

BIOS

REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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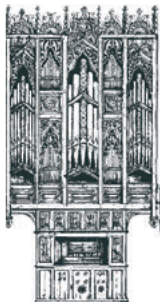
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THE BRITISH INSTITUTE OF ORGAN STUDIES

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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 case at Witley Parish Church, Worcestershire. The Baroque interior, unique in Britain, was transplanted from Canons Abbey, seat of the Duke of Chandos, following his financial ruin in the 1740s. The present organ was built by John Nicholson in 1857 at which point the case may have been modified. The original organ played by Handel from 1718 to 1720 has long since disappeared. (Photo: David Shuker)

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EDITORIAL

It has been a summer of small organs for me (notwithstanding the new Worcester Quire organ - experienced in all its glory during a recent IBO meeting). Moreover, many of the organs that I encountered have been in various states of neglect. During a summer holiday in north Devon we revisited a chapel that was our regular place of worship when our children were younger (because it had, and still has, a lively junior church). The organ (no makers name or date) used to be played regularly but is so no longer as no-one is available to play it. To add insult to injury, the organ seat is used to store the spare drumskins for the church band. More recently, on offering to play for an evening service in a local village church, I took the precaution of taking a look at the organ beforehand as I had heard that 'only one or two stops work'. Sure enough, no swells stops could be drawn without ciphering and the pedal bourdon wheezed and moaned to little effect. On closer inspection the top of the bellows revealed a few tell-tale signs of trouble - leather buttons dotted around among the dead flies, and a piece of phosphor-bronze wire that clearly belonged somewhere. After easing the action a little in places, and removing various pieces of ironmongery that had been wedged in to silence troublesome keys, the swell came back to life (apart from the superoctave coupler which steadfastly resisted my efforts at first-aid - clearly more drastic surgery will be needed). The net result was that an otherwise unremarkable organ, but advantageously sited at the west end of the nave, led the singing of a small but appreciative congregation. I have no doubt that this, or similar, stories could be repeated up and down the land. It seems that the decline of an organ really starts when there is no organist to play it and that this situation is more prevalent than I had imagined.

The church organ is perhaps, then, in a curious position. On the one hand, one of the possible answers to the question - how do churches come to have organs? - is that it provides musical support that only requires one person, rather than trying to get a church band (in both its historical and contemporary forms) or orchestra together. On the other hand, the technique required to play an organ effectively and the rather exposed position that the organist occupies dissuades many otherwise competent musicians from taking on the role. Nonetheless, despite our concern about the current dearth of organists, there is good historical precedent that there is nothing new in this situation. The 'explosion' in church organ building that took place in the late-Georgian period (and which was the subject of a recent BIOS day conference in Leatherhead - see p. 16) was accompanied by the development of barrel organs for village churches. There were simply too few organists available, even in an age long before the contemporary distractions of TV, CD-players and Facebook, to name but a few. The late-lamented failure of a merger of organ interests around the Royal College of Organists (RCO) and Organ Archive project in Birmingham would have provided an opportunity to explore this longstanding problem. However, all is not lost, and the forthcoming BIOS Oxford Organ Conference, the fourth in a series (see p. 28), is happening at the same time as an RCO meeting in Oxford, with some joint events planned.

Is it perhaps inevitable that our interests in BIOS tend to be focused on the instruments themselves rather than the players. Furthermore, from a practical point the succession of organists usually leaves less of a trace than the instruments themselves. The study of organists may be more difficult. Then again, we in BIOS like that kind of challenge.

FROM THE SECRETARY

MELVIN HUGHES

BIOS ANNUAL GENERAL MEETING

Saturday 28 November 2009, 14.00 at St Clement Danes, Strand, London WC2R 1DH

Notice is hereby given that the AGM of the British Institute of Organ Studies will take place on Saturday 28 November at the Church of St Clement Danes, Strand, London WC2R 1DH at 14.00 hours. All members whose subscriptions have been paid are entitled to attend (free of charge) and vote at the meeting.

The following election of officers and ordinary members will be made:

Publications Officer

Meetings Officer

2 Ordinary Members of Council

David Shuker retires and is eligible for re-election having served for one term of two years. Nigel Browne has resigned from the Council and has thus left a vacancy.

Clause 74 of the Constitution states: 'Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council'. Clause 7.5 states: 'the name of each member nominated under clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate's consent to serve, if elected'. Nomination forms for officers and ordinary members of Council are obtainable from the Secretary (address on p.2).

Nominations received so far are David Ponsford (Publications Officer), Melvin Hughes (Meetings Officer), David Shuker (Council member) and Nicholas Watkins (Council member).

BIOS COUNCIL (SEPTEMBER 2009)

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

BRITISH ORGAN ARCHIVE (BOA)

Council will be seeking a meeting with the Cadbury Research Library to discuss the proposed transfer and the need to consider how to develop and promote the collection.

NPOR

The Joint BIOS/RCM Management Committee had met the previous week. The changeover from the University of Cambridge to the RCM had been completed and the new arrangement was running satisfactorily. Further work needed to be done to maintain the operation in future, particularly to make the software easier to maintain

and to improve the user interface. There is also a need to establish a strategic plan and funding streams for future development.

HOSA PROJECT

Nigel Browne had resigned from the SW HOSA project but reported that a large number of organs had been visited and researched a large number of possible organs for inclusion identified. They were particularly concerned to include representative instruments by local builders, as well as notable works by more distant firms. Council will be considering how best to move the HOSA project forward.

BIOS CORPORATE IMAGE

Council is considering how best to standardise the BIOS logo.

HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

Applications for Historic Organ Certificate Scheme

To assist with the smooth running and general administration of the scheme it would be appreciated if members of BIOS could make a note of the following three adjustments as from 2010.

Due to the volume of enquiries, all applications for HOCS *must* be accompanied by a completed form. This can be downloaded from the BIOS website and sent by post or e-mail to the co-ordinator.

No reports/inspections can be considered for the ensuing HOCS Committee/Full Council meeting, less than four weeks before the respective meeting date:-

1 December (for January), **1 April** (for May/June), **1 August** (for September).

Late arrivals will be deferred.

Only the first *fifty* completed applications with reports will be included on the agenda. This is the maximum number the scheme will currently accommodate per session.

For further information/clarification phone Paul Joslin - Hon Co-ordinator (see inside front cover for contact details).

Historic Organ Certificates awarded in September 2009

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on 26 September 2009:

Location	Builder(s) and Date(s)	Comments	Grade
St Andrew Stoke Newington London N4	J. W Walker 1886	A fine Instrument by J.W. Walker	II*
Holy Trinity Hardwicke Herefordshire	J.W. Walker 1851	An outstanding organ by J.W.Walker with unusual pipe decoration	I.
St Mary the Virgin Rock Gardens Brighton, Sussex	Bevington 1878/1904 & later	Pipework by Bevington 1878/ 1904	CoR
St Bartholomew Armley, Leeds	Edmund Schulze 1869/1879	A rare instrument by Schulze 1868/1879 in a case by Walker & Athron with minor changes by Binns 1905 and Harrison & Harrison 2004	II*
St Bartholomew Bobbing Sittingbourne Kent	J.W. Walker 1845/1870	J.W.Walker (1845 barrel organ for Holy Trinity Milton Regis Kent) Moved 1862: rebuilt as finger organ 1870. (Overhaul 1938 Walker) An outstanding instrument in original condition	I
Trinity Methodist Church Workington, Cumbria	Eustace Ingram 1891	A fine organ by Ingram of London substantially in original condition	II*
St Margaret Chippenham, Cambs	Anneessens(n.d.)	A fine organ by Anneessens substantially in original condition	II*
Seilo United Welsh Church, Llandudno Conway	Conacher 1905	An outstanding organ by Peter Conacher in original condition in a fine case which retains a Watkins & Watson water engine and hand blowing	I
Church of the Assumption Harlton, Cambs.	1849	Gothic Revival Case designed by Revd Osmond Fisher & Revd John Gibson from a sketch by Sir John Sutton. Relocated and restored Peter Bumstead 2009	CoR
St Augustine Parish Church, Alston Cumbria	Bryceson Bros.& Ellis 1878	A fine organ by Bryceson & Ellis 1878 substantially in original condition	II*
St George's Church Kendal, Cumbria	Wilkinson 1883/1911	An outstanding organ by Wilkinson of Kendal 1883/1911 in original condition	I
London	Hampstead Archdeaconry (Pt I)		
St Mary Finchley	Henry Willis 1878 rebuilt by Willis III 1948		CoR

