

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



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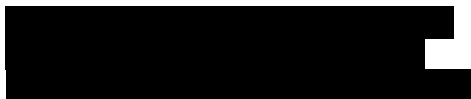
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Submit material to the Editor by post or e-mail.

SUBSCRIPTIONS

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

Melanie Harrison,



The cover illustration is the organ at Bowood House Chapel, nr Calne, Wiltshire. The richly carved case of Italian walnut came to Bowood House in 1889 and contained an organ built in 1886 by Blennerhasset. The current organ is completely new and was built by Peter Collins in 2002. The design of the organ by Christopher Kent takes its inspiration from the Thuringian builder, H.G Trost (c. 1681-1759). (Photo. David Shuker)

CONTENTS

Editorial	4	The origin of the Clarabella	14
From the Secretary	5	Letter to the Editor	18
Historic Organ Certificate Scheme	6	Snetzler at Whitehaven	19
Meeting Report	9	Research Notes	23
News from the BOA	11	Meetings: Leicester, AGM, B'ham	28
1859 Bryceson at Godmanchester	13	Meetings and conferences 2010-2011	31

EDITORIAL

Memories are short and the selective retention of recollections of the good times seems to one of our favourite pastimes: don't we all remember those long hot summers of our childhood? However, I suspect that if we were to read the summer weather forecasts of yore they would bear a striking resemblance to those of today. The increasing availability of electronic databases of historical newspapers is revealing more and more detail of past history and we must be prepared to revise our view of past events and people in the light of new evidence. Paul Tindall's *Research Notes* have recounted various instances of minor criminal activity in the organ-building world in the late-eighteenth and early nineteenth century, mostly gleaned from London newspapers. Perhaps it was a tougher world then. Maybe. But I was genuinely surprised to read an account of a musical instrument maker being executed for horse-stealing in 1796 (*The Strad* 121:1444 [August 2010] 48-52). Lockey Hill was the son of violin maker Joseph Hill (1715-1784), and was in business as a violin maker on his own account. In 1795 Lockey Hill and his servant were found guilty of horse-stealing at the Old Bailey. During the course of the trial, the servant gave evidence that showed that horse-stealing had been a regular pursuit of Hill. Given the importance attached to horses in Georgian England it was not surprising, but still shocking to modern sensibilities, that such a crime was a capital offence. However, it was still the case that, given good references, a convicted criminal would not infrequently be reprieved by judges. Lockey Hill was not able to make a good enough case and was hanged at Tyburn in February 1796 and this was reported in contemporary newspapers. Despite this grave outcome two of Hill's sons, also violin-makers, were later convicted of stealing and sentenced to transportation. Notwithstanding this early criminal activity subsequent generations of the Hill family went on to establish a violin-making and trading business that became highly reputable and is still in business. Interestingly, a story later developed that Lockey Hill did not die until 1810, thus conveniently sweeping the grim truth under the carpet. The point about this rather dark tale is that events which were once widely known, and reported, at the time were quickly forgotten. Lest we think that such murky pasts are only for other trades, we might pause to wonder about some of the discrepancies that occur in the dating and attribution of organs two or more centuries ago. Was that creaking noise coming from the bellows or was it a skeleton rattling somewhere in the casework?

CORRECTION

A comment on the replacement of the Copeman-Hart organ in the chapel of Keble College, Oxford, in the January 2010 issue of the *Reporter* (p. 12) was, I am informed, in error. The electronic organ was not replaced because it was 'approaching life-expiry' as stated but because a substantial donation for the installation of a new pipe organ became available. The 1993 Copeman Hart organ is still being used at the College, without any sign of 'terminal distress', until the new pipe organ is installed, at which time the electronic organ may be offered for sale.

FROM THE SECRETARY

MELVIN HUGHES

BIOS ANNUAL GENERAL MEETING

Saturday 27 November 2010, 14.00 at St Mary-le-Bow, Cheapside, London EC2V 6AU

Notice is hereby given that the AGM of the British Institute of Organ Studies will take place on Saturday 27 November at the Church of St Mary-le-Bow, Cheapside, London EC2V 6AU 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 held:

- Chairman
- Treasurer
- Secretary
- Membership Secretary
- Casework Officer
- Four Ordinary Members of Council

Barrie Clark, David Knight, Katharine Pardee and Nigel Stark retire as Ordinary Members of Council and having each served two terms of two years as Ordinary Members are therefore 'ineligible for 'immediate re-election' (Clause 7.3 of the Constitution).

Clause 7.4 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).

BIOS COUNCIL (SEPTEMBER 2010)

A number of issues 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.

BIOS 40TH ANNIVERSARY (2016)

Council will be developing ideas for celebrating the 40th Anniversary of the first BIOS Conference held in Queens' College, Cambridge in 1976.

BRITISH ORGAN ARCHIVE

It is hoped to secure the move of the British Organ Archive from Birmingham Central Library to the Cadbury Research Library, University of Birmingham during the early part of next year.

BIOS CORPORATE IMAGE

Discussions continue on how best to standardise and upgrade the BIOS logo.

HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on Saturday 25 September 2010:

Location	Builder(s) and Date(s)	Comments	Grade
New Kilpatrick Parish Church Bearsden Glasgow (chapel organ)	William Ewart of Edinburgh 1870	For Polkemet House. A fine and rare example of an organ and case by this builder	II*
Holy Trinity Haddenham Cambridge	Forster & Andrews n.d.	A good organ	II
St Matthew's Church Rushall Wiltshire	Hill & Son c1855	A fine organ by Hill previously in Dormansland Methodist East Grinstead Installed by Justin Sillman 1982	II*
St Mary's, Sompting West Sussex	Forster & Andrews 1887	A fine organ in original condition	II*
St Peter's Wentworth, Cambs	attrib Bevington c.1877	A good organ	II
Powderham Castle Kenton Devon	Brice Seede 1760/ H.P. Dicker	An important surviving organ by Brice Seede 1760 with alterations by H.P. Dicker	II*
St Nicholas Tuxford, Notts	Postill n.d	An outstanding organ	I
St John the Evangelist RC Fountains Rd Kirkdale Liverpool	Ainscough of Preston c.1890	A fine organ	II*
Bitton Methodist Church Mill Lane Bitton Bristol	Thomas Elliott 1804	An outstanding organ	I
Diocese of Durham			
St Paul's Brompton on Swale nr Richmond North Yorkshire	Forster & Andrews 1892	A good organ	II
St Mary Bolton on Swale North Yorkshire	Gray & Davison 1877	A fine organ in original condition	II*

Location	Builder(s) and Date(s)	Comments	Grade
St Anne, Catterick North Yorkshire	Forster & Andrew 1880/1890	A good organ with reeds by Lewis	II
Auckland (Bishop) Woodhouse Close	Harrison & Harrison 1889	Harrison organ 1889 in a case of 1962	CoR
St Andrew Aycliffe	Forster & Andrew 1886	A good organ	II
St Edmund Bearpark	Lewis c.1870	A good organ moved by Harrison & Harrison in 1904	II
St Cuthbert Benfieldside (Shotley Bridge)	Nicholson & Newbegin 1850/1884/1897	A good organ	II
St Mary Magdalen Belmont, nr Durham	Harrison & Harrison 1902	A good organ with minor alterations	II
St Michael Bishop Middleham	Harrison & Harrison 1890	A good organ	II
St Peter Byers Green	Nicholson c. 1890	A good organ	II
St John Castleside	Nicholson & Newbegin 1902	A good organ	II
St Mary & St Cuthbert Chester le Street	T.H. Harrison 1860s Harrison & Harrison 1900/1948	A good organ	II
St Aidan Chilton	Harrison & Harrison 1931/1955	A good organ	II
St Thomas Collierley (Harelaw)	Harrison & Harrison 1886	A good organ	II
St James Coundon	Bevington 1899	A good organ	II
St Andrew Dalton le Dale	Harrison & Harrison 1913	A good organ	II
Holy Trinity Dalton le Dale (Murton)	Vincent 1884	A good organ	II
St Mark Darlington	Bryceson/Heslop 1880s, Kingsgate Davidson 1958 Prested 1970	Surviving Bryceson and Heslop pipework	CoR

