

BIOS *REPORTER*

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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

Editor: Dr David Shuker



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

SUBSCRIPTIONS

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

Melanie Harrison



The cover illustration is the 1972 Hill, Norman & Beard organ at St Mark, North End, Portsmouth. This organ was the subject of a recent study day (see p. 105ff.)

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EDITORIAL

The introduction of barrel organs into churches during the latter half of the eighteenth century is often seen as an ingenious solution to a practical problem, namely, a shortage of people able or prepared to play the required accompaniments to congregational worship. An obvious limitation to barrel organs was the number of hymn tunes and other pieces of music that could be made available on the pinned barrels. But, the simple turning of a handle that both pumped the bellows and turned the barrel meant that the operation of a barrel organ could be carried out by unskilled hands – at least, unskilled in comparison to playing the organ. However, one unintended consequence of the technology of barrel organs was some music could not easily be played. Anglican chanting of psalms requires anywhere from one to ten or more syllables being sung upon the same note, which means that each line of a psalm requires quite different timing. On a small barrel organ as described above, where a single handle does everything, when one stops turning to try and hold a note the wind rapidly decreases leading to comical effects. There are anecdotal reports that some ‘barrel organists’ did not attempt to alter the beat of psalm accompaniments leading to congregations attempting to fit many syllables onto single beats. On larger barrel organs where wind is supplied from a foot pedal or a separate handle, then the handle that turns the barrel can be stopped to hold a note or chord. I suspect that such a technique must have been fairly widely used over the hundred or so years that barrel organs were in churches. In short, the ability of a barrel organist to provide a musical accompaniment to Anglican chant required some fair skill, which to some extent defeated the main object of barrel organs. Now, given that barrel organs gradually disappeared from churches from 1850 onwards, you might think that this kind of discussion verges on the arcane. However, with the advent of information technology and electronic sound systems there is effectively a 21st century version of the barrel organ – namely the hymn tune CD. The number of tunes that can be put onto a CD vastly outstrips the capacity of even the most gargantuan mechanical barrel. But if the speed of the tune does not quite work for your congregation there is no handle to turn faster or slower. There are CD versions of hymn tunes with different numbers of verses but inevitably the style of the accompaniment will never vary each time it is used. I may be wrong but I do not think that there has been a commercial attempt to prepare an electronic version of psalm chants that would take account of the variations in note length. It may be paradoxical but it is tempting to think that this shiny new technology, for all its real potential in many ways, is simply not comparable to its mechanical ancestor in adaptability. It would be irredeemably Luddite of me to think that a return of the barrel organ would be feasible or desirable but a closer examination of its advantages and shortcomings in serving the needs of liturgical music should teach us a valuable lesson in what is required. It would seem that a prerequisite is the participation of a musically aware human player who can respond to the subtleties of accompaniment in a way that a mechanically wound ‘dumb organist’ of yesteryear or a CD player of today simply cannot provide. We should be beware of the trap of available and otherwise impressive technology actually limiting our ability to do what we really want to do.

FROM THE SECRETARY

MELVIN HUGHES

BIOS ANNUAL GENERAL MEETING

*Saturday 19 November 2011 at Methodist Central Hall, Storey's Gate,
London SW1H 9NH*

Notice is hereby given that the AGM of the British Institute of Organ Studies will take place on Saturday 19 November at Methodist Central Hall, Storey's Gate, London SW1H 9NH at 14.00 hours. All members whose subscriptions have been paid are entitled to attend (free of charge) and vote at the meeting.

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

Chairman
Meetings Officer
Publications Officer
4 Ordinary Members of Council

David Shuker retires as an Ordinary Member of Council having served two terms of two years as an Ordinary Member and is therefore 'ineligible for immediate re-election' (Clause 7.3 of the Constitution).

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

HOCs LISTING (JULY 2011) – CORRECTIONS

Under "Comments" in the listings for the following organs the corrections below should be noted:

St Mary, Wigton, Cumbria (p 68): the phrase "and Bruce of Edinburgh" should be deleted as there is some doubt about this attribution.

