

BIOS *REPORTER*

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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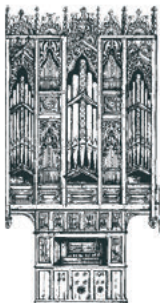
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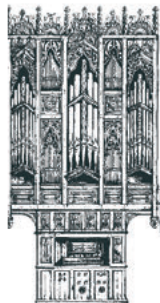
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BIOS REPORTER

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

Editor: Professor David Shuker



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Melanie Harrison,



The cover illustration is of the organ at Durham Street Methodist Church in Christchurch, New Zealand. The organ was destroyed when the the building collapsed during the recent earthquake.. See pp 30 and 41.

CONTENTS

Editorial	30	Fifteenth-Century Cathedral Music	44
From the Secretary	31	Letter to the Editor	48
Historic Organ Certificate Scheme	31	St James Whitehaven	49
Casework Officer's Report	34	Acquiring an Organ 1875-Style	53
News from the BOA	36	A Leicestershire Network	54
<i>Reporter</i> On-line	37	Research Notes	56
Meeting Report: Birmingham	38	DOAs/BIOS Durham Meeting	62
Christchurch Earthquake	41	Call for Papers: Birmingham 2011	64

EDITORIAL

The cover picture is of an organ that no longer exists. Furthermore the loss of this organ in Durham Street Methodist Church during the earthquake that struck Christchurch New Zealand recently was accompanied by a tragic loss of life. Two employees of the South Island Organ Company along with a helper from the church were killed when the building collapsed while they were dismantling the organ. The publication of this image on the front cover is but a small memorial to those three people. However tragic the loss of life in New Zealand it was soon to be dwarfed by the powerful earthquake and tsunami that struck the north-east coast of Japan a few weeks later. It might seem trivial, even unfeeling, to be concerned about such things as organs in the face of the fearful loss of life and subsequent disruption of normality that accompany such natural disasters. And yet, there is perhaps room to contemplate the importance of things that are so much a part of life as music, poetry and literature, to name but a few. In the aftermath of the collapse of the spire of the Anglican Cathedral in Christchurch I am sure that much thought will be given to making sure that any rebuilding will include measures to improve resistance to collapse. I wonder where the balance will be struck between safety and the desire to rebuild a striking piece of public and religious architecture. Lest we think that we in the UK might be immune to similar disasters, it is worthwhile remembering that in 1810 the spire and tower of St Nicholas' Church in Liverpool collapsed at '*23 minutes past 10 in the forenoon*' crushing to death 22 people, the majority of whom were charity children processing under the tower. The collapse was not due to an earthquake but probably because of poor construction. Major natural, or even man-made, disasters serve to remind us that our bodies are frail. Nonetheless, the inspiration that great buildings, great music, great literature give to our minds does lift the soul, even in the face of great adversity.

I understand that the 2011 St Albans International Organ Festival will not be holding an exhibition of new organs as part of its events. This Festival has, for many years, afforded a rare opportunity for organ-builders to display their wares to an international audience. In recent years there has perhaps been a tendency for the this part of the Festival to have become something of a box organ extravaganza. Notwithstanding, it is a watershed for British organ building in that there is no longer a major exhibition opportunity for new work. As IBO President Martin Goetze has pointed out in a recent newsletter, upon demobilisation after the war some 6,000 men gave their occupation as organbuilder — today there are probably fewer than 400 people involved in organbuilding in the UK. Not a unique situation compared to many other manufacturing sectors, but when one considers that organ building has a history spanning more than two millenia the challenge is to chart where it goes from here.

It might not surprise us that business practices in the early decades of the eighteenth century resembled more bare-knuckle prize-fighting than boxing under the Marquis of Queensberry's rules. Nonetheless, the contract drawn up by organbuilders John Byfield, Abraham Jordan, Richard Bridge and John Harris in 1733 that allowed them to carve up the market does seem extraordinary (see pp. 38 and 61). It is almost with a sense of relief that we hear that the tendering process for an organ in Cambridgeshire almost 150 years later proceeded with such efficiency and transparency (p. 53).

FROM THE SECRETARY

MELVIN HUGHES

BIOS Council Meeting The issue of how to attract more student members was discussed at BIOS Council in January and it was agreed that publicity would be targeted through such organisations as the Oundle Festival and the RCO Academy (which embraces the St Giles Organ School). An improved offer would be made for student membership (full time, unwaged students under 30) comprising a £10 subscription, a free HOSA CD, free attendance at non-residential Conferences and the offer of short slots to present initial research findings at Conferences.

AGM 2011 Whilst discussions are underway regarding a central London venue it may not be possible for the AGM to be held on the last Saturday of November as has been the custom for some years now. Further details will be included in the July 2011 edition of the *Reporter*.

HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on Saturday 5 February 2011:

Location	Builder(s) and Date(s)	Comments	Grade
Bethania Methodist Chapel Eglwysbach Denbighshire (Gwynedd)	Positive Organ Company (Casson) c.1900	A fine and unusual instrument by the Positive Organ Company made for St Georges Hotel Llandudno c1900. Moved without alteration c.1920	II*
Durham			
Lanchester All Saints	Harrison & Harrison 1907	3m <i>Multum in parvo</i>	II
Lynesack St John Evangelist	Nelson nd	2m Probably incorporates older instrument	II
Middleton St George St Laurence	Anon, Harrison & Harrison 1896 Nelson 1923	2m Fine case	II
Monkwearmouth All Saints	JJ Binns 1902	For John Knox Presbyterian. 3m. Moved here 1955	II
Penshaw All Saints	Harrison & Harrison 1883	Action changed but fine organ	II

Location	Builder(s) and Date(s)	Comments	Grade
Seaham Harbour St John	Harrison & Harrison 1907	2m Newly restored	II
Sherburn Hospital, Christ's Hospital	Harrison & Harrison 1896	2m Minor alterations	II
Shincliffe, St Mary the Virgin	Harrison & Harrison 1907	2m <i>Multum in parvo</i>	II
South Hetton Holy Trinity	Harrison & Harrison 1889	2m Swell action changed but otherwise fine early Harrison	II
South Hylton St Mary	Harrison & Harrison 1883	2m Water-damaged but fine early Harrison	II
South Shields St Stephen	Harrison & Harrison 1904	2m With minor alterations but grand turn of century Harrison	II
Whitworth Church [Spennymoor]	Harrison & Harrison 1886	1m Delightful small early Harrison	II*
Stillington St John	Harrison & Harrison 1916	2m Fine organ incorporating older instrument "from Bishop Auckland"	II
Sunderland (Old) Holy Trinity (CCT)	Nelson 1936 incorp. Monk 1889	3m Fine instrument of its type. Majestic console	II
Sunderland St Michael's Minster	Lewis 1887/Harrison & Harrison 1935	3m Fine amalgam of older material by Harrison & Harrison	II
Tanfield St Margaret	Nelson 1907	3m Action plasticised but otherwise fine example of maker	II
Usworth Holy Trinity	Harrison & Harrison 1885/1898	2m Pleasant early Harrison	II
Winlaton (High Spen) St Patrick	Harrison & Harrison 1908	1m Well-judged small organ by good builder	II

Location	Builder(s) and Date(s)	Comments	Grade
Winston St Andrew	Nelson 1902	2m Competent early example of this builder's work	II
Other UK			
St Etheldreda West Quantoxhead Taunton Somerset	Bevington & Sons (London) c1840	An outstanding and rare example of a Bevington barrel organ c.1840 in original condition.	I
St Katherine Little Bardfield Essex	Harris c1688	Case by Harris c 1688 and pipework by Gray Miller	CoR
St Michael's Framlingham Suffolk	Thamar 1674/Hunter 1898/ Bishop & Son 1969/70	Case by Thamar c1674	CoR
All Saints Leavesden Herts	Lewis & Co 1908 [Prepared ?] Clarinet 1943	A good organ by Lewis & Co 1908	II
All Saints Hatcham Park New Cross	TC Lewis 1871	Pipework by TC Lewis 1871	CoR
Stenhouse and Carron Church Stenhousemuir Scotland	JJ Binns 1902	An outstanding example of an instrument by JJBinns 1902 in original condition	I
St James & St Basil, Fenham Newcastle	JW Walker 1931	An outstanding and unusual example of an instrument by JW Walker in original condition	I
St Mary & St Margaret Sprowston Norwich	James Cooper of Norwich c.1855/56	Case & pipework c1855.Instrument built by James Cooper of Norwich	CoR
St Mary the Virgin Breamore Hampshire	Norman Bros & Beard 1897	A good instrument by Norman Bros 1897	II
De Montfort Hall Leicester	Taylor & Co 1913	An outstanding concert instrument by Taylor & Co 1913 in original condition	I
St Stephen's Centre, Edinburgh	Henry Willis 1880	An outstanding instrument by Henry Willis 1880 in original condition	I

CASEWORK OFFICER'S REPORT I / I I

ANDREW HAYDEN

The Casework file continues to be very active and the following instruments among others were notified to BIOS since the November 2010 AGM:

St Michael's Abertillery N07623

This organ, originally a good example of a 3mp Vowles built in 1910, is the subject of a faculty application for its removal and replacement with the redundant 4mp Walker of 1925 from Marylebone Eleventh Church of Christ Scientist (A00257). The latter is believed to have been one of Walkers' first essays in electropneumatic action and survived substantially unaltered until quite recently. BIOS was asked to comment on the proposals which are still being considered.

St John the Baptist, Bollington N02114

The organ has been thoroughly documented very recently by David Shuker and I should like to thank him very much for his prompt intervention when it was notified to BIOS just before Christmas 2010. At very short notice, he visited the organ which was under threat following the sale of the church to a developer. We understand it is substantially Samuel Renn, 1836, with some reconstruction in 1909 by Nicholson & Lord, and has found a new home subject to negotiation.

As such it is of considerable historic interest and importance and served as a reference for work done at Great Budworth (Jim Berrow 1998, 2002; Dominic Gwynn, 2002).

Chapel of the Royal Marines, Chivenor

We were notified of this rather fine specimen by the commanding officer of the barracks enquiring about means of disposal. I am grateful to Nigel Browne for his visit which revealed that it was a house organ by Hill built in 1883 for Dudley Stringer Esq. of Beechwood Hall, Tunbridge Wells. It is in a sumptuous mahogany case and is virtually unaltered (see back cover). The organ was to become Opus 1809 of the firm and was allocated to Hill's employee S. Monk on 22nd February 1882. The Swell box was to be made by Horsley on 29th July 1882.

The shape of the composition pedals is unique to the organ with all the metal-work being galvanised. A drawing of the composition pedals in the Shop book shows that they are much shorter than normal with a round end and only a 3" movement to put the stops on and off. There is also a mention of "nickel" plates but it is unclear what these are.

The pedal-board was to be made in mahogany according to the instructions and was possibly made to slide into the organ.

The special ivory stops have small knobs with a straight draw rather than angled and a shaft of ebony. There was to be an equal number of draw-stops on each side. The pipe-work was to be of spotted-metal with tin front pipes and, importantly the Oboe was to be made to a "new scale".

In August 1890 the organ was tuned by Lewis and Co. at a cost of £1.11s.6d. In November 1892, it was dismantled and packed away under the supervision of Lewis & Co. at a cost of five guineas. This is the last mention of the organ that has been found so far in the BOA.

I am indebted to Chris Kearn for the above information.