Location	Builder(s) and Date(s)	Comments	Grade
St Nicholas Dunston	Harrison & Harrison 1896	A good organ moved to present location in 1965	II
St John Durham (Nevilles Cross)	Harrison & Harrison 1912	A good organ	II
St Giles Durham	Harrison & Harrison 1882	A good organ. Arthur Harrison was organist of this church	II
All Saints Eastgate	Forster & Andrews 1889	A good organ	II
Christ Church Ebchester Colliery Hamsterley	Harrison & Harrison 1898	A good organ	II
St Helen Gateshead (Low Fell)	Willis 1876/Vincent 1949	Surviving Willis material	CoR
St James, Grindon (aka Thorpe Thewles)	Harrison & Harrison 1907	A good organ	II
St Thomas Heatherycleugh (Cowshill)	Nelson c.1910	A good organ	II
St Oswald Hebburn	Harrison & Harrison 1909	A good organ including older material	II
St Mary Horden	Harrison & Harrison 1913	A good organ	II
Christ Church Jarrow Grange	J J Binns c.1910	A good organ	II
St Paul Jarrow	J J Binns 1911	A good organ	II

CoR = Certificate of Recognition

BIOS DAY CONFERENCE, SATURDAY 3 JULY 2010

SOME ORGANS OF NORTH WILTSHIRE

DAVID SHUKER

On 1 August 1774 Joseph Priestley, librarian to the First Marquess of Lansdowne and tutor to his sons, completed a series of experiments that culminated in the discovery of oxygen. This landmark discovery in the history of science is acknowledged by a plaque placed by the Royal Society of Chemistry and the American Chemical Society in the room at Bowood House that was once Priestley's laboratory. Sufficient reason, one might think, to visit the graceful house and grounds at Calne in North Wiltshire. But for members of BIOS who made the trip to the house in early July, it was another landmark that held our interest.

The chapel at Bowood House was designed in the neo-classical style by C R Cockerell for the Third Marquess and opened in 1823. An organ was installed in the chapel but no details of this instrument survive. According to the 1855 worklist of G M Holdich an organ was supplied for the Bowood Chapel and was recorded as being in good order in 1888. However, 1889 a fine organ case was given to the Fifth Marquess on the death of Lord Revelstoke. The removal, re-erection and subsequent life of the organ at Bowood was not particularly successful and a full account of what is currently known of this story is to be found in an article by **Christopher Kent** in the IBO journal *Organ Building*¹ By the early 1970s the organ case was serving as a reredos with a reed organ placed in the the console area as the interior mechanism and pipe-work had long since been removed.

With the support of the present Marquis of Lansdowne a project was set in motion to build a new organ within the existing case. This clearly set some significant limitations on what was possible and it was decided to build an instrument inspired by the Thuringian organ-builder Hienrich Gottfried Trost (c. 1681-1759). With an average size of ten stops on his smaller organs, combined with some borrowing typical of Trost's work, a specification that would fit into the existing case was chosen. Somewhat controversially at the time, there are no reeds or mixtures, however the main chorus on Manual I does include a tierce. The instrument is unique in England (see front cover) and allows the exploration of a repertoire of small scale late-seventeenth- and early-eighteenth century mainland European music. This was amply demonstrated in a recital given by **Michael Whytock** that included pieces by J S Bach, Clérembault, Frescobaldi, Swelinck, J K F Fischer and Handel.

Following lunch the remainder of the day was taken up with visits to less grand venues but containing no less interesting organs. The ancient church of St Martin in Bremhill has had a succession of small organs beginning with a five-stop organ built by William Sweetland of Bath in 1850. By 1891 this had been supplanted by a larger two-manual organ that was in turn replaced around 1902 by a Casson positive organ. This latter organ eventually succumbed to woodworm and by 2006 the church was seeking a replacement. Through a fortuitous series of events an historically important chamber organ by William Allen dating from 1810 that had been at St Augustine's, Addlestone, Surrey became available and was

¹ Kent, C & Collins, C. 'A new 'Trost' organ for Bowood House Chapel, Wilshire' *Organ Building*, 6 (2006) 48-53

moved to Bremhill,² The organ was in largely unaltered condition and had originally come from Goodwood House. Peter Bumstead carried out some essential conservative consolidation and restoration that included restoring a nag's head swell for the hautboy, replacing the clarinet treble with a bassoon treble and making the original keyboard fully retractable as it had once been. The case of red mahogany in a restrained gothic style is particularly striking (see rear cover). A short recital of pieces that made full use of the GG,AA-f³ compass and the characteristic bass and treble reeds was given by **Christopher Kent**.

Our final destination of the day was the estate church of St James at Draycot Cerne that is home to an organ by Alfred Hunter dating from 1900. Once again Christopher Kent described the history of the organ that was based in large part on documents recently discovered in a chest in the Long family pew installed, complete with large fireplace, in the north wall of the nave. The organ (the least photogenic of the three organs seen during the day) is sited under the tower at the west end and space was clearly at a real premium in getting the organ in there. The pedal violone has not functioned for decades as the tubular pneumatic action had failed due to the effects of damp. An attempt by some agile BIOS members to resurrect this stop, however imperfectly, failed. Nonetheless, **Geoffrey Morgan** teased out a luxurious Edwardian sound in pieces by Bairstow and Bridge that was best appreciated by standing in the chancel.

The day in North Wiltshire was organised by **Christopher Kent** and the weather was glorious. For this writer an added bonus was a summer drive through the heart of the country.

² Godfrey, R. 'Important William Allen organ rescued' *BIOSRep.*, 30:2 (April 2006) 11-12

COPY DEADLINES FOR 2011

The copy deadlines for 2011 issues of the *BIOS Reporter* will be as follows:

January 2011 issue	Deadline: Friday 17 December 2010
April 2011 issue	Deadline: Friday 18 March 2011
July 2011 issue	Deadline: Friday 17 June 2011
October 2011 issue	Deadline: Friday 16 September 2011

For publicity or advertisement inserts 650 copies of material in either A5 or **folded** A4 format (max. weight 10gm) must be received by the first day of the month for the relevant issue. Payment for inserts must be made in advance - please contact the Editor for current rates.

NEWS FROM THE ARCHIVE

CHRIS KEARL.

It is quite some time since I have put quill to parchment for the *Reporter*. When I took on the archive, I certainly did not envisage such a steady continuous flow of enquiries, both from home and abroad. The move to the Cadbury Research Library at Birmingham University is now going ahead and it appears that we may well be on our way to our new home by the end of the year. I hope to be able to continue an enquiries service for some time yet but from the beginning of October it will no longer be possible to accommodate visitors to the BOA at the Library and as more of the archive is boxed ready for the move it will become harder to access information. I will do my best but please be patient.

There has been an important deposit into the BOA recently—David Pawlyn in Aylesbury has very kindly decided to place all of the existing records of the Noterman firm into the British Organ Archive. Some of these date from the early days of the business in 1900—I will let you know more detail when I have had time to assess all that is there—it is quite an interesting collection and will enable more detailed research into Noterman & Son's organs over the period from 1900 to 1975.

These days the BOA is fulfilling an increasingly important role in verifying (or otherwise) information sent to the NPOR. When the national pipe-organ database was originally set up, the main body of information came from the rather flawed 'Drane' notebooks compiled during the 1930's and 40's in the hey-day of the Organ Club. Although Drane contains many specifications not found elsewhere, this collection has proved to be rather inaccurate and is often more of a hindrance

than a help especially when it comes to the history of our older organs from the late-eighteenth and early-nineteenth centuries. With the documentation now available to us in the BOA there is a chance to correct some of these errors and also to try to address the decided bias in Drane towards London and the South-east. From these various sources we have begun specifically working on Exhibition organs and also completed an update of organs damaged by bombing during WWII in the City of London. A recent enquiry to the BOA about organs in the North-west in the area around Oldham has revealed a number of hefty IIP and IIIP instruments made for non-conformist chapels in the Victorian and Edwardian period which have no entry at all on the NPOR. Richard Morton's detailed listings of the F D Walker notebooks completed last year and our current massive task of listing the Jardine contracts has provided a fairly detailed history for at least 90 such organs not previously listed—and I think this is just the tip of the iceberg. The NPOR editors take a lot of care sorting out differing and often conflicting opinions sent in to them (albeit kindly) by the public. One recent example which sparked a volley of emails worthy of a Wimbledon final concerned a pedal-board recently installed as a replacement in a parish church. The pedal-board had originally been made by Harrison's for a large North-London organ and when that church was declared redundant it was removed, altered, and re-used for a time as a practice pedal-board attached to a piano. The user later purchased an organ for his home and the redundant piano pedal-board was offered to improve a teaching organ, having subsequently been completely re-made with a new action, toe-board and fascia by a reputable organ-builder. The argument seems to be about whether the pedal-board is still the Harrison board from

the original church or if it is correct now to call it a 'new' pedal board because it has been completely re-made albeit using old wood. The re-use of old and second-hand parts in 'new' organs has been going on for centuries. When delving through the contracts and correspondence from an organ-builder it is often quite possible to trace an organ removed from one church, which had then been 'done up' and 'sold on' to another church. Many a Gray & Davison and Hill organ has parts in it which came from elsewhere! At what point does an instrument or part of an instrument lose its integrity. Actually the true origin of the pedal-board in question was a beautiful 30ft Canadian tree which, despite BIOS hanging an HOC I certificate onto a low branch, was still sadly lost to the world!