Location	Builder(s) and Date(s)	Comments	Grade
St John Whetstone	Holdich c1860 Rebuilt Bishop 1909		CoR
St John Friern Bar- net	Willis 1896	An outstanding organ by Henry Willis in original condition	I
St Margaret Edgware	J.W.Walker 1849 Phipps 1915	One-manual Walker enlarged by Phipps	CoR
St John Hampstead		Case by Sir Thomas Jackson	CoR
St John Downshire Hill	Bevington 1880	Bevington pipework	CoR
Emmanuel West Hampstead	J.W. Walker 1910	A good organ by Walker designed by Walford Davies	II
St Luke Kidderpore Avenue	Henry Willis 1900	An outstanding Willis organ in original condition in a fine case by Basil Champneys	I
St Mary Kilburn	Bishop & Starr 1862 Bishop & Son 1951	Good pipe decoration on the case	CoR
St Mary Primrose Hill	Hill 1872	Pipework by Hill	CoR
St Peter Belsize Park	Bevington 1843/1900	An organ with pneumatic action in an unusual case with fan-trumpets	II
St Pancras Parish Church	Gray & Davison 1856	Architectural Case made for Bingley Hall Birmingham Installed in this church 1887	CoR
St Anne Brookfield	Hill 1905, Hill Norman & Beard 1971	A good organ by Hill with minor changes by Hill Norman & Beard	II
St Mary Munster Square	J.W. Walker 1909	A fine organ in original condition	II*
All Saints Edmonton	G.P England 1772	Pipework by England	CoR

Corrections (in bold) for entries listed in the July 2009 Reporter

Holy Trinity, Gedney nr Wisbech, **Lincolnshire**

St Mary Cable St, London, Willis **1852**

St Ann, Tottenham, **Case by H. C. Lincoln for Crosby Hall 1842. Pipe work by Hill 1862.**

NEWS FROM THE BOA

CHRIS KEARL

I wish that I could offer you some concrete news about the archive and its new home but things have rather stalled at the moment. The newly re-vamped Muirhouse Tower at Birmingham University has now been opened to the public with a bright new Starbuck's Coffee House in the entrance hall - however the section allocated for the Cadbury Research Library is still undergoing extensive tests to stabilise the atmosphere in the archive storage facility. This has meant that Special Collections have not even begun to move their items into the new facility yet and this in turn has put back our move by several months. We have also run into a few problems in trying to maintain the integrity of the BOA as a 'unified collection' on that site - something which Council are very keen to see happen. More news on this when I have some.

After many tedious months of work I have now completed the index for the Bernard Edmonds Specification notebooks - this collection comprises some 70 notebooks with about 100 entries in each - a testimony to Mr Edmonds' indefatigable work over a lifetime of visiting organs. This index will now be added to the BOA database alongside the index to the Nicholson & Co source material which has also been deposited with us. Jim Berrow completed his PhD thesis on John Nicholson a few years ago and the material that we hold continues on from this with the 'Haynes' Order Book (1886-92) and the other two Shop Books (1892-1925). We then have seven large boxes of Correspondence folders (1923-1957) which have also now been listed. (These correspondence folders contain everything from a notice of a forthcoming tuning to the contracts for rebuilds and new organs - they make very interesting reading!) We have also now listed the 1200 locations in the Mary Wilkinson Collection and these are also being included in the database (mainly covering 1930-1965).

My helpers are continuing their 'outworking' at home - Richard Morton has now almost completed the index for the four G B Taylor Specification Books - a task which seemed much simpler than it turned out to be - and David Shuker has begun work on John B Dalby's six volumes entitled 'Memoirs about Organs'.

I am concerned that there is confusion arising in the description of pedal-boards on late Victorian organs. In 1881 the College of Organists (not yet Royal) produced a set of resolutions and recommendations in their Seventeenth Annual Report for the standardisation of the dimensions of an organ. These concluded:-

1. That the compass of the pedals be from CCC to F (30 notes) - (prior to this it was often CCC to E - 29 notes)
2. That the pedals be parallel.
3. That the pedals be concave with radial top facings - the concavity being the arc of a circle having a radius of eight feet six inches.
4. That the length of the centre natural pedal be not less than 27 inches.
5. That the front of the pedal short keys (i.e sharp) form an arc of a circle with a radius of eight feet six inches and that the length of the centre short key be not less than five and a half inches.
6. That the pedal scale be two and three eighth inches from centre to centre of two adjacent natural keys.

7. That a plumb line dropped from the middle c of the manuals fall on the centre C of the pedal-board.
8. That a plumb line dropped from the front of the Great organ sharp keys fall two inches nearer the player than the front of the centre short key (CC#) of the pedal-board.
9. That the height of the upper surface of the Great organ natural key, immediately over the centre of the pedal-board be 32 inches above the upper surface of the centre natural key of the pedal-board.
10. That the relationship between manuals and pedals be subservient to the fixed relative position of the Great manual and the pedal-board (it being understood that the Great manual will determine the position of the other relative manuals).

This, then, is the 'College of Organists' pedal-board as it stood between 1881 and 1904 - concave and parallel - and this type of pedal-board is the one referred to in many of the Catalogues, Opus Lists and descriptions of organs of that period rather than any form of radiating and concave pedal-board. The 'Resolutions' caused a furore in the musical press and discussions continued over the next 20 years leading in 1904 to the building of a new organ at the Royal College of Organists in Kensington Gore which incorporated a 30-note radiating and concave pedal-board that became the recommended RCO standard design.

LETTERS TO THE EDITOR

Sir,

Further to the fascinating Research Notes on Gwynne and Parker with respect to St John's Chapel, Lees, near Oldham (*BIOSRep.*, 33:3 [2009], 26), Frog Hall was built in 1747 for the organist, with the rent from four cottages as a stipend. This rather suggests that there was an organ in St John's Chapel before the new one mentioned in 1761. The good people of Lees must have thought well of their organist to have endowed him with a roof over his head. The later instrument by Peter Conacher (1860) suffered in a fire at the church in the 1960s (if my memory is good). The chapel of Hey, Lees, was in the gift of the Rector of St Michael's, Ashton-under-Lyne which, in turn, was in the gift of the Earls of Stamford. St Michael's Parish Church also has a very interesting organ and historic past.

Dr Frank A McFarlane

Sir,

I was interested by Paul Tindall's notes (*BIOSRep.*, 33:3 [2009], 21) on the organ once in St Peter's, Liverpool, illustrated with an old sepia postcard photo of his.

True enough, the general form and proportions of the case were such as could have been produced at any time in the preceding half-century; but there are evidences in the picture that Sperling's attribution (to Parker, 1765/6) is more than believable. The slim horizontal mouldings footing both levels of flats and the fashioning (as far as one can make it out) of the corbels to the outer towers are indicators of stylistic travel well into the century. More particularly witnessing a post-Snetzler genesis are the humpbacked toe-line in the upper flats (and the resulting false lengths - tending to decadence) and the solid, carved crest-pieces (i.e., not pierced, as at any earlier time they would have been) over them. Further, the openwork pipeshades (quite coarsely open) to all three towers and to the lower flats and also the band of pierced ornament above the upper ones show kinship to the manner of decoration of the contemporary case at Rotherhithe - although that is in the rococo taste, also old-fashioned, as Mr Tindall properly enough

suggests the Liverpool case was, in some ways, for 1765.

It would be hard to say whether this was an organ case all new in the 1760s, but more than a little conservative and behind the times, or an earlier case merely given then a decorative rejig at the time of Parker's work.

Apropos of the Walbrook organ case, also dating from 1765, I don't think Mr Tindall is right to call its decoration "typical Adam" (p.36). Applied to a flat surface much of that decoration indeed is, but in style it is typical neither of Adam, who revived a classical vocabulary and developed it into something famously distinctive, nor of the rococo taste, which the English found hard to take to their bosom and which therefore had a short and unshowy flowering here. And yet, the case is faintly Adamesque and rococo as well. Above all it is Gallic, as Michael Gillingham said in a talk he gave for the Organ Club and probably for BIOS too. It is the distribution as well as the nature of the ornament, and also the effete shallowness of the towers' caps, that make the description so deserved and apposite. It is unlike any other case in the country.