Great C - a "" 58 notes

Open Diapason	8
Dulciana	8 (grooved bass?)
Rohr Flute	8
Principal	4
Wald Flute	4
Flautina	2

Swell C - a "" 58 notes - 'cottage' box, horizontal shutters

Lieblich Gedact	8
Salicional	8 (grooved bass?)
Gemshorn	4 (conical)
Oboe	8 bassoon bass
Clarinet	8 (grooved bass?)

Pedal C - f ' 30 notes - flat parallel board

Bourdon	16
Bass Flute	8 (from Bourdon?)

Swell Octave
Swell to Great
Swell to Pedal
Great to Pedal

Tremulant

3 composition pedals to Great

lever Swell pedal

mechanical action

St Mary's, Hay on Wye (no NPOR entry for the rebuilt organ)

The Church has formally requested a regrading of the HOCS award following the recent reconstruction. Jim Berrow is understood to be visiting the church to inspect the organ.

St Bartholomew's, Crewkerne N05555

The 3mp Rothwell of 1906 was notified to us as being under threat of replacement by an electronic. Despite having undergone alteration, the organ remains fairly intact and capable of restoration at reasonable cost. There is some concern that attempts will be made to mount speakers inside the organ. Bath & Wells DAC has been written to in the

hope the organ can be retained in use. We maintain a watching brief.

Christ Church, Biddulph Moor P00637

Samuel Renn supposedly built this organ in 1824 for St Peter's Congleton although there is some evidence that it was built in 1837 for a church in Lancashire. David Knight was approached for advice about it and considered it restorable and of historic interest. A faculty for its removal was granted 11th December 2009 though it was only notified to us via Martin Renshaw on 22nd January 2011. Apparently the parish is not particularly wealthy and would



The organ at Christ Church, Biddulph Moor, with a (somewhat rearranged) case showing that 'Samuel Renn was here'. (Photo: Geoffrey Browne)

not have further use for it. The organ was apparently described as a 'Handel' organ and not a church one. The organ is available to a new home and it is very much hoped it can be rehoused in the UK given the dearth of surviving material by Renn. Further details may be had from the incumbent, Rev'd Andrew Dawswell, ja.dawswell@ntlworld.com. The organ is also listed in the IBO's redundant organs list as No. 237 where outline details may be viewed.

St Edmund's, Falinge. Rochdale (NPOR N01699)

We have recently been notified that a new home is urgently being sought for this Hill 2mp organ of 1872 in original condition.

Other organs dealt with are as follows:

St Lawrence, Denton, Manchester

Welsh Presbyterian Church, Heathfield Road, Liverpool

St Mary of the Immaculate Conception, Crewe

Old Kirk, Kirkaldy

RC Cathedral of St Andrew, Glasgow (Henry Willis II, 1903 Elgin Place Congregational Church, Glasgow)

NEWS FROM THE BOA

CHRIS KEARL

It was wonderful to be able to show so many delegates from the BIOS Conference around our new home for the BOA at the Cadbury Research Library in February and to see that my admonition to "TOUCH NOTHING" was so well observed! We are continuing to unpack and sort the material, the latest addition being a shelf of reference books now established in the "fiche" room. The last of the 3000 Jardine contract/correspondence files have now been indexed and are in situ — incidently, they contain many specifications for organs both pre- and post-rebuild which could well do with being made public at some point. The source references will appear on the NPOR when the latest update is activated. I have also begun work on the Lewis' Account Ledger No 2 which will be a long job but may turn up some new material.

Following on from the February conference, I am seeking information from readers about the incidence of divided ranks on organ manuals especially in one-manual instruments. Specifically I am looking into Henry Jones' Open Diapason ranks which in many cases were split into OD Front [the case pipes from C to e1] and OD Treble [from f1 to top]. Please do let me know of any other builders and instruments which used this arrangement so that I can build up a picture of how early this practice was used and why this odd division was made — please use my new email address:

████████████████████

An interesting enquiry has come my way about an original Gray & Davison organ which was purchased recently from the Alice Ottley School in Worcester for the Groningen Hospital Chapel in The Netherlands. The enquirer did not know its history or build date but by comparison of the specification with the G&D Shop Books from 1851 to 1872 it was possible to trace

it's origin. This "Chamber" organ was made in 1872 for Charles Jacomb Esq. for his London home ""pringfield" in Lower Clapton at a cost of £235. The records confirm the original specification as :-

Great (C to g3 - 56 notes)	
Open Diapason (grooved below Gamut G8)	
Lieblich Gedact	8
Dulciana (TC grooved into Gedact)	8
Suabe Flute	4
Flageolet	2
Swell (C to g3 - 56 notes)	
Gamba (stop'd wood below mid C)	8
Gemshorn	4
Oboe	8
Pedals. (C to e1 - 29 notes)	
Grand Bourdon	16
Swell to Great	
Swell to Great Sub Octave	
Swell to Pedals	
Great to Pedals	
Two composition pedals to Great	
Two pedals acting on Swell Couplers	
Front of Oak and decorated front pipes	

The G&D firm had been tuning a previous house organ for Mr Jacomb since 1866 and the new organ also received several visits from them, including one in 1876 to revoice the Oboe and soften the Flageolet. In 1887 Ledger 9A p.219 confirms "taking down organ, packing it and sending off by rail to Worcester, including hire of crate, cases and cartage of same to Springfield. £6". So why Worcester? An obscure website showed me that one of the ten original pupils of the Alice Ottley School for Girls was Alice Minnie Jacomb - so the gift of the organ was possibly a bit of well placed philanthropy from Uncle Charles for his favourite niece's school! The instrument remained there until quite recently, the only changes being a replacement Keraulophon stop instead of the Oboe and an electric blower. One piece of information which was hard to understand was a pencilled signature on the end of the lowest pallet which stated "J. Nicholson 1871". Knowing the date and provenance of the instrument, why would a London-built organ in 1871 contain the signature of J Nicholson 1871 - especially when, of all places, it ended up in Worcester just 15 years later! I can only think that this is a complete co-incidence but it would be good to know a little about the "J. Nicholson" who was apparently employed in London by Gray & Davison in 1871.

REPORTER ON-LINE

Former *Reporter* Editor John Hughes has been continuing his work on updating the index. He reports that work on the on-line version of the *Reporter* has recommenced with substantial progress having been made. The intention is to have all editions up to 2008 available by the end of this year. Some 80 editions should be on-line by the end of this month in a new beta version,

including the searchable index being corrected and brought up-to-date.

The *Reporter* on-line has been designed to be as technically simple as possible, so that it will display speedily and without problems on all browsers. In addition to the detailed index of places, names and topics, there is a general index to the various editions. It may be accessed via the main BIOS website.

MEETING REPORT: BERNARD EDMONDS RECENT RESEARCH CONFERENCE, BARBER INSTITUTE, BIRMINGHAM, SATURDAY 26 FEBRUARY 2011

DAVID SHUKER

More than 40 participants attended a meeting which had an unusually broad spread of subject matter as well as the opportunity to visit the new home of the British Organ Archive.

Martin Renshaw began the proceedings with an attempt to answer the question: How many organs were there in England at the start of the Reformation period? The first part of the talk was given over to a description of the various sources that contain information

about organs - notably, the *Valor Ecclesiasticus* and *Comperta Monastica* of 1535, inventories of to-be-destroyed monasteries, colleges, etc, inventories of parish churches (1549-1553) and later, churchwardens' accounts, and letters and papers of Henry VIII. These reveal that a great many of the greater and lesser

abbeys and priory churches possessed organs. However, the lack of an organ in an inventory does not necessarily mean the absence of one (or two) in a particular establishment as other evidence points to their existence. An initial attempt (perhaps no more than a hunch) to come up with number suggests that there may have been around 3,000 pre-Reformation organs in England. By 1650 they had all disappeared and it would take another 200 years for

that number to be re-installed in parish churches.

Despite Martin Luther's view in 1519 that organs in church could represent excessive opulence, there was a role for organs in the Continental reformed church as long as it did not stray into 'papist idolatry'. **Karin Nelson** showed how surviving manuscript settings, in tablature, of the *Magnificat* could be used to understand performance practice in seventeenth-century Hamburg. Most of the settings can be reliably attributed to Heinrich Scheidemann (c.1695-1663) and were probably written down by him and/or a scribe as an educational exercise for pupils who would be expected to improvise the accompaniments for services. The availability of recent reconstructions in

Sweden of seventeenth-century organs (illustrated by various recordings) further enhances our understanding of how these settings worked in practice.

The noted eighteenth-century historian of music Sir John Hawkins claimed that several London organ builders had secretly collaborated on various major contracts in the early decades of the century but evidence of this was

indirect. The unearthing of papers, in the National Archives at Kew by **Dominic Gwynn**, relating to Chancery suits in the 1730s has shown that an agreement had been drawn up between Richard Bridge, John Byfield, Abraham Jordan and John Harris (see also p. 61) This agreement, in precise and binding terms, detailed how the proceeds of all organ projects entered into by any one of the four signatories was to be shared between them. The existence of



Martin Renshaw

this agreement was fairly widely known at the time and, not surprisingly, widely resented. Given the large amount of organ building going on at the time, it is not at all clear what the advantage of such an agreement was to the parties involved. In any event, Catherine Byfield had inherited the business in 1756 and used the agreement to keep the business going. In doing so she brought a suit against the other partners. However, she was eventually to die intestate in the King's Bench prison.

The last presentation of the morning session was an update on recent work in the British Organ Archive by **Chris Kearl**.

More than 3000 contracts by the Manchester firm of Jardine have been catalogued. A smaller number (more than 500) by Nicholson are now also catalogued as are the records of TC Lewis prior to 1865, which turned out to be more extensive than were first thought. The Willis records remain to be done. The morning session was followed by an opportunity to visit the

nearby Cadbury Research Library and view the new location of the British Organ Archive. BIOS is indebted to the work of **Sue Worrall**, Head of Special Collections at the University of Birmingham, and her colleagues working in close collaboration with our Archivist **Chris Kearl** in making the new arrangements.

Birmingham's bid to become the first UK *orgelstadt* (should such a denomination ever achieve any currency here) is further enhanced by the decision of Birmingham University to commission a new organ for the Bramall Concert Hall currently under construction. **Professor John Whenham**

described how the decision had been made to choose an organ with a 'German classical heart' suitable for music pre-1830 to complement the large Romantic organ in the Great Hall and other organs in the city. The proposal by French organ builder Marc Garnier has been accepted following an open tendering process. The exact specification and design is yet to be finalised.

Chris Kearl provided a summary of the career of Henry Jones (1822-1900), originally of Folkstone, who had been apprenticed to his elder brother in Lambeth. Jones established his own organ

building business on the Fulham Road in West Brompton where it remained until the 1890s when it moved to smaller premises in Chelsea. During a productive career Jones built more than 600 organs, including a large organ in 1876 for the Royal Aquarium in Westminster for which Sir Arthur Sullivan designed the specification. The career of Henry Jones had been largely over-



Chris Kearl

looked, partly because of the fact that the records of the business were destroyed during World War II, and his work is only coming to light after painstaking reconstruction of the records from other sources.

As often recounted at BIOS meetings, cathedral organs are those which have undergone some of the most dramatic rebuildings over the years. None more so than the organ of Canterbury Cathedral which underwent a major rebuild in 1886 at a time when Victorian enthusiasm for new technology was at its zenith. **David Hemsley** described the strange events

which surrounded the building of a four manual and pedal organ by Henry Willis in the Cathedral. This organ replaced an organ by Samuel Green which had been in place since 1784. After somewhat tortuous discussions a decision was made to place the organ in the south triforium and the console 30m away in the south quire aisle. This was achieved by use of a wholly electric action — a landmark innovation — and all for the sum of less than £4000. Given the many innovations in this large organ it did not require a rebuild for more than 50 years and stood as a tribute to the engineering skills and craftsmanship of the Willis firm.