St Mary the Virgin, Burgh next Aylsham, Norfolk (p. 68): the phrase "originally made for a house" should be deleted

MEMBERSHIP MATTERS

MELANIE HARRISON

The new edition of the BIOS membership list is included with this edition of the *Reporter*. All the details published are as accurate as I have managed to make them, bearing in mind both that I am fallible, and that notifying BIOS of changed contact details does sometimes slip people's minds. I hope that what does appear does not contain too many errors of my making and I will be happy to update our records in any way that is necessary. Now ten months through our year, it is hoped everyone has long since made their 2011 subscription payment. However, members for whom there are subscription arrears may find themselves not included in this listing. Of course it is not too late to retain your membership but prompt action is needed before BIOS incurs the major expense of despatching *Journals*.

We continue to attract new members and as well as those listed in the January *Reporter*, I am pleased to welcome the following people:

Tony Beck MBA FCIS:

[REDACTED]

David Brocklehurst GMus ARCM:

[REDACTED]

Andrew Caskie:

[REDACTED]

Dr Sarah Davies PhD:

[REDACTED]

Prof George K Freeman MA MD
FRCGP:

[REDACTED]

Roy Gregory LLB MPhil:

[REDACTED]

David Lawson BA:

[REDACTED]

Anthony F Maddren:

[REDACTED]

Peter Waugh FCIPP:

[REDACTED]

Jeffrey Willams BA FTCL FRSA PGCE:

[REDACTED]

We still need to attract good support from those eligible for student membership of BIOS and I would like to remind members to make people aware that upon presentation of suitable credentials, an extremely modest subscription rate can be enjoyed as shown in our advertising. In closing, I am sad to report the death early this year of Frank McFarlane of London who had been a member since 1995.

HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on Saturday 24 September 2011:

Location	Builder(s) and Date(s)	Comments	Grade
Aberdeen St. Mary's Episcopal Carden Place	Green 1778	An outstanding survival by Samuel Green 1778 which retains the original nags-head swell box	I
Whitchurch	Henry Willis c1850	An early example of an organ by Henry Willis originally made for Apsley House London, residence of the Duke of Wellington. The fine case retains detailed fretwork panels. Restored by Principal Pipe Organs 1999	CoR
Danby	Anon	An interesting mid-nineteenth century house organ which retains original Principal and Stopped Diapason ranks, and a fine period case by an anonymous builder	II
Buxton	Alexander Young & Son 1895	A fine example of an organ by Alexander Young & Son	II*
Ingbirchworth	James Conacher & Sons 1879-86	A good organ by James Conacher & Sons which has a fine burr pine case	II
Blairstown	Peter Conacher 1870	A good organ by Peter Conacher which has a later fine console by Albert Keates	II
Helmsley	Wadsworth & Bros 1912	A good organ by Wadsworth & Bros	II
Mount Tabor	Binns 1887	A good early example of an organ by J.J. Binns	II
Leominster Priory Church of St Peter & St Paul Herefordshire	Nicholson 1924/1950	A fine 18th century case by Avery. Pipework by Nicholson. Reeds voiced by W.C. Jones	CoR
Histon Baptist Church	Abbott & Smith 1905	A good example of an early 20th century organ by Abbott & Smith	II

Location	Builder(s) and Date(s)	Comments	Grade
Corsham, Wiltshire St Bartholomew	Sweetland 1881	Surviving pipework by Sweetland 1881	CoR
Portsmouth, Hants St Mark's, Derby Rd North End	Hill Norman & Beard 1971	A fine example of a Neo-Classical organ by Hill Norman & Beard 1971 in a contemporary case	II*
Weardale Co Durham Westgate Methodist	N.J. Nelson 1900	A fine example of an organ by N.J. Nelson 1900. Metal pipework by Palmer of Leeds	II*
Clapham, Yorkshire St James	Bryceson & Co. c1865	An outstanding example of an organ by Bryceson & Co c1865	I
Dent, Cumbria St Andrew	Vincent & Co Sunderland 1892	A fine example of an organ by Vincent & Co Sunderland 1892	II*
Upper Edmonton London N18, St John the Evangelist	Gray & Davison 1863	A good example of an organ by Gray & Davison 1863 made for St Thomas Charterhouse Islington. Installed in this church 1907	II
Rushden, Northants Baptist Church	Austin 1897/1901	Pipework and universal air chest from the original Austin organ 1897/1901 the first export to UK by this American firm	CoR
Thorneyburn St Aidan	Nicholson & Newbegin c1890	A good example of an organ by Nicholson & Newbegin c1890	II
Fochabers, Mora St Mary's RC	James Bruce 1842	A fine example of an organ by Bruce 1842	II*
St Andrews Fife All Saints Episcopal Church	Norman & Beard 1923	A fine example of an organ by Hill, Norman & Beard in a case by Nathaniel Hitch	II*
Shepherds Bush London W14 St Simon Rockley Rd	Hamilton 1873	A good example of an organ by Hamilton made for Dunblane Cathedral. Choir organ 1876, Bevington. Installed in this church with minor additions by Eustace Ingram 1893	II
Renfrew, Kilbarchan West Church	Hill & Son 1904	An outstanding example of an organ by Hill & Son 1904	I

