

BIOS *REPORTER*

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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



Please note the new contact details for the the Editor.

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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 1897 Willis organ in Oxford Town Hall that featured in a recital given by Dr John Kitchen during the recent Oxford Organ Conference (Photo: Richard Hird)

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EDITORIAL

One of Handel's organ concertos (Op. 4 No. 4) is part of the Handel *Coronation Anthems* programme of the Choral Pilgrimage of *The Sixteen*. Just like Sir John Eliot Gardiner's epic Bach pilgrimage of 2000, Harry Christophers' group decided to take a small organ with them rather than using whatever instrument happened to be at the various venues. It was therefore very interesting, a few weeks ago, to see a 'box organ' used for the Handel concerto and to hear it very effectively fill the rather large space of St James the Greater in Leicester. What was even more interesting was to find upon closer inspection that this organ (Henk Klop, 2007; 8', 4', 2½', 2') contained nothing but wooden pipes. Putting aside the slight disappointment on finding that *The Sixteen* had chosen a Dutch organ rather than one from several British builders who could have built a comparable instrument, I was prompted to wonder whether we have largely lost, or diminished, our ability to appreciate the sound of small organs. Why have organs become so large? Cathedrals and large parish churches have for the most part retained their original dimensions but even the most cursory look at NPOR entries will show that organs have increased in size phenomenally over the past two hundred years or so. Just to give one example, the Cathedral Church of St Nicholas in Newcastle-upon-Tyne has a splendid Harris case of 1676 that originally contained a seventeen-stop, two-manual organ that kept Charles Avison and large eighteenth-century congregations happy for decades. In its current manifestation, the Harris case 'fronts' a monumental 93-stop, four-manual instrument. Lest there be any misunderstanding, the current Newcastle Cathedral organ is a superb instrument, but my question is, why do many cathedrals and churches *need* such large organs? I am not sure that I have any answers but it is not a question that I recollect having seen posed on the pages of organ journals.

Deadlines? What deadlines?

In my former career I published more than 120 papers in various journals. I could never understand the mad scramble required by editors in the turnaround of page proofs. Such proofs invariably arrived just as I was about to leave for a few days and had to be returned within 48 hours or less. Why? Well, this 'poacher-turned-gamekeeper' now understands. If one article is submitted late or a set of proofs are not corrected in a timely manner the whole issue gets delayed. Can I therefore gently draw your attention to the deadline for submission of copy for the *October Reporter* - 18 September. This issue cannot go out late as it will contain formal notification of the BIOS AGM.

DUTCH NATIONAL INSTITUTE FOR ORGAN CULTURE

The principal project of the Nationaal Instituut voor de Orgelkunst (NivO) is the publication of the 15-volume organ encyclopedia '*Het Historische Orgel in Nederland*'. With this vast publication the NivO makes a contribution to the preservation, continuation, and stimulation of the organ culture of The Netherlands. This encyclopedia is also an important step on the road to the inventorying and promotion of Dutch historical organ monuments.

Volumes of this encyclopedia are available and can be ordered at the website:

www.nationaalinstituutorgelkunst.nl

The website also provides further information about the NivO.

FROM THE SECRETARY

MELVIN HUGHES

A number of topics were discussed at the BIOS Council meeting at the end of June 2009. Some are reported elsewhere in the *Reporter* in articles from Council Officers and Members. Members may wish, in addition, to note the following:

NATIONAL PIPE ORGAN REGISTER (NPOR)

A Joint Management Committee for the NPOR has been established between BIOS and the RCM with John Norman as Chairman and Nicholas Watkins as Secretary. The Committee will be seeking to develop a five-year strategy for the NPOR and would be investigating sources for funding.

OXFORD CONFERENCE PUBLICATIONS

BIOS Journal Volume 34, 2010 (Editor: Katharine Pardee) will contain a selection of papers from the first Oxford Organ Conference held in 2007. Council had previously agreed that a selection of papers (up to ten) from each of the four Oxford Organ Conferences should be published across a four-year span of *BIOS Journals*. Council has now agreed that it makes sense for the same editorial team of David Ponsford and Katharine Pardee to take editorial responsibility for that period. The customary approach of annual guest editors will be reinstated thereafter.

PUBLICATION OF LEFFLER MS FACSIMILE

The manuscript has been copied digitally but it is not generally available in digital form. Individual pages are available on request but only at the discretion of the Archivist. However, Council has reiterated its commitment to this publication project which is aimed at providing purchasers with a high-quality facsimile copy, in book form, of one of the most important documents in British organ history.

BRITISH ORGAN ARCHIVE (BOA)

Council expects to consider at its next meeting the plans for the proposed move of the Archive to the University of Birmingham.

REPRESENTATIVE BODY OF THE CHURCH IN WALES

A letter had been received from the Representative Body of the Church in Wales seeking the assistance of BIOS in a survey by consultants relating to a proposed project '*Taking Forward our Church Heritage*', which would support those responsible in their church buildings and heritage. Barrie Clark, as Heritage Adviser, has agreed to be the BIOS contact for this survey.

BIOS CORPORATE IMAGE

Council is investigating a standardisation of the BIOS logo. Currently a number of different logos are in use.

BIOS ANNUAL GENERAL MEETING 2009

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

MEMBERSHIP MATTERS

PETER HARRISON

The *Reporter* continues to attract a wealth of true organ-related content so it makes sense for this column to appear only once or twice a year. It is good to know who has joined BIOS and the past few months have seen new memberships from:

Patrick S. Bass: [REDACTED]

Dr. Peter Bladon PhD: [REDACTED]

Dorothea Johanne Harris: [REDACTED]

Flemming Møller MSc: [REDACTED]

Nigel Osborn BSc AKC ALCM: [REDACTED]

Edward Leddra Perry FCA: 13 [REDACTED]

Ronald Stamp: [REDACTED]

Tiffany Yong: [REDACTED]

Brian Williams ACertCM: [REDACTED]

In addition, **Harrison & Harrison Ltd.** of [REDACTED]; tel [REDACTED] have now joined as corporate members, as well as having one or two executives with personal memberships.

The membership contact details appear in BIOS adverts so are often a first contact point for general enquiries. The scope of these range far and wide but it is important to realise that no single BIOS officer, least of all this one, can have all the answers. Contact with any one officer might be shared with other BIOS members if it seems that may provide the best answer to the questioner. If something is supposed to be confidential and not for sharing, that must be made clear. This latter comment is prompted by a recent case of this fact taking a non-member clergyman by surprise.

The biennial list of members will be distributed with the October *Reporter*, allowing it to reflect those whose memberships lapse due to non payment by August. This is also a reminder for anyone with changes in their contact details to ensure they have been notified to the BIOS Membership Secretary.

Finally, a peripheral but useful task recently completed has been the updating of the BIOS leaflet *A Guide to Grants for Funding Work on Historic Pipe Organs*. This is no longer offered for sale as a pre-printed booklet but it can be downloaded from the BIOS website as a PDF file.

HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on 13 June 2009:

Location	Builder(s) and Date(s)	Comments	Grade
Church of the Good Shepherd, Dyke Rd Brighton, East Sussex	Harrison & Harrison 1927/1938	A good example of an organ by Arthur Harrison completed in 1938 in a fine contemporary case	II
St Michael and All Angels Winforton, Hereford	T. Blyth Isleworth c1794 (& later) Restored Willis 2007	Pipework by T. Blyth	CoR
London Rd Methodist Church King's Lynn, Norfolk	Bishop & Son 1885	Pipework by Bishop & Son. Early nineteenth century pipework in the Swell and Pedal	CoR
St Laurence's Proprietary Chapel Warminster, Wiltshire	Nelson Hall 1860	An outstanding rare survival of a 'Scudamore' organ by Nelson Hall of Warminster in original condition	I
Carver Memorial URC Windermere	Wilkinson of Kendal c1880	A fine example of an instrument by Wilkinson of Kendal substantially in original condition	II*
St John's Tuebrook Liverpool	Hill 1867/1895 Case, G.F. Bodley	An outstanding example of an instrument by Hill in original condition	I
Pilrig St.Paul's Parish Church Leith, Edinburgh	Forster & Andrews 1903	A good example of an instrument by Forster & Andrews	II
Great St Mary's Church Cambridge	Smith c1697/8 Hill 1870 Mander 1995	Substantial pipework and case by Bernard Smith. Pipework by Hill & Son	CoR
St Anthony's RC Scotland Road Liverpool	Conacher 1865 Ingram 1910	An important early instrument by Conacher 1860 with significant additions by Ingram of Edinburgh 1910	II*
Holy Trinity Bottisham Cambridgeshire	J.W. Walker 1864	A fine instrument by J.W. Walker	II*
St Mary Whaddon Cambridgeshire	J.W. Walker 1857/1863/1869	A significant instrument by J.W. Walker incorporating 17th century pipework	II*
St Mary and St Michael Mistley, Essex	Harris 1667	Harris Choir Case from Worcester Cathedral which incorporates carving by Gibbons	CoR
Corpus Christi Brixton Hill SW2	W. Ginns c1890	A good example of a small instrument by W. Ginns	II

