipes; (ii) an acoustic sensor for indication of risk of damage to wooden parts of organs, and, (iii) a sensor for detection of dew formation, or condensation, inside organ pipes. The sensors are currently being used in a field study in the historic organs at St Botolph without Aldgate in London, UK and the Minor Basilica of St. Andrew the Apostle in Olkusz, Poland.

William Herschel (1738-1822) decided to become an organist almost as soon as he was appointed to be director of public concerts in Leeds in 1762. **David Shuker** suggested that Herschel's eighty or so extant organ works, all unpublished, bear some of the hallmarks of being part of a self-directed course of study aimed at developing his improvisational skills. The chronology of composition of some of the organ preludes has now been established and corresponds to an intense preparation, using organs in Leeds and Wakefield, for a competition in Halifax that Herschel won in 1766. The same series of preludes contains detailed registration indications that allow a fairly complete reconstruction of the specification of the organ at Leeds Parish Church. It is also possible to draw the conclusion that, to providing a stable base on which to build a career, playing, and composing for, the organ provided Herschel with an intellectual challenge that ultimately he did not find in his other compositional activities.

The list of organs (1923) by the Cavallé-Coll company includes six instruments built for 'England' which are indicated to have been installed by the company under the direction of Charles Mutin. **Chris Berry** recounted the fascinating stories behind these organs which all relate to the migration of French religious communities to the British Isles during the early

years of the twentieth century, particularly those Benedictines belonging to the Congregation of Solesmes. The Appuldurcombe (1903), Farnborough (1905), Quarr (1912) and Jersey (1913) organs are still extant. However the Northwood organ has disappeared and the Cowes instrument was burnt if it ever existed. The Jersey instrument is probably the only Cavallé-Coll instrument to contain a significant element of remodelled English pipework. The cases of the Farnborough, Quarr and Jersey instruments are impressive, that at Quarr particularly overlooked. The Jersey instrument has a Barker lever action. Specifications are standardized over two manuals, and only the Farnborough organ has a terraced console. These organs are an understated and neglected part of the Cavallé-Coll legacy in Britain.

José Hopkins described the not insignificant challenge in identifying the origins of the organ in Whaddon (see cover of the *Reporter* for July 2008). The rather unusual two-manual Walker organ in the old style with an intriguing history, was for a long while incorrectly attributed to Snetzler. A recent investigation by Dominic Gwynn, and others in the past, have now largely established that this is not so. Much of what is currently known about its history can be gleaned from the 1916 notebook of Andrew Freeman and work by Bernard Edmonds. Until 1863 the organ was a single-manual instrument which obviously began life as a chamber organ. The rather striking carved angel which currently adorns the case is probably seventeenth-century, but the origins of it and the organ remain, for the moment, obscure.

The Durham organ-builders Nelson & Co. were active between the two world wars. The story of the origins of this business and its work in the shadow of their more prominent neighbours, Harrison's, was given in a richly illustrated talk by **Richard Hird**. The company was founded by Henry Nelson who had probably worked as a joiner with Harrison's in the 1870s. Nelson & Co. built many 'workhorse' two-manual organs of ten to twelve stops, many of which have since disappeared. Some of their larger and more distinctive instruments survive. When Henry Nelson died in 1935 the company continued under his sons but with little success. The business merged with Walker's in 1967 but the use of the Nelson name disappeared during the 1970s.

The last talk of the day dealt, perhaps appropriately, with the last years of Rhenatus Harris. **Dominic Gwynn** tried to make sense of some of the curious events that occurred in the twelve years leading up to Harris' death in 1724. In 1710 Rhenatus Harris built his magnum opus at Salisbury Cathedral, and in 1712 he published a plan for a vast national organ at St Paul's Cathedral, yet from this peak of ambition he seems to have built very few organs thereafter. There seems to be a suggestion that Harris wanted to retire to Bristol but was for some reason thwarted in this regard, perhaps due to financial restraints, although he had properties there in the 1720s. Harris was perhaps also a difficult person to deal with, even within the family. The organ at St John Clerkenwell, installed by John Harris in 1722-3, was originally meant to be built in the Bristol workshop, but part had to be built in London as Rhenatus had exceeded the overall budget. Nonetheless, there are innovations on this organ - such as a combined Choir/Swell - which look forward to developments later in the century.

The varied programme of this meeting and the number of attendees underlines the value of the annual Recent Research conferences. There are already three proposals under discussion for papers for the February 2010 meeting. The membership of BIOS is indebted to Melvin Hughes for his enthusiasm and commitment in organising this meeting and to Professor John Wenham for hosting the meeting on behalf of the University of Birmingham. Jim Berrow invited delegates to his nearby house for post-conference hospitality and a chance to appreciate the excellent Robert Shaftoe chamber organ installed in 2002.

MUSICAL LIFE IN LATE EIGHTEENTH-CENTURY PENRITH

SIMON FLEMING

The market town of Penrith lies on the edge of the Lake District, in what was, up until 1974, the county of Cumberland. In modern times it has become a hive of musical activity, but in the eighteenth century there appears to have been little of significance happening. Even Carlisle, with its salaried cathedral choir, did not achieve a high level of music production, and the several organists that they had during that century had numerous contratemps with the Dean and Chapter for either being intoxicated or for frequenting the cockpit. The lay-clerks and minor canons were little better, and it appears that music there rarely reached an appreciable standard.¹ The few public concerts that were held in Carlisle tended to be organised by the cathedral organist; although, given that it did not get its own newspaper until the nineteenth century, it seems that most musical events went unrecorded. Most recorded public music making in the county took place in Whitehaven, then an important provincial port, where the production of music was dominated by the Howgill family. They filled the organist posts at the local churches, and organised a series of weekly concerts.²

At Penrith, given the apparent lack of accomplished musicians, it seems unlikely that there was much formal music making outside the church or the domestic environment. There were assemblies held annually for the meeting of the Inglewood Hunt, and for Penrith race week, but given the popularity of such social events at other provincial centres, it seems likely that they also happened at Penrith on a fairly regular basis.³ These tended to be held in large public rooms, either built specifically for that purpose, or alternatively a large room in one of the local inns. One such venue was Mrs Buchanan's Assembly Room, where a Mrs Corby held a ball in February 1788.⁴ According to Hutchinson, the town's residents were 'wealthy, courteous and well-bred', which indicates that music, one of the attributes of middle-class life, may have been more popular than evidence suggests.⁵ Visiting musicians would also have stopped in Penrith when passing through the area, and occasionally would have held concerts. Like Carlisle, there are few recorded instances; although, in April 1799, Charles Dibdin stopped in the town during his tour of the northwest, performing his 'table entertainment', *A Tour to the Land's End*.⁶ There were also bands of music occasionally employed for civic occasions, having presumably been borrowed from one of the local militias.⁷

With regards to sacred music, it seems unlikely that anything performed at the Parish Church of St. Andrew rose far above mediocrity. Generally, music production in most parish churches would not have of a high quality; even in most British cathedrals, music production had been reduced to an absolute minimum, with funds that had previously been allocated for music being diverted for other purposes.⁸ An astonishing example is Richard Eastcott (c.1740-1828) who attended prayers at an

¹ Cumbria Record Office, Carlisle: D&C1/9-12.

² *Cumberland Pacquet*, 17 June 1800.

³ E.g. *Cumberland Pacquet*, 1 March 1791, 27 September 1796.

⁴ *Ibid.*, 13 February 1788.

⁵ Hutchinson, W. *The History of the County of Cumberland* (Carlisle, 1794), I, 313.

⁶ A 'table entertainment' was a mixture of narration and singing that was performed by a single person, usually seated behind a table and facing the audience. *Cumberland Pacquet*, 30 April 1799; Roger Fiske and Irena Cholij. 'Dibdin, Charles' Grove Music Online. Oxford Music Online. 11 Nov. 2008 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/077333>>.