CASEWORK OFFICER'S REPORT 3/11

ANDREW HAYDEN

Quay Street Baptist Church, Woodbridge

After much deliberation as to its future, this organ has been acquired by BIOS member, Geoffrey Frostick, with a view to it forming the central element of a locally based trust. The intention is to restore it and make it available for study and performance of 18th century English organ music for which it is ideally suited. The organ is to be moved from its present location by Peter Bumstead and, in the event a new home cannot be found immediately, it will be stored.

We are most grateful to both Quay Street Baptist Church for the commendably responsible attitude they have taken regarding the disposal of the organ, and to Geoffrey Frostick for having stepped up to the mark in acquiring it. We look forward to further developments with interest.

St Peter & St Paul, Over Stowey, Somerset (N12313)

BIOS received a complaint regarding proposals to remove the organ in favour of an electronic one. The circumstances surrounding the proposal give cause for concern, namely that the existing instrument is a small Bryceson of 1868 in good working order, the church is in use twice a month, not including funerals and weddings, and serves a parish of about 400 inhabitants. However, the Bryceson is considered inadequate as a repertoire instrument. BIOS has replied that the money, some £8000–10000, need not be spent if suitable repertoire were to be chosen especially as the choice of voluntaries etc., is not the main function of an organ in the liturgy.

Ayr Roman Catholic Cathedral

We have received information that the fine instrument of 1900 by Hardy & Sons of Stockport which had been thoroughly overhauled about ten years ago by Paul Miller, the ex-HNB Scottish representative, has been jettisoned in favour of an electronic for similar reasons to those given at Over Stowey. We understand there are fine instruments by Harrison & Harrison and T C Lewis in neighbouring Ayrshire RC churches and that it would be difficult to take their future preservation for granted. Ayr Roman Catholic cathedral (readers should note that the NPOR reference for Ayr RC Cathedral is for the former (1960's) building which shut about ten years ago because of structural problems. The present St. Margaret's church building was then elevated to cathedral status).

St Michael's Abertillery, Blaenau Gwent (N07623)

Your casework officer has visited the church and following considerable discussion, a report has been submitted to the Chancellor of Monmouth diocese. A hearing is scheduled for the end of October at which BIOS will give evidence.

All Saints, Denstone, Staffs. (K00726)

This is a church of outstanding merit, listed Grade II*, and is the work of G.E. Street. It contains one of very few, if not the only surviving untouched instrument by Nicholson & Son of Walsall, built in 1868 in a case by Street (the case, though regrettably not the body, of the instrument is listed in EH's citation). The parish wants to remove the organ while retaining the casefront and has installed an electronic organ apparently to assist the organist. A watching brief is being maintained and it has been made plain in informal discussions

that the organ must be preserved in its entirety in the building as an instrument of great value.

**St Nicholas of Myra,
Worth Matravers, Wiltshire.
(N10170)**

An enquiry was received about this organ which is a very small 3mp (seven stops with

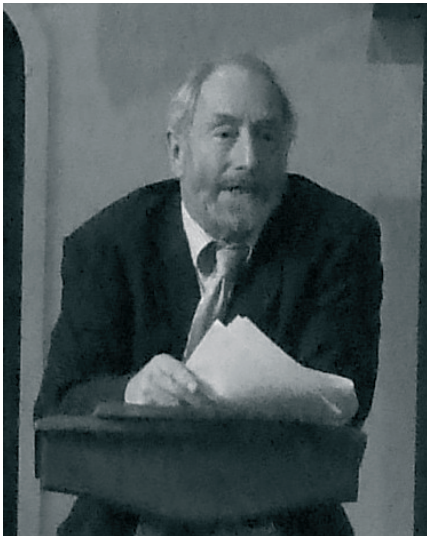
just a Dulciana on the Choir) by Foskett, built in 1922 for the Victoria College of Music. It was overhauled by Gray & Davison in 1958 and reerected in Worth Matravers church. An article about it by J R Roberts appeared in *Musical Opinion*, December 1959. This time, the intention is to restore it and a HOC is being applied for.