Location	Builder(s) and Date(s)	Comments	Grade
Egmonton Parish Church Notts	Albert Keates 1895 Comper	A fine example of an instrument by Albert Keates of Sheffield in a case by Ninian Comper in original condition	II*
Lathbury Parish Church Bucks	Richard Webber 1843 Robert Shaftoe 1994	A rare example of an instrument by Richard Webber with unusual compasses. Strict restoration by Robert Shaftoe.	II*
Holy Trinity Gedney Hill Nr Wisbech Norfolk	Forster & Andrews 1887	A fine example of an instrument by Forster & Andrews with good Victorian pipe stencilling in original condition	II*
Ranworth Parish Church Norfolk	Norman & Beard 1911	A good example of an instrument by Norman & Beard with unusual stop control	II
St Dunstan Earle Road Liverpool	Henry Willis 1880	An outstanding instrument by Henry Willis in original condition	I
St Luke Oseney Crescent Kentish Town NW5 (Church redundant c1990)	Henry Willis 1895	An outstanding instrument by Henry Willis, in original condition, which has unique provenance	I
All Hallows Gospel Oak NW3	Hill 1915	An outstanding late organ by Hill & Son in original condition	I
London, Hackney Archdeaconry			
St Luke Homerton	Sw/Gtr/Ped Hill 1864 for St Mary Folkestone, installed H. Jones 1876 Choir Haycraft 1871 New drawstops 1971	A good example of an instrument with substantial pipework by Hill & Son	II
St Thomas Clapton	18th-Century Chamber organ New Mixture & installed N.P. Mander	18th century pipework	CoR
St Mark Dalston	Henry Speechly 1871	An outstanding example of a large instrument by Henry Speechly	I

Location	Builder(s) and Date(s)	Comments	Grade
St Barnabas Homerton	Hill & Son 1888	A good example of a small instrument by Hill & Son originally made for St Andrew Bethnal Green	II
St Peter de Beauvoir Town	J.W. Walker 1884	A good example of an instrument by J.W. Walker completed in 1974	II
St Matthias Stoke Newington	Willis 1853 Noterman 1952 Console Travers	Associations with W.H. Monk, organist of the church	CoR.
St Leonard Shoreditch	Richard Bridge 1756	Original console	CoR
St James Clapton	Gray 1775	Outstanding example of a 4 stop chamber organ by Gray in original condition	I
St Augustine Highbury New Park	Hill & Son 1901	Good example of an instrument by Hill & Son made for St John Blackstock Road Highbury. Organ installed 1975	II
St Saviour Aberdeen Park	Hill & Son	A fine example of an instrument by Hill & Son which incorporates a rare terraced console. (Organ unplayable)	II*
St Jude Mildmay Park	Bishop & Son 1860	A fine example of an instrument by Bishop & Son with minor changes by Speechly	II*
St Mark Tollington Park	Gray & Davison 1856/1875	A fine example of an instrument by Gray & Davison	II*
St Saviour Hanley Road	G.M. Holdich 1862	Good example of an instrument by G.M Holdich made for St Alban Holborn,	II
St Mary Magdalene Holloway	G.P. England 1814 Willis 1867 N.P. Mander 1947	Good example of instrument by G.P England, conservative rebuild by Henry Willis, organist of the church. Pneumatic action, N.P. Mander	II
St Thomas Finsbury Park	Alfred Monk n.d.	A good organ by Alfred Monk with minor alterations	II
St James Clerkenwell	G.P. England 1792 N.P. Mander 1978	Pipework & Case by G.P. England. Reconstruction in sympathetic style, N.P. Mander	CoR
Holy Redeemer Clerkenwell	Hill 1852 Willis 1888 Gray & Davison 1927	A good instrument originally made by Hill for St Georges Hall Windsor Castle, installed by Willis in this church. Minor changes by Gray & Davison.	II
St Paul Old Ford Rd	Morten & Taylor n.d Bunting c1980	Pipework by Morten & Taylor. Minor changes by Bunting	CoR.

Location	Builder(s) and Date(s)	Comments	Grade
St Anne Limehouse	Gray & Davison 1851 Drake 2006	An outstanding example of an instrument by Gray & Davison made for the church after destruction by fire of the previous organ. Initially displayed in the Great Exhibition of 1851. Conservative restoration William Drake	I
St Mary Cable St	Willis 1862	An outstanding early example of an instrument by Henry Willis	I
St Paul Shadwell	Elliot 1820 Hill 1845 Hunter 1910 Case, Jordan 1714	A fine instrument which contains pipework by Elliot, Hill & Hunter in a case by Jordan	II*
St Dunstan Stepney	Henry Willis 1872	A good instrument by Henry Willis made for St Augustine Haggerston. Installed N.P. Mander with electric action 1971	II
Royal Foundation of St Katharine	John Avery 1790 Mander 1956	An outstanding instrument by John Avery. Restored N.P. Mander	I
St Peter ad Vincula	Smith 1699	An altered case originally by Smith	CoR
St Ann Tottenham	Hill 1862 Cosby Hall 1842	Pipework by Hill, Case by Cosby Hall	CoR
Round Chapel Clapton	Forster & Andrews 1874	A fine organ by Forster & Andrews. Pedal action made pneumatic in 1900	II*
Cathedral of the Good Shepherd Clapton	Henry Willis 1896	A fine organ by Henry Willis in original condition	II*
St Anne RC Underwood Rd Whitechapel	Bishop & Starr 1857	An outstanding instrument by Bishop & Starr with an unusual layout in original condition	I
Union Chapel Highbury	Henry Willis 1877	An outstanding instrument by Henry Willis with an unusual layout which retains original hydraulic blowing mechanisms	I
Charterhouse Chapel	Walker 1842	Pipework by Walker	CoR
Queen Mary College Great Hall	Rutt 1936	A fine example of an instrument by Rutt 1936 with an illuminated horse-shoe console in original condition	II*
St Georges Lutheran Alie Street	Walcker 1886	A good example of an instrument by Walcker with minor changes by the original firm in 1937. Conservative restoration Bishop & Son	II

BIOS HERITAGE ADVISER REPORT

BARRIE CLARK

In February BIOS was contacted by ORC International, an independent research company, on behalf of the National Audit Office. For those unfamiliar with this organisation's activities its function is to investigate public spending on behalf of Parliament. They were carrying out a review of English Heritage's lead in the Heritage Sector and their performance in encouraging currently under-represented groups to engage in heritage.

Our participation was invited because of our membership of Heritage Link. The main aim of the study was to examine how effective English Heritage has been at increasing and broadening the diversity of engagement with the nation's heritage. This is what BIOS has been striving for, to get organ protection covered in any new heritage legislation.

I had to complete an on-line survey, but it was not really our scene, not in our target area. The questions were sometimes difficult to answer directly with useful meaning. Some were slanted to black, minority and ethnic groups, people with limiting disabilities, and lower social economic groups. So I did not hold out much hope for the role of BIOS in all this. The final question was 'would BIOS be interested in attending any follow up meeting?' I said yes, but assumed that we would be regarded as too marginal in our interests for BIOS to be asked to participate further. I was therefore surprised to have a phone call from ORC International asking me to come to London for an interview.

This took place on March 20 2009 and lasted about forty minutes. It gave the opportunity to explain our aims and how and why we had been in recent contact with English Heritage (and DCMS). The research interviewer took the aims of BIOS seriously and the conversation was taped for ease of recording the details. How our cause will appear in the final report one can only speculate on, but out of the number of organisations who may have responded to the survey, only about 30 were asked to take part in an interview. The interviewer was personally connected with a church and not unfamiliar with an organ. The report will probably be published about September.

The Scottish Parliament is consulting on the Ancient Monuments and Listed Buildings (Amendment) (Scotland) Bill. This will, for Scotland, amend the Historic Buildings and Ancient Monuments Act 1953, (this Act covers England as well), modify the Ancient Monuments and Archaeological Areas Act 1979 and modify the Planning (Listed buildings and Conservation Areas) (Scotland) Act 1997.

Because Historic Scotland interprets organs as fixtures rather than fittings more consistently than DCMS or EH I thought I should at least take a look in case any lessons which could be used in England were in evidence. I discovered that this Act is really a general tightening of Enforcement procedure but there are no changes to the fundamentals of the law which would affect organ protection. However BIOS should not leave inviting stones unturned. We may only discover a Serpent but it might just be a Bombard to discharge in the direction of the law makers.