In stark contrast to the scale of the Willis organ, **Richard Hird** recounted the story of a small 'one-off' organ built in 1883 by Christopher Dawson, a railway fitter and pattern-maker, for his organist son in Philadelphia, Co. Durham. This rather curious little organ has recently been restored and is now in a Roman Catholic



Karin Nelson and Iain Quinn

church in Houghton-le-Spring. Some parts of the organ, normally made of wood, are crafted in brass. The composer Samuel Barber (1910–1981) is not normally associated with the organ but one of his earliest compositions *To Longwood Gardens* was composed in 1925 for the large house organ owned by the DuPont family who owned Longwood Gardens. As shown by **Iain Quinn**, the style of the piece reflects the prominent part that organs played in American domestic and

public life. A slightly later composition, the *Prelude and Fugue* (1927), requires a larger tonal palette. This early interest in the organ lasted until his death when Barber requested several Bach chorales to be played at his funeral.

This fascinating day ended with a short talk by **David Ponsford** based on his newly-published book *French Organ Music in the Reign of Louis XIV* (Cambridge University Press, 2011 — see enclosed brochure).

The colourful French organ was so consistent in design that registrations were prescribed for constituent parts of the organ masses - *plein jeu, fond d'orgue, récit*, etc. In particular the chronologies of various styles can be analysed as they evolved from one composer to another.

Melvin Hughes was responsible for putting this excellent programme together and **John Norman** kept the whole programme running smoothly, including two animated Q&A sessions, with his customary firm hand.



Delegates during the coffee break in the foyer of the Barber Institute

CHRISTCHURCH EARTH-QUAKE AFFECTS LIVES, BUILDINGS AND ORGANS

JOHN MAIDMENT

The devastating earthquake that hit Christchurch, New Zealand on Tuesday 22 February this year has had calamitous consequences for life and heritage. Christchurch is located half way down the eastern coast of the south island of that country and only last year was it discovered that it was sited along a major fault line.

The earthquake that took place in September last year had its epicentre much further from Christchurch and while

damage took place to buildings, no lives were lost. However, the February earthquake had its epicentre close to the centre of the city, and the effect has been tragic, with more than 200 people killed through the collapse of buildings. These included three members of a work team from the South Island Organ Company Ltd who were dismantling a three-manual organ by Ingram rebuilt by Hill, Norman & Beard in the Durham Street Methodist Church. This building had been affected in the previous earthquake and it was considered appropriate to dismantle and remove the organ. Two people in the work team were members of the firm's staff (one had been working for the firm for 42 years) and the third was a local helper.



*The Cathedral of the Blessed Sacrament in Christchurch, New Zealand, before the earthquake of 2011
(Photo: John Maidment)*



*Two-manual organ in William IV mahogany case
(Photo: John Maidment)*

Christchurch has a wonderful heritage of buildings from the second half of the 19th century. There were many streets lined with two storey shops, some of which had delightful facades, one or two in Venetian Gothic style. There were extensive public buildings, such as the precinct of the former university, used as an arts centre, and the old provincial council buildings, all of which have been heavily damaged through collapsed stonework. Perhaps the most poignant reminder of the earthquake is the collapsed tower and spire of the Anglican Cathedral, designed by Gilbert Scott. The remainder of this building appears salvageable. More tragic is the Catholic Cathedral of the Blessed Sacrament, surely the finest Renaissance-style church building in Australasia, where the

twin towers and domes flanking the portico have collapsed; the building is said to have suffered from serious structural failure. The central dome is about to be removed through external access via cranes and then the need for total demolition will be investigated. Other churches have collapsed towers and spires and gables.

Christchurch was something of a treasure house for outstanding organs from the late 19th and early 20th centuries. Most have been splendidly restored by the South Island Organ Company, including three large instruments retaining their tubular-pneumatic action, for which this firm is pre-eminent. Definite losses have included the organs at Durham Street Methodist Church, referred to above, and at Oxford Terrace Baptist Church, an early 20th century Bevington organ later rebuilt. The



*Single-manual Bevington organ
(Photo: John Maidment)*

structural damage that has taken place to important church buildings such as the Cathedral of the Blessed Sacrament (west end three-manual organ by Halmshaw & Sons, Birmingham, south transept single-manual organ by Bevington & Sons, nave organ c.1820-1840 two-manual organ in William IV mahogany case) may mean that there is no opportunity of retrieving the instruments before demolition takes place. Indeed, an embargo of seven months has been placed on accessing the interiors of such buildings so that if the roof or walls have been damaged, and outside air and rain permeate the buildings, the organs may indeed be a total write off. Access to these buildings would be extremely hazardous, and there are still frequent aftershocks from the earthquake. Another problem is the liquefaction of soils, making it almost impossible for stable foundations to be constructed.

Other potential losses include a fine three-manual Norman & Beard including earlier Bishop pipework at St Luke's Anglican Church; a three-manual organ by E.H. Jenkins, a local organbuilder, at Knox Presbyterian Church; and a large three-manual 1920s Hill, Norman & Beard organ at St Mary's Anglican Church, Merivale, complete with original full-length 32ft reed. The Anglican Cathedral organ (1920s Hill, Norman & Beard with earlier Hill & Son pipework) may be retrievable given that the



*Three-manual organ by Halmshaw and Sons, Birmingham
(Photo: John Maidment)*

building recently had earthquake strengthening. There are many other organs of smaller size that have been doubtless affected. Fortuitously a very fine 1905 Hill & Son organ at St Paul's Presbyterian Church is currently in the South Island Organ Company factory at Timaru following earlier damage from fire.

The event may be compared with the San Francisco earthquake of 1906 and the Napier earthquake, of 1931, in the north island of New Zealand. In all cases, there has been serious loss of life, of buildings and significant pipe organs.

FIFTEENTH CENTURY CATHEDRAL MUSIC - A FRAMEWORK

JO HUDDLESTON

Over this early period in the musical life of English Cathedrals, documentation on instruments is very sparse indeed.

Similarly, the ancient tradition of creating polyphony around a plainchant (on a single-manual organ) was so entrenched and well-drilled that little if anything needed to be written down. Thus no telling Cathedral organ music MSs are known to have survived from this period, so there is nothing to search for performance notes such as "diapason on" or "octave up" or "principal only".

It seems sensible, then, to put key facts in a simple time-line of bullet points, as below.

This layout makes obvious the great gaps which may never be filled. Perhaps the gaps testify to a profound conservatism, but this hardly fits in with European reports on English musical inventiveness.

?1396/?1407

Ely Cathedral built a new organ.¹

¹ A number of writers have tried to make sense of these Ely accounts (see for example E F Rimbault's 1864 *Organ Builders*, Bicknell S BIOS], 9 [1985] 28-39). Enough lead was bought to make, say, a 5, 2-1/2 and 1-1/4 of contemporaneous compass (assuming none was used for conveyancing or weights), but then 4 bellows large enough to power something really very much larger indeed. The trivial purchase of 1 pound of new tin suggests at least a front 5ft rank of tin pipes (from an existing instrument) receiving minor repairs before being re-used. Adding £5 or more for these 22-37 stock tin flues increases the bill total to about £9. This total cost remains inexplicably small against other "great" Choir organs, but too much against other "small" Chapel organs. Adding conjecture to conjecture, it can be asked whether the re-used tin pipes stood in a fine re-used case, since no costs are listed for timber or carving or gilding; so perhaps another significant sum needs to be added in. The account offers no indication of the number of ranks in the finished instrument, so hypothetical tin-work costs

1400s

A fully chromatic keyboard was well established, 22-37 key compass commonplace.²

1400s

Winchester College stipulated 16 boys under 12 competent in singing.³

1400s-1450s

Dunstable was busy surprising France with novel "English" harmonies, including thirds, and complex "English" polyphonies, up to four-part in texture.⁴

1410s-1421

Stanys played a large standing organ which had been in place high in the Choir of Canterbury cathedral since 1384 if not 1333.⁵

?1415-?1421

Old Hall Manuscript contains musical styles from the 1390s onwards, making use of 3rds, free "fugal" forms, and polyphony up to 5-part.⁶

can be added at will, until the total bill reaches a £ figure judged feasible for the period. A pointless exercise. The build date is also in dispute, so the blockwork-or-stopwork decision is in any case difficult to make, the whole point of the expenditure perhaps being to convert from one to the other.

² Robertsbridge Codex, BI Add 28550; Caldwell J (1995) *Musica Britannica LXVI*, London, Stainer & Bell; Flynn J, J BIOS 34 (2010)6-51; Norrlanda reproduction, Schloss Hanstein organ museum (www.orgelbaumuseum.de)

³ Harrison F (1958) *Music in Medieval Britain*, London, Routledge & Kegan Paul.

⁴ Bent M (1981) *Dunstable*, Oxford, OUP.

⁵ Huitson (2001) *The Organs of Canterbury Cathedral*, Canterbury, Cathedral Enterprises Ltd. £17/8/11 for carpentry is taken to imply fluework/action materials plus labour around £20.

⁶ Old Hall Ms, British Library Add ms 57950; Bent M (2010) 'The Earliest Fifteenth-Century Transmission of English Music to the Continent', 83-96 in Hornby E & Maw D (eds) *Essays on the History of English Music*, Woodbridge, Boydell Press; Harrison op cit.

1418

Salisbury Cathedral Vicars Choral were described as singing "balades and catalenes" as part of services.⁷

1419

York Minster renewed the bellows of a large organ apparently in constant use in the Choir since the 1330s.⁸

1420s

For thirty years or more, musicians had been purchasing organs which could (as a minimum) allow a Principal to speak alone, allow upper-work (most if not all of the large "Mixture" of blockwork) to be stopped off.⁹ It seems unreasonable to view major English Cathedrals as lagging rather than leading Parish Churches elsewhere.

1425

York Minster and Durham Cathedral both had boy singers (cf 1400s Winchester).¹⁰

1428

St Alban's bought a large Choir organ.¹¹

⁷ Harrison op cit.

⁸ A number of standard textbooks, as well as booklets from York Minster (eg Moore P 1997, *The Organs of York Minster before 1829*) accept the statement by Freeman A (1926) *The Organ* V 193-204 that Adam of Darlington received 11 Marks (£7/6/8) for just labour in 1338, costly metals and all other materials being provided by the Chapter. Sadly, these publications offer no useful reference to the original Minster accounts, and York's Librarian believes this document may have been lost. Materials would cost around twice this manpower bill (see Gwynn 2010, *BIOSJ* 34 and Huddleston J 2000, *BIOSRep* XXIV), say £14-15, totalling some £22.

⁹ Marshall K (2000) in Duffin R W, *A Performer's Guide to Medieval Music*, Indiana University Press; Williams P (1993) *The Organ in Western Culture*, Cambridge, CUP.

¹⁰ Harrison op cit; Page A (2010) *A History of Cathedral Schools*, www.ofchoristers.net.

¹¹ Lucas A (2009) *The Organs and Musicians of St Albans Cathedral*, St Albans, Friends of St Albans Abbey; Riley H T (1871) *Annales Monasterii S Albani*, London, Longman & Co (Appendix A). Mechanism and pipes cost

1429-1480

Exeter Cathedral kept the large standing organ in constant use.¹² An organ with stops (and no obligatory "Mixture") would best cope with musical developments over the period.