MEETING REPORT: BIOS/DOAs JOINT CONFERENCE, DURHAM 30 AUGUST – 2 SEPTEMBER 2011

DAVID SHUKER

The first BIOS residential conference after its four-year sojourn in Oxford took us to Durham where we stayed in St Chad's College, in the lee of the Cathedral — a World Heritage Site, The Durham area has a long history in the Christian church.

Roger Norris (Durham DAC) reviewed



Roger Norris

some of the key vestiges of more than a millenium of church building in the area and recalled that Bede had written about the influx of continental European ideas for liturgical music. The original Durham diocese was very large, being more than 100 miles from North to South but even the smaller modern diocese has more than 250 organs. **Richard Hird** (Durham DOC) highlighted some of the oldest that survive in various states – for example, the 1686 chair organ of Durham Cathedral in the Castle and Sedgefield Parish Church retains the case of a Gerard Smith organ of 1708 – as well as the large number of more recent and often smaller organs that are to be found in both Anglican and Non-conformist churches. The establishment of Harrison and Harrison in 1872 in Durham has left a legacy of fine organs, particularly those coming from the period after 1895, when the company increasingly defined its own confident style. For those organs requiring attention **David Knight** (CBC) reminded delegates that funding for restoration of organs, particularly those ‘making a positive and lasting difference for people and their heritage’ was still available. A total of £267,000 had been given to seven churches for work on organs in the current year and this was often in the form of ‘useful-sized’ grants. However, it was notable that the number of applications for organ-related work has declined in recent years. It is hoped that a more streamlined approach for applications for grants might

reverse this trend. Regrettably, the current plague of metal thefts, such as those of roofing lead, was leading to damage to otherwise intact organs through water ingress.

Andrew Hayden (BIOS casework officer) reviewed the current work on HOCs listing and highlighted its potential for helping DOAs make decision on organs.



Andrew Hayden

However, even when an historic organ is identified and recognised with a HOC there is no guarantee that other factors would not intervene. The recent decision to close Woodbridge Baptist Church in Suffolk rendered the future of its 1794 Lincoln organ in doubt. Fortunately a trust as set up to preserve the organ and it is now in storage with an organbuilder, awaiting a suitable site for re-erection. This latter issue was taken further by **Jeffrey West** (CBC) who provided an overview of the options for closed churches and their content. There are fewer churches being closed than many people imagine – 1848 churches have closed since 1968, which does not represent a ‘tidal wave’ of clo-

sures. However, despite the preferred use of a closed church being for worship (even by another denomination) this only occurs for less than 10% of cases. In the case of organs, the more information on them, the better. Four main issues come to the fore:

1. The ‘fragility’ of organs – they require upkeep to be properly maintained and cannot easily be moved and retain their integrity.
2. The importance of an organ, particularly if it forms part of the architectural scheme, needs to be thoroughly documented.
3. It is equally important to avoid expenditure on poor instruments.
4. The NPOR database, while enormously useful, is not infallible and needs to be kept up to date.

The Dean of Durham, **The Very Reverend Michael Sadgrove**, was the after-dinner speaker and recalled a musical upbringing that led to his own interest in, and support of, the art of music in the work of the church.

The second day of the conference began with the first of a number of visits to organs in the Durham area. The organ at St Luke’s Ferryhill, was built in 1867 by Charles Brindley, just before he entered into partnership with Foster, for St James’s Derby. In 1993/4 it was restored by Harrison and Harrison who moved it to Ferryhill. **Duncan Matthews** (H&H) highlighted a number of factors which come into play when such an organ is transplanted. In the case of the Ferryhill, the footprint of the organ as it had been somewhat enlarged at Derby was too large for the gallery. However it was just possible to accommodate the organ as restored to a more original state. The organ which sounded too quiet in Derby more than adequately filled St Luke’s from its west gallery position as demonstrated when used to accompany the hearty voices of the delegates. **Philip Deane** demonstrated the musicality of the organ in a series of Bach chorale preludes. The