OXFORD ORGAN CONFERENCE: 6–19 APRIL 2009

DAVID SHUKER

The third in a series of four Oxford Organ Conferences was held recently in Wadham College Oxford (16–19 April 2009) under the heading '*Hope and Glory: The British Organ in the Age of Empire (1785–1901)*'. This conference was co-sponsored by BIOS and the Betts Fund of the University of Oxford and very ably organised by Melvin Hughes and Dr Katharine Pardee.

The seeds of profound social and technological change that occurred during the nineteenth century were sown in the latter half of the preceding century. On the one hand the Gothic revival which manifested itself in civic and ecclesiastical architecture (Barrie Clark) and organ cases (Jim Berrow) took its inspiration from a bygone age. On the other hand, the technical advances in organ building were enthusiastically pursued in a forward-looking 'age of machines' (Allen Chapman) and an era of phenomenal discoveries in physics and astronomy (David Shuker). Such advances included the development of electric action (David Hemsley) and the refinement of the swell box into a mature division of the organ (John Norman). The increasing tonal possibilities arising from new technology became apparent when previously conservative organs such as that in Westminster Abbey were developed during the century (David Knight). The economics of providing organs for small parish churches led to the development of 'Scudamore' organs, built around a single rank of pipes, whose enforced simplicity sometimes inspired a refinement of voicing rarely found in comparable pipes on larger organs (Christopher Kent). The dramatic changes in social orders and demographics that were occurring around the time of Victoria's coronation (1837) can be followed by looking at where churches were being built and who was



Barbara Owen

paying for the organs (Joan Jeffery, Nigel Browne, Martin Renshaw). The rapid growth of provincial cities supported substantial organ-building businesses that did not have their

roots in London, such as that of J.J. Binns in Leeds (Nicola Macrae). Dublin supported a thriving organ-building community around the Telford and White families (Paul McKeever). Not least, the expansion of the British Empire created new markets for organs (Christopher Gray, Martin Goetze) leading to some remarkable survivals of British organs in unlikely places, often in a very parlous state. The emigration of organ-builders to the United States in the early part of the nineteenth century was fuelled by a rapidly growing and increasingly prosperous market for organs (Barbara Owen).



John Norman

Alongside the technical developments of the organ, new roles emerged for organists as civic corporations began to install large organs in town and other public halls (Rachel Milestone). This new breed was exemplified by W.T. Best (Christopher Nickol). Even the idiosyncratic S.S. Wesley was perhaps not as backward-looking as once thought (Peter Horton). With the introduction of full pedalboards from the early years of the century onwards the scene was set for the development of new organ repertoires. An early manifestation of a new style of British organ music were the voluntaries of William Russell, even though they still contain vestiges of the classical British organ, such as a requirement for G-compasses (John Kitchen). The awakening of interest in the organ music of J.S. Bach is often credited with accelerating the introduction of C-compass manuals and full pedalboards. Advocates of Bach's music included Samuel Wesley (Phillip Olleson) but the less well-known Cooper family of organists were



Phillip Olleson

influential in the early installation of 'German' pedalboards in St Paul's and St Sepulchre's, Holborn (Nicholas Thistlethwaite). Among the various threads that contributed to the Bach awakening were some influential music journals that were vital to disseminating the message (Katharine Pardee). The huge popularity of performances of Mendelssohn's own compositions in Victorian provincial music festivals may even have led to the inadvertent loss of a manuscript copy of an early work (William Little). The survival of an almost intact library of organ music belonging to an important provincial organist has shed some light on the development of the organ repertoire in the late nineteenth century (Graham Barber). Alongside the changes in the organ itself that occurred during the century, a study of registration performance practice suggests a lingering conservative tradition up to at least the 1870s (Wayne Leupold). The numerous Victorian women organists were largely expected to work for the 'Glory of God' and defer to male authority (Judith Barger). A survey of references to organs and organists in Victorian literature confirmed the rather low regard in which musicians were held (Melvin Hughes). Nicholas Thistlethwaite, in his after-dinner speech, questioned how well we really 'knew' the Victorians and that some reappraisal of key figures was overdue.



Katharine Pardee

A feature of past Oxford Organ conferences has been the practical demonstration of music described in the lectures and this conference was no exception. A concert of *Concertos and Curiosities* in Wadham College Chapel featured music from the late-eighteenth and early-nineteenth centuries, notably the keyboard music of J.S. Bach as it might have been played in the absence of a suitable instrument. For example, the Prelude and Fugue in D Major BWV 532 arranged by Dragonetti arranged as a duet for a small English organ (see back cover) and double bass did convey some of the grandeur of the piece. Also the awakening enthusiasm for J.S. Bach does come through in some



Jennifer Bate

of the orchestral compositions of Samuel and Charles Wesley. The Lecture-Recital by Jennifer Bate took us to the next stage of evolution of British organ music by charting the influence of Mendelssohn, the performer and composer, following his visits in the 1830s. The recital of Mendelssohn's organ music, including some rare pieces, made use of the 1861 Willis in Wadham Chapel. By the time participants had been treated to a splendid Victorian recital of music by Handel, S.S. Wesley, J.S. Bach, Mendelssohn, Alan Gray and Elgar (arr. Lemare) by Dr John Kitchen on the 1897 Willis organ in Oxford Town Hall (see front cover) the conference theme of *Hope and Glory* was well and truly ringing in our ears.



Conference Dinner, Wadham College Dining Hall

Photos: David Shuker

THE CLASS OF 2000's VISIT TO FRANCE - APRIL 2009

RODNEY MATTHEWS

Inspired by the successful visit to Saxony last year (see the October 2008 issue of the BIOS Reporter), The Class of 2000 decided to visit historic organs in the Côte d'Opale region of France. The Class is indebted to Dr David Hemsley and M. Philippe d'Anchald for the immense amount of work that was involved in the arrangements for travel, hotel reservations and for arranging access to the several instruments. The class particularly welcomed several French historians and organists for the tour.

Dr David Hemsley, Mr Barry Jackson, Dr Rodney Matthews and Mr Nigel Stark were joined by Dr Christopher Berry and Dr David Humphreys, from Cardiff, whilst the French delegates were: M. Philippe d' Anchald, M. François Blazy, Dr Roger Court, M. Didier Crouzet, M. Jean Claude Quint, and M. François Marie Roche.

Throughout the tour, MM Quint and Roche kindly made professional quality recordings of the organs and made a composite set of CDs for presentation to the Class that included two CDs of the organ playing and a CD with a collection of photographs taken. The Class is indeed grateful to our French colleagues for their generosity.



Photo: MM Roche and Quint

Philippe d'Anchald had kindly prepared a comprehensive brochure containing the tour itinerary and detailed specifications for each organ to be visited. His choice of instruments was carefully made to demonstrate the following characteristics:

Early Flemish	Nielles-les-Ardres
Classical French	Tournehem -sur-la-Hem and Auxy le Chateau
Transition	St-Riquier and Valloires Abbey
Romantic	Omer Cathedral
Symphonic	Long and Fruges
Neo-classical	Calais
Neo- baroque	Boulogne Cathedral

This brochure contained an essay on the nature and size of the French organ-building industry together with much useful information on the way in which the French State gave vital support to the maintenance of listed churches and its organs.

Armed with this brochure, we paid our first visit to the Église Saint-Pierre, Nielles-les-Ardres, in the Canton de Ardres, a small church having a barrel roof. M. Pierre Decourcelle, who is restoring the instrument, met us here and gave a presentation of his work. This Flemish two-manual organ, in classical style, was situated in a ballustraded western gallery. Access was gained by a flight of spiral triangular stone stairs. The instrument was constructed in 1685/6 by Guilelemus van Belle, but transferred to this building in 1792. Having a case in dark oak, the eleven stops are arranged vertically in jambs at each side of the console. These are not all original. They feature long square shanks and some stop names have Dutch spelling e.g. Holpyp and Fluyt. The stops included Bells, a Hurdy-gurdy,

a Nightingale and a Tremulant. The temperament is in classical mean tone with eight major thirds. The lower manual was not in use because of restoration work. The black keys have two bone inlays. This instrument had no pedalboard. A common feature of the organs we visited was that the console was placed behind the case. At the front of this instrument is a wooden platform for access to the interior of the instrument. This is supported by metal brackets and is collapsible.