I well remember the look I got from Michael when, long ago, I replied to a question of his that this was a favourite of mine among historic London cases. What I liked about it apart from its pleasant proportions and enjoyable decorativeness (including the top silhouette) was that it occupies the perfect position in a perfect building: extraneous things as far as case-design goes. Michael would be pleased that my tastes have matured since then.

Alec Dingwall

Sir,

Thank you for including in the July issue of the *Reporter* Paul Joslin's article on the Willis organ in the church of St Luke, Osney Crescent, London. I played the Willis there for a short period in the mid-1980s when the parish was under the care of a team of clergy at St Mary Somers Town with St Pancras Old Church

(both London, NW1); I was then one of the organists working with that team.

I am delighted to learn that this magnificent instrument is still in working order. I have often wondered about its fate since the building closed. It was very well maintained when I knew it, thanks in part (at least) to the fact that parishes carved out of the ancient parish of St Pancras then received a sizeable grant (several thousand pounds a year) from a body known as the St Pancras Lands Trust, to be spent on maintaining worship, and which then seems to have included care of organs..

As an aside, Henry Willis' connection with the parish is that at this time his Rotunda Organ Works was not far away, I believe on the site now occupied by St. Richard of Chichester School in Royal College Street, NW1. The other comparable, contemporary instrument still *in situ* in north London, (apart from the Union Chapel in Upper Street, London, N1, mentioned in Paul's article) is that in St Dominic's Priory church, Southampton Road, London NW5.

Dr Andrew Pink

Sir,

The Editor's concerns about organ size (*BIOSRep.*, 33:3 [2009], 4)drove me first to the obvious thought, that large buildings (Cathedrals and comparable Parish Churches) require a full sound for ceremonial and civic purposes. But then the realisation dawned that those occasions must represent some vanishing fragment of 1% of organ music time in Britain. Further, we acknowledge (from surveys of religious belief, entrant numbers for priesthood, church financial statements, etc) that our island is fast eschewing theistic lives and setting day-to-day living by 'objective' ethical criteria.

A confession. I love Tudor music, so find large organs can be irrelevant. A chorus of compatible 8 4 2 flutes will leave me a very happy bunny – 10 5 2½ even more happy, with a three- to five-part choir yet happier still.

But to return to 'big bruisers', what, practically, could be done? Firstly, we can probably agree that organ (and choral) music is a permanent and beautiful art heritage, with an apparently boundless future, whether grandchildren attend church or not. Secondly, we might agree that church worship – fading as it may be – has bequeathed us most of this heritage. Thirdly, we could debate what music educators and music audiences might require of an organ today – not, as the Editor surmises, a grand Cathedral instrument for very much of the time.

I spoke to a well-known organ adviser in one of our priceless 13C churches recently, and his observation was that Colleges, not Anglican establishments, had the lion's share of organ-building cash in recent decades. So my views are not in the wilderness. Moderately sized instruments, amenable to full musical repertoire, still seem a bit thin on the ground.

Dr Jo Huddleston



BIOS HERITAGE ADVISER REPORT

BARRIE CLARK.

Now that the Heritage Protection Bill is in limbo the only way for the moment to strengthen the existing historic buildings law is through secondary legislation, in particular through the new Planning Policy Statement (PPS 15). The consultation draft has been published and BIOS has sent in its comments. We are disappointed that this document is for us too general and does not address the problem of how the interests of minority organisations such as BIOS will be made known to planners who are expected to take on a greater role in administering conservation law. We hope that there will be a mechanism for bodies like ourselves to be able on a national basis to be consulted and offer reliable and consistent advice on historic organs when work is proposed. There is a need for a register of approved advice giving bodies which is readily available and well publicised.

We will have to see if the PPS is altered in any way after the consultation is completed. BIOS has provided English Heritage with a complete document on advice for dealing with the varying problems which may arise with historic organs, if they choose to use it. The question is now are they willing to use this information and how? I have written to Peter Beacham, Head of English Heritage Protection Team, on this matter, and am awaiting a response.

On 21 October there is to be a public English Heritage Any Questions on the theme of heritage matters, held at the RIBA. The panel will comprise the Chairmen of English Heritage, National Trust, Heritage Link and Heritage Lottery Fund. I hope to be there and put a question to the panel.

Star Organs of Britain Calendar 2010 is now available from Andrew Hayden price £14.50 incl. p&p to UK.

Please also visit www.starorgansofbritain.uwclub.net for information about further offers. Organs featured include St Alban's Cathedral; Harlton, Cambs.; St Oswald's Hartlepool; Our Lady of Egmanon, Notts.

THE ORGAN BUILT FOR THE NICOLAIKERK UTRECHT 1479/1547 - A PERSONAL VIEW

BARRIE CLARK

The oldest parts of the organ made by Pieter Gerritsz for the west gallery of the Nicolaikerk in Utrecht date from 1479, making it the earliest surviving organ in The Netherlands. This includes the main 12' case and Blockwerk pipes and chest. In 1547 the organ was enlarged, probably by his son Cornelis Gerritsz, which included a new Rugwerk with slider chest and an enlargement of the original Bovenwerk. The main case, which evidence suggests had to begin with a flat front was given a V-shaped central tower to accommodate larger pipes and the upper flats were given pipes joined at the feet in mirror formation. All of this still exists. Hinges on the main case indicate that it was originally enclosed with doors but these no longer exist. In 1733 Christian Muller reduced the console to two manuals, combining the Blockwerk and Bovenwerk on the upper keyboard. Only minor repairs were carried out during the 19th century and in 1888 it was replaced by a new instrument, which was again replaced by a Marcussen in 1956/7, itself now a protected organ.

Initiated by the Association of Dutch Music History (VNM), the Gerritsz organ was bought by the State and in 1886 the entire instrument, but without its bellows, was set up in unplayable condition in the Rijksmuseum by the organ builder Maarschalkerweerd.

In 1928 there had been an offer from the Rijksmuseum to return the organ to Utrecht but W.C.Schuylenburg, Director of the Utrecht Central Museum considered it wrong to replace the Gerritsz organ in the Nicolaikerk and proposed that it should stay under museum custody. The organ was then installed in an unplayable condition in the attic of the eastern tower of the Rijksmuseum. In 1949 minimal conservation of the instrument was carried out, after which a series of articles on it was published by the organ builder G.A.C.de Graaf in the magazine *Het Orgel*.

In 1951 the complete organ was offered to the Dutch Reformed Church in Middelburg, to be placed in the Koorkerk, to replace one destroyed by bombing in 1940. At this time restoration of the interior parts was also being considered, and the works were moved to the workshop of Van Leeuwen, but some years later during the late 1950's the government organ consultant H.L.Oussoren and the Organ Committee of the Dutch Reformed Church came to the conclusion that it would be an unattainable goal to attempt an historical restoration of the Nicolaikerk organ and unwise to restore the actual mechanism because of a lack of detailed knowledge and the great risk of invasive damage in doing so. In the end only the empty cases were installed in Middelburg where they remain to this day.

So in 1952 the pair of cases was again dismantled and further conservation and restoration carried out. In 1960 the working parts were stored in a governmental depot. In 1967 Van Vulpen built a new organ for the Koorkerk, removing any pressure to restore the old one. In the 1980's and 90's there were proposals from Hans Brink, Rob van der Hilst and Paul Peeters to produce a replica of the Utrecht organ, and during this time further scholarly research into the parts of the original mechanism were made. In 1997 a replica was proposed, one of 48 in a list of European organs put forward in *Towards a European Heritage*

Programme for the Organ Art, part of the European Community Programme, with the title, *The Organ as a Symbol of the European Vision*.

In 2004 a move to have the whole original organ restored to playable condition, to be placed in the transept of the Nicolaikerk was raised and in March 2007 the Rijksmuseum asked the municipal government of Middelburg to grant a movement permit to have the Gerritsz organ cases removed from the Koorkerk, the fourth move in little more than 100 years for these now very fragile pieces of furniture. Each time this occurs slight damage must occur, requiring further repairs and replacement of parts. This very real threat was all the more serious as the proposal to fully restore this unique organ came from the state officials who ought to be protecting the integrity of this instrument of international importance. The Mayor and Aldermen of Middelburg, no doubt totally confused and out of their depth in all this, consulted RACM, the Dutch National Service for Archaeology, Cultural Landscape and Monuments who had in fact initiated this restoration, and whose opinion is therefore hardly unbiased. Many letters of objection were sent, strongly opposing the removal of these cases, including one from myself.