⁷ *Cumberland Pacquet*, 7 January 1783.

⁸ Temperley, N.: 'Music in Church' Concert Life in England I' *Music in Britain, The Eighteenth Century* Diack Johnston, H. & Roger Fiske, ed.: (Oxford, 1990), 358.

anonymous cathedral in the latter part of the eighteenth century, and heard a choir consisting of three men, two of whom did not possess surplices as their incomes were not substantial enough to enable them to purchase their robes without causing themselves poverty.⁹ However, there were exceptions, with the choir at Durham being well supported by their Dean and Chapter. The high salaries that they offered to some of the lay-clerks resulted in several highly capable singers being drawn from the south, and, subsequently, the choir came to dominate musical life across the north of England.¹⁰

Most parochial churches at this time did not have their own organ, with most of the singing being unaccompanied. The leading of the psalms would have been the responsibility of the clerk, who would have sung a line, which the congregation would have repeated.¹¹ Most clerks were not trained musicians, and the singing would not have been of a particularly high standard. The Newcastle musician Charles Avison (1709-1770) commented on this in his book *An Essay on Musical Expression* (1752), where he stated that the psalm tunes 'are every where sung without the least Regard to Time or Measure, by drawling out every Note to an unlimited Length.'¹²

At Penrith there were several occasions when musicians were employed to produce music at the church. The churchwarden's accounts reveal several payments to musicians, the most common occasion being the birthday of King George I. The first reference dates from 1719, when the musicians were paid 2s for their services. Payments were made in other years including 1725 when 2s 6d was paid to a groups of singers, and the following year 3s was paid for the 'Ale and Money to the Musick'. Later payments include music for New Years Day in 1751, and on another unknown occasion 8s was paid for 'Liquor for [the] Musick and Ringers'.¹³ As the century progressed the organ - as an aid to worship - regained much of its earlier pre-Commonwealth importance, with many churches having them reinstalled. Clearly, if music was to improve at Penrith, an organ would be needed, and it appears to have been for this reason that Colonel Thomas Dawson left 100 guineas specifically for its purchase. The remainder of the necessary funds that facilitated its installation were raised by public subscription.¹⁴

The first reference to Penrith acquiring its own organ dates from 1796, when, on 25 October, the *Cumberland Pacquet* included the obituary of the London organ builder Samuel Green (1740-96).¹⁵ Green, who had died on the 14 September, was an important contributor to this art, having built the organs at Canterbury, Salisbury, and Lichfield Cathedrals, as well as that at St. George's Chapel, Windsor.¹⁶ However, Green did have a local connection, and this was revealed in his obituary:

Mr. Greene had just completed the interior of a fine organ for the parish church of Penrith, in this county; which will now be the last monument of a genius who, in some respects, excelled all his predecessors.¹⁷

⁹ Eastcott, R *Sketches of the Origin, Progress and Effects of Music* (Bath, 1793), 276.

¹⁰ See Fleming, S.D.I. *A Century of Music Production in Durham City 1711-1811: A Critical and Documentary Study*. (PhD thesis, University of Durham, 2009)

¹¹ Temperley, N. *The Music of the English Parish Church* (Cambridge, 1979), 379.

¹² Avison, C. *An Essay on Musical Expression* (London, 1752), 76.

¹³ Cumbria Record Office, Carlisle: PR/110/1/75.

¹⁴ Dixon, H. *The Parish of Penrith* (Penrith, 1821).

¹⁵ This paper was printed in Whitehaven.

¹⁶ Wickens, D. 'Green, Samuel' *Grove Music Online*. *Oxford Music Online*. 11 Nov. 2008 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/111072>>.

¹⁷ *Cumberland Pacquet*, 25 October 1796.

The next mention of the organ at Penrith dates from May the following year, when a reporter noted that:

The organ in Penrith-church, the last work of that celebrated artist, the late Mr. GREEN, (as formerly mentioned) is now put up, and is expected to be opened on Sunday next.¹⁸

Finally a report of the opening, albeit rather short, appeared at the end of the same month:

On Sunday the 21st inst. The new organ in Penrith church was opened by Miss Howgill, who is appointed organist of the same. The church was unusually crowded, [sic] and the instrument and the performance afforded the highest satisfaction to all present.¹⁹

There are no other contemporary accounts of this organ, although a later report of the instrument survives in the notebooks of the organ builder Alexander Buckingham, who had visited Penrith on 21 September 1824. He thought that Green had died before its completion, and that it was finished by his foreman, Benjamin Blyth; however, it would appear from Green's obituary that the organ was largely complete on Green's death, and that Blyth was mainly involved in its installation with little input into the instrument's specifications. It consisted of two manuals, and, like other eighteenth-century British instruments, lacked pedals. It was situated at the west end of the church, on the gallery; its case, which stood 14 feet high, was made from mahogany. Buckingham recorded the specification as being:

GREAT ORGAN	Pipes	SWELL ORGAN	Pipes
Open diapason	54	Dulciana	34
Stop diapason	54	Stop diapason	34
Principal	54	Principal	34
Twelfth	54	Hautboy	34
Fifteenth	54		----- 136
Sexqualtra bass 3R	75	Great	461
Cornet treble 3R	87	Total	----- 467
Trumpet treble	29		
	----- 461		

Despite the initial reviews in praise of the instrument, Buckingham did not have a high regard for it, commenting on the inferiority of the 'reed work'.²⁰ This is somewhat surprising, as Green's work was usually highly regarded, but a possible reason for the poor quality of the reed stops could have been due to the inclusion of recycled pipe work. Interestingly, according to R. Meyrick Roberts, the organ included a 'nag's head' swell, a device that Green had abandoned in c.1787, and this further reinforces the notion that parts of the organ were much older than the date of installation indicates.²¹

¹⁸ Ibid., 9 May 1797.

¹⁹ Ibid., 30 May 1797.

²⁰ Barnard, L. 'Buckingham's Travels-Part IV' *The Organ*, 52:208(1973), 175. I am grateful to Richard Hird for providing a copy of this article.

²¹ I am grateful to David Wickens for providing this information, in whose possession is the Roberts letter.

The Miss Howgill mentioned in the report of the organs opening refers to Ann Howgill (bap. 1775), who was a member of the family from Whitehaven. Her father, William, was organist at St. Nicholas' Chapel, and on his death in 1790, he was succeeded by his son, another William. Ann would have received her early musical training from her father, and appears to have been a competent organist. She had been appointed organist at the parish church in Staindrop in 1793, succeeding George Chrisop (1772-1803) who had been appointed sub-organist at Durham Cathedral.²² Thomas Ebdon, the organist at Durham Cathedral, had, in that year, succeeded John Garth as organist at Auckland Castle, the official residence of the Bishop of Durham.²³ The Howgills appear to have been well acquainted with Garth, with William including three psalm tunes composed by him in his collection of sacred music *An Original Anthem and Two Voluntaries*, which was published at London in 1800.²⁴ As for Ann Howgill, it has been impossible to ascertain when she ultimately left Penrith; however, she certainly did not die there, and it seems likely that she moved on to another church early in the nineteenth century.²⁵ During her time at Penrith, she did provide other musical services as the following advertisement reveals:

MUSIC.

MISS HOWGILL, ORGANIST of PENRITH, respectfully acquaints the Ladies and Gentlemen, that she teaches the HARPSICHORD, PIANO-FORTE, &c. according to the most approved Method, and on the most reasonable Terms. -Those who please to favour her with their Encouragement, may rely upon the greatest Attention being paid to their Commands, and every Exertion used for the Improvement of her Pupils.