The facsimile of the Leffler MS is now available and will doubtless provide the opportunity for further research —and probably perpetuate a few more of Leffler's mistaken opinions about the history of some early organs. My own, unproven, theory is that the Leffler MS was written by Henry Leffler (organist of St Katherine 'by the Tower' c.1818-1848) who was the son of James Henry Leffler. It was probably compiled from his father's notes on the organs of the City of London and from his own research. After all, the front cover clearly says 'compiled by Henry Leffler' and not 'James Henry Leffler' the only link to the latter being the strange date of 1800 when Henry Leffler was four years old—perhaps the date was not meant to be the actual date of writing? The paper of the Leffler MS is very much akin to that used for the early Order and Account books of Hill and Gray and Davison from the early 1840's. From Census returns we know that Henry Leffler was born around 1796 in Islington and followed a career in banking, latterly working for the Bank of England until his early death in 1853. He gave up his

organist's post in 1848 so perhaps the Leffler MS was written during the last five years of his life, possibly during an illness. His career in banking would perhaps explain the choice of a bound cash book for this collection. An exact contemporary of his at the Bank of England was a man called Thomas Evison and in the front cover of the Leffler MS is written the name 'T B Evison 1896' who was the son of Thomas Evison and was born in 1839 in Camberwell. He probably also worked alongside James Henry Leffler's grandson, also called Henry Leffler, at the Bank of England and there is scope for believing the Leffler and Evison families were friends for some considerable time. In 1901 Thomas B Evison, a bachelor, had retired from the Bank of England and was living with his two elderly sisters at 84 Ferme Park Road N8 in Crouch End. Just a few roads away on the west side of Crouch Hill lived the second person whose name appears in the front of the Leffler MS, William Windsor, who in 1901 was living in Christchurch Avenue N8. It is this William Windsor who is mentioned by Charles W. Pearce in his little book on organs as having lent him the Leffler MS to work from. Charles W Pearce was also living in Avenue Road in Crouch End at this time. So the link between these three men who feature in the later history of the Leffler MS appears not to be a dusty organ-loft in the City of London after all but in suburban, leafy Crouch End. I did check the correspondence about the Hill organ at Christ Church, Crouch End but sadly I did not find any of the three names mentioned there. And as for the various ideas put forward about the mysterious 'R' against some of the specifications in the Leffler MS? Well, has anyone yet considered that it might not be an R at all but possibly a **PI** cypher indicating organs that Henry Leffler had actually played when he wrote down the specifications in the late 1840's?

AN 1859 BRYCESON KEPT LARGELY ON TRACK

JOHN DILLISTONE¹

In October 1859, the parish church of St. Mary the Virgin, Godmanchester, took delivery of a new two-manual organ built by Henry Bryceson and Son. It was despatched by train, the original Great Eastern Railway label surviving inside the case. Bryceson had originally quoted for an organ to be placed in the best acoustic location—the former west-end gallery, home to the previous barrel-organ. This site, however, was rejected in favour of the north-east chamber, where the organ has remained ever since.

It is a tribute to the quality of Bryceson's work that the organ was used for 117 years, with no major work being required. The 1976 restoration, by Norman Hall and Sons of Cambridge, included a new and comprehensive electrified pedal unit, extended to eleven stops, with a new Trombone, which had been part of the Victorian proposal, but never realised:² this new pedal unit greatly enhanced the organ. Some original pipework had disappeared along the way, including Bryceson's wooden swell Clarabella. However, this was replaced in 1982 by an 1852 Stopped Diapason. Two 4 ft. Clarion ranks (ex-Wadsworth) that had been part of Bryceson's original quotation, but never installed, were added in 1978.

In 1986, Noël Mander and Sons generously donated a half-length 32 ft. Contra Trombone, to extend the bass of the pedal reed unit; but despite initial support and funding for the work, this exciting installation was sadly rejected, and the pipework is now to be heard in Cromer Parish Church. Each year the writer gives a concert there, which allows a fleeting reunion with the 32 ft. reed that escaped. At that time, the late Dr. Peter Le Huray also noted that the north-east chamber siting of the organ 'could hardly be less satisfactory, because the sound speaks across the choir, rather than into the Church'. Le Huray also expressed support for moving the organ to a west-end gallery site—an echo of Bryceson's own preferred option.

In 1994, a further programme of work was undertaken by Peter Collins, that preserved the manual tracker action. The 1976 electrified pedal extensions were replaced by mechanical, with the unfortunate loss of the 4 ft. reed and flute, the Mixture and 32 ft. Acoustic Bass. A new gilded case complemented Bryceson's beautiful pipework decoration. The current specification of the organ can be found at NPOR (D03003).

2009 marked the 150th anniversary of the organ at St. Mary the Virgin. Whilst the organ has undergone some significant changes, at its core it is still the organ that was built in 1859. Cause to celebrate and give a big (and musical) cheer to Henry Bryceson!



¹ Organist at St Mary's Godmanchester from 1976-1986.

² Dillistone, J. 'The Godmanchester Organ' *Musical Times*, 118:1613 (July 1977) 586-587

THOMAS WILSON, J C BISHOP AND THE DEVELOPMENT OF THE CLARABELLA STOP

DAVID SHIELD

A newspaper obituary of Thomas Wilson (1787-1863), sometime Mayor of Adelaide, South Australia, included the following detail:

Music had in Mr. Wilson an enthusiastic student and he attained considerable practical skill in organ building. This was a favourite recreation at his town residence, and he there planned and named the Clarabella stop.¹

Unfortunately this statement twists the truth. Wilson was an enthusiastic amateur with the means to pursue a passion. He was not a professional organ-builder and there is no evidence to suggest 'he attained considerable practical skill', or as suggested by a later commentator, that his 'manifold cultural pursuits' included 'the construction of fine toned organs'.² Talking generally of the chamber organ he had clearly 'seen the construction of every part of this noble instrument from the soundboard to the bellows'.³ The town residence would have referred to Dulwich Place in London rather than any residence in South Australia.

The Clarabella is a stop of wooden organ pipes that became widely used during the nineteenth century. The above claim, against all conventional wisdom, that a Mayor of Adelaide, developed this rank, begs examination. The invention of the Clarabella stop is usually attributed to organ-builder James Charles Bishop, though dating its first use has been problematic. Wickens quotes a number of sources that place its first use between 1820 and 1840. Thistlethwaite agrees with the earlier date. Another source suggests 'early 1800s' and quotes Grove, dating it from around 1825, and Sumner, 1840. Michael Sayer in furthering the discussion quotes from Bishop's personal notebook dated 19 June 1819 where Bishop 'agreed to make Clarabella Treble £5/5/6' without saying for whom it was made. However, Sayer then continues: 'In August 1819 Bishop made, for a Mr. Wilson, a 2 manual organ with the keyboards side by side for duet playing; one of the manuals had a Clarabella stop'.⁴ It is this instrument that is germane to unraveling the story of the Clarabella stop.

A successful London solicitor, Thomas Wilson, became a noted London art collector and connoisseur with a great interest in poetry and also had a passion for the pipe organ. Knowing J C Bishop over many years, Wilson possessed at least one of his instruments. Wilson's career was to be divided by a financial crisis culminating in a decision to emigrate to South Australia at the age of fifty-two. After London, Wilson's musical passion faded, though he continued to cultivate his other interests, in literature and the fine arts,

¹ *South Australian Observer* 11 April 1863; reproduced in *South Australian Register* 25 April 1863 7.4; Wilson S C & Borrow, K T. *The Bridge Over the Ocean*, 1973, p.315

² Butler, R. 'Identity of 'Old Colonist' revealed', *HSSA Newsletter* no 128 Jan 1997 p.10-12; as Thomas Wilson initialed his article in the *Thursday Review* Naylor failed to recognize the writer or comment on the import of the content with respect to the history of the Clarabella. Naylor, B A N, *Organ Building in South Australia*, unpub. thesis M. Mus. Uni. of Adelaide 1973, pp. 25-26

³ 'TW' 1843 *op. cit.*

⁴ Wickens, D., 'Dating' *The Organ* 54:213 (1975) 32-40; Thistlethwaite, N. *The Making of the Victorian Organ* 1999 p.112; *Encyclopedia of Organ Stops* www.organstops.org/c/Clarabella.html; Sayer, M. Letters to the Editor 'On Dating' *The Organ* 54:214 (1975) 96

in the new colony. The claim made for Thomas Wilson that it was he who planned and named the Clarabella rank of pipes, raises a number of questions, the answers to which can verify the original attribution to Bishop and may give a firm date for the first use of this rank of organ pipes.