?1430s/?1440s

Durham bought a large new organ.¹³

1438

St Alban's bought a new large organ (for a platform in the Choir).¹⁴

1447-1463

Boys were singers, not just servants in the Choir-space, at Canterbury, Durham, Lincoln, Salisbury and the Chapel Royal (cf 1400s Winchester).¹⁵

?1450s-?1470s

Votive anthems and antiphons were by now always 4- or 5-part polyphony, scarcely harking back to plainchant if at all.¹⁶ Cathedral musicians were trained to transfer vocal improvisation skills to the organ.¹⁷ The lowest notes of a 5ft Principal rank (to teach, support, or replace true Bass voices) and notes at the upper end of a compass of 37 notes or more (boy trebles) would be very useful, if choral

£17/6/8, case and gallery probably a quarter of the related £43/3/3 carpentry bill; say around £29 in total.

¹² Matthews B (?1980s) *The Organs of Exeter Cathedral*, Exeter, Dean & Chapter; printed Orpington, Bishop & Sons.

¹³ Hird R & Lancelot J (1991) *Durham Cathedral Organs*, Durham, Dean & Chapter.

¹⁴ Lucas op cit; "over £50" is arbitrarily tabled below as £51. See Lawrence D (1909) *Musical Times*, for a translation of Whethampstede's "Registrum" mentioned by Lucas.

¹⁵ Baldwin D (1990) *The Chapel Royal*, London, Duckworth; Bowers (1995) 1-47 in Morehen J (ed) *English Choral Practice 1400-1650*, Cambridge, CUP; Harrison op cit; Huitson op cit.

¹⁶ Bowers (1995) op cit.

¹⁷ Flynn J (2010) *BIOSJ* 34 6-51

Cathedral organs standing in the Choir	Original price (nearest £)	Estimated value at 1510s-1520s prices ²⁴	Estimated pipe complement	Possible compass	Possible stops
[Coventry 1520s; a Parish Church]	[some flues metal]	£30	202	46	4-5 ²⁵
[Barking 1510s; a Parish Church]	[all flues tin]	£50	202	46	4-5 ²⁵
Lichfield 1480s	£26	£27	150-200	37-42	4
Durham ?1430s/?1440s	£27	£33	150-200	37	4
St Albans 1438	£51	£59	200-300	37	5
St Albans 1428	£29	£35	150-200	22-37	4
Canterbury 1384-1421	£38	£42	150-250	22	block-work?
York 1338-1419	£21	£38	150-200	22	block-work?

polyphony was to be mirrored or developed on a Cathedral's large standing organ.

1460s, 1470s

Choirboys were taught descant etc at the organ, not just at any clavicord which some Music School might have retained.¹⁸

1477

Lincoln Cathedral's organist was apparently to teach capable singers organ first, "clavychordes" second.¹⁹

1477

Canterbury's large organ was very probably moved from above the north choirstalls to the new Choir Screen.²⁰

?1480s-?1500s

Eton Choirbook music is packed with accidentals, pays effectively no attention to classical church modes or plainchant.²¹

¹⁸ Caldwell (1973) *English Keyboard Music before the Nineteenth Century*, Blackwell, Oxford.

¹⁹ Harrison op cit

²⁰ Huitson op cit

1482

Lichfield Cathedral built a large standing organ.²²

1483

Dean of the Chapel Royal stipulated that both men and boys be able to play the organ as well as sing.²³

²¹ Eton College Library MS 178; Harrison op cit; Bowers (1995) op cit.

²² Harrison op cit; Snow H (1932) History of the Organs of Lichfield Cathedral, *The Organ* 12 98-104.

²³ Baldwin op cit.

²⁴ Use has been made of the following. A good cost-of living timeline, published Clark D G (2007), *Economic History Review* 60 97-136 shows a low quotient of 0.72 for the 1430s, 0.92 (ie more costly) for the 1540s. A reputable graph of craftsmen wages, published by Phelps-Brown E H & Hopkins S (1962) in Carus-Wilson, *Essays in Economic History*, St Martin's Press, London, shows a low quotient of 0.35 for the 1330s, 0.57 (ie better paid) for the 1530s. There are some spot prices for tin, lead, and wainscot (personal communications; Chris Dyer, Centre for English Local History, University of Leicester; Howard Doble, Senior Archivist, London Metropolitan Archives).

²⁵ The current working assumption amongst BIOS experts is 4 complete ranks, 5, 5, 2-1/2, 1-1/4, and no more than the lowest 18 notes with an additional 10ft.

Some approximations as to organ size may be worth noting. In the table above, the pipework complement has been inferred from estimated total cost at sixteenth century rates. Of course, this makes heroic assumptions about some average cost for pipe metal and case elaboration.

It is very difficult to see how Old Hall, Dunstaple, Eton and so forth could live in the same liturgical consciousness as block-work organs. The argument could be that the large organ standing in the Choir-space was so coarse, rowdy and compelling that it lived a separate life from the singers. But a contrary view - that the organ "replaced" or developed sung textures when the choir was silent, and had the compass to do so - seems more compelling. This is totally undecidable, of course, on available evidence.

There are various accounts of organs being moved from above the north choirstalls to a permanent home above the Choir door. Available choral music does not altogether explain such a move. Feasibly, a large sonorous façade to the Nave (perhaps 10ft) and a small restrained facade to the choir-space (perhaps 5ft) might be interpreted as meeting some new requirement (eg subtle 5-part clarity for the singers, loud flamboyant sound for the populace). Naturally, nothing is provable from available documents.

As throughout the 16th and 17th centuries, no document has been found indicating regals were ever considered for or used in any Cathedral's large standing organ. Nothing disturbs the general assumption of single-manual instruments without pedals, although two players at one keyboard remains a possibility.

As well as the large organ (generally over the N choirstalls or over the Choir door), each Cathedral mentioned had at least one small organ, generally associated with the BVM altar. Another frequently stood in the Choir. Such relics as we have²⁶ suggest such non-Cathedral establishments may have combined the valued features of a Cathedral's large (standing) and small (movable) organ. They built 4 or so complete ranks, with no more than the lowest 18 notes providing 10ft by regals or stopped flues. One attractive notion would see a faburden emphasised on this lowest part of the register²⁷ while the originating plainchant is another candidate for this favoured stretch of the compass.

If this 10ft in small organs was for Faburden, such organs would be pointedly physical reminders of the Catholic liturgy. This may explain why, from the 1540s through the 1570s, small organs were methodically cleared out, but large instruments generally left standing in Cathedral choirspaces. One consequent hypothesis would be that large standing organs did not teach, support or replace plainsong, or did not have a 10ft rank at all, or had 10ft full-compass. Once more, however, nothing seems to be firmly provable here.

Judging by the low costs²⁸ the smallest serviceable fifteenth century BVM Chapel portable could have had 22-37 notes at 5ft, perhaps the lowest 12 notes with additional 10ft stopped flues, and no upperwork. We may never know.

²⁶ City sites at Barking and Coventry, rural Wetheringsett and Wingfield soundboards, Old Radnor case/frame.

²⁷ Harper J (2010) 215-231 in Hornby & Maw op cit.

²⁸ Caldwell J (1973) op cit; page 19 considers a figure as low as £1.

Many ecclesiastical records await funded searches, of course, so conclusions must remain guarded. But if the above observation - regals only in small PC organs — continues unchallenged, a number of hypotheses follow. One might be that Cathedrals distinguished themselves by buying only open fluework (including, presumably, the occasional showy 10ft rank). Another might be that the ritual mediaeval form Farburden-harmonic-octave was reserved for the small organ (Mary Chapel) in Cathedrals, leaving the large standing Choir-space organ for music more free-form and impressive. If so, carols, popular tunes, "balades and catalenes" could be just as common as plainchant bases for music-making. Such a pity that grand extemporisations would have left us no music MSs either.

Significant Cathedrals (eg Canterbury, York) clearly found a fourteenth century

instrument fit for use into the first quarter of the fifteenth century, when 4-/5-part polyphony replaced earlier conventions (ie sacred/secular theme plus 2 lines of broadly predictable harmony). One could interpret this as meaning English Cathedrals had, by the 1420s, large standing organs with facilities to imitate something of the elaborate vocal textures coming down to us. Presumably, the acceptability of thirds, fourths, fifths or sixths changed over the centuries, but available musicology texts find it difficult to date any firm trends here. Up to about the 1420s, then, depending on City wealth and so forth, the now obsolescent blockwork design may have been influenced by tastes in choral harmony.

Clearly, a number of original documents deserve to be better researched, interpreted and re-published in available form, if we are to progress.

LETTER TO THE EDITOR

Sir

In the RIBA drawings collection is a drawing described as '*Unexecuted design for the interior of the Commercial Coffee Rooms, Bristol, for Messrs. Flight & Robson: section towards the 'Apollonicon' organ*'. It is by Charles Augustin Busby (1786-1834), and on the drawing itself is written: '*For Messrs. Flight & Robson C.A. Busby Archtct. Novr. 1814*'. The catalogue no. is RIBA35624 and it can be viewed online at <http://www.ribapix.com/image.php?i=70596&r=2&t=4&x=1&ref=RIBA35624>.

The Commercial Rooms were designed by Busby in 1810. '*Originally it housed a club for mercantile interests and during the mid-19th century it was a haunt of local prostitutes.*'

[Wikipedia]. It survives as a Wetherspoons pub.

The Apollonicon organ in London was built between 1812 and 1817, and the surviving descriptions and illustrations of the case do not match the 'Bristol' design, apart from the general outline of three compartments divided by pilasters. Can anyone throw any light on whether this was a second projected instrument, or whether it was planned to erect the original in Bristol? The drawing shows no console arrangements of any kind, multiple or otherwise.

Nigel Browne
[REDACTED]

THE OPENING OF AN ORGAN: ST JAMES' CHURCH, WHITEHAVEN

SIMON D. I. FLEMING

During the second part of the eighteenth century there was a significant growth in the number of churches in Cumberland that acquired new organs. One of the earliest of these was St Nicholas' Church in Whitehaven, which had an organ by John Snetzler erected in 1755. Other Cumbrian churches followed suit, including Millam (1786), Penrith (1797), Wigton (1806), Workington (1807), Cockermouth (1817), and St James' at Whitehaven.¹

The church of St James had been consecrated in 1752, and built at an elevated location at the end of Queen Street in close proximity to St Nicholas' Church. A further church, Holy Trinity, had been consecrated in 1715 but, despite the apparent abundance of churches, a further building was required as the town's population had more than doubled within fifty years, from around four thousand in 1714 to over nine thousand in 1762.² It is known that St Nicholas' Church had a vibrant musical life from mid 1756 after the appointment of William Howgill snr as organist. However, the early musical life of St James' is uncertain. There would at the very least have been congregational singing led by the parish clerk and, like St Nicholas', they may have had a choir from an early stage.³ They certainly had a Sunday School, the children from which would periodically sing in services, and anthems

¹ *Cumberland Pacquet*, 23 March 1786, 30 May 1797, 15 April 1806, 15 September 1807, 9 September 1817.

² William Hutchinson: *The History and Antiquities of Cumberland* 2 vols. (Carlisle, 1794), II, 44-45; Daniel Hay: *Whitehaven An Illustrated History* (Whitehaven, 1987) 27-9.

³ *Cumberland Pacquet*, 22 March 1785.

were also sung at St James' on special occasions such as Christmas and Easter.⁴ Occasionally instruments, such as drums and fife, were employed, and for the funeral of Major Joseph Dixon of the Whitehaven Militia, the regimental band played.⁵ However, it was the installation of an organ in 1819 that marked a significant milestone in the development of music at that place.