↪NEW MUSIC and INSTRUMENTS procured on the shortest Notice.²⁶

Her brother, William, also provided a similar service in Whitehaven, and made several extended trips to the capital when he procured music and instruments. Their brother, Matthew (bap. 1770), who lived in London, may have been their contact, purchasing material on their behalf before sending it northwards.²⁷

Little is known about what music was performed at St. Andrew's following the installation of the organ, although, the aforementioned collection of sacred music by William Howgill was presumably used at Penrith, subscriptions being taken there.²⁸ As well as a wide selection of music that was suitable for use in parish churches with an organ, it also contains several psalm tunes with local names, including 'Carlisle', 'Egremont', and 'Penrith'. The tune 'Penrith' is typical of others from this time, with a key structure that moves to the dominant by the mid-point, and is certainly a euphonious piece, if not particularly memorable or ambitious.

²² *Cumberland Pacquet*, 30 July 1793. For more information see Fleming (2009)

²³ Dean and Chapter Library, Durham: Uncatalogued records from Auckland Castle.

²⁴ *Cumberland Pacquet*, 11 February 1800, 29 July 1800.

²⁵ The organist in 1816 was a Mr Parrin. See Parrin: *The Psalms of David, as sung in Penrith Church* (Penrith, 1816). She appears to have still held the post in 1805, when her mother, also called Ann Howgill, was buried at St. Andrew's. *Cumberland Pacquet*, 23 July 1805 *The Registers of St. Andrew's Parish Church, Penrith* (Penrith, 1942) V, 267.

²⁶ *Cumberland Pacquet*, 14 May 1799.

²⁷ *Ibid.*, 3 September 1799.

²⁸ *Ibid.*, 11 February 1800.

PENRITH. C.M. Wm. Howgill

Largo
piao

My God, my God, why leav'st thou me when I with An-guish faint,
My God &c

O! why so far from me re-mov'd, and from my loud con-plaint.

There are two more hymn tunes called 'Penrith' that date from the early nineteenth century; the earliest of which also dates from 1800 and is contained in Samuel Porter's *Twenty Five Odes*. There are two more hymn tunes called 'Penrith' that date from the early nineteenth century; the earliest of which also dates from 1800 and is contained in Samuel Porter's *Twenty Five Odes, Hymn Tunes*.²⁹ The other was published as 'Penrith' in the hymnbook used at St. George's Church, Edinburgh, in 1820, but had previously appeared in 1811 as 'Psalm 100'.³⁰ However, any connection between either of these tunes and Penrith itself is currently unknown.

The quality of musical life in Penrith does not appear to have risen particularly high during the eighteenth century, even though the production of music was important at other provincial centres such as Whitehaven, Durham, and, to some extent, Carlisle. With the installation of an organ in the 1790s, music does appear to have gained some importance, although it is probable that domestic music making was already widespread at this time. Given the rise in affluence of the town's inhabitants in that century, it seems probable that concerts, and other events that involved music, were far more common than surviving records would indicate, and what does survive provides only a tiny glimpse into what may actually have taken place.

²⁹ Temperley, N. *The Hymn Tune Index* (Oxford, 1998), IV, 269.

³⁰ *Ibid.*, IV, 489.

A CAMBRIDGE SUCCESSION

JOSÉ HOPKINS

George Dawson 1804 - 1888

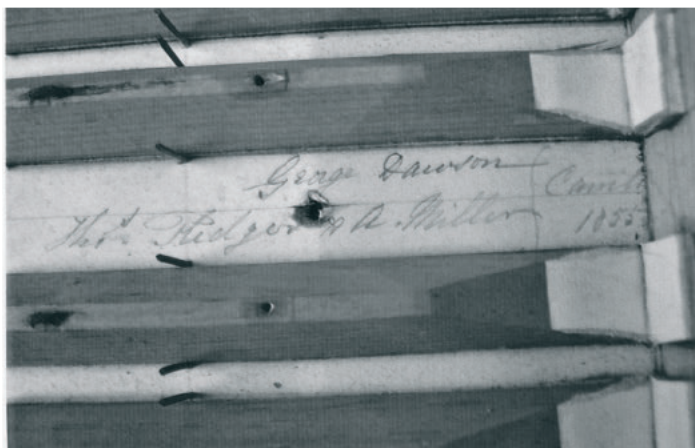
Alfred Tubalcain Miller 1834 - 1891

John Doggett Dixon 1833 - 1900

Links have now been established between some of the three organ builders listed above, whose suspected but not unsurprising connections have been tantalisingly elusive until now.

George Dawson, born in 1804, a year before the Battle of Trafalgar, at Ely, married Sarah Clarke, a carpenter's daughter from Chatteris in the Fens in 1829, and we must guess that this was his route into organ building since he was living in Barnwell as a carpenter in 1832. His earliest work which we know about was at Wendy, near Cambridge (church and organ no longer extant), in 1842, and his first listed address is in Castle Street, Cambridge. Dawson's son, William Henry Clarke Dawson does not appear to have followed his father as an organ builder, but his daughter Emma married the student son of the Rev. J. Holloway at the original St. Giles Church in Cambridge on Christmas Day, 1848. Her father tuned the the organ there until 1862. The first St. Giles Church, with the organ in a gallery, was demolished after a new one was built adjacent to it in 1875. The organ in the new church was by Miller, and his name continues in St. Giles records until 1893. A list of organs with which Dawson was associated is being compiled but the most famous link is a signature on the bellows weights of the 1631 Hunstanton Hall organ (now at St. Luke's, Smithfield, Virginia, USA) with his apprentice, John Thomas Surrey.

Following the recent dismantling of the cornet chest as part of the restoration work at Little Bardfield, Essex by Michael Young and Peter Wood, another signature has been found with the date 1855, together with signatures of Thos. Pledger and A. Miller, all of Cambridge (see image below). 1855 was the date of the Dawson work on the Hunstanton Hall organ, and it has been suggested that the Bardfield cornet chest might have been made originally for that organ and not used. The Miller work at Bardfield was not carried out until 1865, by which time Dawson had retired and was living in Panton Street, Cambridge.



Alfred Tubalcain Miller, set up in business in 1856 firstly as a music instrument seller (Dawson was also listed in this way) and seems to have worked on several of Dawson's organs. Both clearly enjoyed the patronage of Sir John Sutton both before and during his time at Jesus College, Cambridge. The listed premises of Dawson and of Miller were all very close (Dawson in Castle Street and Magdalene Street and in Jesus Lane, and Miller in Hobson Street/Sidney Street and Regent Street).

The work of A.T. Miller is reasonably well known now (notably the organ at Gt. Bardfield, Essex (available with sound files on NPOR at N0874), and will not be dwelt on in this short piece, the purpose of which is to clarify possible links between the organ builders concerned. Miller's son Albert Hugh, continued in the business until 1932. Other members of the family continued in the business but organ building soon came to an end.

John Doggett Dixon, Miller's contemporary, seems to have started out assisting with his father's business as a nurseryman and florist at 34 Hills Road, Cambridge and no other addresses or workplaces in Cambridge apart from 51 Hills Road have been found. His wife Emma was living at 43 Hills Road in 1891 as a lodging house keeper, and the last recorded residence of J. D. Dixon was as a visitor at a private house in Debden, Essex, where he had worked on an organ. He died in 1900.

Dixon's introduction into organ building is not clear but his first activities are noted in his 40s in the 1870s, and it is thought that he helped A.T. Miller initially through popping in and out of St. Matthew's Church, Cambridge when Miller was working there. His plate, found inside the old organ at Old Newton in Suffolk by Peter Bumstead in 1997, reveals that he had an address in Church Street, Buckden, Huntingdonshire in 1876, as well as at 51 Hills Road, Cambridge, when he installed the Old Newton organ, which had come from Alconbury. Pipe markings thought to be similar to Dixon pipes at Old Newton, Suffolk, have been found in pipes from the former Miller organ at Haslingfield (now forming part of the rebuilt organ at Harlton, Peter Bumstead 2008).