Born in September 1787, Thomas Wilson was the fourth son of George and Dorothy Wilson, a well-connected couple through whom the young Thomas was brought into contact with influential people in the spheres of medicine and the Fine Arts. His father, for example, was medical adviser to the banker and patron of the Arts, Thomas Coutts; his mother grew up in the company of Joseph Nollekens, sculptor and son of an Antwerp painter. Thomas was to befriend Samuel Woodburn an active and reliable dealer in art.⁵ By 1819 Wilson's career and family were well established. He had married Martha Greenell in 1812 and four of his eight children had been born.⁶ He was a successful solicitor with a highly respectable practice. He had addresses at Mortimer Street, 12 and 13 Montagu Street and a large house known as Dulwich Place in Surrey.⁷

By the time Wilson acquired his chamber organ he would have known J C Bishop for upwards of 12 years. In an article extolling the virtues of the organ builder Wilson wrote:

It was my fortune to meet with this talented mechanic in the early part of his career, when he was yet an assistant to Messrs Flight and Robson, the proprietor of the far famed Apollonicon, the admirable key movements of which were Mr. Bishop's own work.⁸

Bishop is said to have commenced his own business in 1807, coincidentally the same year Wilson turned twenty and was admitted as an attorney. Bishop was twenty-four. By deduction this places the association of the two well prior to Wilson's marriage when to use his own words:

I was organ mad, though I was not singular in this respect, the same mania having got hold of several of my friends. We all purchased organs: they were all, I think, by Bishop.⁹

Who these friends were is open to conjecture. The timing allows Wilson to have had more than one Bishop organ, or perhaps even one from Flight and Robson, as he is known later to have had a barrel organ, as well as the chamber organ to be described.

From the following description of Thomas' organ three things become clear. Firstly Wilson clearly attributes the invention of the Clarabella to Bishop. Secondly he believed the Clarabella to have been first placed in his organ, and finally, as Wilson was an innovator the precise date remains uncertain. Exactly what part Wilson took in the development of this organ stop with Bishop and the gestation period for the offspring of their thought is unknown. Unfortunately too, there are conflicting dates and specifica-

⁵ Unless specifically noted, all biographical details come from Wilson, S C & Borrow, K T. *The Bridge Over the Ocean*, 1973. For the relationship with Coutts see pp.34-5; for Nollekens pp.1-2.

⁶ Wilson married Martha Greenell on 12 October 1812 aged 25. Eldest daughter Dorothy was born the following year. Siblings, George (1815), Charles Algernon (1818), Theodore Percival (1819), Edmund Major (1826), Agnes St John (1828), Theodore Augustus (1831), and Minnie Florence (1833), followed.

⁷ Dulwich Place in 1973 was no. 68 Half Moon Lane, part of the Dept of Botany, Kings College, London.

⁸ *South Australian Register* Sat. 15 April 1843 p.3 'TW' Letters to the Editor 'On Church Organs'; for the Apollonicon see Ord-Hume, A W J G. *Barrel Organ*, 1978, pp.101-27

⁹ 'TW' 1861 *op. cit.*,

tions that suggest the construction may have been ongoing. As mentioned above Sayer gives a date of 1819. Elvin, also quoting from official Bishop records, dates the organ from 1821. Wilson's own recollection dates the organ from 1824.

Wilson's own description, varying slightly in specification from that published by Elvin, was published in the *South Australian Register* on Saturday April 15 1843, and is reproduced in full below:

Mr Bishop built for me in 1824, a very extraordinary finger organ, which occupied a portion of three rooms. It consisted of a great and swell organ, and had two rows of keys. It contained an open diapason of a peculiar metal right through, and of the full compass (an unusual occurrence in a chamber organ, the lower octaves being generally supplied from the wooden bass of the stop diapason by a communication). A Dulciana all through, which is also a rarity, a stop diapason, made from gamut C upwards of pencil cedar; a twelfth, a fifteenth, and a violoncello base, which was a reed stop of great beauty. The swell contained open and stop diapasons, a flute, a hautboy, a cremona, and a claribilla,* **a stop first introduced in this instrument, and which I therefore christened.** The composition peals were six in number, productive of extraordinary effects, and added to these was an octave of pedal keys which gave great power to the base. A draw stop coupled the swell with the great organ at convenience. The bellows were on Mr. Cumming's principle, and could not overblow, returning the waste wind into the feeder; thus avoiding that tremulousness of the notes produced by the shake of bad bellows. The effect of the flute with the violoncello bass was unique. The front of the instrument was so contrived as to afford an easy display of the mechanism, and finally the touch was as light as that of the best pianoforte.

*It is now in most good organs, and Allwood [sic] has ren[d]ered it very attractive in that of St Paul's Cathedral to [w]hich it was added.

In a later article he further mentions his instrument, and clearly recognizes Bishop as the inventor of the Clarabella stop. He also infers his connection to it and repeats the point of the Clarabella being in St Paul's.

In mine I carried both metal and wooden pipes throughout, including a violoncello stop, which, when accompanying the flute stop, imitated the string to perfection. To the Dulciana, invented by Schnetzler, I added a new wood stop, the Claribella, **invented by Bishop, to which I stood godfather.** It is a most delicate stop, of surprising sweetness; and it was introduced by Attwood into the St Paul's organ.¹⁰

The two specifications are similar and clearly relate to the same organ. The differences relate to the violoncello bass where Elvin indicates a bassoon and French Horn from F which may have been originally considered. The use of the words 'christened' and 'to which I stood godfather' seem to confirm that Wilson's organ was the first to use the Clarabella stop, and that Wilson felt some ownership in its development. Perhaps Bishop and Wilson both worked on the stop though naming rights are likely to remain obscure. J C Eagles was an apprentice of Bishop, he too may have had some input. It is interesting to note that Wilson later compared his recollection of the nature of the Clarabella with that built for the Pirie Street Methodist Church in Adelaide built by Eagles in 1855.

There is a stop in the Pirie Street organ built by Eagles, who was Bishop's apprentice when my organ was building; it is called Claribella; but it give me no notion of the stop

¹⁰ 'TW' 1861 *op. cit.* emphasis added

I so well remember, seeming to want delicacy, and to be a sort of supplement to a stop diapason.¹¹

In 1821 Wilson purchased over 5000 acres in Radnorshire Wales known as Abbey Cwm Hir Estate. For many years the abbey had been a ruin. His intention was to clean up the ruins of rubbish and reestablish the roads, parks, church, inn, and numerous farms. He wished to construct a residence Hall to accommodate his art collection and retire from City life. Wilson had found the chapel 'in a wretched state' and reported in 1833 that he had provided 'an organ and a bell'.¹² The Hall was also completed in 1833.

Wilson had heavily invested in the development of the Portman Market which opened in December 1830. With an outlay of some £60 000 it was intended to rival Covent Garden, selling hay, vegetables and other goods. However it was not popular and proved to be a financial disaster for Wilson, leading to a number of sales to recoup his loss. Initially his collection of engravings was sold in March 1830. His organ followed in 1832. Recording the event later he said:

I parted with my organ reluctantly, having **perfected many experiments on it;** but, retiring to a permanent residence in the country, the builder readily took it, and a part is now in the Church of All Saints at Oxford.¹³

J C Bishop himself confirms this action. In 1832 he 'altered Mr Wilson's organ for this church'. The church referred to here is St Martin's and All Saints, High Street, Oxford, currently the library for Lincoln College.¹⁴ The comment further reinforces his penchant for experimentation.

The outlay on Cwm Hir Hall was also significant. Finding funds still tight, Wilson sold his London House at Dulwich Place in December 1834. Among the items listed was the organ seat which led to the family belief that Wilson had been an organist. This was still not enough. The Abbey Cwm Hir estate was sold in August 1837. A decision was taken to emigrate. Thomas Wilson, his wife and the younger members of the family, together with their servant John Hamp his wife and six of his children, arrived at Adelaide on July 28 1838.