The first reference to the installation of an organ at St James' appeared in the *Cumberland Pacquet* for May 1819:

The Organ, which has been some time expected from London, for St. James's in this town, arrived on Tuesday last. We understand it was built by Messrs. Flight and Robson, the constructors of the celebrated Apollonicon.- A barrel-organ arrived at the same time, for the parish church of Gosforth, near this town.⁶

The builders of the organ, Benjamin Flight and Joseph Robson, were based in London, where they were better known for their barrel organs, particularly the 'Apollonicon' of 1817 which could be played from three barrels, or by up to six organists at the keyboards.⁷ They also produced organs for, among others, Waltham Abbey, the Bath Concert Rooms, and the parish churches at Alnwick, Darlington, Marlborough, and Lichfield.⁸ Another reference to the Whitehaven organ appeared at the end of May, when an advertisement for its opening was published.⁹ For its inauguration, the choir

⁴ *Ibid.*, 7 November 1787, 24 December 1790, 31 December 1799, 15 April 1800.

⁵ *Ibid.*, 4 December 1798, 31 January 1815.

⁶ *Ibid.*, 18 May 1819.

⁷ Stephen Bicknell: *The History of the English Organ* (Cambridge, 2001), 215.

⁸ James Boeringer: *Organa Britannica Organs in Great Britain 1660-1860* 3 vols. (Cranbury, 1983), I, 107.

⁹ *Whitehaven Gazette*, 31 May 1819; *Cumberland Pacquet*, 1 June 1819.

of St James' were to perform, alongside the Whitehaven Harmonic Society.¹⁰ William Howgill jnr, the organist at St Nicholas' church, was conspicuously absent from the event. Instead, Mr. Parrin, the organist at St Andrew's, Penrith, was involved.¹¹ The selection included excerpts from Haydn's oratorio *The Creation*, and Handel's 'Zadok the Priest'. Alongside the advertisement, the *Whitehaven Gazette* published an account of the organ, which included its specification:

We beg leave to call the attention of our readers to the advertisement in the second page of this paper, announcing the opening of the new organ in St. James's Church on the 4th of June. Owing to a deficiency in the amount of the subscription, the Churchwardens have thought it advisable to issue tickets at 2s. each for admission to the Church on this day. We fully expect the choir of St. James's, which contains very good singers, will be able on this occasion to give full effect to the choruses &c which are to be introduced, and we think that the public, considering the circumstances which have given rise to this measure, will not consider that the price of admission is too great a tax upon the liberality, on an occasion when patriotic feeling (the day being his Majesty's birth-day) and a taste for the arts may be equally gratified. The Coronation Anthem has been very properly chosen as one of the pieces

We have inspected the internal mechanism, arrangement, and general workmanship of the organ, and have no hesitation in pronouncing them

admirable, indeed, infinitely superior to what we ever had an opportunity of seeing. It must be allowed that so far as these circumstances go, artists in this line, of the present day, are infinitely superior to those of former times. The organ contains 12 stops; viz. 2 open Diapasons, two stopt Diapasons, two Principals, Twelfth, Fifteenth, Sesquialtera, Cornet, and two Trumpets. The bellows are upon a novel and simple construction, and calculated to furnish a perpetual and equal supply of wind, with the smallest possible exertion. They are worked by rotary motion, and not in the common way by levers. This will effectually prevent that noise which attends the action of bellows upon the old construction when the light stops are used, and of which such great and just complaints have been made. A boy 10 years old is fully able to work the bellows upon the improved principal, without any risk of failure in the supply of wind. The Swell is upon a new construction, and calculated to give great effect to the more delicate parts of musical composition. The front of the case is made to correspond with the beautiful architecture of the Church and will be a great ornament to it.

Messrs. Flight and Robson are the builders of this instrument. These gentlemen are the inventors of the celebrated instrument called the Apollonicon, which by means of spiral barrels, plays the most elaborate instrumental productions. The first professors of music have allowed that mechanism has, in this instance, become a most powerful rival of the best execution on finger keys. The instrument can also be played upon by means of finger keys by five performers at a time. It is valued at the enormous

¹⁰ The Harmonic Society also provided music for the Whitehaven concerts

¹¹ Parrin was appointed organist at Workington in 1819. *Whitehaven Gazette*, 25 October 1819, 21 August 1820.

sum of £10,000, and is considered to be the most complete instrument in Europe.¹²

Finally, reports on the organs opening appeared in both the *Pacquet* and the *Gazette*. The *Pacquet's* review was brief and gave few details:

Friday morning, the new Organ in St. James's Chapel was opened.- Divine Service was performed, in which several pieces of sacred music were introduced, and an appropriate, occasional sermon was preached by the Rev. R. Armitstead, from the last verse of the 150th Psalm.- The whole was well conducted, and affording the highest satisfaction to a numerous and respectable auditory.- The thanks of the wardens, &c. were voted to the vocal and instrumental performers, who assisted on the occasion.¹³

The *Gazette* account was more thorough, attached to which was a report of the appointment of church's first organist, George Frederic Orré:

The new Organ lately erected in St. James's Church in this town, by Messrs. Flight and Robson, was opened on the 4th of June inst. on which occasion a selection of Sacred Music, chiefly from the oratorio of the Creation, was performed by the Choir of St. James's, assisted by the Gentlemen of the Harmonic Society, and Mr. Parrin, from Penrith. The opening recitative, "In the Beginning God created, &c." was given with much effect, by Mr. Parrin, and the passage which describes the creation of light, "And God said let there be light and there was light," with admirable distinctness and precision by the

Choir.- Before this fiat of the Creator the composer has gradually diminished the chords, and introduced the unison, and when at last the voices and accompaniments burst forth in the resounding key of C, at the word "Light" with all the harmony possible, and prepared by the gradual fading of the sounds, they produce upon us, at a first representation, something like the effect of many torches suddenly flashing light into a cavern.

Mr. Heywood gave the recitative, "And God created Man," and the Air "In native grace and honour clad," in a style extremely creditable to an amateur. The difficult Chorus of "The Heavens declare, &c." and the Coronation Anthem were well executed, and reflected much credit on the Choir, more especially, considering the short notice which they had for preparing themselves.

Mr. Flight presided at the Organ with great judgement and effect. His Voluntary was admirably calculated to display the powers of the noble Instrument he has erected, and which we consider so decisive a proof of his eminent ability in his profession. Although expectation was so highly raised before the erection of the Instrument, we have not heard of any person whose hopes of its excellence have not been fully realized.

Since the above was written, which was intended for publication last week, a very superb curtain has been placed around the organ loft. The pillars and rods by which it is supported are much more massy and splendid than any thing of the kind we have ever before seen. They give a complete and finished character to the external appearance of the instrument.

At a meeting of the Vesty of St. James's which was lately held, Mr. Orré was

¹² *Whitehaven Gazette*, 31 May 1819.

¹³ *Cumberland Pacquet*, 8 June 1819.

appointed organist; and a vote of thanks was passed for the persevering and meritorious exertions of the churchwardens, Messrs. William Bowes and Thomas Fearon, in collecting the subscriptions, and in the general management of matters connected with the erection of the organ.

We heartily congratulate the congregation of St. James's on an acquisition by which the effect of the public worship of God, will be so much exalted.¹⁴

Orre had been in Whitehaven since at least 1816, where he promoted concerts and taught music in competition with Howgill jnr.¹⁵ Howgill's dominance of the musical life in Whitehaven had waned considerably since the late 1790s after other musicians had relocated to the town, and Orre quickly established himself as the dominant musical force without Howgill's assistance.¹⁶

Orre even branched outwards into other surrounding towns, such as Cockermouth, where he organised a concert in June 1819 in partnership with Parrin, at which the choir of St James' sang.¹⁷

Despite the enthusiastic reviews at the opening of the instrument, it does not appear to have been an outstanding success. The organ builder Alexander Buckingham visited in September 1824. He said that it 'is not a good instrument, the reed work in particular is very bad.' He also recorded

that the organ had cost £500, with a further £100 for its shipping and installation.¹⁸ Of the instrument itself, he said that it has 'two sets of keys the Great organ from GG long octaves to F in alt, the Swell Organ from F below middle C to F in alt, a piano movement leaves the Diapasons and Principal. There is a coupla movement to the Great and Swell keys and an octave of pedals....The Cornet is of a very large scale in consequence of which it will not mix with any part of the organ and cannot be used. The bellows are horizontal with double feeders blown by a circular handle and crank. The case of deal 17 ft. 6 ins. high, 10 ft. wide, 5 ft. 1 in. deep. one circular tower in the middle with a flat tower each side.' His stop listing, with the number of pipes, is given below:

GREAT ORGAN		SWELL ORGAN	
Open Diapason	58	Open Diapason	37
Stop Diapason	58	Stop Diapason	37
Principal	58	Principal	37
Twelfth	58	Trumpet	37
Fifteenth	58		
Sesquialtra			
bass 3 ranks	84		
Cornet			
treble 5 ranks	150		
Trumpet	58		
		Swell Organ	148
		Great Organ	<u>582</u>
		Total	730

In spite of the instruments deficiencies, it survived until 1909, when it was replaced by an instrument designed by George Dixon from St Bees.¹⁹

¹⁴ *Whitehaven Gazette*, 14 June 1819.

¹⁵ *Cumberland Pacquet*, 3 December 1816, 14 October 1817, 26 January 1819. Orre was also involved with music production at the Whitehaven theatre. *Cumberland Pacquet*, 9 February 1824.

¹⁶ The start of Howgill's decline was marked by the appointment of Mr. Gledhill as organist of St. Nicholas' in 1799 after Howgill had resigned from the post. He was reappointed organist there in 1801, but other competitors, such as a Mr Scruton, subsequently set themselves up in the town. *Cumberland Pacquet*, 4 May 1799, 11 June 1799, 7 January 1801, 31 January 1815.

¹⁷ *Whitehaven Gazette*, 7 June 1819.

¹⁸ L. S. Barnard: 'Buckingham's Travels - Part IV' *The Organ* 208 (1973), 175-6. I am grateful to Richard Hird for providing me with a copy of this article.

¹⁹ http://www.stbees.org.uk/churches/priory/organ/pri_org_history.htm. Accessed 14 February 2011.

HOW TO ACQUIRE AN ORGAN 1875-STYLE

JOSÉ HOPKINS

A new organ was acquired in 1875/6 for the Church of St. Mary, Whittlesey, Cambridgeshire (NPOR N03093), at that time a prosperous Fenland market town, south of Peterborough. The impressive thing is how quickly the goal was achieved in those days, free from the modern constraints of DACs, faculties, PCCs, architects, and parish politics (or perhaps not¹). Fund raising by present day standards was relatively easy with the necessary expenditure being raised by modest donations of £20, £10 or less.

On New Year's Day 1875 a letter was circulated inviting subscriptions for a new organ for the church (and a new clock) with an invitation to join the committee. The first committee meeting was to be on 6 January. An earlier preliminary meeting had been held around Christmas time.