Our next visit was to the Église Saint-Médard, Tournehem-sur-la-Hem. This instrument, dating from 1755, the original maker unknown, was transferred to Tournehem by Jean-François II Guilmant in 1792. It underwent changes in 1850 and was restored during 1974-1976 by E. Muhleisen. The case is in light oak and features three lofty towers with figures and mouldings. The recessed console, also in light oak, accommodates two manuals and pedals. The key naturals are in white and the sharps/flats are black. Long square-shanked stops are provided with rounded stop-knobs. The Pedalboard is straight and flat.

The next day we visited six organs. These were at St Omer Cathedral, Fruges, Long, Saint Riquier, Auxi le Chateau and Valloires Abbey. Fitting in lunch, dinner and the six instruments meant that each visit was shorter than we would have wished, and it was not always possible for everyone to have the opportunity for a little time at the console.



Photo: MM Roche and Quint

St Omer Cathedral is a vast Gothic edifice with an excellent acoustic. The organ, dating between 1715 -1721, was built by the Desfontaines brothers, from Douai. It has a beautiful baroque case in Danish oak; a masterpiece, built by the Piette brothers. Angels adorn the top of the towers and a figure of the child Jesus is in the middle. There are also figures of Faith, Hope and Charity.

We were welcomed by François Bocquelet, the titulaire, who gave a presentation on the Church and its organ, followed by a demonstration of the instrument. Unfortunately, the internal fabric of the Cathedral was being cleaned and the noise of scaffolding being dismantled somewhat intruded on a vigorous rendition of the D minor toccata (BWV 565). Afterwards, we were invited to try the organ.

The instrument boasts four manuals, Positif, Grande-Orgue, Bombarde, Récit expressif and Pédale. Like all of the instruments we visited, it has a straight and flat pedalboard. Between 1852-1855, Aristide Cavallé-Coll entirely transformed the instrument for the sum of 35,000 Francs. The work included a new console, key action with Barker levers, windchest and organ blowing equipment. Although not normally used, this two-man foot blower has been restored and is in full working order.

After this visit, we proceeded to the Église Saint-Bertulphe at Fruges to inspect the two-manual organ built by Bruneau & Beasse. Gallery The console is made of oak and the case is in the neo-Gothic style. Having twenty-one stops this instrument was built in 1894. The instrument has a detached console, with stops on either side, in "steps." Interesting registers were the Bourdon 16ft on the Grand-orge and a Cor de nuit 8ft on the Récit expressif. The case is in the Gothic style.

The next organ on the schedule was the two-manual Cavallé-Coll instrument (1877) at the Église Saint Jean-Baptiste in Long. Here, we were met by M. Pierre Reynaud who spoke about the organ

and then gave a demonstration. The Grand-orgue contained a Violoncelle-16ft and a Bourdon-16ft, giving the ensemble some weight. The case was in the Gothic style.

M. Reynaud then accompanied us on a visit to the 3-manual organ at St-Riquier. Rebuilt in 1852 by the Basiliens brothers, this is an instrument with a case of eight towers. Situated, as all the organs we visited are, in a western gallery, this organ is controlled by thirty stops, but there are forty-six ranks altogether. The stop action and key action is mechanical. The manual compasses are as follows: Grand-Orgue and Positif: fifty-four notes; Récit: forty-two notes.

From St-Riquier we arrived at the Église Saint Martin, Auxi-le-Chateau. We were met by M. Pascal Lefrançois and a young lady interpreter called Kerry. After an introductory talk about the organ, the delegates were invited to play. The instrument has thirty-three stops and three manuals, including an Echo Organ. Built by Adrien Carpentier in 1745, the rounded "canopies" covering the towers were similar to that of the organ at St- Médard. The temperament is unequal and the action mechanical.

Our final visit on Thursday was to Valloires Abbaye. Although it is now a home for orphaned children, the buildings and gardens are maintained in a superb fashion. The Chapel, as large as some English Cathedrals, is also beautifully kept, although it sees little use. M. Bernard Saison, the Abbey organist received us and gave a comprehensive account of the organ, its history and recent work carried out. It is not known who built it, but it dates from 1756. More recent work has been done by M. Garnier (1993). The instrument has three manuals and Pedal, and has mechanical action. There are thirty-three stops and the temperament is unequal. It is in its customary place on a west gallery with the console behind rather than in front of the instrument.

After the talk, we enjoyed a recital given by the organist of the following pieces:

<i>Magnificat in D</i>	(17th century Manuscrit de Montréal)
<i>Voluntary in A minor</i>	John James
<i>Allegro moderato</i>	Alexandre Boëly
<i>Quatuor</i>	Alexandre Boëly
<i>Chant de la Creuse</i>	César Franck
<i>Litanies</i>	Jehan Alain

Early the next morning found us at a bistro enjoying *café et cognac* before entering the vast Cathedral above the new town of Boulogne. The titulaire, M. Didier Hennuyer greeted us with a talk about the history of the organ and then a short demonstration. The instrument (Schwenkedel 1975- Aubertin 1992) has forty-four stops over three manuals. It is situated in a gallery at the west end of the cathedral and access is gained, as were most of the instruments visited on the tour, by a narrow spiral staircase that took some negotiating without the handrail or ropes that would be mandatory under current UK Health and Safety legislation.

The divisions are Oberwerk, Grand-orgue, Positif de dos and Pédale. The Grand-orgue includes a Trompette 8ft and Chamades at 8 and 4 ft. The console features two columns of stops in the left and right jambs, the stops having square shanks and rounded brown stop knobs. The manuals have black naturals and white sharps/flats.

En route to Calais, we made a stop at the Église Saint-François de Sales, Boulogne-sur-Mer. Didier Hennuyer kindly accompanied us to this 1864 Merklin-Schütze organ, a two-manual and pedal instrument. The case is divided into two symmetrical units, on both sides of the west gallery. A magnificent rose window is a special feature between the cases. The instrument is controlled by nineteen speaking stops, which have round shanks and are situated in "stepped", that is, horizontal jambs with five stops in each.

The last of the organs to be visited was the three-manual and pedal instrument by Cavaillé-Coll (1870) at the Église Saint-Pierre, Calais. The Positif was by Godefroy (1963).

The delegates were met, after a performance of Messiaen's *Apparition de l'église éternelle*, by the organist, M. François Lombard. After a talk and demonstration, one or two members played the

instrument. The organ case is in dark stained oak, and has very impressive trompettes en chamade projecting outwards in a very business-like manner.

The console has a three-manual keyboard, with 'conventional' white naturals and black sharps/flats. Some rocker tabs are set in the keys slip above the upper manual. Two 16ft registers are included on the Grande-orgue, a Bourdon and a Bombarde. There are Bombardes as well on the Récit expressif manual and on the Pédale. The Grande-orgue features a five-rank Grand Cornet.

As a postscript, The Class was impressed by the wonderful acoustic of all the churches that we visited. The buildings were, without exception, tall with the organs being sited on high west galleries. Also, the pedal boards were straight and flat - one wonders why the standard RCO pedal board ever gained its pre-eminent place in the organs of the English-speaking world. Expression pedals, were generally of the old-fashioned hitch type at the far end of the pedal board. None of the instruments had thumb pistons, but registration changes were controlled by foot pedals. We were not aware of solid-state stop management systems that have become commonplace in the UK. Finally we were impressed by the enthusiasm of all the organists and titulaires who freely gave their time to talk about and demonstrate their instruments. As one member of The Class remarked: *'in England, you would be given the keys and told to 'get on with it''*.

Next year is The Class's tenth anniversary - where should we go?

ST LUKE'S CHURCH OSENEY CRESCENT LONDON NW5: AN UPDATE ON THE 'FATHER' WILLIS ORGAN

PAUL JOSLIN

For almost twenty years there has been speculation and rumour about the partial or total 'loss' of a particularly fine organ by Henry Willis in North London. As a result of an inspection for the Historic Organ Certificate Scheme recently (June 2009) it is good to report that the facts are completely the opposite.



Photo: Paul Joslin

The existence of St Luke's Oseney Crescent is largely due to the expansion and development of the area and substantial direct funding of the church construction by railway companies in the mid-nineteenth century. Built in 1869 with a striking forty-metre brick tower, visually the church dominates the sky-line over a considerable area of Kentish Town North West London. St Luke's was the first church designed by Basil Champneys (1842-1935), son of the Rev'd W.W. Champneys Vicar of St Pancras and later Dean of Lichfield Cathedral. His best known works are the John Rylands Library in Manchester, Mansfield College Oxford and Newnham College Cambridge. Distinctive windows in the church were added by Morris & Co in 1910. A striking vicarage, also designed by Champneys, was demolished in 1950. Currently the church is vested in the care of The Churches Conservation Trust and remains in good condition. The building is used from time to time for special events and a portion of the nave is in use daily as an artist's studio.