In the end the Corporation of Middelburg refused the request, not on the grounds of damage to the historic cases, but on visual damage to the church following their removal. In 2009 the problem has returned, as the Koorkerk has again been offered a replacement historic case from the Rijksmuseum collection, which originally came from the church at Harenkarspel. This offer was first made in 2007.

The Corporation of Middelburg, their fears therefore allayed, are now minded to allow the removal of the Gerritsz cases. A second appeal for international support to those opposing this proposal arrived very close to the deadline for letters of intervention. I was therefore not able to write again but more worrying to me was that BIOS did not feel this was a cause they should be supporting because this matter was regarded as outside our 'British remit' and that not enough was known about the situation, so as in 2007 we did nothing to help prevent this potential disaster. The fact that in England it was decided that the 16c soundboards recently discovered at Wetheringsett and Wingfield in Suffolk should in no way be restored, but copied, is a parallel situation and would have been a good comparison to make. The very successful reconstructions by Goetze & Gwynn would have been a powerful argument to have put forward to the Middelburg authorities, trying to make sense of what was from their point of view a complex situation.

Perhaps those who read this will look closely at the fourth aim of BIOS :-

"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".

I regard this statement as broad enough to include the Utrecht organ. Have we not failed to support a cause which if this had been in Britain we would have been standing on our chairs with rage that such a thing could happen? There was strong support to resist these proposals in Middelburg itself, the Netherlands and from an international perspective.

I personally feel embarrassed that we could not do more for the Utrecht organ.

For this article I acknowledge textual information from the principal organisers of this appeal: Bart van Buitenen, Dordrecht; Dale Carr, Groningen; Albert Clement, Middelburg; Koos van de Linde Neustadt an der Weinstrasse; Paul Peeters, Gothenburg.

For further background information I end with the text of my letter of 2007

College van Burgemeester en Wethouders



August 2nd 2007

Dear Burgermeester

Pieter Gerritsz-orgelcas Koorkerk. Onder den Toren 5 Middelburg

I am writing to support the decision of the Mayor and aldermen of Middelburg to retain the organ cases formerly in the Nicolaikerkerk Utrecht and since the mid 1950's safely preserved in the Koorkerk. On my last visit to Middelburg I was able to see them for myself. I list several points which strongly suggest the organ should remain where it is.

To transfer these cases back to the Nicolaikerkerk would be their third move in just over 100 years. No doubt this would be done carefully and to the highest conservation standards, but every time they are dismantled there is the risk of damage and once dismantled the need for repairs may become necessary with the possible loss of original material.

The original wind supply system no longer exists and to recreate it will entail a degree of speculation.

In the 1950's the government consultant H.L.Oussoren and the Organ Committee of the Dutch Reformed Church came to the conclusion that a restoration would be unwise because of a lack of knowledge. How has this situation changed?

The main case originally had enclosing doors. If new ones are made the now much weaker construction (after over 500 years) may have to be strengthened in order to achieve this, involving further changes.

The organ is now against the north wall of the Koorkerk, originally the choir of the former Abbey Church. If the cases are resited and once again contain the original wind chests a new back may be needed, which does not appear to exist at present. This would entail further structural work to the main case.

The windchests must by now be frail, and it is proposed to make them function again as a working piece of machinery. It would be surprising if this could be achieved without at least some replacement of original material.

The present location is in a well lit interior and the case details easily seen. My recollection of the Nicolaikerkerk in Utrecht is that the interior is not so light. Would the case be so easy to see in detail in its new location?

Because the original site of the organ in Utrecht is now occupied by a 1957 Marcussen, itself now a protected monument, the old organ cannot be placed in its original position. This greatly weakens the argument for moving it back to this building.

The Nieuwe Kerk, formerly the nave of this large abbey church has its own organ housed in the splendid 1693 case by Duyschot. The Gerritsz cases seem very safe in the now separate Koorkerk where presumably a working organ is not needed. Rather than having to suffer yet another move, the safest and wisest policy is to preserve them where they are and if desired to build a copy. I understand that there was a project to do this. This would allow an authentic reconstruction elsewhere based on the surviving original parts, and any necessary speculation could be undertaken with a clear conscience. This is the safest and correct policy and I strongly support your decision not to allow the Gerritsz organ cases to leave Middelburg.

Yours sincerely

Barrie Clark

MEETING REPORT: THE GEORGIAN CHURCH ORGAN AND ITS MUSIC, LEATHERHEAD PARISH CHURCH, 3 OCTOBER 2009.

DAVID SHUKER

The Thomas Parker organ at Leatherhead Parish Church is literally a phoenix arisen from the ashes. In a fire at the church in 1989, almost certainly due to a short circuit in the electrical supply to an electronic organ that had been installed in 1983, the three-manual Walker organ originally dating from 1843 was substantially damaged. In the aftermath, and based on suggestions that the original 1843 organ by J.W. Walker contained Snetzler pipework, Martin Renshaw carried out a complete survey. The outcome of this was the discovery that the organ did contain mid-eighteenth century pipework but that it was definitely not by Snetzler. Further detective work, summarised by local historian **Linda Heath**, established that the organ came originally from Watford Parish Church. Taking up the story of the origins of the Watford organ **Dominic Gwynn** recounted how an entry under the Reporter's 'Research Notes' confirmed that the Watford organ installed in 1766 was actually by Thomas Parker, a renowned London organ-builder, for whom few instruments had survived. The survival of much of the Parker pipework and the Great

windchest and upperboards afforded an opportunity to reconstruct a small two-manual eighteenth-century church organ with few of the constraints that would have occurred if the same parts had



BIOS members getting a close look at the Parker organ

Photo: David Shuker

survived in a larger intact instrument. The point was made that possession of an intact windchest enables a lot of information to be deduced about the disposition of the rest of the organ. Furthermore, additional information was available from the almost contemporary Parker organ at Great Packington in Warwickshire, unaltered except for a raising of pitch that occurred in the 1960s, as well as the experimental 'enharmonic' organ in the Russell Collection in Edinburgh, also by Parker. The four-stop Swell organ is new and the rather unusual location of the Swell manual below the Great was confirmed from the original keyboards, now restored for use on the organ, that had been preserved in the church. The oak case is new but based on the dimensions given in the Walker shopbooks and a sketch in the Sperling notebooks.



Detail from the case

Photo: David Shuker

The Parker organ in Watford in 1766 was typical of the instruments installed in an increasing numbers of parish churches the eighteenth century and begs the question of who played them. **Dominic Gwynn** replaced his organ-builder's hat with that of an historian to explore this question. The career of Musgrave Heighington (1679-1764) who occupied posts of organist in Great Yarmouth, Spalding, Leicester, Taunton and Dundee between 1733 and his death in 1764 could be seen as typical of the period. The income from being an organist was usually low on the list compared to that from teaching and benefit concerts. Nonetheless, the post of organist was high profile - literally, if the organ was situated in a west gallery as the Parker instrument was when it first moved to Leatherhead in 1843 - and the church provided a venue for benefit and subscription concerts as well as the occasional music festival.



Sally Drage

Photo: David Shuker

The progressive installation of organs in parish churches during the eighteenth century had a marked effect on congregational singing (**Sally Drage**). The 'old-style' of psalm-singing, which involved 'lining-out' of the verses by the parish clerk who both read and sang them followed by the congregation repeating each verse attracted many adverse comments. The potential for hesitation, deviation or (mis-)repetition was something that many congregations found hard to resist. Hesitation, in particular, could slow the tempo down markedly as BIOS members found when they attempted *Southwell* in the 'old-style'. Our parish clerk for the day, M^r D. Gwynn, demonstrated just how hard it was to maintain momentum as the 'congregation' somewhat tentatively tried to follow suit. However, the introduction of tunes with passing notes typical of popular songs, along with spirited accompaniment from the new Parish church organ, led to the vigorous Psalmody style that so characterised late-Georgian congregational singing.

The day ended with an excellent recital by **Robert Woolley** that included music by Stanley, Handel, Walond, Croft and Nares that demonstrated the variety of sounds available to the late-Georgian organist. The c/c# split imposed some limitations on the choice of repertoire but that is what it was on the 1766 organ.

The revived 1766 Thomas Parker organ Leatherhead Parish Church affords a unique opportunity to hear a Georgian church organ as it would have sounded when it was newly installed. The exquisite craftsmanship of Goetze and Gwynn is a fine testament to a golden age of English organ-building. Perhaps one day the organ will be placed where it can be heard to best advantage - on a west gallery.