Very quickly a pro forma for tenders was produced both for the organ and for the clock. The organ pro forma for a two manual instrument was sent to no less than eight organ builders: Brindley & Foster, Bryceson Bros, Conacher, Gray & Davison, Hunter, John Hunton of Sheffield, Holdich and Walker

Walkers, having previously requested a list of their competitors, declined in the following terms: "but as the number of competitors mentioned doubtless includes those with whom we are hardly likely to be successful in tendering (and especially if the lowest estimated is accepted), we trust we shall give no offence in respectfully declining your kind proposal." Adding "we have but one description of our work, and

¹ Faculties derive from laws, passed in Tudor times, that are still in force and vestries were an early type of committee that had considerable influence on church affairs.

that of the best kind." A complete list of their organs to date at home and overseas and testimonials from S. Wesley, James Turle, E.J. Hopkins, F.G. Ouseley, E.T. Chipp, Stainer and W.T. Best, was supplied. Brindley & Foster did quote, but thought the pedal requirement "quite inadequate" and wished to see the church. They openly stated that they did not compete with some builders in lowness of charge but nonetheless guaranteed a good organ. They also pointed out that a committee needed in addition to a range of estimates to be able to judge the merits of the builders and referred to the recently erected organ at Oakham Parish Church, and others at Yaxley and Ramsey in the area. The firm provided a description of the new organ by them for the Bow & Bromley Institute, East London with a system of 7 ventill pedals for Gt & Pedal and 3 for Swell. There is too a testimonial from W.T. Best, 1874 from which I quote: "The builders have completed the specification to my entire approval, and with true artistic courage have given many months time and thought to overcome peculiar and unforeseen difficulties arising from the vibration in the room occasioned by passing trains, and with perfect success." They quoted £472 or £500 with the two optional prepared for stops.

Gray & Davison, suppliers of the previous organ in the church, quoted £500 or £530. John A.S. Hunton, 169 Milton Street, Sheffield (formerly employed by Henry Willis and Hill & Son), quoted £380/£418. Bryceson quoted £570/£530.

Alfred Hunter was not sure whether he could complete by the date specified. But quoted £485/£510.

G.M. Holdich was pleased to hear that a good organ was proposed for Whittlesey Church, but feared this would not be obtained from the list of stops sent, and

added "there were such strange clauses in the plan that I should not wish to bind myself to them, neither do I consider it at all necessary if any respectable builder is employed." He went on: "I think those who take such an active part in the so called superintending of an organ should be responsible for the well working in years to come, but I find this all comes upon the shoulders of the organ builder. The Church at St. Mary's is large and requires a firm toned organ not one with a lot of light toned stops, that are only fit for a music hall or private house. As to the Swell it would be poor indeed, and the Great organ not much behind it. I am sorry to see such half French organs put up in our churches, but the style of organ playing at the present time is quite as bad, I hope a change may take place, I think it is coming. For any parish church an organ can not be made too simple and strong, and those stops selected which are likely to keep in tune. We have some delicate specimens in London which require an organ builder to be present every time played upon. I have been away this week or I should have written before."

So what were those strange clauses and the stop list which seemed to worry George Holdich? The chief complaint seemed to be the requirement for the

1875 version of a consultant or adviser, namely Arthur Thacker, organist of nearby Thorney Abbey, who, according to the pro forma, "shall at any time have the power of inspecting the organ during its progress in building or erection." Also the work was to be completed by 14 July next. Arthur Thacker was responsible for drawing up the specification sent out. His terms were £5% to include travelling expenses.

Conachers of Huddersfield supplied a complete list of their organs at home and overseas, won the contract with a quote of £395 or £430 and built a new organ by July 1875, incorporating the optional stops.

The town therefore acquired a new organ in some 7 months in 1875 with apparently little trouble. How does this compare with today? Was it a good organ, or just 'off the shelf'? What was the attitude to discarding the old one?

The above information was obtained from Cambridgeshire Archives Service, (P170A/6/1) and from the same source a copy was found of *Hints on the purchase of an organ* by the Rev. Leighton George Hayne, Vicar of Helston, Cornwall dated 1867, giving precisely the sort of information which a parish hoping to procure an organ would require, including seven specimen specifications of varying size and cost (P49/6/5).

A LEICESTERSHIRE NETWORK

MARTIN RENSHAW

In my talk at the recent Leicester BIOS meeting, I suggested that William Hanbury, rector of Church Langton and founder of the Music Meetings there from 1759 onwards, was an important link, indeed to some considerable extent the impetus, for the various organs installed in that county in the middle of the 18th century. He put on concerts in Leicester and Nottingham

as well, and much wider afield, and it was even suggested that a midlands Three Choirs festival should be set up, but after some difficult experiences, he withdrew and concentrated on local matters, founding among other things a charity which still exists to further local causes.

Other Leicestershire figures were Squire Fortrey, who rebuilt the church at Galby and built a new one at Norton-by-Galby (this latter still had its Parker organ in the early years of the 19th century, before it

was taken to Barnsley), Sir John Danvers (of Swithland and Hanover Sqaure, London) and William Ludlam. However, there is another figure who connects William Hanbury and Church Langton with St Martin's Leicester, and the large organ that John Snetzler made for that church in 1773-4. He is Mr Joseph Cradock, organ expert and poet, who lived at Gumley, the very place where William Hanbury planted the 10,000 trees and bushes that sustained the finances of his charitable and musical activities. John Nichol's monumental historical survey of Leicestershire, published from the first years of the 19th century onwards, contains an account [vol I, p523 ff] of the circumstances of the opening of the organ at St Martin's, under the heading of the then-newly founded Leicester Infirmary. This Infirmary, opened in September 1771, like so many other charitable foundations of which the Foundling Hospital is only the best-known, was supported and advertised by annual musical festivals. This is how Nichols (or one of his correspondents on the spot ; one can imagine who that might have been) takes up the story :

'At the Anniversary of 1774, the new organ at St. Martin's (which had just then been completed by Mr Snetzler and paid for by a liberal subscription of the nobility and gentry of the neighbourhood) was opened to a brilliant and respectable assembly ; and the following Occasional Ode [the one Alan Barnes and I referred to in 'Snetzler', p 165], written by Mr Cradock and set to music by Dr Boyce, composer to his Majesty, was performed :

*AIR Mr Norris [singer]
Lo ! in the thorny bed of care
The trembling victim lies,
Deep sunk his eye-balls with despair,
What friendly hand has wants supplies ?*

CHORUS

*Deplore his fate to woes consign'd,
Deplore the fate of humankind.*

*RECITATIVE, Miss Davies
Forbear to murmur at Heavn's high decree,
Nor swell the bulk of human misery.*

*AIR, Miss Davies
Think not in vain the pitying tear
To thoughtless man was giv'n ;
Sweet as the morn its dews appear,
A balmy incense in the sight of Heav'n.*

*DUET, Mr Norris and Mr Champness
Here shall soft charity repair,
And break the bonds of Grief,
Smooth the flinty couch of Care,
Man to man must bring relief.*

*RECITATIVE accompanied, Miss Davies
Why lingers then the generous flame ?
Awaken high enraptur'd strain,
Breathe louder yet - not yet refrain -
Again - repeat - and yet again -*

FULL CHORUS

*To hail the work the full-voic'd Choir we raise,
And all unite to sing Jehovah's praise.*

So great and excellent was the band of musicians on the days, that a capital London performer observed, that if the great Handel had been living and present on this occasion, he would have declared, that then was the first time his Te Deum was performed agreeably to the sublimity of his conception. For the accommodation of the band, a temporary loft was erected reaching nearly half-way along the nave ; and the performers were honoured with the assistance of the Earl of Sandwich upon the kettle-drums. Besides, most of the Nobility and Gentry of these parts, who were in the auditory, was Omai, the famed native of Otaheite.

Much commendation is due to a native of St Martin's parish, who, possessed of interest, kindly made use of it on this occasion, to have the organ inspected, in almost every stage of its building, by the most qualified persons ; as appears by the following letter of thanks from the subscribers and parishioners assembled in Vestry, Oct. 27, 1774:

"To Joseph Cradock, esq., of Gumley.

"Sir - When so many persons of the first rank, as well as the most eminent musicians, assembled at our late Oratorio, have expressed their entire approbation of the new organ built under your direction ; it would be very ungrateful, either in the parishioners or subscribers, not to acknowledge their obligation to you. They are sensible this noble instrument owes much of its perfection to your superintendency, as well as the skill of Mr. Snetzler. Your distinguished taste for music, poetry and polite learning, have made you justly admired ; but it is the application of these talents to the glory of God and the good of mankind (of both which you have lately given a noble example) that makes you universally esteemed. We are directed, both by the subscribers and parishioners in vestry assembled, to return you their sincere thanks, for thus enabling them to have the service of the Church performed in a manner worthy of the occasion. We beg leave to subscribe ourselves, with the greatest respect, your humble servants,

WILLIAM CARDE

EDMUND PRICE Churchwardens of St Martin's
Leicester"

WILLIAM WATTS

The whole expence of this capital organ including every incidental charge, was 600 l.

At the Anniversary of 1775, Mr. Cradock's Ode was repeated ; and the sermon preached by Revd. Dr. Parry, of Market Harborough.'

In a footnote, it seems that Mr Cradock's Ode 'was performed at Hinchinbroke, under the direction of Joah Bates, esq ; afterwards at

Covent-Garden Theatre, under the direction of the late Mr. Lindley, since that first time again at Leicester, when Madame Mara sung the principal air; and different parts of it have been continually introduced into Miscellaneous Performances at several Cathedrals. The Musick of the Duet only was printed (by permission) by the late Mr. Ashley, after Dr. Boyce's anthems.'

In another footnote, Nichols gives the stop-list of the 1774 organ. It coincides with the one given in 'Snetzler' *op. cit.* and had become the standard format of Snetzler's larger instruments :

'It has three sets of keys, from F in alt. to GG. The stops in the Great organ are, two open and a stop diapason, principal, 12th, 15th, sesquialtra, cornet, clarion, trumpet. Choir organ, two diapasons [open and stopped], principal, 15th, flute, bassoon. Swell, two diapasons [open and stopped], principal, cornet, hautboy, trumpet.' It stood on a west gallery ; the church was described by a contemporary 'elegant female writer' (also quoted in Nichols, contrasting its pre- Reformation state with the actual one) as possessing : 'brass chandeliers depending [hanging] from the elegant ceiling of the nave [it was 'ceiled' to improve its acoustics before the organ arrived], the beautiful oak Corinthian pillars of its altar-piece, which is ornamented with a picture of the Ascension by Francesco Vanni (the gift of sir William Skeffington, bart.) and its excellent organ.'

RESEARCH NOTES

PAUL TINDALL

Organ-builders at the Percy Chapel

The Percy Chapel stood at the bottom of Charlotte Street, St.Pancras from 1765-1867.¹ The first incumbent, (until 1804) was

¹ On Horwood's map of 1813 it is labelled 'Charlotte Chapel,' but it was better known as Percy Chapel to avoid confusion with the Charlotte Chapel in Buckingham Gate, Pimlico

the Reverend Anthony Stephen Mathew (1734-1824), whose wife held a minor literary and artistic salon at 27 Rathbone Place. Harriet Mathew is well known to scholars of William Blake, for she and her husband supported him, and other luminaries such as Flaxman, the sculptor.² It has also been said that 'Mrs Mathew was a

² J.T. Smith, *Nollekens and his Times*, London 1829. Second edition edited by Wilfred Whitten Blake, London 1920, volume 2, 366-9. Smith says, possibly erroneously, that Mathew's first name was Henry

great encourager of musical composers, particularly the Italians.¹³

Not much is known about the music at the chapel, though charity sermons are advertised in the newspapers: a typical example was on June 23 1799,⁴ when the Gentlemen of the Choral Fund⁵ performed several anthems, and Benjamin Jacob was the organist.