Details of the first organ in the church are currently very sketchy. It was built by Hedgeland and is thought to have been an instrument of 4 manuals. A new organ was provided by the Henry Willis in 1895 in unique circumstances.

A story, for many years only an oral tradition, has within the last twenty years been substantiated by surviving members of the Willis family.

Henry Willis's first wife was dead by the mid-1890's; he wished to marry his wife's sister. In advance of an impending change in the law, the vicar of St Luke's Oseney Crescent, Rev'd F.A. Elliot, married Henry Willis to his former sister-in-law in secrecy: in return Willis provided the church with a new organ. What an instrument it is too! Contemporary with the slightly larger instrument in Oxford Town Hall (Willis 1897), there are many similarities.

Tubular-pneumatic key actions designed by Vincent Willis: Reeds which have enormous power and drive possibly influenced by Vincent Willis: Mixtures which are the same composition, as are those at Lincoln Cathedral (1898): console fittings and fixtures all from the same period. There has been some question regarding the keyboards. Although not of the usual Willis pattern with rounded sharps, Willis used a square sharp design at St Luke's and for other consoles including the divided instrument made in

1889 for St Augustine Highbury North London, since 1975 in Ewell Parish Church Surrey. Hill & Willis both used the same key maker in Camden Town North London.

Whatever the truth, this is an organ straight from the Willis factory and has all the tonal characteristics of the period, in this case in abundance. The crowning glory as in most organs from this builder, are the reeds. The sheer power of the Great reeds, the output of most Tubas and the drive of the 16/8/4 Swell chorus reeds dominate the full organ. The Pedale Ophicleide is on the same wind pressure, 10 inches. There are many softer stops as well of great beauty. They include the Stopped

Diapason and Claribel Flute on the Great and the Open Diapason which is the same scale as number two at Oxford Town Hall. The Choir Clarinet & Orchestral Oboe although fine, now show their age.

Other features include the pedalboard which has not been restored and is of a characteristic Willis pattern with 'swan' style sharps, typical of the firm from this period.

In a different way, this organ although not in the advantageous acoustic of the earlier Willis in nearby Union Chapel, it is just as important. Willis organs of such character in completely original condition are becoming increasingly rare. This organ in St Luke's narrowly escaped export about twenty years ago.

In conclusion it should be noted that this organ has been 'rescued' by the constant care and attention of Daniel Spencer, employee of Bishop & Son who lives locally. Some minor damage was



Photo: Paul Joslin



Photo: Paul Joslin



Photo: Paul Joslin

sustained when a new roof was made for the outside of the church a few years ago. The organ has been meticulously repaired up to a very high standard. It is entirely due to the diligent work of Mr Spencer that the organ is playable.

Great	Swell	Choir	Pedale
Double Diapason 16	Bourdon 16	Gamba 8	Open Diapason 16
Open Diapason 8	Open Diapason 8	Dulciana 8	Violone 16
Stopped Diapason 8	Lieblich Gedact 8	Hohl Flote 8	Bourdon 16
Claribel Flute 8	Gamba 8	Concert Flute 8	Bass Flute 8
Principal 4	Voix Celeste 8	Piccolo 2	Ophicleide 16
Fifteenth 2	Gemshorn 4	Clarinet 8	
Mixture [12.19.22]	Flageolet 2	Orchestral Oboe 8	
Tromba 8	Oboe 8		
Clarion 4	Mixture [12.19.22]	Couplers	4 Combination pedals to Swell
Reeds on 10 inches wind	Contra Posaune 16	Swell to Great Octave	3 Combination pedals to Great
	Cornopean 8	Swell to Great Unison	Rev Gt-Ped toggle
	Clarion 4	Swell to Great Sub Oct.	
	Trigger Swell	Great to Pedals	
		Swell to Pedals	
		Choir to Pedals	
		Swell to Choir	

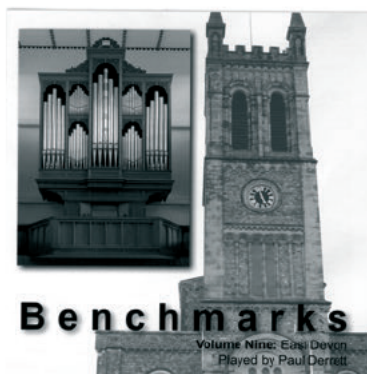
CD REVIEWS

NIGEL BROWNE

BENCHMARKS Vol. 9 (North Devon) and Vol. 10 (Liverpool). Available from Paul Derrett, [REDACTED]

Paul Derrett's Benchmarks series can be seen as complementary to BIOS's own HOSA recording, in that it includes organs which, although excellent of their kind, would not, because of successive rebuildings, be regarded as 'historic'. One might also infer that the purpose of the series is as much to demonstrate the capabilities of the organs as those of the organist. The two CDs under review, Nos. 9 and 10 of the series, cover East Devon and Liverpool respectively. Both demonstrate Derrett's remarkable breadth of repertoire; he apparently holds the world record for the longest organ recital with no repetition.

The East Devon volume includes the organs of Sidmouth and Budleigh Salterton parish churches; both late-nineteenth century in origin, but much remodelled and enlarged by Michael Farley in recent years, and both (at the time of recording) substantial three-manual instruments with 'baroque' positive sections added to basically romantic great and swell divisions. Yon's *Sonata Cromatica* and Derrett's own *Suite* are well chosen to



show the variety of effects attainable. At the other end of the spectrum, the one-manual by Henry Dicker at Awliscombe (1860), built in his characteristically conservative style, suits pieces by Nares and Samuel Wesley equally well. One minor correction to the liner notes here: the front pipes are not dummies, but comprise F-d# of the Open Diapason.

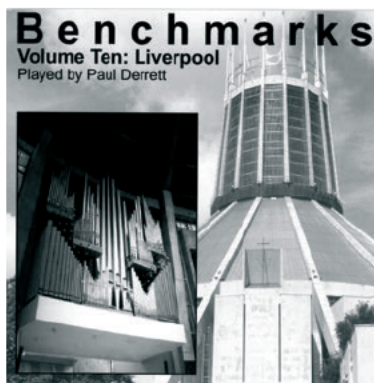
The intimate sounds of the three-manual former house organ by Vincent at Sidbury are charmingly demonstrated in Rowley's *Rustic Suite*, although it is also capable of considerably grander effects. The interesting and versatile two-manual organ at Ottery St Mary is housed partly in two matching cases either side of the chancel of this magnificent church, and partly in an enclosure to the east, and incorporates pipework from the 1868 Hill organ from St. Michael's, Mount Dinham, Exeter as well as material by Flight and Robson, Hedgeland and Hele. It copes equally well with the solemnity of Schubert's *Fugue in E minor* and the jollity of Laloux's *Finale*. The remaining organ is the two manual instrument by Tickell at St. Paul's, Honiton, built in 1999. Housed in an attractive case on the west gallery, the sound projects well into this early Victorian church. The stoplist suggests the mid-Victorian organ as inspiration, and although it has mutations and mixtures in sufficient supply for composers as diverse as Blow and Ralph Downes, the unison ranks have more than sufficient warmth for d'Evry's *Vielle Chanson*.

The Liverpool volume differs somewhat in the nature of the organs chosen; they are mainly examples of one builder's work, even if of more than one date, and without significant recent intervention. The anthology begins with the anonymous early Victorian organ at St. Anthony of Padua, Mossley Hill, which may include material by Robson. The 4ft flute on the great is the vehicle for a remarkable display of prestidigitation in the *Fantasia upon the Cuckoo* by J C Kerll. St John's, Tue Brook and Christ Church, Cloughton, three-manual instruments by Hill and Willis respectively, the former with a splendid case by Bodley, and the latter sporting a very typical Willis piperack front, are the vehicles for some meaty Victorian and Edwardian repertoire, including Thalben-Ball's arrangement of pieces by

Michael Festing. It is particularly good to have a piece by William Faulkes at Tue Brook, of which church he was once organist. Very enjoyable performances, although I would quibble with the abruptness of the accelerando towards the end of the Lefébure-Wely E flat *Sortie*.

The next two instruments are smaller, and date from the 1920s; by H N & B at St. Francis de Sales, Walton and Rushworth & Dreaper at St. Luke, Walton on the Hill. Contemporary but contrasting pieces by Duprê and his friend John Stuart Archer (a charming *Caprice*) show off the range of colour available at Walton, and a pair of slightly earlier pieces at St. Luke's by Parry and Faulkes fulfil the same function at St. Luke's.