Once in South Australia, Wilson set about resurrecting his career and continued his interest in the fields of literature and the fine arts. There is no evidence his earlier passion for the pipe organ translated to the new colony. In his defense of Bishop, Wilson did mention his ownership of a barrel organ. 'I possessed more recently a barrel and finger organ of Mr. Bishop's construction which executed Mozart's variations on Fische's minuet in a manner the most delicate and perfect.'¹⁵ Written in the past tense it is assumed this also was sold off. He had brought with him a wooden house that was erected in Finnis Street North Adelaide. He applied to the Supreme Court to practice at law and was admitted on 31 October 1839, beginning practice in Stephens Place in partnership with

¹¹ *ibid*

¹² Wilson, S C & Borrow, K T., *op cit* pp.46-56. Nothing is known of this organ. St Mary's was rebuilt in 1869, and there appears to be no reference to any instrument in the National Pipe Organ Register of the British Institute of Organ Studies.

¹³ 'TW' 1861 *op. cit.*, emphasis added

¹⁴ British Institute of Organ Studies, National Pipe Organ Register, St Martin's & All Saints, High Street Oxfordshire ref.no. N11061

¹⁵ 'TW' 1843 *op. cit.*

Samuel Smith, and appointed Clerk of the Court of Appeals in July 1844.¹⁶ In 1840 he was elected to the First Common Council of Adelaide, becoming mayor in 1842 and being responsible for the design of the original seal. In 1846 he was asked to be involved with the creation of Christ Church North Adelaide to be finally consecrated on Thursday 20 December 1849.¹⁷ In this capacity he would have been acquainted with the house organ of Marshall McDermott later installed in that church in April 1854.¹⁸ As noted above he knew of the Speechly instrument at Pirie Street in 1855. Wilson died at his son's residence Cwm Hir Lodge in Kensington, 31 March 1863.¹⁹

As a younger man, before he made a poor investment decision, Thomas Wilson was well set up. A successful solicitor, his wealth allowed him to indulge his various cultural pursuits. His special interest was the collection of fine art and the enjoyment of his own pipe organ. It seems clear that he had an close connection with J C Bishop from whom he acquired a number of organs. As to the planning and naming of the Clarabella, Wilson's exact input may never be known but it appears that the first use of this organ stop was in the Thomas Wilson's chamber organ of c. 1824. This contribution to pipe organ history deserves wider recognition.

¹⁶ *South Australian Register* Saturday 6 July 1844 p2

¹⁷ Bulbeck A.L., *This Stone Which I Have Set Up* 1949 p.5; *South Australian* 28 November 1846

¹⁸ Bulbeck, *op. cit.*, p.42

¹⁹ obituary *South Australian Advertiser* Thursday 2 April 1863 p2; *South Australian Register* 2 April 1863 p.2

LETTER TO THE EDITOR

Sir,

The recent articles on women organists in Georgian Britain (*BIOSRep.*, 34:2 [April 2010] 18-20; *Organists' Review* [February 2010]) seek further information on this subject.

Despite an acute shortage of trained players which led many Scottish Episcopal chapels to install combined 'finger and barrel' organs throughout much of the Georgian period, well qualified women may have found it difficult to be accepted as properly employed organists as the later Victorian era ensued.

In the *Scottish Ecclesiastical Journal* of April 1857, the following advertisement appears:

Situation wanted as organist and female teacher by a young lady who is an experienced organist and singer, well qualified to train a choir and also a good English scholar. Good references can be given. Apply T.M. c/o Grants [Edinburgh]

The lady known as 'T.M.' was almost certainly Theodosia (Thesa) Müller, the only surviving daughter of Martin Müller (1807-43), business partner of the radical Edinburgh organ builder David Hamilton. Martin Müller and his brothers Robert and Charles were renowned pianists and music teachers, covering an amazing international circuit. All were born in Scotland, but retained the German form of their name. Their father, Thesa's grandfather, Johann Christoph Müller, born in Thuringia, became bandmaster of the Dumfries militia and had found it more convenient in that role to adopt an English version of his name (John Christopher Miller).

Thesa's mother died when she was one year old, her father when she was five. Two siblings did not survive babyhood and she was brought up by an Edinburgh governess, Elizabeth Weir. She married twice (Crawford/Gow Gregor), and settled in Leghorn, Italy. Thesa belied her own poor childhood health by surviving to the age of 84. She died in Lausanne in 1922. Further research might well reveal an interesting musical life in the intervening years.

Alan Buchan

NEW RESEARCH INTO THE SNETZLER ORGAN OF ST NICHOLAS' CHURCH, WHITEHAVEN, DURING THE TIME OF THE HOWGILL FAMILY.

SIMON D I FLEMING

The provincial town of Whitehaven is not known for its role as an important musical centre. Nevertheless, the settlement does have a vibrant music history and was a hub of concert production from the 1750s. In other towns, the growth of public music making was usually associated with an increase in the town's affluence, coupled with an augmentation of the town's population as the new middle-classes relocated into an urban environment.¹ However, Whitehaven was not one of the most likely of places to have had a burgeoning middle-class life. Its remote location, on the west coast of Cumbria (then part of Cumberland), made it difficult to reach and the few roads that connected it to other urban centres were not adequately maintained.² In spite of these limitations, the town grew considerably over the course of the seventeenth and eighteenth centuries as the Lowther family cultivated it into an important port for the export of mined resources, particularly coal.³ However, despite the rapid change to Whitehaven's economic climate, it was not until 1756 that the town's musical situation improved significantly with the appointment of the Sedgefield born musician, William Howgill (1735-90), as organist of St Nicholas' Church.⁴ What brought Howgill to such an isolated corner of Great Britain was the installation of an organ, erected by the eminent organ builder, John Snetzler.⁵

The organ at St Nicholas' had been erected in 1755, and was situated in a gallery above the altar.⁶ The cost of the instrument at installation was £231 13s and the transport to Whitehaven was a further £26 17s 5d. The case, which was made from wainscot, was 18 ft high, 10 ft 6 ins wide, and 3 ft 9 ins deep.⁷ According to Howgill's son, another William (1768/9-1824) and organist at the church from 1790, the organ, in 1824, had three manuals.⁸

¹ Clark, P & Houston, R. 'Culture and Leisure 1700-1840' *The Cambridge Urban History of Britain Volume II 1540-1840* ed. Clark, P. (Cambridge, 2000), 592-3.

² Hay, D. *Whitehaven An Illustrated History* (Whitehaven, 1987), 30.

³ Beckett, J. 'Lowther, Sir James, fourth baronet (bap. 1673, d. 1755)', rev., *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [<http://www.oxforddnb.com/view/article/37692>, accessed 19 Oct 2009]

⁴ Howgill, W. 'Remarks' *Four Voluntaries; Part if the Third Chapter of the Wisdom of Solomon...And Six Favourite Psalm Tunes* (London, 1824).

⁵ The organ at Whitehaven Castle was also built by Snetzler. *Cumberland Pacquet*, 10 October 1802.

⁶ Its usual location was due to the owners of the pews on the opposite gallery, who refused to part with them. Hutchinson, W. *The History and Antiquities of Cumberland*, 2 vols (Carlisle, 1794) II, 80-1.

⁷ Barnes, A and Renshaw, M. *The Life and Work of John Snetzler* (Aldershot, 1994), 95.

⁸ Howgill (1824). William Howgill jnr succeeded his father as organist of St. Nicholas' in 1790. Howgill jnr was also a respected composer, and published a large number of works for the organ, all of which were originally written for this instrument. *Cumberland Pacquet*, 15 December 1790.

He gave the stop list as:

Great Organ	Swell Organ	Choir Organ
Open Diapason	Open Diapason	Open Diapason
Stopt Diapason	Principal	Stopt Diapason
Flute	Dulciana	Flute
Principal	Hautboy	Principal
Twelfth		
Fifteenth		
Sesquialtera		
Cornet (five ranks)		
Trumpet-Treble		
Trumpet-Bass		

One questions Howgill jnr's account as both John Sperling and Alexander Buckingham reported that the organ had two manuals. Buckingham, when he was employed to work on the organ in 1824, recorded the stop list as:

Great Organ		Swell Organ	
Open Diapason	62	Open Diapason	34
Stop Diapason	57	Dulciana	34
Principal	57	Principal	34
Flute	57	Hautboy	34
Twelfth	57		
Fifteenth	57		136
Sesqualtra bass 3R	84	Great Organ	<u>633</u>
Cornet treble 5R	145		
Trumpet (bass and treble)	57		
	<u>633</u>	Total	<u>769</u> ²

The two stop lists are difficult to reconcile, and one must presume that it was Howgill that provided inaccurate data.¹⁰ He may well have given his preferred specification rather than what he actually had available. However, the organ was though highly enough to be described, in 1809, as 'the best organ in the north of England, (Durham only excepted)'.¹¹

Even though the church members may have thought that an organ was a necessity, there was not a great deal spent on it in the years after its installation, if anything at all. Even the churchwardens seemed reluctant to provide any financial support for its maintenance or repair, a result of which was that Howgill took matters into his own hands. In 1776, at one of his concerts, a subscription was opened for the repair and improvement of the instrument, to which the 'Gentlemen present subscribed very handsomely'.¹² However,

⁹ Barnes (1994), 95

¹⁰ Caine also recorded that the organ had three manuals. Caine, C: *Churches of the Whitehaven Rural Deanery* (Whitehaven, 1913), 112-3.