Nothing is known about the first organ, but, according to Sperling,⁶ one built by Thomas Mayor in 1770 for the West Street Chapel,⁷ with a swell added which was 'Harris old Swell from Salisbury' was moved here. The date must be wrong, for Mayor is known only between 1826 and 1834.⁸ According to the Elliott & Hill account book, the move took place in 1831,⁹ when the Revd. Mr. Ellaby closed the West Street Chapel and moved to the Percy Chapel.¹⁰ It was further enlarged by Hill in 1836 and 1839, according to the Metropolitan MS.¹¹

The Percy Chapel was a fashionable place to worship, and the few records that survive¹²

contain traces of several figures prominent in the arts: a son of Benjamin Henry Latrobe, later to be a famous architect in America was baptised on 25 August 1792, and Stephen Storace the composer appears similarly on 4 March 1790.

More surprisingly, perhaps, it appears that numerous local organ-builders were members of the congregation in the 1780s: since the chapel was Proprietary, and had no parish, attending it was a matter of choice.

The following baptisms of known organ-builders' children (and one organ-builder) have been identified:

- Ann, of John and Mary Nutt,
b. 20 June, bap. 12 July 1780
- Elisabeth, of John and Mary Nutt,
b. 23 December 1783, bap. 18 January 1784
- Elizabeth, of John and Alice Okerbloom [sic],
b. 28 March, bap. 17 April 1784
- Henry John, of John and Elizabeth Corie [sic],
b. 24 April, bap. 4 June 1786¹³
- Elizabeth, of John and Rebecca Geib,
b. 4 August, bap. 2 September 1787
- James, of Stephen and Margaret White,¹⁴
b. 27 March, bap. 20 April 1788
- William, of John and Rebecca Geib,
bap. 13 June 1790
- perhaps: John, of William and Mary Gray,
b. 24 July, bap. 22 August 1790¹⁵
- Jane Anne, of George Pyke and Ann England,

¹³ Henry John Corrie (d. 1858), was apprenticed to G.P. England, worked for Elliott, and settled in Boston after installing Elliott's organ at Old South Church in 1823. His birthdate is noted in Barbara Owen, *The Organ in New England*, Raleigh 1979, 400

¹⁴ When their later child Stephen was baptised on 18 December 1791 at St Luke, Old Street, Stephen senior was described in the register as 'Organ Builder.'

¹⁵ This agrees with John Gray's age at the 1841 Census, and his William's wife was called Mary, according to their memorial stone. (Frederick Teague Cansick, *A Collection of Curious and Interesting Epitaphs*, London 1869, 222

³ J.T. Smith, *A Book for a Rainy Day*, London 1845, 81-3

⁴ *Sun*, Saturday 22 June 1799

⁵ Of which Thomas Elliott the organ builder was a member, singing bass, according to *A Musical Directory for the Year 1794* by Joseph Doane. The same source records a Miss Burton, of 26 Windmill Street, as organist of the 'Piercy Chapel.'

⁶ BL, Music Loan 79.9, volume 1, 94

⁷ Built in 1700 as the French Huguenot chapel 'La Pyramide,' used by Wesley 1743-1790, then a proprietary Free Episcopal Chapel 1799-1831. See R.W. Dibdin, *The History of West Street Episcopal Chapel*, London 1862, 6, 23.

⁸ DBOB

⁹ BOA, Birmingham, Elliott & Hill Account book, 21

¹⁰ Dibdin, 31

¹¹ Laurence Libin, 'A Nineteenth-Century Album of English Organ Cases,' *Metropolitan Museum Journal* 24 (1989), 283

¹² London Metropolitan Archive, MS P90/PRC/001-003, baptism registers 1776-1808

- b. 20 September, bap. 13 October 1790¹⁶
- Elizabeth, of George Pyke and Ann England,
- b. 10 January, bap. 7 February 1792
- Rebecca, of John and Rebecca Geib,
- b. 18 February, bap. 8 April 1792

Also, though not strictly an organ builder, the composer, pianist and impresario Muzio Clementi also appears, who took over the Longman and Broderip firm which included organ-building amongst its interests:

Anastasia Laetizia of Muzio and Hannah Clementi,
b. 20 October, bap. 20 November 1787

After 1792 the circle of organ builders seems to have drifted away: further England births are found at St. Pancras, while the Geibs left for America in 1797.

Ann and Elizabeth Nutt we have met before: Jonathan Ohrman mentions his 'late partner John Nutt' and Ann and Elizabeth in his will of 1803,¹⁷ and when Nutt himself died intestate in 1804, Administration was granted to his daughter Ann, wife of George Corbitt.¹⁸ George Corbitt 'Painter' and his wife Ann of James Street had a child baptised at St George-in-the-East in 1810.¹⁹

A 'Corbett' was 'discharged and paid off' by Elliot & Hill in January 1835,²⁰ and it is likely that this is John Corbitt, organ-builder, born in London c. 1806, found in the 1851 Census.²¹ Judging by the births of his children, he was in Bolton in 1836²² and

York two years later, before returning to London. He is probably the 'John Nutt Corbitt,' born 26 July, bap. 1 September 1805 at St George-in-the-East, of James Corbitt, 'Painter',²³ and Elizabeth, and therefore John Nutt's grandson. James Corbitt, bachelor of St Catherine by the Tower, married Elizabeth Nutt, 'spinster of this parish' on 9 September 1804 at St. Pancras,²⁴ so this is probably John Nutt's younger daughter. John Nutt Corbitt married Emma Gyles on 3 August 1828 at St. Pancras.²⁵ According to Mrs. Jean Noble of Truro, a descendant, John Nutt Corbitt had some connection with the Willis firm, and went to America c. 1850, never returning.²⁶

Jonathan Ohrman's executors were Oliff Chrisman and Paul Storr, probably the famous silversmith (1770-1844), who had Swedish connections, since he succeeded an Anders Fogelberg at Church Street, Soho in 1792. Storr was the son in law of Adam Beyer (1729-1804), organ builder and piano maker of Compton Street.²⁷

I am not convinced that the John Nutt who acted as agent in the transactions between St Michael's Church, Charleston and John Snetzler was the organ builder who died in 1804.²⁸ The commission was originally

²² perhaps working for Jackson & Parvin, who set up in 1835, having 'just removed from London' according to the *Bolton Chronicle* of 9 May 1835. Their partnership was dissolved in 1837. see David Wickens, 'Jackson of Liverpool (and Bolton)', *BIOsRep.* 17:1 (January 1993), 15-16

²³ Also of James Street, like George Corbitt

²⁴ LMA, P90/PANI/056, St. Pancras Marriage Register 1804

²⁵ P90/PANI/064, 1828. The clerk has written 'Thomas Nutt Corbitt,' but the groom signs as 'John Nutt Corbitt,' and James Corbitt is a witness.

²⁶ Personal communication, November 2010

²⁷ *Oxford Dictionary of National Biography*, accessed 23 November 2010

²⁸ Alan Barnes and Martin Renshaw, *The Life and Work*

¹⁶ The register has the following cryptic remark 'The Sponsors could not or would not tell the Surname.'

¹⁷ National Archives, PROB 11/1399, made 13 June, proved September 1803

¹⁸ Bernard Edmonds and Nicholas Plumley, 'Thomas Elliot, Organ-Builder,' *BIOsJ*, 12 (1988), 58.

¹⁹ LMA, P93/GEO/006, 1 July 1810

²⁰ BOA, Elliott & Hill account book, Mens Accounts, p. 7

²¹ HO 107/1496, f. 1024, p. 29, at 15 Stibbington Street, St. Pancras. His wife Emma was born c. 1808

handled by Charles Crockatt, an American merchant in London, and handed over to Nutt in 1766 because Crockatt met with some sort of accident.²⁹ Earlier, in 1763, Nutt is described as a merchant in a letter concerning the purchase of bells for Charleston.³⁰ It seems unusual that someone so established would start having children in the 1780s, and 'merchant' to 'organ-builder' would be an unlikely progression. Crockatt (d. 1769 by suicide) is the subject of a musical conversation piece by Gainsborough³¹ which also depicts his brother-in-law Peter Darnal Muilman, nephew of the Peter Muilman who was instrumental in providing a new organ for St Mary, Chelmsford in 1772.³²

Ohrman & Nutt

Jonathan Ohrman was apprenticed to James Jones for seven years on 16 May 1777.³³

Known addresses are as follows:

John [sic] Ohrman & John Nutt organ builders insured property at 16 Denmark Street in Dwelling House of Jupp, Frame Maker, 28 April 1786.³⁴

'Nutt & Co, organ builders, 16 Denmark Street, Soho,' 1790.³⁵

Ohrmann & Nutt were in partnership in Rose Street, Soho in 1794, when they made a submission to the authorities at St Anne's,

of John Snetzler, Aldershot 1994, 150

²⁹ George W. Williams, *St Michael's Charleston 1751-1951*, Columbia 1951, 219, 221. Crockatt was the son of James Crockatt, a merchant of Charleston.

³⁰ *ibid*, 238

³¹ Tate Britain and Gainsborough's House, acquired 1993

³² *Chelmsford Chronicle*, 14 February 1772

³³ National Archives, IR 1/29, f. 100

³⁴ Joan Jeffery, 'Organ builder history from fire insurance policies,' *BIOSJ* 26 (2002), 128

³⁵ *Wakefield's Directory*

Soho.³⁶ The Vestry minutes record in 1795 that 'these Gentleman had Removed from the Parish to a distant Part of the Kingdom'.

Listed at 3 South-Gate, St Mary's, Manchester in 1797.³⁷

Land tax records: 'Messrs. Orman & Nutt' listed twelfth at Tottenham Court, New Road 1799.³⁸

'Messrs. Ohrman & Co.' No. 12 blank, No. 13 Tottenham Court with 'Workshops' 1804 and 1805. 'Elliatt' 1806 in the same place. Thomas Elliott pays poor rate on a house at Tottenham Court and a workshop in Southampton Court behind first in September 1804.³⁹ Elliott is listed at '12 Tottenham Court' from 1806,⁴⁰ and it seems clear that the property is the same.

Worklist

1787. According to a later history,⁴¹ the organ at Lightcliffe Old Chapel, near Halifax, was 'contracted for by Snetzler, and finished by Okeman [sic] and Nutt, his successors, in July 1787.'

Ohrman and Nutt tuned John Marsh's organ at Chichester on 2nd and 3rd May 1787, and in August he recorded 'England and his son tuned [my organ], w'ch had been rather indifferently tuned by Mr Orhman [sic], who had only practis'd tuning since Jones left off business, except as assistant to him..⁴²

³⁶ Betty Matthews, 'Some former Organs of St. Anne's, Soho,' *The Organ* 277 (Summer 1991), 136

³⁷ *Scholes Manchester and Salford Directory 1797*

³⁸ Jeffery, 110-1

³⁹ Nicholas Thistlethwaite, 'Thomas Elliott,' *BIOSRep*, 31:3 (July 2007), 24-27, and 31:4 (October 2007), 28-9

⁴⁰ *Post Office Directory*

⁴¹ T. Horsfall Turner, *Lightcliffe Old Chapel*, Halifax 1908, 23, probably based on articles in the *Halifax Guardian* of 1869.

⁴² Martin Renshaw, *John Marsh...The Organ*, Chichester 2002, 103

14 February 1793. 'Ochman & Nutt' paid for transferring one of William Fortrey's organs from Galby to Rugby parish church.⁴³

1794. Payment to 'Ohrman' of 35 Guineas in the accounts of All Saints, Northampton.⁴⁴

c. 1796-7? Repairs at Manchester Collegiate Church.⁴⁵

1796-7 Tuning at Heaton Hall, near Manchester.⁴⁶

1798. Marsh reports them building a new organ for a Captain Higginbottom at their new workshop in Tottenham Court.⁴⁷

June 1801. 'Mr. Ohrman Die Orgel zu Stimmen,' £5 5s, at the German Lutheran Church in the Savoy.⁴⁸

1802. Organ 'built by Jonathan Ohrman' for the Great Meeting Leicester for £35, so obviously second-hand.⁴⁹

1803. St Michael, Macclesfield. Local researches suggest that the organ (now at St Alban RC) which cost over £440, is by Ohrman & Nutt and opened in 1803,⁵⁰ but details are sketchy.