There is a reference to Dixon and Wheaton, organ builders of Cambridge, in connection with an estimate for repairs and erection (£80) at the rebuilt Ely Wesleyan Methodist Chapel in 1885. Since addresses for Alfred Wheaton are only listed from 1884 onwards, however, this may indicate a further succession beyond J.D. Dixon if Wheaton was the younger of the 1885 partnership, and it is possible that Alfred Wheaton bought Dixon's stock on the latter's bankruptcy in 1884. Other possible joint work by Dixon and Wheaton was recorded at the Victoria Road URC Church in Cambridge (now closed).

Further work remains to be done, but the picture gradually becomes a little clearer with each polish of the lens. Acknowledgement is duly made to the notes of the late Fr. Bernard Edmonds and to David Drinkell, and also to Peter Wood and Michael Young, whose photograph appears in this article.

Further reading:

BIOSRep., 23:4 (1999)

Davidson, H., *Sir John Sutton*, Positif Press, 1992

Jakes, E. *The Ely Methodists*, 1988

Freeman-Edwards Dictionary of British Organ-Builders, Positif Press, 2002

ARE YOU SITTING COMFORTABLY?

MARTIN RENSHAW

The question posed by Peter Williams - 'where is the oldest English organ-bench?' - at the end of his recent letter (*BIOSRep.*, 33:1 (2009), 28) is, as I am sure he knows, rather difficult to answer. A trite response might be to say - 'on the cover of the paperback version of *The Organ in Western Culture 750-1250*'. The image is from the thirteenth-century Rutland Psalter and shows King David playing the organ seated upon a richly decorated organ bench. However, since the artist has little compunction in illustrating an historical figure, if he was similarly imaginative with the organ bench (not to mention the organ itself) we will, of course, never know. Nevertheless, Professor Williams is right to say that organ benches imply much about touch and position of the feet. In the English context, where players might have had up to three pedals to manipulate (to blow, to operate the swell-box opening, and to hold down to cut the stops used down to 'piano' - the pedal operating the cut-off slider in the main soundboard) but not so often a pedalboard, the most comfortable seat to use is a simple stool (Figure 1). Similarly at Branston, where there are Swell and Piano pedals and a small pedalboard (Figure 2). I found the stool in Sproxton church nearby, possibly taken away from the 1840s organ there that had been altered before I restored it in the 1980s. It is not sophisticated, a rectangular top but with four splayed legs, and was clearly made locally. Such stools not only make it easier for the player but also to accommodate pupils - who might manipulate stops, but more likely are there to read the music and learn what the organist is doing with it - either side of the player. Obviously, benches as we know them would have come in when wider pedalboards became more frequent.



Figure 1. The organ stool at Edith Weston Church, Rutland. The organ (1787) is by Samuel Green and shows a typical arrangement of foot pedals (l. to r. - piano, swell and blower).

(Photo: David Shuker)



Figure 2. The organ stool at Branston Church - a larger organ (Hugh Russell, 1795) with a short pedalboard and swell/piano pedals. (Photo: David Shuker)

So it's probably not much use looking for really early organ-benches, but it might be useful to see if there are stools that have survived Victorian and later tidy-ups. It's worth remembering that nineteenth-century estimates from builders very often charged separately for organ benches (as they had become then), as if they expected that these would be made locally. They are admittedly sometimes hard to pack with an organ, taking up more space than one might expect.

Thus to find an early organ stool, look for :

- an organ with an original pedalboard still in place
- a row of hymn-books on an organ-stool now serving as a shelf
- extra seating in a gallery, reusing a stool
- seating for bell-ringers in the tower, ditto
- seating in a vestry, ditto
- ditto in the local pub
- ditto in the vicarage kitchen.

LETTERS TO THE EDITOR

Sir,

I found the article on Tierces by William McVicker and David Wickens in the recent *BIOS Journal* (2008:32, 100-162) most interesting, and it stirred a memory of the time I worked at St Michael's College Tenbury Wells from 1973 to 1985, playing the fine 'Father' Willis on a daily basis. I also had access to the famous Ouseley library, where I spent some time ferreting around for information on the College organ, and found some interesting documents. One of the things I came across was the copy of a letter to Ebenezer Prout, written 3 days before Ouseley died (April 1889) on the subject of Helmholtz and his views on harmonics and their effect on the quality of sound, especially the 17th and 19th harmonics. Ouseley wrote, "... I always advocate the plan of making all Tierces in organ specifications to draw separately, and not to be included in the ranks of mixture stops ..." As is well known, Ouseley was much sought after as an organ consultant. The Willis mixtures on the St Michael's organ (Gt. 3rks and 2rks, Swell 5rks, and Pedal 5rks) are all quint mixtures and date from 1873. The first organ, by Flight & Robson in 1856, had a separate tierce on the Great along with two 3 rank mixtures, while the Choir had a Sesquialtera of 3 ranks which would have had a tierce rank, and a 5 rank Mixture on the Swell, composition unknown, but I suspect a quint mixture as now. Thomas Harrison's rebuild of the Flight instrument in 1867 again had a separate tierce on the Great and the greatly expanded Pedal organ gained a Grosse Tierce composé 16, 8, 5 1/3, 4 and 3 1/5, as well as a 5 rank mixture. So Ouseley followed his own precepts to the letter.

Roger Judd



Sir,

It was interesting to read David Welch's article on early 19th century organ building by amateurs in Peterhead. While this may have declined with the closure of the spa premises c. 1820, there are signs that amateur organ building survived slightly longer in the area.

The *Edinburgh Evening Courant* of 4 August 1828 reports that:

"A young man of about sixteen years of age, the son of a miller in the vicinity of Strichen, has lately built a large organ without any assistance or instruction, excepting his occasionally having seen one. This instrument has been examined by several performers on the organ, who have pronounced it to be accurate in its construction and rich in its tone. The young man has been bred

to no mechanical art, so that the instrument in question must be considered as entirely the results of his own ingenuity."

James Bruce of Edinburgh (very much a professional) is also known to have supplied organ pipes for the priest at Tynet near Fochabers, Moray in 1824. This was the Rev. Fr. George Mathison, who completed the organ for this tiny chapel himself.

In 1993 Hugh Ross and I inspected a chamber organ in the RC church in Fraserburgh, which appeared to contain metal pipes with the markings of Bruce, but wooden pipes of less well known origins, which suggested amateur construction. This organ had some quite unusual wooden conveyances and crenellated casework not unlike that of the organ at Hunter's Hill, New South Wales, built by the Scots-born John Kinloch (1795-1870). The organ at Fraserburgh does apparently survive, though unplayable. Historic organs like the James Conacher at Fochabers and the Holdich/Ingram at Spey Bay (which BIOS visited in 1997) have both been thrown in a skip within the last year. The trend of destruction is spreading alarmingly in the North of Scotland.

Alan Buchan



Sir,

You wrote 'fewer and fewer people are likely to hear and organ 'in the flesh' (*BIOSRep.*, 33:1(2009), 3). You could not be more wrong.

I have recently completed nearly 140 hours' work over nine days tuning organs and harpsichords for the *Folle Journée* festival first in Fontevraud Abbey and Saumur (three days) and then at the Cite de Congres in Nantes. Practically all those buying the nearly 150,00 tickets sold will have heard an organ, the festival theme for its nearly 400 concerts being 'Schutz to Bach, the German baroque' (sic - and via the Danish Buxtehude, in fact...). People came from all over Europe (and further) to play, sing and listen to these concerts, and I'm willing to bet that the vast majority of them have never heard an organ in a church. Most of the concerts in the 2000-seater Nantes concert hall where I worked were recorded or went out live on radio and television, so quite a few hundred thousand more heard organs this way.

The problem is, of course, that most people will not have recognised that what they were hearing being tuned or carried around and played was an organ of the same type that they might have associated (if they knew them) with the large things they might see in a church.