Richard Hird

work at Ferryhill was accomplished in the days before HLF funding but this source of support is not always forthcoming as the small congregation of Whitworth Parish Church was to find out when it decided to restore its 1888 H&H one-manual organ. The challenges and eventual success of fundraising was vividly recounted by **Vivien Lowe**. The early phase (1872– c1900) of the history of H&H, including its earlier failure as a business in Rochdale, was covered by **Richard Hird** who also demonstrated the capabilities of the Whitworth organ. The programme of music by Boellman, Pachelbel and Karg-Elert also included a Bach chorale prelude with hand blowing. Delegates participated in a Eucharist at the church.

The theme of transplanting organs was explored in a dramatic way at St Brandon's Brancepeth, as the result of a catastrophic fire that engulfed the church on 15 September 1998. The fine but rather sombre 17th-century Cosin oak interior of the church was completely reduced to ash along with a small 1935 H&H organ. **Chris Downs** explained how the decision was made to restore the church to give a

brighter, more open interior that would serve a range of uses in the community in addition to its continuing role as the parish church. The present organ was built by Willis in about 1870, possibly for a house in Sunderland. In any event in 1888 it was moved to the chapel of Winterton Hospital in Sedgfield. Brancepeth church was able to obtain the organ from the NHS on a 99-year lease when the hospital closed. The organ was moved and restored by H&H in 2005 at which time stops that had been prepared for by Willis were completed. The striking case is unusual being in a classical idiom with japanned woodwork and hand-painted dummy front pipes (see rear cover). The fine sound of the organ was displayed by **James Lancelot** (Durham Cathedral) in the first movement of Mendelssohn's Organ Sonata in A and other pieces.

The last organ of the day was at St Helen's West Auckland. The organ was originally built by Postill of York in 1862 for the west gallery which was taken down only three years later. In 1910 the organ, now located in the south aisle, was rebuilt with a Swell



Dr Roy Massey

on tubular-pneumatic action in a deepened case. The organ was rebuilt in 2009 by Principal Pipe Organs of York who built a new Great soundboard and provided mechanical action for the Swell. A Great Sesquialtera III-IV prepared for by Postill

Rathbone's *Variations on Southwell* with an appropriate brightness for the final Toccata variation.

The afternoon ended with some reflections from **Dr Roy Massey** on the changing role of the organ adviser. Dr Massey was first

appointed DOA in Birmingham in 1970 and then in Hereford in 1974. Over the past four decades there have been large changes in liturgical practices particularly on the Evangelical side which have made times lean for pipe organs. The added pressure coming from preferences for electronic organs, either *in toto* or through the use of electronic elements in hybrid organs does not help. But it is not only the provision of organs that gives cause for concern, it is also the lack of organists. In Hereford there is an organist's training scheme that has



Delegates in Durham Cathedral after James Lancelot's recital

was installed based on surviving work elsewhere. The rich sound of this instrument was amply explored by **Paul Hale** (Southwell Minster) in Christopher

been successful in bringing competent new organists to the bench. This point was extended into a broader discussion which served as a reminder that a number of

ideas and initiatives have been launched throughout the country, all aimed at increasing the number of organists as well as raising the profile of pipe organs in general.

An evening recital was given by **James Lancelot** on the imposing organ of Durham Cathedral. The heart of the organ was built by Willis in 1876 but subsequent

those participants who chose to be seated near to the Dean's stall.

The next day opened with a visit to the new Harrison and Harrison works on the outskirts of Durham. We were welcomed by the new Managing director **Christopher Batchelor** in front of part of the Royal Festival Hall organ that is undergoing restoration. Delegates were



The assembled delegates in front of the Harrison & Harrison works (Photo: Richard Hird)

work by H&H in 1904/5, 1935, 1936 and 1986 has enhanced the original specification, including the addition of Positive and Bombarde divisions. The programme opened with a series of Bach chorale preludes that illustrated the classical sounds available on the organ, followed by a full-throated version of the Mendelssohn Sonata in A that we had heard on the smaller Willis at Brancepeth earlier in the day. Works by Karg-Elert and Whitlock progressively revealed the full late-Romantic palette and the recital finished with Vierne's Sixth Organ Symphony that included an awe-inspiring Finale with physically palpable use of the pedal reeds that are placed very close to

given full run of the busy workshops and one notable feature was the number of young staff keen to demonstrate their skills in bellows leathering, soundboard construction and pipe making. The casting of sheets of spotted metal is always impressive as the characteristic crystallisation patterns appear on the surface and looks disarmingly easy in the hands of skilled workers. Harrisons are celebrating 150 years of organbuilding and are clearly justifiably proud of their achievements. We were followed by a visit from the Board of the RFH keen to see the restoration of the organ.