1803. Ohrman & Co. paid £264 12d for work at St. Paul's Cathedral, including lowering the pitch.⁵¹

⁴³ Warwicks. Record Offices, MS DR 230/141/1-42-4

⁴⁴ Hilary Davidson, *Choirs, Bands and Organs*, Oxford 2003, 49

⁴⁵ *Organographia* (London, Royal College of Music, MS 1161), f. 109

⁴⁶ Barnes & Renshaw, 18

⁴⁷ Brian Robins, (ed.), *The John Marsh Journals. The Life and Times of a Gentleman Composer*, [Sociology of Music, 9], Stuyvesant NY 1998, 680

⁴⁸ Westminster Archives, SMGLC 90/4/d. Account book 1789-1809

⁴⁹ Arthur Hermann Thomas, *A History of the Great Meeting, Leicester, and its Congregation*, Leicester 1908, 82

⁵⁰ *BIOStJ* 7 (1983) 120-21

⁵¹ Nicholas Plumley and Austin Niland, *A History of the*

1803. In Ohrman's will he says that there are 'two pieces of work now unfinished,' . He leaves the profits (after their completion, which implies that there will be someone to do that - Elliott?) to his brother in law Oliff Chrisman and his 'Nephew George and Neices Mary, Hannah and Jane Chrisman.'

[1835: Renn offers a nine stop chamber organ by 'Ohrmann and Nutt of London' for sale.]⁵²

Henry Bevington

The tradition⁵³ that Henry Bevington was apprenticed to Ohrman & Nutt is also true: he was indentured for seven years 'from 12 August last,' on 10 September 1792.⁵⁴ This would allow Bevington to be born about 1778 if he was apprenticed at fourteen. He is supposed to have taken over Ohrman's workshop in Rose Street c.1799. Bevington married Elizabeth Ling at St George's, Hanover Square on 30 May 1812,⁵⁵ and appears in the register of deaths for the second quarter of 1839. Elizabeth Bevington lived until 1850, when she was buried in Kensal Green Cemetary on the 12 February, aged 65, from 48 Greek Street. By coincidence, Henry Bevington the tanner of Bermondsey, founder of the firm which was to supply much organ leather, was also born c. 1777.⁵⁶ He was buried at St Peter, Walworth on 8 November 1850, aged 73 years 'of Surrey Square.' Any connection is so far unknown.

In 1808 appeared this advert:

Times, Friday 29 April

Organs in St Paul's Cathedral, Oxford 2001, 53

⁵² *BIOStRep*, 34:2 (April 2010), 27

⁵³ Edmonds and Plumley, 56

⁵⁴ National Archives, IR 1/35, f. 153

⁵⁵ WA, STG 1324/1

⁵⁶ 1841 Census, HO 107/1064/bk. 9, f. 8, p. 8. He was not born in the parish.

'PATENT CHAMBER ORGANS - BEVINGTON and GOYER, Organ-builders, 42 Newman-street, Oxford-street, most respectfully inform the Nobility and gentry, that, being long aware of the truoble of blowing with foot in Chamber Organs, they have invented and added to that Instrument a MACHINE to blow the Bellows, so as that noble Instrument may be played with as much ease as a Piano-forte. Instruments for inspection.

Philip Goyer, carver and gilder, was a famous picture framer, from 1778 at 23 Cumberland street, and by 1790 at 41 Newman street. Benjamin Goyer, carver and gilder, advertises from 41-2 Newman street 1805-1811.⁵⁷ What was their mechanical blowing apparatus? Weight driven clocks and organs were known in earlier times, and anyone who has ever hung a large picture can appreciate the potential energy deriving from mass x elevation.

EUREKA

With extraordinary tenacity, Dominic Gwynn has recently discovered and transcribed several complex Chancery cases⁵⁸ which show, finally, that Sir John Hawkins was right: Byfield I, Jordan junior, Bridge (and John Harris) operated a cartel where they shared profits, whichever of the partners actually executed the contract. The most important is Catherine Byfield v. George and Sarah England and James Theebridge, of 23 February 1761,⁵⁹ where Mrs Byfield is trying to claim some of the profit from the organ of St Leonard, Shoreditch.⁶⁰ Her submission contains most

of the 'Indenture Quadripartite' of 7 November 1733 between the partners. This explains why Jordan suddenly stops jousting in the press with Harris and Byfield after 1730,⁶¹ and why Jordan mentions Bridge at Exeter in 1742:⁶² also, why Harris signed the articles at Doncaster in 1739, while Byfield signed the receipt. Sharp practice is revealed at St Giles Cripplegate,⁶³ where Jordan and Bridge put in bids for repairs on 14 April 1735: Bridge's lower figure was chosen, but they shared the profits.

As Hawkins notes, all this does not necessarily mean that any particular organ was the joint work of all the partners: for instance, when Jordan was subpoenaed on 4 December 1733⁶⁴ Lucy Jordan declared 'her said Husband was then and for some considerable time before had been at Yarmouth in the County of Norfolk And that she Expected and believed that her Husband would return from thence in or about Christmas next and not before,' and he and Harris (but not the others) are mentioned in the *Norwich Gazette* the same year.

In the Chancery case, George England counters that he signed a new partnership agreement 'in the Art, Trade Mystery or Occupation of Organ Making' with Richard and Thomas Bridge⁶⁵ on the 20 February 1756, and that he completed the organ at Shoreditch, because of Bridge's poor health.

ing for Bridge at his death in 1758.

⁶¹ See *BIOSRep*, 33:2 (April 2009), 26-7

⁶² Jordan's letter mentions 'Mr. Bridge with whom I am concerned.' See Andrew Freeman, 'The Organs of Exeter Cathedral,' *The Organ* 22 (October 1926), 106

⁶³ *BIOSRep*, 31:1 (January 2007), 35

⁶⁴ London Metropolitan Archive, MJ/SP/1733/Dec/29-30. The King v. Johnathan Fford

⁶⁵ Bridge's son, according to the deposition.

⁵⁷ Geoffrey Beard and Christopher Gilbert (eds.), *Dictionary of English Furniture Makers 1660-1840*, Leeds 1986, 331, 338

⁵⁸ See also p.38 of this issue.

⁵⁹ National Archives, C12/274/22

⁶⁰ Built by Bridge in 1757. George England was work-

Joint Organ Advisers and BIOS Durham Conference 2011

St Chad's College, Durham



Tuesday 30 August to Friday 2 September 2011

Likely cost, with accommodation, for the whole Conference £250 [£300 en suite].

Shorter periods, or day attendance available - please enquire for specific details.

Enquiries/provisional bookings to the organisers:

Paul Hale, [REDACTED]
[REDACTED]

or

Richard Hird, [REDACTED]
[REDACTED]

Final details, requiring firm bookings, will be sent to those expressing interest. For provisional programme see opposite.

For updates to the arrangements follow the BIOS events website:

<http://www.bios.org.uk/events.htm#2011>

Joint Organ Advisers/BIOS Conference Provisional Programme

Tuesday 30 August

- 13.00 Arrival and Registration
- 14.00 Welcome and Introduction
- 14.15 *Introduction to Durham Diocese* Roger Norris [Durham DAC]
- 15.00 *Organs of the Diocese* - Richard Hird [Durham DOA]
- 16.00 Tea
- 16.30 *Church Building Council update* - Dr. David Knight [CBC]
- 17.15 *Closed Churches and their contents* - Dr. Jeffery West [CBC]
- 19.00 Conference Dinner - speaker: The Dean of Durham

Wednesday 31 August

- 08.00 Breakfast
- 09.15 Coach leaves New Elvet for visits
[Introductions and demonstrations at each church]
- 09.30 **Ferryhill** [2m: c.1870 Brindley, transplanted H&H 1994]
- 11.15 **Whitworth** [1m: 1886 H&H, restored 2011] incl. [12.45] Eucharist with hymns;
- 13.20 Lunch at Brancepeth
- 13.45 **Brancepeth** [3m: c.1870 Willis, transplanted H&H 2005]
- 16.00 **West Auckland** [2m: 1862 Postill [Great] + c.1910 Nelson [Swell]; rebuilt PPO 2009]
Concluding Talk and Panel discussion on the changing role of Organ Advisers.
- 19.00 Dinner in College
- 20.30 Cathedral organ demonstration with James Lancelot

Thursday 1 September

- 08.00 Breakfast
- 9.00 DOAs Business Meeting
- 10.15 Coach from New Elvet
- 10.30 H&H Workshop visit
- c.13.00 Lunch
- 13.45 **South Shields, St.Hilda** [3m: 1865 T.C.Lewis, restored H&H with HLFunding 2004]
- 16.00 **Low Fell, St. Helen** [2m: 1875 Willis, electrified Vincent 1949]
["What to do" exercise]
- 17.45 Return to Durham
- 19.00 Dinner
- 20.00 Invited Speaker - tba

Friday 2 September

- 08.00 Breakfast
- 09.00 *Durham's Tudor music MSS* - Keith Wright [Durham]
- 10.00 *Precedents and resources in compiling a hymn book* - Dr. Martin Clarke [Durham]
- 11.00 Coffee
- 11.20 Talk: tba
- 12.20 Final Discussion/Summary
- 13.00 Lunch and departure

CALL FOR PAPERS

RECENT RESEARCH IN ORGAN STUDIES BERNARD EDMONDS RESEARCH CONFERENCE **THE BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM** **SATURDAY 25 FEBRUARY 2012**

Proposals for papers are invited for the British Institute of Organ Studies *Bernard Edmonds Recent Research Conference* at the Barber Institute, University of Birmingham, on Saturday 25 February 2012.

Proposals should present some recent research into aspects of organ history, including music and performance. A broad range of subjects are encouraged and papers on organs and organ builders, including British organ-builders working overseas and organs built in Britain by foreign organ-builders, will be welcomed alongside papers more broadly based.

Papers should be between [around] twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged. Students are encouraged to apply for short slots if they wish to present initial research findings.

Proposals will be reviewed by a panel including Professor Peter Williams. The authors of successful proposals will be notified by 30 September 2011.

A summary proposal of 200 words, along with a brief biographical note, should be sent by 31 August 2011 to:

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

BIOS MEETINGS AND CONFERENCES 2011–2012

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. See details on pp. 62–63.

Saturday 1 October 2011

Study Day at St Mark, North End, Portsmouth - Celebration of the 40th Anniversary of the Church and the Hill, Norman and Beard organ. The Conference will explore the history of St Mark and its musical tradition; the context and design philosophy of the organ and the suitability of neo-classical organs to accompany Anglican liturgy. Participants expected to include Philip Drew, William McVicker, John Norman with a Recital by Paul Hale. A Programme and Booking Form will appear in the July 2011 edition of the *Reporter*.

Saturday 25 February 2012

Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham. See call for papers on p 64.

Future Conferences 2011/2012

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 organ in the chapel of the Royal Marines at Chivenor in Devon is by William Hill and was built in 1883 for a private house in Tunbridge Wells. It is virtually unaltered and is currently looking for a new home. For further details see p. 34.

(Photo: Nigel Browne)



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.