Small organs have been part of musical ensembles for hundreds of years and, as a consequence, probably

figure much less in histories of the organ than their importance merits. Perhaps something for BIOS to pursue?

Martin Renshaw

Reponse: Martin Renshaw is entirely correct to point out that I neglected to mention in my Editorial the many new ways in which the public can encounter

organs. In addition to the French transmissions already mentioned, many thousands will have seen and heard the organ music of JS Bach performed by John Scott Whiteley in the recent TV series. A few years ago Howard Goodall made a series of documentaries about the history of the organ, and so on. But can these otherwise excellent programmes convey the visceral experience of hearing an organ 'live'? I am not so sure that they do. The other point that Martin makes is that continuo organs are ever present but always in the background. Perhaps we also need high(er) profile advocacy of small organs in the media.

RESEARCH NOTES

PAUL TINDALL

Abraham Jordan and the London Press

Abraham Jordan, distiller and organ-builder, died in 1716. During the next few years the activities of his son, Abraham Jordan junior (died 1756) are reported frequently in the London papers. Sometimes this is in the form of adverts, but its regularity in editorial copy makes it appear that Jordan is supplying PR to be recycled as news. This is a commonplace in daily newspapers today (unfortunately), and was certainly known in the specialist press in the 1930s, when Henry Willis III (for instance) would put forward publicity (disguised as editorial) under the name of trusted associates, in *The Organ*, and elsewhere.

Adverts or mentions of organ-building appear in newspapers in a desultory way from the Restoration onwards,¹ but it appears that the younger Jordan was the first organ-builder to take advantage of sustained advertising.

Weekly Journal, 2 August 1718

'Portsmouth. Whereas by a voluntary subscription, a large Organ hath been erected in the Parish Church here by Mr Abraham Jordan Organ Builder of London...it was opened on Saturday the 26th Day this Inst. July.'

This is the only contemporary evidence that the organ in St Thomas, Portsmouth was constructed by Jordan, and marks the beginning of a campaign, which reveals many previously unknown instruments.

Daily Courant, Weekly Journal or British Gazetteer, Saturday 20 May 1721

'The Sardinian Ambassador is beautifying his Chapel in Lincoln's-Fields,...a New organ being erected, which cost 140 L, and the first that has been used in a Romish Chapel here since King James II abdicated the Crown of these Realms.'

Was this by Jordan, since he later made an organ for the Portuguese Chapel? According to Buckingham,² who saw the organ at Ockbrook Moravian Chapel where it had been taken in 1780, having been rescued during the Gordon Riots, it was by Father Smith. Since the treble compass was only to c, it seems likely to have been second-hand.

¹ Harris's St Paul's broadside, for instance (undated, but mentioned in the *Spectator*, 3 December 1712), and the announcement of the St Magnus, Lower Thames Street organ 'by Messrs. Abraham Jordan, senior and junior...with their own hands, joynery excepted.' *Spectator*, 8 February 1712. There must be a connection.

² *The Organ* 208 (1973), 180-1

Weekly Journal, Saturday 14 December 1723

'Potterne, near Devizes in Wiltshire...to Certify that the new Organ, made by Mr Jordan, Organ builder of London opened on Sunday the first Day this month...is a very excellent instrument... [signed by the church wardens]'³

Daily Post, Saturday 28 August 1725

'Mr Jordan, Organ Builder, who has lately finish'd and deliver'd several Organs that have answered his Contracts has now finish'd Three Organs. One for a Chapel or Hall two rows of Keys the Price 200 Guineas, One Consort pitch 50 Guineas, one of 25 Guineas, one of 15 L, one of 12 Guineas, one of 8 L, and one near 30 Foot high now set up in his Work-house but not finish'd, fit for a very large Church. Price 500 Guineas.'

Daily Post, Thursday 2 September 1725

'Mr Jordan the Organ Builder being now oblig'd to take the other organs down, gives Notice, that if any Gentleman hath a mind to see the Organ that goes to Barbadoes, he will give his attendance from 4 to 7 this afternoon' [other organs still for sale]

What were the organs 'lately finish'd and deliverer'd ...that have answered his Contracts'? Canons Park, of 1720, and St George, Botolph Lane, a small church organ presumed to be of 1723, are the only other works known of Jordan between 1718 and 1725, besides those mentioned above. Some of the organs in the advertisement were small, but the one 'near 30 foot high...Price 500 Guineas.' could surely not have been built as a speculation. Perhaps it was the one for Barbados, or for Abingdon, opened on 2 April 1726.

'Barbadoes' was a very rich colony. The lucrative sugar trade, which was a protected market under British control, attracted investors from the early seventeenth century, and the island was divided into eleven Anglican parishes in the 1630s. Bernard Smith made an organ for St Michael's, Bridgetown, later the Cathedral: it was 'packt up in Boxes' at the Banqueting House Chapel in Whitehall ready for despatch in 1699.⁴ Investment in Barbados promised rich rewards: a profit of 30% was not unusual. It was however a risky business, because of the frequent bad weather. There were severe hurricanes in 1675, 1731, 1780 and 1831. The last two were particularly destructive: on October 10 1780, two thousand slaves and six thousand cattle were lost, and £1M in property,⁵ and in 1831 almost all the churches were completely flattened. It is not surprising that few records are available concerning the churches and organs of the West Indies, though there has also been an understandable distaste amongst scholars for investigating the history of the Planters other than with negative terms of reference.

Jordan's organ for Barbados evidently was successful, since he received orders for three more in 1727, presumably for churches. There may have been a family connection: Jordan was a famous name among the Planters. Major Edward Jordan, James Jordan and Joseph Jordan were subscribers to William Mayo's map of Barbados of 1722. Later, Gibbes Walker Jordan was the Barbados representative in London at the time of the 1816 rebellion, and the name is still well-known today.

These adverts by Jordan and the publicity generated were enough to draw a pertinent response from John Harris:

³ In 1826 this organ was renovated by Matthew Chivers of Calne. 'The organ at Potterne Church, Wiltshire, after eight years silence, having at length undergone a thorough repair with the addition of four notes to the compass of the bass, and an excellent swell of three stops by Mr Chivers of Calne, was re-opened on Sunday last...the organ stands 21ft high and contains twelve stops.' *Salisbury & Winchester Journal*, 15 July 1826

⁴ *London Post with Information Foreign and Domestic*, Monday 2 October 1699. A similar reference (Freeman, *Father Smith*, 39) to the *London Gazette*, 4 October 1699, cannot be found.

⁵ *Barbados Mercury*, October 28 1780

Daily Post, Thursday 14 October 1725

'Mr John Harris Organ Builder (Son of the late famous Renatus Harris), having finish'd an Organ that is for Jamaica (which is to be taken down next week) he invites all Masters to hear, touch and examine it near Bedford Court in Red Lion Street. Note he also makes Harpsichords and Spinets'[sic]

Presumably this was for Kingston Parish Church (St Thomas's), which had an organ in the 1720s. If anything, Jamaica was even more prone to hurricane damage than Barbados: there was one here in 1722, for instance, which may have prompted Harris's new instrument.

London Journal, Saturday 27 November 1725

'Last week the Gentlemen of the Committee of St Paul's Covent Garden agreed with Mr Jordan, the Organ-Builder, for a large Organ to be erected in their Parish Church'

Daily Post, Saturday 10 March 1726

'Mr Jordan having finished his large organ for St Helen's Church, Abingdon, invites all masters and gentlemen and ladies to come and hear or try the same on Saturday next and he will give his attendance from two till five at his house in Southwark.'

British Journal, Saturday 3 December 1726

'A new Organ being erected in the Parish Church of St Paul Covent Garden, the Choice of an Organist came on last Thursday, when Mr John Travers, who was educated under Mr Greene of St Pauls, was unanimously elected.'