Further information on the Thomas Parker organ at Leatherhead can be found at <http://www.parishchurch.leatherheadweb.org.uk/parkerorgan/>

CD REVIEW

TONY NEWNHAM

Scott Brothers - Duos for Piano & Harmonium (SBDRC003 available from www.scottbrothersduo.com)

This is the best CD that I've heard in a long while. Regular listeners to BBC Radio 2's *The Organist Entertains* will undoubtedly have heard the Scott brothers playing piano and organ duets. This CD, however, replaces the organ with an 1880 Mustel harmonium, and presents the now almost lost repertoire written for this combination of instruments. All of the composers featured were alive when the Mustel was built, and the disc contains original compositions for piano and harmonium alongside some transcriptions. The duo of piano and harmonium was commonly used for chamber music in the closing years of the nineteenth century, and the opening years of the twentieth.

The disc opens with Saint-Saens Op.8 *Six Duos for Harmonium and Piano* - the opening *Fantasia e Fuga* being a "showy" piece in which both players demonstrate their virtuosity - and make good use of the large dynamic range of the Mustel as well as the piano. In contrast, the second track is a restful Harmonium solo, with the piano in an accompaniment role.

Many of the tracks employ the unique feature of the Harmonium - the "Expression" stop, which disconnects the wind reservoir, allowing - for the skilled player - rapid and extreme changes of dynamics, as well as great subtlety in phrasing, and this aspect of the instrument is apparent on several tracks. Any attempt to describe every track in detail would result in a very lengthy review - there's just so much to listen to! For me, the highlights are track 7 - the infamous Bach/Gounod *Ave Maria*, presented here in a transcription by Jonathon Scott. The track is a restful, beautiful account of this well-known work - this track alone is worth the price of the disc.

Another Jonathon Scott transcription is track 8 - the *Intermezzo Sinfonico* from Mascagni's *Cavalleria Rusticana*. Once again, the combination of instruments and players gives a new insight into this popular work.

Returning to the original compositions for piano and harmonium, we hear Cesar Frank's *Prelude, Fugue et Variations* Op.18. Frank wrote a significant number of pieces for harmonium, culminating in *L'Organiste* - a series of 59 short pieces, primarily intended for use during the Roman Catholic Mass (a new recording of these by Anne Page has recently been released). This Op. 18 *Prelude, Fugue et Variation* was written by Frank originally for solo organ, and dedicated to Saint-Saens. The duo version was published by Frank in 1880, having been premiered in 1874. Aside from being pleasant listening, it shows convincingly how these two very different instruments complement each other.

The closing track is another barnstormer. We return to Saint-Saens - this time in a Jonathon Scott arrangement of *Danse Macabre*. After a suitably "spooky" introduction on harmonium, things get increasingly more frenetic as this well known number proceeds, making a satisfying conclusion to an exceptional CD.

I do have a couple of criticisms. Firstly, given the emphasis given in the sleeve notes to the period harmonium, and the composers all being alive when it was made, why use a modern piano? It would be interesting to hear these pieces on a piano of the period, rather than the Steinway model D used for the recording. I suspect the different characteristics would add to the period charm, particularly



in the quieter tracks. Secondly, I'm not convinced by the choice of opening track. Yes, it is spectacular and allows the players to demonstrate their virtuosity, but it could be off-putting to the general listener - one comment I had was "it's just noise". This is a pity, since there is plenty on this disc to interest music lovers, not just keyboard enthusiasts.

Notwithstanding those reservations, this recording shows two young, gifted and talented musicians at their best. Since I received my copy, the CD has hardly been out of the player. When is the next recording due?

RESEARCH NOTES

PAUL TINDALL

LIVERPOOL CHURCHES AND ORGANS (PART 2)

We are familiar with the Victorian explosion in church-building. What is perhaps less obviously noticeable today is that there was a similar frenzy of activity connected with the early industrial revolution, though it was confined to Liverpool, Manchester and Birmingham, and almost all these churches have now, with their organs, disappeared without trace.

Liverpool especially had an impressive number of eighteenth and early-nineteenth-century churches. The 'Picture of Liverpool. Strangers' Guide' of 1835 provides most of these pre-Victorian examples:¹

All Saints (a tennis court converted to a church 1798) 'good organ' Became St Joseph RC 1848, replaced 1878²

Christ Church (1797) 'organ of peculiar construction, having the appearance of two organs. Built by Collins of this town.' See L. Mercury Dec 1845 below. Closed c. 1920³

St Andrew (consecrated 1815, enlarged 1827) 'an organ' Closed 1892⁴

St Anne (opened 25 October 1772) 'a small organ occupies the centre of the gallery at the north end' Enfield and Perry⁵ say in 1774 'The altar, in a niche, is placed at the east end, over which is a recess, which is designed contrary to the usual custom, to receive an organ' See 11 June 1830 below.

St Augustine (1830) Bombed 1941⁶

St Bride (1830) dem.

St Catherine [1829-31, bombed 1940-1, closed 1952 dem. c.1965]⁷ 'a fine organ is placed in the western gallery'

St George (consecrated 1732...entirely rebuilt since 9 March 1819...re-opened Sunday 11 September 1825) dem. 1897. 'a new and powerful organ has been recently placed here, and the old one was presented to St Paul's church' Enfield and Perry⁸ mention 'the organ loft' in 1774. Picton⁹ says '6 July

¹ Round brackets and quotation marks indicate *Strangers' Guide*. Dates of demolition from Colvin.

² Lewis, 128

³ Lewis, David, *The Churches of Liverpool*, Liverpool 2001, 14

⁴ Lewis, 29

⁵ Enfield, William and Perry, George, *An Essay towards the history of Liverpool* [sic], 2nd edition London 1774, 46-7

⁶ Lewis, 123

⁷ Colvin, 375

⁸ 44

⁹ *Municipal Archives*, Volume 2, 1886, 399

1825...Resolved, to hire an Organ for St George's Church until the Church shall be considered in a suitable state for the reception of the new Organ' Spering¹⁰ says 'Flight & Robson 1822...in 1830 a Choir organ was added by Bewsher & Fleetwood'

St George, Everton [1813-4]¹¹ Hamilton¹² gives an unusual specification for 'the new church at Everton', II/28, with a Great of 'GG-GG in alt, 64 finger keys'¹³

No builder given. Spering's version¹⁴, which is similar, is 'W Bewsher of Lpool 1845.'

St James, Toxteth Park [1774-5]¹⁵ The extant organ, now in St Peter, Wallingford, is thought to be perhaps by Bewsher & Fleetwood¹⁶

St John [1775-83, dem. 1898]¹⁷ No mention of the organ but Leffler says 'Mr Allen 1802.'

St John, Toxteth Park [consecrated 1832, dem. 1959]¹⁸

St Jude, Edge Hill [1830-1, dem. 1966]¹⁹

St Luke (1831), gutted 1940 'large and powerful organ built by Flight & Robson, of London' Spering's date²⁰ is 'c. 1826'

St Mark (opened 6 March 1803, consecrated 1815). 'handsome organ' dem. 1913²¹

St Martin-in-the-Fields [1825-8].²² dem. 'A powerful and fine-toned organ, erected by BEWSHER & FLEETWOOD of this town, occupies the west end'

St Mary [1776, dem. 1809]²³ Bombed 1941²⁴

St Mary, Edge Hill [1812-3]²⁵ The extant organ is by Bewsher and Fleetwood, undated.²⁶

St Matthew [Originally Key Street Presbyterian Chapel (1707), C of E 1791, dem. 1849]²⁷

St Matthias [1832-3, d. 1848]²⁸

St Michael (consecrated 28 July 1826) bombed.1941. 'in a small gallery at the western end...is a powerful; and fine-toned organ, built by Bewsher & Fleetwood of this town' See below, 4 August 1826

St Michael-in-the-Hamlet, Toxteth [1814-5]²⁹

¹⁰ Volume 2, 167

¹¹ Colvin, 814

¹² Hamilton, J.A., *Catechism of the Organ*, 2nd Edition, edited by Joseph Warren, London 1842, 103

¹³ Sic – GG-g would be fifty-seven keys: Spering gives EEE-g

¹⁴ Volume 2, 170

¹⁵ Picton, *Memorials of Liverpool*, Volume 2, London 1875, 460-1

¹⁶ NPOR

¹⁷ Colvin, 618

¹⁸ Lewis, 54-5

¹⁹ Colvin, 815

²⁰ Volume 2, 167

²¹ Lewis, 26

²² Port, M.H, *Six Hundred New Churches*, 2nd edition Reading 2006, 327

²³ Colvin, 358

²⁴ Lewis, 114

²⁵ Picton, *Memorials*, 437

²⁶ NPOR

²⁷ Picton, *Memorials*, 69

²⁸ Colvin, 925

²⁹ Colvin, 814

St Nicholas (old church rebuilt in 1774, but fell down on Sunday 24 February 1810, killing twenty-four charity children.). 'a good organ' [see below, March 1814, and new organ by John Gray 1833,³⁰ picture and S in Sperling³¹ dated 1830].