The H&H visit was followed by two organs that represented the end and beginning of

restoration projects. The organ at St Hilda's South Shields was built in 1866 by T C Lewis to replace an earlier west gallery organ originally built by John Donaldson in 1788 that had been enlarged by J W Walker in 1860. The church retains it's magnificent galleries but the Lewis organ was placed on the floor of the south aisle behind the choir. **Chris Gray** recounted that the fine case was designed by J Bentley and was possibly his first in collaboration with Lewis, for whom the South Shields organ was also his first provincial work. It is also possible that the Schultze organ at nearby Tyne Dock provided some inspiration for the Lewis organ. **Fr Ray Burn** recalled the effort required to raise funds for the restoration of the organ when he led the project 10 years ago and, although very pleased with the outcome, it placed a significant extra burden on an incumbent with the normal load of parochial work. **Duncan Matthews** (H&H) described the work that had been done noting that mostly the organ had required a thorough overall and clean and the reedwork, in particular, requiring careful restoration to recreate their original fire and glory. Nicholson and Lord had added five stops in 1904 and these were retained. The highly decorative painting on the case and pipework was carried out with great taste and skill as part of the Youth Opportunities Programme in the 1980s and was based on surviving paintwork on the case. An impressive demonstration of the sound of the organ was given in an extended improvisation by **Roy Massey** that explored the range of sounds of the organ and ended with a jaunty pedal solo of *Angel voices ever singing* which had become by then a sort of 'summer anthem' for the delegates.

At the other end of the spectrum of restoration was the organ at St Helen,

Low Fell which was built by Willis in 1876 and maintained by them until the 1920s. In 1949 the action was electrified by Vincent of Sunderland who also installed a stop-tab console which many players find very uncomfortable, according to the current organist **Keith Downie**, who also demonstrated the organ with a range of pieces. The organ has been closely examined by H&H at various times and **Duncan Matthews** described how thinking about the possible options had evolved over the past ten or so years. Originally it was thought that the Vincent action was good



The striking Bentley case of the 1866 T C Lewis organ at St Helen, South Shields

enough to leave but the passage of ten years has led to consideration of reinstating the mechanical action. This latter option would lead to a loss of Swell octave couplers which have proved very useful. In any event overarching considerations of the cost of such a restoration mean that the project is not yet off the ground. This in itself was an interesting stage to see, particularly for the DOAs who might never therefore consider this and similar cases. Persuasive arguments for leaving well alone came from the current clergy team and one imagines this to be characteristic of many organs.

The evening provided a different aural experience for the delegates when **Paul Hale** explored the development of the organ sonata in Britain from Mendelssohn to Jackson through the many available recordings, some on organs no longer extant. The marked differences in compositional style were matched by a broad range of interpretations that led in one case to a distinguished ex-cathedral organist finding one version not really to

his taste and left, in all good spirit, to find solace elsewhere.

The final morning was given over to papers mainly for BIOS members. The rich musical heritage of Durham Cathedral in the seventeenth century was described by **Dr Brian Crosby**. Foundations for music in Durham were laid in the late fourteenth century when secular musicians, for whom contracts are to be found in the archives, contributed to the performance of choral music. From the *Rites of Durham* we know that five organs were in the cathedral in the sixteenth century but there is no record of the makers. Some stayed in regular use until the mid-seventeenth century. Much music-making was to be found outside the cathedral in the surrounding area by the beginning of the eighteenth century (**Dr Roz Southey**, Newcastle). The talented organist and composer Charles Avison was appointed to St Nicholas Newcastle in the 1730s and was a key organiser of secular music. In terms of organ building various names appear in newspaper advertisements in the first half of the century but none of them are as well known as John Donaldson of Newcastle who was active from the 1780s onwards, who moved to York in 1790, and for whom several instruments survive. The most notable being an organ built for music rooms in Dublin in 1790 but which is now to be found in the Holywell Music Room at Oxford. The practicalities of providing organ accompaniments for modern hymns were explored by **Dr Martin Clarke**, who is on the editorial board of the new Methodist hymn book, *Singing the Faith*. There is ample precedent for incorporating new music into hymn books, going right back to Martin Luther, but new hymnbooks rapidly become part of various traditions. The Methodist church is unique in having a single hymnbook that is authorised to reflect doctrinal and theological coherence. Many organists