Daily Post, Thursday 5 January 1727

'Mr Jordan Organ-Builder of Southwark has agreed for three Organs for the Island of Barbadoes [sic], and one for the fine new Church at Birmingham.'

The 'fine new Church at Birmingham' was St Philip's, now the Cathedral, which was consecrated in 1715, and Barnabas Gunn is said to have been appointed organist in that year. However, claims for a new organ by Swarbrick in that year seem unlikely, since he was surely at work on a substantial one for St Chad, Shrewsbury, opened in 1716. A letter on an unrelated matter from George Lamb, organist of Lichfield, written on 4 October 1728, relates that he had recently been at 'the opening off Birmingham Organ,' and had spoken with 'Mr Jordan the Organ Maker' there.⁶ The records are fragmentary, but later sources give £60 voted 'by Leavey towards the repairs of the organ' in 1734,⁷ and £50 to Swarbrick for repairs in 1748.⁸ Snetzler made repairs worth £100 in 1777, and G.P. England built a new organ in the old case for 400 guineas in 1805.⁹ It is noticeable that the existing case at Birmingham¹⁰ and the Jordan & Harris case formerly at St Nicholas, Great Yarmouth¹¹ are similar in design, and both have the unusual feature of breasted flats (i.e. toe-boards curved in plan, as with the 'Serpentine' cases.).

About this time Jordan made some sort of alliance with Christopher Schridder, Smith's successor as Organ Maker to the King, for the important contract at Westminster Abbey. It is surprising how few organs can be associated with Schridder: perhaps the various Royal emoluments were sufficient for his needs.

London Evening Post, Tuesday 5 June 1728 [Also in the *Daily Post* and *Daily Journal*.]

'Mr Shridder [sic], Organ Builder to his Majesty, and Mr Jordan, Organ-Builder of Southwark, have agreed for making a large new Organ to be set up over the Choir Doors in Westminster Abbey'

⁶ Bicknell, S, 'Miscellanea (5) - A Filthy Row', *BIOSRep.*, 7:3 (1983), 5-6

⁷ Baynes, A.H, *Two Centuries of Church life 1715-1915. St Philip's Birmingham*, Birmingham 1915, 34 (quoting now vanished vestry minutes).

⁸ Sutcliffe Smith, J, *The Story of Music in Birmingham*, Birmingham 1945, 19

⁹ Baynes, 53

¹⁰ Clutton, C, and Niland, A, *The British Organ*, 1st edition, London 1963, plate 27

¹¹ Boeringer, J, *Organa Britannica*, volume 2, Lewisburg 1986, 347

Harris was presumably out of town in 1725-26, at work on the large organ for St Mary Redcliffe, Bristol, and perhaps looking for work among his late father's clients in Bristol and the west. He soon returned to the fray:

Daily Journal, Wednesday 16 October 1728

'Mr Harris, of Red-Lyon-Street Holborn, who lately made the large Organ which is in St Mary Redcliff [sic] Church in Bristol, has now contracted to make a new Organ for St Thomas's Church in the said City; and also for St Mary's Church in Shrewsbury. N B the Design of the above-Mentioned is to satisfy the Publick with the Falseness of those malicious Persons Responsible, who have given it out that Mr Harris makes only Harpsichords and Spinets; and to assure them that whatever he undertakes, shall be well performed.'

Westminster Abbey was not the only instrument constructed by Jordan in association with Schrider:

Daily Post, 9 May 1729

'The new Organ lately erected in the Parish Church of St Alban, Wood-street, and made by Messrs. Shrider and Jordan, was on Sunday last play'd on by three of the most eminent Masters, viz. Mr Green of St Paul's, Mr Hart and Mr Robinson, and by them approved to be a very fine instrument.'

This organ is given to Harris & Byfield by Pearce,¹² but to Bridge by Sperling¹³ and 'probably by Harris' in his earlier *Church Walks in Middlesex*.¹⁴ If Harris & Byfield really built it, Harris would surely have mentioned the fact in his advert of 16 October 1728.

Daily Journal, Thursday 5 June 1729

'We hear from Calne in Wilts that the fine Organ made by Mr Jordan, Organ-Builder of London, for the Parish Church was opened on Whitsunday, and gave a general satisfaction.'

Sperling¹⁵ says: 'The first organ is a very curious German one of the 17 century. In 1770 it had a new case and other additions by Handcock and in 1842 was removed to Christ Church, Derry Hill.'

London Evening Post, Saturday 7 February 1730

'An ORGAN made by Jordan the first of its KIND the Contrivance of which is such that the Master when he plays sits with his Face to the Audience, and (the Keys on which he plays being but three Foot high) sees the whole Company, this would be very useful in Churches: This Organ has but one Set of Keys, but is so contriv'd, that the Trumpet Bass and Trumpet Treble, the Sisquialtra [sic] and Cornet Stops are put off and on by the Feet, singly or together, loud and soft, at the Master's Discretion, and as quick as Thought, without taking the Hands from the Keys. The said Jordan invites all Masters, Gentlemen and Ladies, to come and hear this performance, at his Workhouse against St. George's Church, Southwark, and will give his Attendance from Two 'till Five all this Week, Ash Wednesday excepted. N.B. This Organ was play'd on the latter end of November last, and is fit for any small Church or Chapel.'

This advert is well known from other papers,¹⁶ but Harris & Byfield's reply, in the same paper, is not.

'GENTLEMEN that may think it worth their while to give themselves the Trouble of seeing the Organ which Mr Jordan has advertised, are desired likewise to see that in Red-Lyon-Street Holbourn [sic], made by Messrs. Harris and Byfield, by which Method they may be fully satisfy'd which is the best Instrument, and who are the Persons the most deserving of their Recommendation. Mr Jordan is asked, whether the Contrivance he calls his own of putting down a Pedal to each distinct Stop that is intended to make his Organ louder has not been made Use of many Years before he was an Organ-maker; and whether there be any more Difficulty of Art in making the Movement to the Organ where the Master or Performer's face is to the Audience, than there is to a Choir Organ in Front where the Master's Back is to the Instrument.

His Answer will oblige,

J. Byfield'

¹² Pearce, C.W., *Notes on Old London City Churches*, London c. 1909, 144. Leffler (f. 1r) has 'Organ erected by Subscription in 18 [8 deleted] 728', but no details

¹³ Vol 1.1

¹⁴ London 1849, 154

¹⁵ Volume 3, 104

¹⁶ Bicknell, S, *The History of the English Organ*, Cambridge 1996, 156

This also appears in the *Daily Post* of 10 February, the *London Evening Post* of 12 February, and the *Daily Post* of 17, 18, 19 and 21 February, where an extra passage has been added:

'If he [Jordan] cannot make it appear that he has done anything new, and for the improvement of Art, can he suppose the Publick will more esteem him for exposing the Face of the Performer, than they will those that make Use of Curtains, that the Organist may not be seen by the Congregation while he is playing'

Byfield's phrase 'many years before he was an organ maker' might tend to support the idea that the Jordans bought into the trade, rather than being entirely self-taught.

This seems to be the last occasion upon which Harris or Byfield appeared in the papers, except to record family deaths, though Jordan continues vigorously, as can be seen below.