St Paul [1763-9, closed 1901, dem. 1931]³² Picton³³ says '10 October 1812...Petition...towards the erection of an organ and gallery in the church' Organ from **St George** presented c. 1825, see above.³⁴

St Peter (consecrated 1704) dem. 1922. 'a large and handsome organ occupies the west end'

St Philip (consecrated 1816) dem.1882. 'excellent organ'³⁵

St Stephen [Byrom Street Baptist chapel 1722, Established church 1792].³⁶ 'good organ'

St Thomas [1748-50, dem. c.1907]³⁷ Enfield & Perry³⁸ mention already in 1774: 'the organ and its gallery'

Trinity Church (consecrated 1792) 'an organ'

[**St Mary's**] **Church of the School for the Blind** [1819, re-erected in Hardman Street 1850, dem..1930]³⁹ 'excellent organ by Gray'

St Anthony's [RC] Chapel, Scotland Road. *Liverpool Mercury*, 4 October 1833 'opened Sunday last...The organ is a very fine and powerful one, the manufacture of Mr Davis from Sunderland, but its being placed very far back in a recess constructed for its reception deteriorates very materially from its effect'⁴⁰

St Nicholas RC Pro-Cathedral, Copperas Hill [c. 1810].⁴¹ See *Liverpool Mercury*, March 1819, below . Closed 1972⁴²

St Patrick's RC Chapel, Toxteth [1821-7]. [*Liverpool Mercury* 11 June 1830 announces that 'Messrs. Williams of London' are setting up an organ in the chapel. Elvin⁴³ alleges that it was by Bishop, but without giving a clear source.

St Peter's RC Chapel [1788, closed 1978].

St Andrew's Scottish Church [1823-4]⁴⁴ now ruined.

St David's Welsh Church [1826-7,]⁴⁵ Dem. 1910⁴⁶

Brunswick Chapel, Moss Street [1811,dem.]⁴⁷ 'handsome and fine-toned organ'

³⁰ BOA, Gray Ledger 1, 12

³¹ Volume 2, 166

³² Colvin, 618

³³ Municipal Archives, volume 2 1886, 402

³⁴ Parts of the organ-case at St Paul Stoneycroft, Liverpool (1916) are said to be from St Paul's (*Buildings of England: Lancashire/Liverpool and the South West*, New Haven & London 2006, 41

³⁵ By Ball, according to Leffler f.198r: presumably James Ball of London

³⁶ Picton, *Memorials*, 306-7

³⁷ Colvin, 858

³⁸ 45

³⁹ Colvin, 375

⁴⁰ It is not surprising that the organ was comparatively ineffective: the article indicates that the church was enormous: 158 x 74 feet, with a capacity of 1700 people

⁴¹ Picton, *Memorials*, 214. dem. 1972

⁴² Lewis, 42

⁴³ Elvin, Laurence, *Bishop & Son, Organ Builders*, Lincoln 1984, 183

⁴⁴ Picton, *Memorials*, 245

⁴⁵ Picton, *Memorials*, 214

⁴⁶ Lewis, 40

⁴⁷ Colvin, 206

Octagon Presbyterian Chapel, Temple Court. Enfield & Perry⁴⁸ say in 1774 'first opened 1763 by members of the Church of England and Presbyterians...small but neat and well-toned organ' [closed 1776 and became the first St Catherine's Anglican church, closed 1792]⁴⁹

Paradise Street Unitarian Chapel [1791, dem. 1849]⁵⁰ 'good organ'

Pitt Street Chapel 'a good organ' [Methodist, 1750, enlarged 1765 and 1803, disused by 1908]⁵¹

Renshaw Street Unitarian Chapel⁵² 'fine-toned organ' [one of the Unitarian chapels had a new organ by Gray in 1825]⁵³ [Built 1777, altered 1820, German Church 1872, dem. 1931]⁵⁴

Wesley Chapel, Stanhope Street [1827, dem. 1970s]⁵⁵ [powerful, fine-toned organ by Bewsher & Fleetwood]⁵⁶

Bluecoat School old organ from St Nicholas here 1765, see above. New organ by Gray 1822⁵⁷

As I have already pointed out⁵⁸ 'Silver Street Chapel, Liverpool' and 'Magdalen Chapel, Liverpool' are corruptions by Sperling:⁵⁹ both are in London, but appear next to Liverpool organs in Leffler.⁶⁰

MORE LIVERPOOL NOTES

Liverpool Mercury, Friday 5 March 1813: George Goodchild organ-builder has removed from Hunter Street to 2 Murray Street

Liverpool Mercury, Friday 4 March 1814: New organ at St Nicholas built by Messrs. J. and H. Banks, to be opened on Sunday 6 next

Liverpool Mercury, Friday 1 August 1817: for sale 'two front HOUSES, No. 5 & 6...west side of St Andrew-Street...in the several occupations of Mrs Plant, the owner, Mr Bewsher, Organ-builder, and others'

Liverpool Mercury, Friday 11 December 1818: married, Mr John Henry White, organ-builder, to Miss Elizabeth Price

Liverpool Mercury, Friday 26 March 1819: 'Thomas Greenwood, Organ Builder, Leeds...[having read the]...elegant and learned advertisement of Bewsher and Fleetwood, in the Liverpool Courier of the 17th instant, begs leave to state, that he not only Tuned but he Voiced and formed the Tone of the Organ in the Cathedral Chapel, Copperas Hill; excepting the Sesquialtera and Cornet, which unfortunately for the instrument, were castaways out of Mr Burton's organ, as well as every other preceding Organ assuming the name of Mr Bewsher, Liverpool.'

Liverpool Mercury, Friday 5 April 1822 'new organ put up by Gray, of London, in the Chapel of the Blue Coat Hospital'

⁴⁸ 47

⁴⁹ Hague, G. & J, *The Unitarian Heritage*, Sheffield 1986, 86 and Lewis, 10

⁵⁰ Hague, 54

⁵¹ Lewis, 24

⁵² Moved here 1811, closed 1899. Hague, 85

⁵³ BOA, Gray Ledger, Volume I, 47

⁵⁴ Lewis, 40

⁵⁵ Lewis, 50

⁵⁶ Austin, S, Harwood, J, and Pyne, G.& C, *Lancashire Illustrated*, London 1831, 73

⁵⁷ BOA, Gray Ledger, Volume I, 29

⁵⁸ *BIOSRep.*, 32:3 (2008), 34-5

⁵⁹ Volume 2, 157, 159

⁶⁰ e.g. f. 102r. St John Liverpool, 103v. Silver street Chapel [sic]

Liverpool Mercury, Friday 7 August 1824: died on Thursday 30th in her 71st year, Mrs Collins, relict of the late Mr John Collins, organ-builder, Sir Thomas's Buildings.

Liverpool Mercury, Friday 4 August 1826; new organ in St Michael's church, by Bewsher and Fleetwood opened in July.

Liverpool Mercury, Friday 11 June 1830: new organ in St Anne's church

Liverpool Mercury, Friday 10 July 1831: new organ by Bewsher & Fleetwood

Liverpool Mercury, Friday 17 February 1832. Married, at St Peter's church, William Porter Dreaper, pianoforte maker and organ builder, of Ranelagh Street, to Henrietta Catherine, daughter of the late John Pinch, Esq., of Bath.⁶¹

Liverpool Mercury, Friday 23 August 1833: new organ by Bewsher & Fleetwood to be opened Sunday next at West Derby Chapel.

Liverpool Mercury, 22 December 1837: new organ by Bewsher and Fleetwood in the Music Room of the School for the Blind.

Liverpool Mercury, Friday 14 December 1838: new organ opened at Bethesda Chapel, Hotham Street

Musical World, 5,12,19 and 22 November 1840. 'New Organ...at the manufactory of Messrs. Gray, in the New Road....opened by Mr Adams....recently completed for St Saviour's church, Liverpool'

Liverpool Mercury, Friday 3 May 1844. Advert: 'John Fleetwood organ-builder (late of the firm of Bewsher and Fleetwood) begs respectfully...to inform that he is carrying on business at present at No. 20 Moon Street, Pembroke Place.'