Finally, three substantial works played on the 1967 Walker organ at the Metropolitan Cathedral of Christ the King. In keeping with its neo-classical, 'international' tonal structure, the repertoire chosen becomes more cosmopolitan, with works by Ropek and Guridi, and well as a rare performance of *Visions of Mont St. Michel* by the organ-builder Keith Bance. These pieces together explore many of the tonal facets of this large instrument. I would, however, query the value of devoting more than a third of the CD to this organ, which has been recorded elsewhere; I would guess that there are other unrecorded instruments which would have merited inclusion instead. That said, the two discs are both enjoyable and informative, and the playing is stylish and musical; not every track will be to every listener's taste, but the range of repertoire is so wide that almost everyone will find much to enjoy.



RESEARCH NOTES

PAUL TINDALL

LIVERPOOL ORGANS (PART I)

The adjacent picture shows a sepia postcard¹ of the organ in St Peter's church, Liverpool, date unknown, but before 1922 when the church was demolished. St Peter's was the so-called 'new parish church', built in 1704 to supplement the then-medieval St Nicholas down by the docks, which was a chapel in the parish of Woolton. The small port became a boom town in the late seventeenth century, when the colonial shipping trade became important. Celia Fiennes² was impressed when she visited in 1698:

Liverpooe wth is in Lancashire is built just on the river Mersy mostly new built houses of brick and stone after the London fashion; y^e first original was a few fishermens houses and now is grown to a large fine town and but a parish and one Church, tho' there be 24 streetes in it. There is Indeed a little Chappell and there are a great many dessenters in the town. Its a very Rich trading town, y^e houses of Brick and stone built high and Even that a streete quite through Lookes very handsome - the streetes well pitched. There are abundance of persons you see very well dress'd and of good fashion, y^e streetes are faire and Long, its

London in miniature as much as ever I saw anything. There is a very pretty Exchange stands on 8 pillars besides the Corners wth are Each Arche pillars all of stone and its railed in, over wth is a very handsome town hall-over all is a tower and Cupilow thats so high that from thence one has y^e whole view of y^e town and the Country round-in a Clear day you may see y^e Jsle of Man wth also was in view from out of Wales at Harding on the high tarrass walke in my Cos'n Percivalls garden



¹ Author's collection

² Fiennes, C, *Through England on a Side Saddle*, London 1888

It seems entirely likely that such a place might invest in an organ by Bernard Smith, as tradition has it. St Nicholas certainly had some dealings with him:

'4 June 1684. Ordered that Alderman Tarleton and Mr Oliver Lyne do employ some person in London to procure some organ for this Chappell, or repayment of the fiftie pounds from Mr Bar^d Smith Organist³ [sic].

Since it was resolved on 6 January 1685 that 'Mr John Ashworth bee admitted organist' it would seem that Smith's organ did appear.

The Vestry Minutes of the parish of Liverpool⁴ contain resolutions and payments for both St Nicholas and St Peter, but only one organist seems to be mentioned until 1766, and there is no evidence that St Peter's had an organ before then.

1688 Paid John Armerie for stringes for the organs 1s⁵

1692 Armerie for mending the organ 12s

1698 John Wainwright for two pullis for the organs 2s

1699 paid for mending the organs 12s

1713 Mr Harris Organist £10 15s. Spent upon Mr Harris at severall times 1s 6d

Renatus Harris? Organ-builders were sometimes referred to, erroneously, as 'Organist,' like Smith above, or Harris himself at St Giles Cripplegate in 1705.⁶

1721 Mr Dallam,⁷ for the organ £10

1725 [from this year William Allen is paid as organist]

1729 Mr Allen the organist, now making a demand for cleaning and repairing the organ...ordered that the churchwardens do let him have five or six guineas, and make enquiry if his further demand be reasonable

1732 Mr Allen the organist...now applying for six guineas more for cleaning and tuning the organ lately...

1744 Mr Gwynn for mending the organ at Old Church 2s 6d

1744 Mr Gwynn for repairing the Organ at Old Church £21

1745 Mr Allen our organist for keeping up the Trumpet stop

1758 John Rogers repairing the organ 5s

1761 Henry Miller cleaning the organ

1762 Henry Miller, repairs

1763 John Wind⁸ organ builder as per agreement £25

1763 Ordered that a new organ for the Church of St Nicholas in Liverpool be purchased at the parish expense

1764 Richard Parker, organ-builder per Contract £200

1765 Ordered that the Old Church organ be given to the Charity School

The municipal archives⁹ record on 2 November 1764

'a report of the Church Wardens and Sidesmen of this parish, setting forth that they have got a Subscription of about £400 for erecting an organ in St Peter's Church, and praying this Council to settle a Sallary on the Organist of the same, when finished.'

³ Picton, Sir J. A, *Selections from the municipal archives and records [of the] City of Liverpool*, Liverpool 1883, 327

⁴ Peet, Henry (ed.), *Liverpool Vestry Books 1681-1834*, Liverpool and London, 2 vv, 1912, 1915

⁵ Probably to operate the bellows. Armerie was a churchwarden

⁶ *BIOSRep.*, 31:1 (2007), 33

⁷ Mark Antony Dallam

⁸ Miller and Wind were both Bristol organ-builders. It might be easier to travel from one port to another by sea rather than overland.

⁹ Picton, Sir J.A, *Selections from the municipal archives and records [of the] City of Liverpool*, Vol. 2, Liverpool 1886, 278

Lloyd's Evening Post, Friday 2 May 1766

'Liverpool May 2...On Wednesday last the new Organ at St Peter's Church, built by Mr Richard Parker, of Manchester, consisting of 1300 pipes and upwards, was opened by Mr Arne junior¹⁰, and Mr Michael Williams, who is appointed the Organist.

The municipal archives continue that Michael Williams was ordered to be appointed organist at £40 p.a, and he was also to play the organ in the Charity School on Sunday evenings. This was the Blue Coat School, to where the old organ from St Nicholas had been moved.

1766 Geo. [sic] Parker in full for St Nicholas Organ £115

Peter Bankes, freight of organ from Manchester £6 0s 9d

Robert Green warehouse room for organ £1 1s

1766 Woods and Allen paid finishing and ornamenting the organ at St Peter's £36

1774 Richard Parker taking down organ in old church £5 5s

1775 Richard Parker putting up the organ £23¹¹

1780 John Rogers for tuning the organ £1 1s

1780 John Collinge¹² [sic] for cleaning and tuning St Peter's organ £4 4s

Collins was paid yearly for tuning until 1809, when his executor receives the money. He was paid for cleaning at St Nicholas in 1799, and £4 4s for repairs at St Peter in 1802, when Jane Coventry was organist of St Nicholas. Cornelius Ward was paid for tuning in 1811, after which payments no longer appear in the Vestry records. It is curious that there are no references to the Wainwrights in the minutes. Robert Wainwright is said to have been organist of St Peter's 1775-82, and his brother Richard 1782- and 1813-1825.¹³

The photograph of the organ at St Peter's is small, but it may be all we have. The photographer was not an expert, obviously: the composition is ridiculous: crooked and with the very top of the case sliced off. However, the focus is quite sharp, as so often with massive plate cameras which needed long exposures on a tripod. Modern photography sometimes fails to deliver such clarity. The case is a popular model known from the early eighteenth-century, (three towers with carved corbels and rounded tower-caps; a pair of two-storey flats with gables above). But it is unlike any known Smith case. The gabled flats are well known from Renatus Harris, from the 1710 case at Salisbury, and many other examples. St Andrew Holborn, St Peter Mancroft Norwich and St Botolph Aldgate may well be even earlier. This basic pattern endured for many years, as at St Giles-in-the-Fields (Gerard Smith 1734?), and cases by Jordan (Abingdon 1725, and as late as 1749 at All Hallows-the-Great), and Bridge (St Giles Cripplegate 1733, St Leonard Shoreditch 1754).

According to Sperling¹⁴, the St Peter's organ was by 'Parker 1765 [sic-1766], fine old carved case of oak.' It might have looked a little old-fashioned in 1766, but the provinces, even in so prosperous a place as Liverpool, were perhaps behind the prevailing taste. The mention of oak is also less than up-to-date. A second-hand case is also a possibility.

¹⁰ It is interesting that Michael Arne (1740 or 41-1786) was the choice. He was a talented but unstable character, who spent most of his known career in London, most particularly working in the theatre. His father Thomas Arne was a prominent Catholic organist.

¹¹ The north wall of St Nicholas was rebuilt in 1774

¹² i.e. John Collins. This is the first notice of what seems to be Liverpool's earliest organ builder. Rogers, who came from Chester, must have been very old, because he occurs at Ormskirk as early as 1735.