Hawkins's 'Coalition' passage is particularly interesting here:

'Smith's nephews, Gerard and Bernard. worked chiefly in the country, as did one Swarbrick, bred under the elder Harris, and one Turner of Cambridge; their employment was more in the repairing of old than the building of new organs. About the year 1700, one Jordan, a distiller, who had never been instructed in the business, but had mechanical turn, and was an ingenious man, betook himself to the making of organs, and succeeded beyond expectation. He had a son named Abraham, whom he instructed in the same business; he made the organ for the chapel of the Duke of Chandos at Cannons near Edgware, and many organs for parish churches. Byfield and Bridge were two excellent workmen; the former made the organ for Greenwich hospital, and the latter that noble instrument in the church of Spitalfields, for which he had only 600L. These are now all dead. In the latter part of their lives, to prevent their underworking each other, there was a coalition between them; so that whoever was the nominal artificer of any instrument, the profits accruing from the making of it were divided among them all.'¹⁷

This, obviously, has many errors.¹⁸ As so often, Rimbault paraphrases his source:¹⁹

'a coalition was formed between the three eminent artists of the day, Byfield, Jordan, and Bridge,'

but he can only name three organs supposed to be by the coalition: St Dionis Backchurch (undoubtedly by John and Renus Harris, 1724), and the two Great Yarmouth Organs (1732-3). 1732-3 would hardly be 'the latter part' of the lives of Bridge (died 1758), Byfield or Jordan (both died 1756), especially since they were all still active at their deaths. If any such coalition existed, it would surely be as a defence against the rise of Snetzler, who was little-known before 1754.

The Great Yarmouth contract was signed by Jordan alone, and the local press gives 'Messieurs Jordan and Harris'²⁰ If Harris & Byfield made some sort of arrangement with Jordan early in the 1730s, this would explain the sudden cessation of competing advertisements in the London papers.

Daily Post, Thursday 24 September 1730

'Yesterday the Indian King, Prince and Generals were at Mr Jordan's, the famous Organ-BUILDER, in Southwark, where they heard several Organs particularly that fine Organ made by Mr Jordan for Holy Rood Church in Southampton.'

Evening Post, Saturday 17 October 1730

'Last week dy'd Mr Smith of Dulwich, a Gentleman of a large Fortune, by his Death some thousand Pounds comes to Mr Jordan the Organ Builder.'

London Evening Post, Saturday 2 January 1731

'On Wednesday Last the new Organ built by the famous Mr Jordan, and erected in the Parish Church of Holy-Rood in Southampton was open'd with great Solemnity.'

¹⁷ Hawkins, J, *A General History of the Science and Practice of Music*, London 1776, XVI, 692n

¹⁸ For instance, the elder Smith's nephews were Gerard and Christian, Swarbrick built plenty of new organs, and Jordan junior made the organ at Greenwich Hospital, not Byfield.

¹⁹ Hopkins, E.J., and Rimbault, E.F, *The Organ, its History and Construction*, London 1855, part I, 100-1

²⁰ *Norwich Gazette*, 8 December 1733

Daily Post, Saturday 9 January 1731

'Yesterday [actually the 7th] Mr Jordan the Organ Builder was married at St Stephen Wallbroke [sic] to Mrs Lucy Gooddiard [sic] of Red Lion-Square Holbourn, a young Lady of great Fortune and an unblemish'd Character.'

The news items of 17 October and 9 January seem to answer Joan Jeffery's question: 'Were the Jordans rich?'²¹ Jordan is soon trying to let a house in Dulwich, perhaps the one formerly owned by Mr Smith:

London Evening Post, Tuesday 23 March 1731

To be Lett on Dulwich Common A Strong new built Brick HOUSE, with a Garden and Fish Pond. Enquire of Mr Jordan, Organ-builder at the new Green Gates against Walbrook Church, his 'Warehouse; or at his House in Budg-Row [sic], the third Door on the Right Hand from Walbrook.'

London Evening Post, Tuesday 7 December 1731

'On Sunday next at the Parish of West-Ham in Essex, will be open'd by Mr Talbot Young, one of the Gentlemen of the King's Chapel, a fine new Organ, made by Mr Jordan.'

Daily Post, Saturday 26 February 1732

'On Thursday Mr Symonds was unanimously chosen Organist of the New organ at West-Ham in Essex.'

This was Henry Symonds, d.1740, also organist of St John, Clerkenwell and St Martin Ludgate.²²

Daily Journal, Tuesday 29 February 1732

'On Sunday last the new Organ put up in the Grosvenor Chapel was play'd upon for the first Time, and is a very curious Instrument.'

Daily Journal, Friday 23 February 1733

'The following Organs are contracted for by Mr Abraham Jordan, Organ-builder of Budge-Row London; two for Yarmouth, one for the Great Church, the other for the Chapel, two for Scotland, one for St Andrew's Banff the other for Montrose; and one for the Parish Church at Fulham, near London.'

This provides the elusive builder's name for these two Episcopal chapel organs in Scotland extensively researched by David Welch.²³ The Banff chapel already had an organist in 1732, and was burnt down in 1745. A new organ was bought from Mrs Jordan in 1760, with the assistance of John Sedgewick, her late husband's foreman.²⁴ The organ at Montrose was erected in 1734, and Charles Croll, from London, added a Swell in 1777.

Daily Post & General Advertiser, Wednesday 19 February 1735

'On Friday last the gentlemen of the United Parishes of St Antholin's and St John Baptist, agreed with Mr Jordan, Organ-Builder, for an Organ to be erected in their Parish.'

London Daily Post and General Advertiser, Tuesday 31 August 1736

'Three Houses to be Lett. A Handsome House new built on Dulwich Common. Another in Redcross Street, Southwark. A Handsome House in Red-Lion Square, now in Possession of William Spicer Esquire. Enquire of Mr Jordan, Organbuilder in Budge Row'

Jordan insured a house 'in...Poss'n of Capt'n Spicer' on the north side of Red Lion Square on 27 October 1735.²⁵

²¹ BIOS], 26(2002), 89

²² Dawe, D, *Organists of the City of London, 1666-1850*, [London] 1983, 148-9

²³ BIOSRep., 28:3 (2004), 16, and BIOSRep., 32:1 (2008), 31-32

²⁴ BIOSRep.,24:2 (2005), 18

²⁵ Jeffery, op. cit., 105-6

The following New organs are now contracted for by Mr Abraham Jordan of Budge Row, London, Organbuilder.

First, For a Gentleman's Hall in Kent

A Second, for the Chapel at the Bath

A Third, for North Wales

A Fourth, for the great Church in Haverford West, South Wales

A Fifth, for the Church of St Dunstan's by Temple Bar' [i.e. St Dunstan- in-the-West']

'North Wales' is St Asaph Cathedral. The 'Chapel at the Bath' would be St Mary's Chapel, Queen Square, the first of Bath's Proprietary chapels. It was opened on the 31st December 1734.²⁶ St Mary, Haverfordwest is given by Leffler to 'Byfield in 1737',²⁷ Sperling²⁸ and *Organographia*²⁹ say 'Harris & Byfield 1737', and the 'England' notebook³⁰ 'Byfield & Green.'

London Evening Post, Tuesday 21 September 1736

'The Queen of Portugal has order'd a Sum of Money to be paid for erecting a new Organ in the Portuguese Chapel in Warwick Street.'

Leffler³¹ says: 'Portuguese Chapel South Street. Originally built by Jordan and enlarg'd to three setts of Keys by England 1808.' The history of the Portuguese Chapel in the early years is disputed,³² but it appears that the Portuguese occupied the Warwick Street chapel from 1724-37, at which point they built a new chapel in South [Audley] Street, ceding the old one (which survives) to the Bavarian Embassy. Jordan certainly seems the most likely builder, but it is worth recording that a nineteenth-century history of Witney claims that an organ in the church there by 'Schnetzler', was brought from the Portuguese Embassy Chapel in 1794.³³ The present organ in the Warwick Street Chapel was attributed to Byfield junior by Noel Mander,³⁴ and to Lincoln by Leffler.

Daily Gazetteer (London Edition), Wednesday 13 February 1740

'They write from Bath, that the New Organ in the Abbey Church, built by Mr Jordan, will be open'd on Tuesday the 19th of this instant.'

Jordan senior built an organ here in 1708, and his son signed Articles of Agreement in 1739 for 'improvements' at a cost of £265,³⁵ so this was a rebuild.