Liverpool Mercury, Friday 5 December 1845 'Christ Church...the organ of this church has been considerably improved by Mr Smith, a very skilful organ builder, from London, who has lately taken up residence in this town'

Liverpool Journal, Friday 3 March 1849. Married, at St Thomas's church, Nicholas L. Van Gruisen organ builder to Ann Clegg, daughter of Mr Henry Jenkinson of Stafford, Tuesday last.

Musical World, 13 April 1850. St Francis Xavier RC, Liverpool. A 'new and splendid organ' by Gray & Davison opened by Henry Smart Esquire.

Musical World, 21 December 1850. Advert: Church Furniture for sale from the Chapel of the Liverpool School for the Blind, including the three manual organ by Gray. (the chapel was being rebuilt on a different site).

Musical World, 27 August 1853. St Paul, Prince's Park, Liverpool. A new organ has been built by Banfield, the gift of John Campbell. III/42 [S] Novel features include a radiating pedal-board and glass doors to the console. Last year another organ by Banfield was presented to St Thomas, Lancaster by Mr Campbell's brother, the Revd. Colin Campbell. Sperling⁶² says 'St Paul Toxteth Park...W. Bewsher of Lpool 1847...An inferior organ, [II/27 S] removed 1853, see p. [...].'

This is the same church, erected in 1846. Bewsher & Fleetwood don't advertise after 1844, and Fleetwood set up on his own, see 3 May 1844 above. Gray & Davison took over Bewsher's business in 1857.⁶³ The Grays had a good connection in Liverpool from the 1820s.

Musical World, 10 December 1853 'a large organ, just completed in the church in Whitchurch, Salop, by Mr Jackson of Liverpool, will be opened on Tuesday next, by Dr Wesley.'

Musical World, 28 January 1854 Public Hall, Clayton Street, Liverpool A new organ by Mr Jackson is nearly complete, II/18 [S]. It had sloping stop-jambs, as did Whitchurch: the first known examples).

⁶¹ John Pinch (c.1770-1827) was a Bath architect.

⁶² Volume 2, 169

⁶³ *BIOsRep.*, 4:2 (1980), 2

ANOTHER G.P. ENGLAND BARREL ORGAN

The Times, 9 December 1836:

'ORGANS - To be SOLD, a capital FINGER ORGAN, nearly new, by Elliott & Hill, ten foot high and six wide; mahogany case, pedals, &c. Also one by G.P. England, with large additional barrel movement, playing the overture to Esther, and compositions of Mozart, &c, arranged expressly by V. Novello. Stands 13 foot high and seven wide. Joseph Walker, 166 High Holborn'

Alfred Novello, the publisher of the *Musical World*, advertises his services in the issues of 21 and 28 July and 4, 11 and 18 August 1837:

'Parties who are interested in the erection of Organs in Churches and Chapels, or Music Rooms, will derive material advantage by confiding their orders to J.A. Novello. The advantage he proposes will consist in the instrument being constructed by the most experienced builders, from the plan, and under the superintendance of his father, Mr Vincent Novello, and without any extra charge above the Manufacturers' price.'

Novello proposes to act as something between an agent and an independent organ adviser.

HACKNEY CONTINUED

The further history of the rebuilt organ⁶⁴ and the new case at the new church of Hackney can be traced in the Trustees Minutes.⁶⁵

18 January 1796. 'Resolved and Ordered that the Organ be placed over the West Gallery of the New Church...Resolved and Ordered that the Surveyor do propose a design for a proper case and front to the Organ, together with an estimate of the expense thereof, and that he do submit the same to the Trustees at the next meeting. Resolved and Ordered that Mr Groombridge the organist do submit to the Trustees his Opinion of the alterations and repairs which he may think are necessary in the Organ, together with an estimate of the expense thereof.'

1 February 1796 'The Surveyor⁶⁶ attended and submitted to the Trustees two designs for a Case and front to the organ but had not prepared with any estimate of the expense thereof.' Resolved and ordered that the upper part of the design marked B and the lower part of the design marked A be combined and that the work be completed in Wainscott and that the Surveyor do prepare an estimate of the expense thereof. Mr Groombridge Organist and submitted to the Trustees an estimate of the expense of the repairs and alterations which he considered necessary in the Organ, amounting from the sum of £178.10 to £210 from which the sum of £63 would be deducted for the value of the old Case.'

13 February 1796 'The Surveyor laid before the Trustees an estimate of the Expense of a new case for the Organ, which with the proposed alterations therein amount together to the sum of £500...Resolved and Ordered that the Trustees consider the Expense too large to propose to the Parish to lay out at present, and that therefore the Organ be put up in its present state and the proposed alterations be deferred to a future time.'

The Trustees agreed on 7 March to £300 for the pulpit and £450 for the altarpiece, despite their lack of enthusiasm for the organ.

20 June 1796 'Mr James Powell informed the trustees that Mr B. Powell junior, Mr Watson and Mr Norris and Mr S. Lee had raised a subscription for the purpose of building a new Organ Case, agreeable to a design thereof this day produced, whereupon, it was Resolved that such design be approved and that the gentlemen involved be requested to confer with the Surveyor on the mode of completing it, so as best to harmonize with the rest of the Building, but with respect to any alteration in the Organ

⁶⁴ See *BIOsRep.*, 33:1 (2009), 41-6

⁶⁵ London Metropolitan Archive, P79/JN1/169. Trustees Minutes for the old and new churches of Hackney, 1790-1844

⁶⁶ James Spiller, architect of the church

itself, the Gentlemen be informed, that it is not in the power of the Trustees to lay out any money thereon.'

5 August 1796 'Mr B. Powell and the other Subscribers to the New Organ Case applied for further directions about the same, and it was referred to the Surveyor to meet them on the subject thereof.'

19 September 1796 'The Surveyor...had attended the Committee of the Subscribers towards building a New Organ Case and that having stated his objections to the design under their consideration they had resolved to withdraw the said design. And the Committee requested the Surveyor to report that it is their wish the New Organ Case should be framed and planned that a way to the pews be made on each side instead of passing under the Organ as proposed in the said design.'

15 May 1797 'Resolved that the Chairman hereby is freely empowered to remove the Old Organ into the New Church at such time as may appear to him most suitable. A letter was received from Mr David Powell junior on the part of the New Organ Case Committee...it was resolved...that as the New Organ Case is not ready the Old Organ be removed into the New Church and that it is not the intention of the Trustees to part with the present Organ, but they have no objection to give them the Old Case, when the new one is put up.'

5 June 1797 'Letter was received from Mr David Powell junior requesting permission to remove the Old Organ into the intended Organ Case, and to dispose of the works not used therein...Resolved.'

15 July 1797 [church consecrated]

2 April 1798 'Mr England submitted his bill to the Trustees for removing the Organ amounting to £10.10s.'

So the Snetzler organ was rebuilt in the new church, with a new case, and the old case was re-used by England at St James's, Poole, clothing an organ which was opened on 15 September 1799.⁶⁷

Please address correspondence for Research Notes to me at:

[REDACTED]

[REDACTED]

[REDACTED]

⁶⁷ JBIOS 2 (1978), 76

Correction

The organ featured on the rear cover of the July 2009 *Reporter* was neither 'anonymous' nor a chamber organ. Martin Renshaw kindly provided the following details:

The organ set up in Wadham Chapel was originally installed in Lady St Mary, Wareham, Dorset by Timothy Russell in May 1829 as part of an organ that had a short 4-stop Swell, two further octaves in the Open Diapason bass and pedals added to it for that church, and no doubt the present case too. But the 'core' organ was not made by Timothy Russell - it is not in his style. The organ was however new when installed at Wareham; this installation was done so quickly (the opening had already been put off two months) that the pipework was not cut down to circa A=425 Hz, but left, with no discernible temperament, at A=418, making it accidentally probably the lowest-pitched English classical organ!

BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE & ANNUAL GENERAL MEETING
SATURDAY 28 NOVEMBER 2009

The Guild Church of St Dunstan-in-the-West, 186a Fleet Street, London EC4A 2HR
& St Clement Danes, Strand, London WC2R 1DH

**ENGLISH ORGAN BUILDING POST-WORLD WAR TWO
AND THE 10/15 YEARS BEYOND**

The original St. Dunstan-in-the-West stood on the same site as today, but obtruding more into Fleet Street. It was rebuilt in 1831 (architect, John Shaw). The tower was badly damaged by German bombers in 1944, and was rebuilt in 1950 through the generosity of newspaper magnate Viscount Camrose. In 1952, St. Dunstan-in-the-West became a Guild Church. The 3-manual organ is by Joseph Robson 1834 with a case designed either by John Shaw or his son John Shaw II. Changes were made by Holdich and by Ingram in the last quarter of the 19th century. However, the present design of the instrument owes much to a major reconstruction by Henry Willis III in 1947. Shortages in the immediate post-war period led to the use of a considerable amount of second-hand material and of a bulky tubular pneumatic action. The Willis organ has recently been restored by David Wells of Liverpool.

St Clement Danes was rebuilt in 1681 by Christopher Wren and a steeple was added to the tower by James Gibbs in 1719. It was bombed during the London blitz and rebuilt and reconsecrated in 1958. It is known as the official and central church of the RAF. The organ by Harrison & Harrison, with electro-pneumatic action, was installed in 1957 (IIP/47). In 1963 the console was moved to the north gallery and a Gedackt 8' added to the Pedal organ. The organ, though considerably larger than that built by Father Smith, stands in a carved oak case which is an echo of the Smith case and of almost the same dimensions. The case was designed by W A S Lloyd, the architect of the restored church, in consultation with Ralph Downes, who was responsible for the layout and tonal finishing of the organ.

The charge for the Event will be £25 per person (to include light refreshments and sandwich buffet lunch).

Outline Programme

Full details will appear on the BIOS website (<http://www.bios.org>) shortly. Papers are likely to cover:

- the restoration of the St Dunstan organ
- organs lost in the War
- the availability of materials for post WW2 organ building etc.
- Noel Mander and post-war London, the rescuing of organs and getting them into churches.

The Day will include the AGM and a recital at St Clement Danes.

**BOOKING FORM
FOR BIOS DAY CONFERENCE & AGM
SATURDAY 28 NOVEMBER 2009**

**The Guild Church of St Dunstan-in-the-West, 186a Fleet Street,
London EC4A 2HR & St Clement Danes, Strand, London WC2R 1DH**

**ENGLISH ORGAN BUILDING POST-WORLD WAR TWO
AND THE 10/15 YEARS BEYOND**

Please reserve a place for the BIOS Day Conference and AGM at St Dunstan-in-the-West & St Clement Danes for £25.00.

Cheques should be payable to 'BIOS'.

Please fill out a separate form for each person.

Name (including title).....

Address.....

.....Post Code.....

Telephone.....daytime and/or mobile)

Telephone.....(evening)

e-mail.....

Please note any dietary requirements.....

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

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

**Melvin Hughes
BIOS Meetings**



OXFORD ORGAN CONFERENCE 2010

THE BRITISH ORGAN IN THE TWENTIETH CENTURY AND BEYOND

15 to 18 April 2010

Announcement and Call for Papers

The Betts Fund of the University of Oxford and the British Institute of Organ Studies are pleased to announce the last conference of a four-year sequence entitled '*The Organ in England: Its Music, Technology, and Role through the Second Millennium*'. This year, the Royal College of Organists will be holding its spring meeting in Oxford at the same time and some joint events will be included in the Programme.

The conference will take place from 15 to 18 April 2010 at Merton College, Oxford, and will cover the organ and its music in the present era and into the future. The title for the conference is '*The British Organ in the Twentieth Century and Beyond*.'


300-word proposals for 20-minute papers and lecture-recitals are welcome on any and all relevant topics.

The broad areas listed on the page opposite are given as suggestions for possible lines of enquiry, and are not meant to be limiting.

Abstracts will be due **by 11 December**, with responses from the panel of readers by 18 January.

For more information, please contact:

Dr Katharine Pardee
Betts Scholar in Organ Studies
Director of Chapel Music
Wadham College
University of Oxford



The organ in musical and artistic culture

- The changing sound of the organ from Edwardian to neo-baroque to modern
- The rediscovery of the organ case - its form and function
- The interest in new organs in historic styles
- The presentation of the organ in audio and visual media
- Historically informed performance and the organ

Organ Builders

- The decline of nineteenth-century factory builders and the rise of a new generation
- The impact of electrical and electronic technology for organ control and sound
- The rediscovery of classical principles
- Changing attitudes to conserving and treating old organs
- The impact of imported organs in the UK
- Future clients for future organs
- Specific builders

Composers, Performers, and Teachers

- Who wrote for the organ and what did they write?
- Who performed it?
- Who were the prominent teachers, and what was their impact?

Organ builders and organists in association

- The emergence of amateur and professional associations for organists and organ builders, and their impact

Twentieth-century icons

- Organs, organists or advisers who reshaped organ culture in the UK

BRITISH INSTITUTE OF ORGAN STUDIES

BIOS DAY CONFERENCE, ST MARY, STAFFORD

Saturday, 22 May 2010

The Collegiate Church of St Mary, Stafford, possesses two organs - at the west end, a Hill Norman & Beard (III/26, 1974), contained in a John Geib case and, in the chancel, a largely untouched Arthur Harrison, four-manual (IV/50/20, 1909), the recipient of a Historic Organ Certificate, grade I and still with its original pneumatic action, though this, now, is in a state of collapse.

The parish wishes to commit to restore the big organ, an expensive process that raises a number of questions. Is the pneumatic action retained (almost doubling an already large estimate) or should electric action be considered? What might be the consequences of this decision for funding? Can the specification be "improved" or enlarged - for instance, making some manual stops available on the Pedal division, or move the Swell to improve nave support? Would a mobile console improve the ability of the player to hear the instrument?

As an aid to clarify these and other important questions, the parish is sponsoring a conference to discuss the restoration of this historically important organ and to summarise current knowledge about its unusual provenance. The conference will bring together experts in these matters, those with previous experience of similar cases and those charged with delivering the funding. It is hoped that this may clarify the thorny issue of balancing conservation, preservation and the musical use of pneumatic action heritage instruments *versus* electrification, not just at Stafford, but in a wider national context.

This event is open to all with an interest in organ performance, technology, cases, history, music and liturgy. The day (approximately 10:30 to 16:30, to include lunch) promises to provide a forum for lively discussion and the input of organists and all who know the instrument, would be welcomed.

St Mary's church is a modest walk from Stafford rail station, on the West-coast main line. Full booking details will be available when speakers have been confirmed.

Further information can be obtained from: Dr Jim Berrow, Lichfield Diocesan Organs Adviser, who is co-ordinating the day [REDACTED]
[REDACTED]

BIOS MEETINGS AND CONFERENCES 2009-2011

Saturday 28 November 2009

Day Conference and AGM at St Dunstan in the West EC4 & St Clement Danes, London WC2. The Outline Programme and Booking Form are to be found on pages 26-27.

Saturday 27 February 2010

Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham. Full details will appear in the *Reporter* (January 2010).

Thursday 15 to Sunday 18 April 2010

Oxford Organ Conference 2010 (Residential), Merton College, 'The British Organ in the 20th century and beyond', see pages 28-29 of this issue for an Announcement and Call for Papers. Further details will appear in the *Reporter* (January 2010).

Saturday 22 May 2010

Day Conference at St Mary, Stafford. See Announcement on page 30.

Saturday 3 July 2010

North Wiltshire Day at Bowood House Chapel, Bremhill and St Andrew, Chippenham. Further information will appear in the *Reporter* in due course

Future Conferences 2010/2011

Day Conferences are being planned at:

- De Montfort Hall, Leicester (October 2010)
- St Swithun, Worcester (Spring/Summer 2011)
- St Margaret of Antioch, Crick, Northampton (Spring/Summer 2011)

For further information please contact:

The Meetings Officer, Melvin Hughes



Rear cover: The finely carved memorial to Henry Harrington (1727-1816) in Bath Abbey contains an interesting organ case. Harrington was well-known as a composer of glees and as a music theorist but is not known to have been an organist. The case on the memorial bears no resemblance to the Abbey organ built by Abraham Jordan in 1704. Inscribed on the front of the case is the word 'PANHARMONICON' which may refer to a large mechanical organ built by Johann Maelzel in Vienna in 1811, which was known in England and was a forerunner of the famous Apollonicon instrument. What was the connection, if any, to Harrington? (Photo: David Shuker)



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.