¹¹ *Cumberland Pacquet*, 31 October 1809.

it was not until 1779 that the local paper, the Cumberland Pacquet, reported that the organ had been repaired by Snetzler. In the same report, it was recorded that the organ had not been tuned, with the exception of one stop, since its erection twenty-four years earlier!¹³ However, if the church thought that these repairs would last another twenty years, then they were going to be disappointed as the organ was badly vandalised in 1782:

In the course of last week some person or persons had privately got into the organ-loft in the Old Church, and cut some of the machinery about the bellows of the organ; this unaccountable transaction was not discovered, till the time of Divine Service on Sunday morning, when the Organ was found incapable of being played. -A meeting of the vestry, &c. is to be held this week to determine on having the instrument thoroughly r[e]paired and tuned.¹⁴

The wardens set up a subscription for the instrument's repair that was successful enough to enable them to engage John Donaldson (d.1807), the organ builder from York, only two months later:

The Wardens of the Old Church have at length been enabled (by a subscription) to engage Mr. Donaldson, organ builder, to repair and improve the organ in the said church; which business will be proceeded upon immediately after the opening of a new organ which Mr. Donaldson is at this time erecting in St. Andrew's church, Newcastle, and which is expected to be finished by the latter end of next month. -The organ at the Old Church will be taken down, thoroughly cleaned and tuned, rebuilt, and augmented with three new stops, viz. a Thorough Trumpet in the full-organ, and a Principal and Stop'd Diapason in the swell; which, it is supposed, will make it one of the completest instruments in the kingdom, the organ as it now stands being allowed as good work as was ever produced but that eminent artist Mr. Snetzler of London, who has retired from business. The person who made all the metal work of it is now at Newcastle with Mr. Donaldson, and began the trumpet-stop on Tuesday last.¹⁵

Repairs were begun early in 1783 while services at the church were suspended.¹⁶ The organ was ready to be opened at the end of March:

We are informed that at the Old Church on Sunday next, in the forenoon, a voluntary will be performed, which will shew the effect of all the different stops in the organ, separately and mixed, or as much of that great variety as can with convenience be allowed in the time of the service. The instrument is acknowledged, by all who have heard it, to be so far finished in a capital manner; and, when completed, will be found to reflect the highest credit on Mr. Donaldson's skill and accuracy in his profession.¹⁷

Finally, a report of the organ's opening was published in the Pacquet:

Sunday last, the ORGAN in St. Nicholas' chapel, which has been completely repaired, improved, and tuned by Mr. JOHN DONALDSON, of York, was opened by Mr. HOWGILL, jun. with a voluntary composed by him for the occasion. The piece, which consisted of four movements, was ably calculated to display as much variety as the time

¹² Ibid., 20 April 1776

¹³ Ibid., 15 June 1779

¹⁴ Ibid., 21 May 1782

¹⁵ Ibid., 20 August 1782

¹⁶ Ibid., 31 December 1782, 11 February 1783

¹⁷ Ibid., 25 March 1783

would conveniently allow, and was sufficient to prove the great excellence of the instrument. The organ was built by SNETZLER, in 1757, and merits the character his instruments have so justly and invariably obtained. The trumpet was put into it by Mr. DONALDSON in 1783, who also, at the same time, made a considerable addition to the swell: he has now completed the instrument, not only to the entire satisfaction of those concerned, but with the most unreserved approbation of all who have heard it. Whether the effect of its separate or united powers be considered, it will rank with the most perfect instruments in the kingdom: the chorus is as harmonious and grand a mixture as can be imagined; the diapasons are round, full, and mellow; the swell is a combination of soft but sprightly stops, delicately voiced, and forming a rich, mellifluous body of sound: and the trumpet, which adds such lofty dignity and weight to the chorus, is, simply, capable of expressing the most tender passages, and of giving a solo with a grace and neatness of the hautboy, or of being touched with as much rapidity as the strings of a harpsichord, though the great pipe in the scale of this stop is eleven feet long. -The tone of the organ throughout, which was always fine, and brilliant, is evidently improved; and much praise is due to the persevering diligence, as well as the ingenuity, of the artist.¹⁸

In 1792 pews were installed on each side of the organ for the singers and, in 1797, Benjamin Blyth was paid £52 10s for his labour on the instrument although it is unknown what work was done.¹⁹ The next major work was undertaken in 1805, when Donaldson was re-engaged to restore the instrument:

Sunday last, the organ in ST. NICHOLAS'S CHAPEL was opened, after having undergone a thorough and complete repair, by MR. DONALDSON; such as had not been bestowed upon it since its erection in 1756, and which had become, in many respects, absolutely necessary for the preservation of the instrument. -An additional stop (a principal) has now been added to the chorus, and an entire new trumpet stop put in place of the old one. -The whole has been new-tuned, and is now completed agreeably to the design of SNETZLER, the original builder; and not many, of what are deemed the best instruments, will be found superior to it, either in power, or its sweetness and brilliancy of tone. -It was played with great taste and expression, by Mr. HOWGILL, and its effect was unanimously approved.²⁰

This appears to have been the last work done on the organ until Buckingham was engaged in 1824 after the death of Howgill jnr.²¹ The organ subsequently remained in regular use until it was removed and sold to Arlecdon Church in 1904. It was re-erected there the following year, where it still survives in a heavily altered state.²²

¹⁸ *Ibid.*, 1 December 1790

¹⁹ *Ibid.*, 7 February 1792; Barnes (1994), 95

²⁰ *Cumberland Pacquet*, 31 December 1805. Buckingham was correct in his assumption that the trumpet stop had been added by Donaldson. Barnes (1994), 95.

²¹ Howgill was succeeded by a Mrs Curtis.

²² Barnes (1994), 95.

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Andrew Hayden



RESEARCH NOTES

PAUL TINDALL

Snetzler

A few more Snetzler instruments (or not), have come to light, including another claviorgan. There have been many modern misattributions of chamber organs to Snetzler, but in the eighteenth and earlier nineteenth century the descriptions should be a little closer to the truth, being nearer to his own time. At this period small organs were offered for sale very frequently in the press, often by named makers, but not necessarily always the most celebrated.

Gazetteer and New Daily Advertiser, Tuesday 20 December 1768

[Auction by Mr GOOD...STOCK in TRADE of Mr FREDERICK WARWELL, musical instrument-maker, leaving off shopkeeping]...consisting of several harpsichords, among which is a matchless fine-toned double-toned [sic] harpsichord and organ, both in one, the harpsichord by Schude [sic], and the organ by Snetzler, the rest by Merzener [sic] and others...

Public Advertiser, Wednesday 4 August 1773

ORGAN to be SOLD, An Exceeding fine-toned Chamber Organ, made by Snetzler, consisting of the following stops viz Cornet, Principal, Fifteenth, Stop Diapason, Flute, and Violincello. It is in a most elegant Mahogany Case, and in perfect good condition. The price is ninety Guineas; but as it is at present in the Country, about twenty five Miles from Town, if the Purchaser chooses to be at the Expence of removing it; it will be sold for eighty Guineas...enquire at Mr. Ridley's Bookseller, in St. James' street

Morning Post and Daily Advertiser, Tuesday 30 November 1779

To be SOLD, on reasonable terms; by private contract, an exceeding fine-toned modern built ORGAN, in a neat mahogany case, nine feet high, with two shifting movements, made by the celebrated Mr Snetzler [sic], containing open and stop diapason, principal, flute, fifteenth, cornet, and sesquialter [sic], and also a Swelt [sic]...May be viewed at No. 11, the corner of York-street, Covent-Garden...enquire of George Dollitt, Auctioneer, Swanstreet, Minories

The Times, Saturday 9 April 1785

[Auction by Mr. Hutchins, 14th instant] ...The neat HOUSEHOLD FURNITURE, a capital fine-toned Finger Organ fit for a chapel or Concert Room, built by that curious Maker Snetzler in 1776, Organ Builder to his Majesty, with eight Stops, and a shifting movement, in a neat Mahogany Case, glazed...Effects of A GENTLEMAN, brought from his House near Hanover Square