London Courant, Friday 16 October 1747

'We hear the Gentlemen of Gosport have lately purchased the fine Organ which was made by Mr Jordan, Organ Builder in the year 1720, for his Grace the late Duke of Chandos, and then set up in his Grace's Chapel at Cannons, have now agreed with Mr Jordan for a thorough Repair with Additions, to be set up at Gosport. And the Revd. The Dean and Chapter of Durham have agreed with Mr Jordan for a grand Repair for the great organ in their Cathedral, and to make most of the work new.'

Whitehall Evening Post or London Intelligencer, Thursday 15 June 1749

'...the church of All Hallows the Great and Less in Thames Street, when the new Organ, built by Mr Jordan, will be open'd by Mr Boyce.'

²⁶ Ison, W., *The Buildings of Bath*, London 1948, 72

²⁷ f.158r

²⁸ Vol 3, 113

²⁹ f. 143r

³⁰ p. 106

³¹ f. 149v

³² see Zon, Bennett, *The English Plainchant Revival*, Oxford 1999, 51

³³ Monk, William John, *History of Witney*, Witney 1894, 194-5

³⁴ Clutton, C, and Niland, A, op. cit, plate 43

³⁵ Falconer, David and King, Peter, *The Organs and Organists of Bath Abbey*, 4th edition, Bath 2001, 5

Leffler³⁶ says: 'Organ built by Parker in 1749' and *Organographia* agrees.³⁷ Rimbault³⁸ includes it in his list of organs by 'Glyn [i.e Gwynn] & Parker', but Jordan maintained it until his death.

By 1754 Jordan was suffering from a 'Parlytick Disorder,' according to John Sedgwick who attended the Directors of Greenwich Hospital on his behalf,³⁹ and two years later he was dead. Mrs Jordan and Sedgwick do not appear to have continued the policy of advertising.

Public Advertiser, Tuesday 31 May 1757

'The Parish of St John Baptist. Proposals for letting on a building, a dwelling House in Budge Row, late in the Occupation of Mr Abraham Jordan, Organ-builder, deceased.'

Tailpiece

...and it turns out our organ is a Johnson,* just like theirs...

*Bergholt Stuttley (Bloody Stupid) Johnson was Ankh-Morpork's most famous, or rather most notorious inventor. He was renowned for never letting his number blindness, his lack of any skill whatsoever or his complete failure to grasp the essence of a problem stand in the way of his cheerful progress as the first Counter-Renaissance man. Shortly after building the famous Collapsed tower of Quirm he turned his attention to the world of music, particularly large organs.

(Pratchett, T, *Maskerade*, London 1995, 191)

³⁶ f. 5r

³⁷ f. 153v

³⁸ op. cit, 146-7. All the organs on Rimbault's list are of organs by Richard Parker of Salford (or Thomas Gwynn and Richard Parker), with the exception of the Foundling Hospital, by Thomas Parker (who is not known to be related).

³⁹ Jeans, S, 'An Organ by Abraham Jordan, Junior, at the Old Chapel at Greenwich Hospital,' *The Organ*, 182 (1966), 70

The Gray & Davison (1882) organ of Llanthony Tertia (see p. 11)

Great 56 notes (C to g³)

Open Diapason	8 (west front)
Gamba	8 (east front)
Dulciana	8 (c-12 grooved)
Clarinet Flute	8 (wood)
Principal	4
Suabe Flute	4 (wood)
Harmonic Piccolo	2 (metal)
Trumpet	(prepared for)
Swell to Great	

Pedal 30 notes (C to fl)

Open Diapason	16 (wood)
Bourdon	16 (prepared for)
Swell to Pedals.	
Great to Pedals.	

Swell 56 notes (C to g³)

Lieblich Bourdon	16 (c)
Open Diapason	8 (G - 8 grooved)
Keraulophon	8 (c-Lieblich bass)
Voix Celeste	8 (c)
Gemshorn	4
Mixture II ranks	(12.15)
Oboe	8
Cornopean	8 (added 1896)
Vox Humana	8 (added 1896)
Tremulant	(1896)

3 composition pedals to Swell
 3 composition pedals to Great
 Pine case, stained and varnished.
 Decorated front pipes-two case fronts

BIOS MEETINGS AND CONFERENCES 2009

Thursday 16 April to Sunday 19 April 2009

Residential Conference co-sponsored by the Oxford University (Faculty of Music Betts Fund) and BIOS, '*Hope and Glory: The British Organ in the Age of Empire (1785-1901)*'.

Day places should still be available.

Further information is at: www.music.ox.ac.uk/organconference

Saturday 28 November 2009

A Study Day and AGM is being planned at a central London venue. Further details will appear in the BIOS Reporter in due course.

Saturday 27 February 2010

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

Future Meetings

Two possible Day Conferences for 2009/10 are being discussed - the Thomas Parker organ at Leatherhead PC and the Elliott organ at St Margaret, Crick.

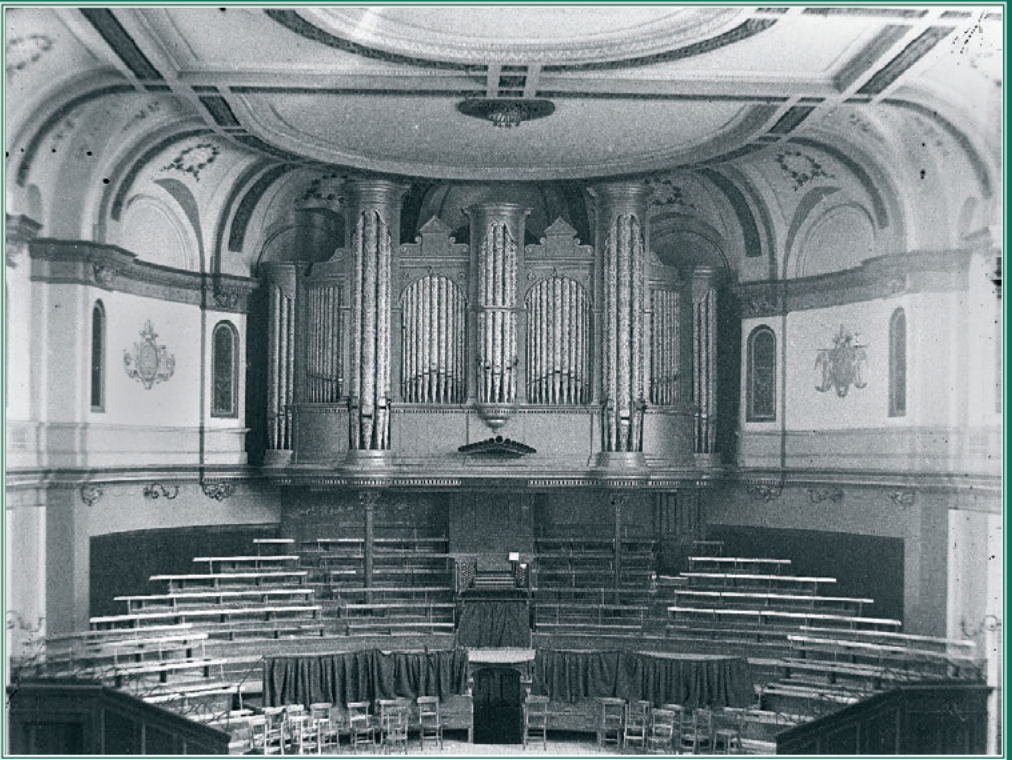
Ideas for future Conferences are always welcome.

For further information please contact:

The Meetings Officer, Melvin Hughes



Rear cover: The Guildhall Cambridge, Wm. Hill & Son, 1882, as photographed by Andrew Freeman in 1906 (Freeman image 0067, BOA). The organ was rebuilt by Hill, Norman & Beard in 1925 and was recently awarded a HOC II*. (Photo: Andrew Freeman/BOA)



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.