¹³ West, John E, *Cathedral Organists Past and Present*, 2nd ed. London 1921, 76-7

¹⁴ Vol. 2, 166

GWYNNE & PARKER

Richard Parker appears in early Manchester directories 'at the sign of the organ' in Chapel Street, Salford from 1772-1788. Ten children were baptised at Sacred Trinity, Salford, beginning with Paul 'son of Richard Parker, organ-maker, and Sarah his wife' on 6 April 1746.¹⁵ In the 1794 and 1797 Directories¹⁶ he appears as 'Richard Parker, gentleman' in Gore Street, but not subsequently, so it may be assumed that he then died.

Rimbault¹⁷ has a list of organs by 'Glyn and Parker,' and Thomas Gwynn's will¹⁸ suggests that they were indeed in partnership:

'it is my will that my Executor herein after named do receive the Principal Money due to me on Bond from Richard Parker organ maker at twenty Pounds a time until the Principal shall be paid up within forty Pounds and then it is my Will that the remaining forty Pounds together with the said Richard Parker's Bond for securing the same be by my Executor given and delivered up to the Reverend Mr John Clayton of Manchester In Trust that he his Executors or Administrators apply the same to replace the like Sum of forty Pounds which I received as a Satisfaction in order that at some further time after my Building the Organ at Manchester I should put the same in good Tune and order which for want of time and conveniency I as yet have not had the Opportunity of doing and until the Principal Money due on said Richard Parker's Bond shall be paid up to the said forty Pounds 'tis my will that the Interest due together with the growing Interest for the same be paid to my Cousin Thos Kilvert as and for some small satisfaction for the Trouble he will have in performing this my Will. Also I give and bequeath to the said Richard Parker all my working Tools of all sorts and kinds as the same are now by me left in Charge and Custody'

The Revd. John Clayton (1709-73) was a Fellow of the Collegiate Church, minister of Sacred Trinity and founder of the first Salford Grammar School. He was a friend and contemporary of John Wesley and a Non-Juror (i.e. Jacobite: Catholic in all but name), like many Manchester clergy of the time. The organ referred to is presumably for Manchester Collegiate church: the organ history there is surprisingly murky, but there is a faculty 'to remove the old organ, and erect a new one' dated 3 August 1745¹⁹ According to Hudson²⁰ it was built by 'Glyn & Parker,' and cost £1, 390. The antiquarians attribute the organ to Smith, but *Organographia*²¹ says 'has since undergone several repairs by Parker of Salford, Schultz and Ohrmann and Nutt.' The faint possibility that the organ was for Clayton's own church, Sacred Trinity Salford, is made unlikely by the fact that the church itself was completely rebuilt in 1752-3²² when Gwynne was making his will: it reads as if the organ in question has been in existence for some time. Hudson records that the surplus money from the new organ was put into a Trust for tuning and repairs in 1748. He also prints some of the later history from the churchwardens' accounts:

5 November 1794 P^d Sudlow and Bingham²³ for repairing the organ 2.2s 0
6 June 1820 James Davis, repairs and additions to the organ on account 330.6.0
19 May 1821 James Davis for repairing the orrgan 55.0.0
24 December 1824 Renn & Boston,²⁴ cleaning and repairing the organ and placing therein 3 New Stops, viz: Principle, Flute, and Cremona 73.13.0

¹⁵ Sayer, Michael, *Samuel Renn English Organ Builder*, Chichester & London 1974, 61

¹⁶ *Scholes' Manchester and Salford Directory*

¹⁷ Hopkins, E.J and Rimbault, E.F, *History and Construction of the Organ*, London 1855, part I, 101-2

¹⁸ PCC/PROB 11/806, written 4 December 1753, proved 28 January 1754/5. Transcription by Dominic Gwynn.

¹⁹ Hudson, Henry, 'The Organs and Organists of the Cathedral and Parish Church of Manchester,' *Transactions of the Lancashire and Cheshire Antiquarian Society*, 34 (1916), 121

²⁰ 124

²¹ Royal College of Music MS 1161, f.109r

²² Decree of the Consistory Court for the rebuilding dated 10 October 1754, Manchester, Chetham's Library, Booth Archive/2/2/3/1/20/2

²³ William Sudlow was a singing-man, and organist from 1804. The organ-builder George Bingham is recorded in *Scholes' Manchester and Salford Directory of 1794 and 1797*

Thomas Gwynn was presumably working for Swarbrick²⁵ in June 1732, when he was sent from Coventry²⁶ with a proposal to complete Dallam's organ at Southwell: it is implied in the letter that Gwynn should do the work while he was there.

Gwynn wrote to the authorities at Southwell (from the Bull Inn at Coventry) in July 1741, giving an estimate for repairs:²⁷ he was by now presumably working on his own or with Parker.

Thomas Gwynn's will was written at Shrewsbury, of which he may well have been a native: the will of Richard Gwynn, milliner of Shrewsbury (died 12 March 1752) proves that Thomas was his brother.²⁸ After bequests to his sons Richard leaves the residue of his estate to his brother Thomas and to his cousin Thomas Kilvert ('of Condober, Gent.'). Kilvert and Richard's four children are also named in Thomas's will. John Gwynn (1713-86), carpenter and later a well-known architect, was probably related also, since he was born in Shrewsbury.²⁹

There seems no need to postulate a second, earlier Richard Parker,³⁰ since the c. 1730 dates (St Ann, Manchester and Collegiate Church) cannot be substantiated. The Revd. Nathaniel Bann, Rector of St Ann's 1712-36 and his successor were very Evangelical, and it is possible that there was no organ until after a new incumbency of 1754. John Byrom³¹ attended St Ann's regularly and his diary, while speaking in detail about the services, makes no mention of organ music.³²

Richard Parker must have been a good deal younger than Thomas Gwynn.

A little detail is available for Parker's organ for St John's Chapel, Lees, near Oldham:³³

'On the first of May 1761, the new organ at St John's Chapel at Hey in Lees, in the Parish of Ashton under Line, in the County of Lancaster, built by Mr Parker of Salford, will be opened by Mr Bury.' Richard Bury (d. 1769), was organist of St Ann's, Manchester. In 1860 the chapel became a parish church, and a new organ was built by Conacher & Co. for £268. The old one was sold for £55.

One more question is whether Richard Parker was related to Thomas Parker (d. 1772) of Gray's Inn Lane. It seems unlikely: the only people mentioned in Thomas's will³⁴ are his son-in-law John Frost and daughters Elizabeth and Ann, a son Joseph having died earlier.

There was a further Richard Parker active in Annapolis, Maryland:

21 January 1767³⁵: 'To be sold by Richard Parker, Organ-builder, at the House of Captain James Reith in Annapolis A New Double Harpsichord, with two unisons, octave, and Lute Stops. He repairs and tunes Harpsichords and Spinets For Ladies and Gentlemen; he has also the best Sort of Dutch Wire Strings, all the different Numbers fit for those instruments'

²⁴ Davis retired abruptly in 1822, and his contracts passed to Renn & Boston

²⁵ Swarbrick took over the contract to finish Mark Anthony Dallam's new chair organ and cleaning at Southwell in 1731 or 1732, Dallam having died in November 1730. See Renshaw, Martin: 'Southwell Minster- A History of the Pulpitum Organ in Letters,' *The Organ Yearbook* XXVII (1997), 78, 84-5

²⁶ where Swarbrick was building two large organs for St Michael and Holy Trinity churches. The faculty for Holy Trinity is dated 1732. (Warwicks Record Office, DR0429/406)

²⁷ Renshaw, 93

²⁸ Copy of the will in Shropshire Archives NA 3460/4/9 (Palin papers)

²⁹ For John Gwynn, who was a friend of Dr Johnson, see Colvin, H.M., *A Biographical Dictionary of British Architects 1600-1840*, 3rd edition, New Haven & London 1995, 440-1.

³⁰ E.g. Sayer, *op. cit.*, 61

³¹ Author of 'Christians Awake, Salute the Happy Morn!'

³² See Bardsley, Charles W, *Memorials of St Ann's Church, Manchester*, Manchester 1877, 26, 40-3

³³ Higson, Charles, 'Lees Chapel otherwise Hey Chapel, in Lees,' *Transactions of the Lancashire and Cheshire Antiquarian Society*, 34 (1916), 190, 198

³⁴ PROB 11/978/189. Transcription by Dominic Gwynn.

³⁵ *Maryland Gazette*

DEAD AS THE DODO

St Martin-in-the-Fields Settlement Examinations Book³⁶, page 300, 14 January 1735:

'Ann Tollner aged about 58 years lodging at one Hicksons in Blew Cross Street and hath lodged there upwards of Five Years that she is the widow of Dodo Tollner a German who dyed ten Years ago [to whom she was married at Lincoln Minster about 30 years since' - added above] that he was an Organ Builder and served his Apprenticeship to one Garret Smith who lived all that time in Northumberland Court and that he had been out of his Time about three months before her marriage and that he never kept any House rented ten pounds by the year or payd any Parish Taxes³⁷ that she hath three Children by him Jane aged 29 never married now at Service in the City Henry aged 28 late Apprentice to a Bitmaker in the City and Dodo aged 27 an Organ Builder in the Country. Saith she never kept House or rented ten Pounds by the Years or was in any Service since the Death of her Husband.'