A bewildering number of people are claimed as 'Organ Builder to his Majesty' in the later eighteenth century. John Byfield II (who was appointed in 1763) still appeared as such at Abingdon in 1780,¹ but James Hancock claimed the appointment in an advertisement of 1775,² and on the nameplate of the organ now at Brighton Pavilion, dated 1788. George Pyke is described as such at his death in 1777,³ and finally Green (who had more reason than most) is so named in 1794.⁴

Morning Herald and Daily Advertiser, Friday 3 June 1785

To be Sold, a most remarkable fine-toned Chamber Organ, built by Snetzler, and painted by Messrs. Cipriani and Rebecca. It may be seen and tried at Mr. Pohlman's Piano Forte Maker, in Great Russell-street, Bloomsbury--To save trouble, the price is one hundred and thirty pounds

[the same organ was to be auctioned by Christie on 2 April 1787, along with drawings by 'the late J. Baptiste Cipriani.' According to the advert⁵ 'The FIGURES By the Former; and the FLOWERS by the LATTER.' [Biagio Rebecca]

World, Tuesday 21 April 1789

[Advert by Longman and Broderip, No. 26 Cheapside and 13 Haymarket]. 'A fine-toned finger Organ, by Snetzler'

World, Monday 19 April 1790

[Advert by Henry Holland] A capital second-hand Fine Organ, to be sold, made by Mr. Snetzler, with the following stops viz Stop Diapson, Open ditto, Principal, Fifteenth, Sesquialtre [sic] and Cornet, Trumpet, Treble, and Clarion, Bass, inclosed in neat mahogany case, gilt front. [the same organ as from Longman & Broderip above?]

St James's Chronicle or the British Evening Post, Tuesday 27 July 1790

A CAPITAL ORGAN. To be SOLD. An exceedingly fine-toned ORGAN, by the late celebrated SNETZLER, calculated for a country church, or a large chapel; it has twelve stops, viz. Sesquialtra, Fifteenth, Principal, Open Diapason, Flute C. St, Open Diapason, C. St. Trumpet, Terce, Twelfth, Stop Diapson, Principal C. St, Stop Diapson, C. St. It may be seen and tried any day from Ten to Eight o'Clock, at the Pantheon

¹ Wickens, D. *The Organs of St. Helen's Church, Abingdon*, Oxford 2005, 23

² *London Evening Post*, Thursday 23 March 1775: 'Married, Mr Hancock organ builder to his Majesty, to Miss Wyer, eldest daughter of S. Wyer Esq. of Nottinghamshire.'

³ *General Evening Post*, Saturday 24 May 1777: 'DIED Wednesday last at his house in Bedford-row, Mr George Pyke, organ-builder to his Majesty.'

⁴ *Morning Post*, Monday 5 May 1794: 'King's Theatre...On Thursday the 15th instant, will be performed at this theatre THE GRAND TE DEUM Composed by PAESIELLO...A new Organ, built by Mr Green (Organ Builder to HIS MAJESTY) for the New Subscription Room, will be played for the First Time, upon this Occasion by Mr Greateorex'

⁵ *Gazetteer and New Daily Advertiser*, Saturday 6 January 1787

Presumably 'C. St.' means 'Choir Stop,' and it was labelled like that at the console. The Pantheon was converted to an opera house in 1789-90.

Lloyd's Evening Post, Friday 25 November 1791

ORGAN, An excellent Instrument, made by the late Mr SNETZLER, containing OPEN and STOP DIAPASON quite through; PRINCIPAL, TWELFTH, FIFTEENTH, SESQUIALTRA Bass, TIRCE Treble and TRUMPET quite through. CHOIR ORGAN OPEN and STOP DIAPASON, PRINCIPAL and FLUTE. Dimensions twelve feet wide, ten feet six inches deep, Price two hundred and fifty Guineas; or twenty five Guineas per annum for the Survivor of two Lives. Inquire of Mr ASHLEY, Pimlico

Probably the same organ as that above, since John Ashley was the promoter of concerts at the Pantheon, and later at Ranelagh Gardens.

Oracle and Public Advertiser, Saturday 7 June 1794

CAPITAL CHURCH or CHAPEL ORGAN, BY ORDER OF THE EXECUTORS, BY Mr. CHRISTIE, On the Premises, This Day at One o'Clock...A VERY CAPITAL FINE-TONED FINGER ORGAN, by SNETZLER...the property of the late EARL of BUCKINGHAM deceased, At his Lordship's late MANSION, in Bond-street. Comprising the following Stops & c. viz Two Rows of Keys, Long Octave, Great Organ and Choir Organ, Diapason and Flute, in the Swell Dulciana and Hautboy, together with the following viz. Stop Diapason, open Diapason, Principal, Twelfth, Fifteenth, and sesquialtra, &c. &c.

The house, now 169 New Bond Street, belonged to John Hobart, 2nd Earl of Buckinghamshire (1723-1793)

Morning Chronicle, Saturday 29 November 1794

CHAMBER ORGAN. TO be SOLD, an Approved Good ORGAN, by Snetzler, in a neat Mahogany Case, with Gilt front and Glass folding Doors, containing four Stops, viz Diapason, Dulciana, Principal, and Flute, full compass, with Piano and shifting Movements, about nine feet high, four feet nine in wide, and two feet six inches deep – the property of a Nobleman. May be viewed by applying to Mr Newton, Upholsterer, No. 63 Wardour-street, Soho

True Briton, Wednesday 9 May 1798

[Auction by PETER COXE, BURRELL and FOSTER, Tuesday 22nd, by Order of DANIEL GREGORY Esq, the Proprietor. HOUSEHOLD FURNITURE, including A CAPITAL LARGE ORGAN, MADE BY SNETZLER, A FINE-TONED DOUBLE-KEYED HARPSICHORD, BY BURKET SHUDI, AND OTHER EFFECTS]⁶

Caledonian Mercury, Saturday 14 July 1801

[Auction, 9th July] An ORGAN...in St. Cecilia's Hall, in Niddry Street...belonging to the Musical Society...Sesquialtra, Stop Diapason, Principal, Fifteenth, Flute, Cornet, Twelfth, Principal, Dulciana, Open Diapason...from E in alt to GG...ten pedals, shifting movement 'the instrument has not been tuned for years' ...made by Jones & Snetzler

Press notices about this instrument, which was built in 1775, and was moved in 1802 to the Assembly Rooms, have been found before.⁷The contract, however says that the treble compass was to d, and the pedals are not otherwise mentioned.

⁶ Mr Gregory was of 9 Austin Friars, according to the *Morning Chronicle* of 18 May

⁷ Kitchen, J. 'The organs of St Cecilia's Hall, University of Edinburgh,' *JBIOS* 24 (2000), 54-5

Morning Chronicle, Saturday 21 April 1804

[Auction by Mr. Willock] On the Premises....Stock-in-Trade of Mr George Smart (retiring from business), Music and Musical Instrument Warehouse, No. 331, in Oxford Street, the corner of Argyle-street.

...a capital large finger organ, with eight stops,...by Snetzler, a smaller organ, with four stops, by S. White, a very curious ancient harpsichord, by Rucker [sic], of Antwerp, great variety of barrel organs...

Morning Chronicle, Monday 1 January 1810

CAPITAL ORGAN. To be SOLD a remarkable fine-toned Organ, calculated for either a Church or Concert Room, made by Snetzler and Jones. For particulars inquire at 125, Strand

Morning Chronicle, Wednesday 10 May 1815

ORGAN for SALE, supposed by SNETZLER, having nine stops, diapasons particularly good, in a neat mahogany case, with gilt pipes. Lowest price 80 guineas. May be seen at Mr. Elliott's, organ-builder, 12 Tottenham-court, New road

Morning Chronicle, Wednesday 17 March 1819

A capital FINGER ORGAN, built by Snitzler [sic], comprising five stops, viz stopt diapason, open diapason, principal, fifteenth and sesquialtra, with a shifting movement to take off the loud stops, in a handsome mahogany case, 6 feet wide, 10feet high, suitable for a small church. Enquire at Mr. Elliot's organ-builder....

Morning Chronicle, Monday 25 June 1821

[Auction by Mr White, Storey's Gate, on the premises, 45 Berner's-street, on Wednesday next]...VALUABLE Articles, late the Property of JAMES BARTLEMAN Esq, deceased...a grand Harpsichord, with additional keys, and an octave of pedals to the bass notes, by Kirkman: ditto, by Ruckers, 1637, a small ditto by Couchet, a Finger Organ, by Snetzler and Jones, of fine quality...

Bartleman (1769-1821) was a famous bass singer, and a member of the Concenteros Society. He was a subscriber to Wesley and Horn's edition of Bach's '48' in 1810.

Morning Chronicle, Tuesday 9 July 1822

[Auction by Mr. Robins, on the Premises, 7 Portman Square] FURNITURE....fine-toned finger organ with eight stops, by Snetzler...the Property of a Lady, deceased

Derby Mercury, Wednesday 25 September 1822

We understand that Mr. Phillips of Ashborne, has lately presented the inhabitants of Alstonefield with a fine-toned organ (by Snetzler), which was opened in the church on the 8th instant by Mr. Simms, of Ashborne

Morning Chronicle, Monday 16 December 1822

[Auction by Mr. Robins, Thursday next, on the Premises, 19 King-street, St James's-square...of the late John Dawes Esq....large brilliantly toned finger organ, by Snetzler

The Times, Friday 27 November 1829

A very superior Organ by Snetzler. 11 feet high and 5 feet 6 inches wide, with ten stops...the whole organ in a swell. Apply to Mr. Parsons, auctioneer and general agent, Marine-parade, Brighton

Leeds Mercury, 7 September 1844

JOHN NICHOLSON ORGAN BUILDER LEEDS ROAD BRADFORD...John Nicholson has ON SALE an ORGAN of four stops, of the late celebrated Snetzler's building

Bristol Mercury, Saturday 23 November 1850

CHRIST CHURCH HANHAM....The organ [just erected here] is a very brilliant-toned one of Snetzler's, in which the modern improvements have been added by Mr. Evans of Cheltenham, the inventor of the Organo-harmonica

Hull Packet, Friday 1 December 1854

[Auction by Mr. Stamp, 21 December...property of the late Mr. John Dennis, a well-known musical amateur of this place.] A very fine-toned FINGER ORGAN, seven stops and chorus pedal, by Ward of York, in a handsome mahogany case...A small finger organ, four stops and chorus pedal, by Snetzler, in a mahogany case

The Times, Tuesday 15 January 1856

Organ – Extraordinary Bargain. A very superior sweet-toned second-hand GG Chamber Finger Organ, in order, by Snetzler, in a handsome antique mahogany case, containing open and stopped diapasons, principal, 15th, sesquialtra, and cornet. Price thirty five Guineas. To be seen at GANE'S organ manufactory, 28 York-buildings, New-road

Aberdeen Journal Wednesday, 21 December 1859

An ORGAN by Snetzler (The Old Musical Society's) containing Stop Diapason, Flute, Fifteenth, Cornet, and Sesquialtra, another containing Stop Diapason, Dulciana and Principal...For sale from Joseph Wishart, 24 Young Street, Aberdeen

The first is presumably the Snetzler bureau organ purchased by the Society in 1752, and 'encorporated in the fuller instrument belonging to the Aberdeen Song School' by 1872.⁸

The Times, Monday 27 February 1871

Organ, Forty Guineas, by the celebrated Snetzler....six stops, ten draw stops, 421 pipes, pedals, black keys, oak case, gilt pipes....52 in wide, 36 in deep, 9 feet high. Apply Messrs. Swain, 82 High Street, Notting Hill

The Times, Tuesday 17 February 1903

CHAMBER ORGAN, Snetzler, 1745, five original stops, one added later, original mahogany case, for SALE. On view at Hill & Sons

TAILPIECE

Now that some very successful attempts at careful restoration and reconstruction of pre-nineteenth century English organs have been made, what of Snetzler?

Contemporaries were unanimous in thinking him an excellent builder, but the lip-service paid to his reputation during the next two hundred years (as with Smith) have not prevented catastrophic alteration of all his larger organs. However, is the moment not approaching when a restoration/reconstruction of a major Snetzler organ should be attempted? There are several which preserve a great deal of old material, including chests, casework and pipes.

⁸ Welch, D. 'Organs prior to 1820 in North-East Scotland,' *BIOSRep* 28:3 (July 2004), 14

**BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE**

DE MONTFORT HALL & ST PETER HIGHFIELDS, LEICESTER

SATURDAY 30 OCTOBER 2010

THE LEGACY OF PROVINCIAL ORGAN-BUILDING IN THE EAST MIDLANDS

Programme (Subject to Change)

- 10.15 Registration & Coffee at St Peter Highfields
10.45 Visit to De Montfort Hall Organ (Taylor 1913) *Richard Young*
12.00 Welcome and introduction to St Peter Highfields *Christopher Gray*
12.10 St Peter's Organ (Taylor 1910) *Christopher Gray*
12.45 'A Singular Place': 18th- and 19th century Leicester organists *David Shuker*
13.15 Lunch (during which the St Peter's organ can be visited)
14.15 Organs, personalities and festivals in 18th- and early-19th century Leicestershire
Martin Renshaw
14.45 Stephen Taylor and Sons - their history and techniques *Richard Young*
15.15 Organ-building in Leicestershire in the 20th century and beyond *Peter Collins*
15.45 Recital *Peter Harris*
16.20 Tea & Close

.....
BOOKING FORM

Please reserve a place at the BIOS Day Conference at De Montfort Hall and St Peter Highfields, Leicester 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:.....

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, [REDACTED]

[REDACTED]

BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE & ANNUAL GENERAL MEETING

SATURDAY 27 NOVEMBER 2010

St Mary-le-Bow, Cheapside, London EC2V 6AU

**THE NEW ORGAN PROJECT AND POST WAR ORGAN BUILDING
IN THE CITY (NEW ORGANS)**

Founded in or around 1080 as the London headquarters of the archbishops of Canterbury, the medieval church of St Mary-le-Bow survived three devastating collapses before being completely destroyed in the Great Fire of 1666. Rebuilt by Sir Christopher Wren, it was destroyed once more in 1941 but was again rebuilt and re-consecrated in 1964.

The J W Walker organ of 1880 was severely damaged in 1940 by German bombs. Rushworth & Dreaper used what remained of the old organ and other second-hand material to construct an organ (the only new stop was the Swell Trumpet) over the west end porch in 1964. The new 2010 two manual and pedal mechanical action organ by Kenneth Tickell & Co (IIP/31) has been built within the existing Andreas Silbermann-inspired casework (designed by Lawrence King for the Rushworth organ). The opening recital by Thomas Trotter took place on 29 September.

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 Website shortly. Presentations are likely to cover

- " The history of the project - John Norman
- " The construction and making of the new organ - Kenneth Tickell
- " New Organ building in the City in the last 50 years - David Knight
- " Manuscript and printed editions for John Stanley outside the 30 published Voluntaries (with organ illustrations) - John Collins

(NB: In 1723 John Stanley was appointed as Organist of the daughter church, All Hallows, Bread Street at the age of eleven).

The Day will include the AGM and a recital by Alan Wilson (St Mary-le-Bow).

**BOOKING FORM
BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE & ANNUAL GENERAL MEETING**

SATURDAY 27 NOVEMBER 2010

St Mary-le-Bow, Cheapside, London EC2V 6AU

**THE NEW ORGAN PROJECT AND POST WAR ORGAN BUILDING
IN THE CITY (NEW ORGANS)**

Please reserve a place for the BIOS Day Conference/AGM at St Mary-le-Bow 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



BIOS MEETINGS AND CONFERENCES 2010-2011

Saturday 30 October 2010

Day Conference at De Montfort Hall & St Peter, Highfields, Leicester - 'The Legacy of Provincial Organ Building in the East Midlands'. See Programme and Booking Form on p. 28

Saturday 27 November 2010

Day Conference and AGM at St Mary-le-Bow, Cheapside, London, EC2V 6AU. Outline Programme and Booking Form is at pp. 29-30.

Saturday 26 February 2011

Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham. Full details will appear in the *Reporter* (January 2011).

Tuesday 30 August to Friday 2 September 2011

Residential Conference, St Chad's College, Durham - Planning is in hand for a joint DOAs/BIOS Residential Conference. Further details will appear in future issues of the *Reporter*.

Future Conferences Spring/Summer 2011

Day Conferences are being planned at:

- " St Swithun, Worcester
- " St Margaret of Antioch, Crick, Northampton
- " St George, Southall

Ideas for future Conferences are always welcome.

For further information please contact:

The Meetings Officer, Melvin Hughes



Rear cover: The 1810 William Allen organ, originally made for Goodwood House and latterly at St Augustine's Addlestone, Surrey. The organ was restored by Peter Bumstead and is now in St Martin's, Bremhill, North Wiltshire. This organ and two others nearby were the focus of a recent BIOS day conference and the meeting report is on p. 9 of this issue..

(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.