So Ann was born c. 1677, married probably c. 1704. Gerard Smith was paid an advance of £15 at Lincoln in 1703 and £185 in 1704³⁸ If Dodo Tollner was 'out of his Time' in 1705, he may have been born c. 1684, given the normal seven year apprenticeship, but, of course, he was 'a German,' so he may not have been in England from an early age.

Dodo Tollner junior appears as 'Dod Tollner organ builder' in the Westminster Poll Book of 1774 at Church Street, St Anne's, Soho. 'Mr Tolner' was paid for tuning there from the 1750s,³⁹ and 'Dodo Tollner & Knight' of Romilly Street agreed to make repairs in 1782,⁴⁰ by which time Tollner, if it was he, would have been about seventy-four.

Unfortunately, information from the IGI does not help very much. Dodo junior and his wife Mary had two sons baptised at St Martin-in-the-Fields, a third Dodo on 13 January 1728 and Henry on 14 December 1743, while a John Tollner was baptised at St Anne Soho on 8 March 1772, but his father was another John. John Tollner junior was undoubtedly an organ-builder, because he was bound apprentice to John Avery for seven years on 5 May 1787.⁴¹

If Henry Turner of Cambridge (d. 1730) and his son Barnard (d. 1776) were actually Tollners,⁴² they may have been related, but proof is hard to come by.

Weekly Miscellany, Saturday 3 February 1733

[Will of Richard Norton, written 5 December 1721, with a codicil of 24 April 1725]. 'I do give and devise to Thomas Knight, Organ-builder, formerly Apprentice to the famous Father Smith, in Suffolk Street London, 5 L.'

It is hard to see how the known Thomas Knight could have been an apprentice of Smith, since he is not visible before 1763,⁴³ and was described as 'lately dead' by Marsh in 1789.⁴⁴ Perhaps there were two Thomas Knights, as there were evidently two (or even three) Dodo Tollners.

³⁶ Westminster Archives F5027

³⁷ Relief was means-tested – Ann Tollner is ticking the boxes here.

³⁸ Pacey, Robert, 'Alexander Buckingham and the renaissance organ at Lincoln Cathedral,' *The Organ Yearbook* XXIII (1992/3), 166

³⁹ Freeman, Andrew: 'The Organ of St Anne's, Soho, London', *The Rotunda*, 2:2 (1928), 3

⁴⁰ Westminster Archives, MS A2203, Vestry Minutes of St Anne's, quoted in Matthews, Betty: 'Some former Organs of St. Anne's, Soho,' *The Organ* 277 (1991), 135

⁴¹ Nex, J. and Whitehead, I, 'Musical Instrument Making in Georgian London, 1753-1809: Evidence from the Proceedings of the Old Bailey and the Middlesex Sessions of the Peace,' *Eighteenth Century Music* 2:2 (2005), 259n

⁴² *BIOSRep.*, 20:2 (1996), 30-31, quoting William Cole (1714-82), BL Add. MSS 2882

⁴³ 'In Byfield Geo Wilcox and Thomas Knight Organ Builders' signed a contract at St Botolph Bishopsgate on 17 March 1763, London, Guildhall Library MS 4526/4, Vestry Minutes 1754-87.

⁴⁴ Robins, Brian (ed.): *The John Marsh Journals. The Life and Times of a Gentleman Composer*, [Sociology of Music, Vol. 9], Stuyvesant, NY 1998, 409

BRITISH INSTITUTE OF ORGAN STUDIES

**THE GEORGIAN PARISH CHURCH ORGAN AND ITS MUSIC:
1766 THOMAS PARKER ORGAN AT LEATHERHEAD PARISH CHURCH**

SATURDAY 3 OCTOBER 2009

Programme

- 11.00 *Registration & Coffee*
- 11.30 *Introduction to the organ and its restoration* *Linda Heath, Sally Drage and Dominic Gwynn*
- 13.00 *Lunch (please specify dietary requirements below)*
- 14.00 *The world of the Georgian parish church organist* *Dominic Gwynn*
- 14.30 *The contribution of the organ to congregational singing and parish life in Georgian England*
Sally Drage (co-editor Musica Britannica vol.85 Eighteenth Century Psalmody)
- 15.30 *Tea*
- 16.00 *Organ concert by Robert Woolley (harpsichordist and organist, professor at the Royal College of Music, see www.robertwoolley.net)*
- 17.00 *Close*

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BOOKING FORM

Please reserve a place at the BIOS Day Conference at St Mary and St Nicholas Leatherhead, on Saturday 3 October 2009 at £25.00. Cheques should be made payable to 'BIOS'.

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

Name (including title).....

Address.....

Tel No (Eve)..... Tel No (Day).....

e-mail:.....

Dietary requirements.....

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

Note 2: Information about the organ and the location of the church can be found overleaf.

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

Melvin Hughes, BIOS Meetings, [REDACTED]

[REDACTED]

[REDACTED]

St Mary & St Nicholas, Leatherhead, Surrey has an 18th Century organ by Thomas Parker (1766) recovered from the remains of the fire damaged 1873 Walker pipe organ (II/14) and restored by Goetze & Gwynn Ltd (2007). The stoplist is based on the surviving Great windchest, and the entry in the Walker shopbooks, when they moved the organ to Leatherhead in 1843. Original pipework which has survived has been incorporated. The Trumpet is new, based on the surviving Parker Trumpet in the organ at St Mary's, Barnsley and the Bridge organ at Christ Church, Spitalfields. The case is new, using the dimensions in the Walker shopbooks, and the sketch in the Sperling Notebooks, with reference to surviving contemporary cases.

Further details can be found on www.goetzegwynn.co.uk/restored/leatherhead.shtml and www.parishchurch.leatherheadweb.org.uk/parkerorgan

Location: the church is 10 minutes walk from Leatherhead railway station.

Map of Leatherhead town centre available on www.parishchurch.leatherheadweb.org.uk; postcode KT22 8AY

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BRITISH INSTITUTE OF ORGAN STUDIES

CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE

THE BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM

SATURDAY 27 FEBRUARY 2010

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 27 February 2010.

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.

Papers should be between about 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 2009.

A summary proposal of 200 words, along with a brief biographical note, should be sent **by 31 August 2009** to:

Melvin Hughes,

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

BRITISH INSTITUTE OF ORGAN STUDIES

OXFORD ORGAN CONFERENCE 2010

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

THURSDAY 15 APRIL TO SUNDAY 18 APRIL 2010

This Conference will be last 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 15 to 18 April 2009 at an Oxford College, and will cover the British organ and its music in the 20th century and the future of the pipe organ in England.

Papers and lecture-recitals are expected on topics relating to the British organ in the 20th and 21st centuries. There will be a Call for Papers in the *October Reporter*.

Concerts/recitals will be included and there will be a Conference dinner.

Residential and Day rates will be available.

Further details will be published in the *October Reporter*. For more information please contact:

Dr Katharine Pardee



Melvin Hughes



BIOS MEETINGS AND CONFERENCES 2009-2010

Saturday 3 October 2009

Day Conference at St Mary and St Nicholas, Leatherhead on the restored Thomas Parker organ of 1766. See Programme and Booking Form on p. 27.

Saturday 28 November 2009

A Study Day and AGM is being planned at a London venue. Further details will appear in the next *Reporter*.

Saturday 27 February 2010

Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham. See Call for Papers on p. 29.

Thursday 15 April to Sunday 18 April 2010

Residential Conference co-sponsored by the Oxford University (Faculty of Music Betts Fund) and BIOS, focussing on the British organ and its music in the 20th century and the future of the pipe organ

See Announcement on p. 30.

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

Future Meetings

Three possible Day Conferences for 2009/10 are being discussed – the Elliott organ at St Margaret, Crick; the Harrison organ at St Mary, Stafford; and the Taylor organ at the De Montfort Hall, Leicester.

Ideas for future Conferences are always welcome.

For further information please contact:

The Meetings Officer, Melvin Hughes



Rear cover: The anonymous chamber organ of ca. 1829 from St. Denys, Eaton, Leicestershire, that was set up in the Chapel of Wadham College by its restorer, Martin Renshaw, for the recent Oxford Organ conference (see Meeting Report on p. 12). (Photo: Richard Hird)



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.