Dr Martin Clarke

might struggle to convert guitar chords and a band transcription of a worship song into a playable accompaniment on the organ but this is being addressed in the new hymn-book.

The final discussion of the conference focused on the key points of the joint BIOS/DOAs conference and it was felt that the visits to organs in the Durham area, each with its different story relating to fundraising, restoration and/or transplantation, had been enormously valuable. The delegates were greatly indebted to **Richard Hird** for assembling an array of enthusiastic speakers and organists, as well as organising the impeccable logistics of moving delegates around the various

locations to a timetable that was respected almost to the minute. **Paul Hale** had assembled the Conference Handbook and contributed to many stages of the meeting with not only his calm and fluent presentations but also an inexhaustible supply of apposite anecdotes.

Overall this was an extremely well-run conference with a fascinating programme that brought together many strands of the interests of BIOS and the DOAs as we heard, inspected and discussed a range of organs. Perhaps as important, the convivial atmosphere of St Chad's gave us ample opportunity to exchange ideas and experiences on a more informal basis.

'THE NEO-CLASSICAL ORGAN AT ST MARK, PORTSMOUTH IN CONTEXT', STUDY DAY, SATURDAY 1 OCTOBER 2011

DAVID SHUKER

My last visit to Portsmouth in the summer was part of a family holiday and diversions to see interesting organs are not usually on the agenda. However, I knew that I could indulge myself on a second visit and could afford to bide my time. Moreover, summer had been specially extended and the BIOS study day took place under a virtually cloudless sky. We welcomed to the architecturally very modern St Mark by team vicar **Fr Charles Keay**. It was perhaps appropriate that the first talk of the day concerned the restoration and reinstallation of the groundbreaking 1951 neo-classical organ at the Royal Festival Hall (RFH). The present curator of the RFH organ, **Dr William McVicker**, was

appointed in 1999 and had to reverse earlier proposals to dramatically reduce the depth of the organ chamber. The controversy surrounding the 'neo-Holtkamp' appearance of original organ, especially the generously scaled dummy



William McVicker

pipes of the central 'monogram', have been described in Ralph Downes' *Baroque Tricks*. It was nonetheless interesting to hear previously hidden aspects of the discussions that have been preserved in sketches and correspondence that remain in family archives and in the comprehensive records of Harrison & Harrison. Whilst wanting to avoid the temptation of simply re-attach the dummy pipes in a fashion that has been likened to an 'unrelated sporran' there are good arguments for considering the monogram to be an integral part of the design of the original RFH organ. Interestingly, in an echo of losses of parts of much older organs, the monogram was almost thrown away when the organ was dismantled in 2005. Given the restraints on both space and budget the reinstallation of the RFH organ is much more than a simple rebuilding and requires a careful consideration of technical, acoustic and aesthetic aspects. The reduction of depth on the organ chamber by 1.4 m combined with a raising of pipework by 0.4 m (as it had been set too low originally) are not trivial matters for such a large instrument. The passing of time and changing cultural habits have also had their effect on the appearance of the organ. It was found that woodwork and pipework had been significantly discoloured by nicotine staining and will be restored to their former colour during restoration.

Phillip Drew began his history of the organ and its musical past at St Mark by a spirited rendition of 'Joshua fit the battle of Jericho' by Felix Sowande. The original church of St Mark had been built in 1872-4 for the rapidly expanding population of North End. The first organ was a second-hand Hunter of 1860 which was replaced by a 3-manual Walker, also second-hand, in 1908. The Hunter organ was sold to nearby Corpus Christi RC church where it is still in use. The Walker organ was rebuilt

and enlarged in 1956 by Compton and remained in use until the church was sold to developers in the early 1970s. Under two long-serving organists, Ernest Birch and Russell Shepherd, the musical and choral tradition of St Mark's became very strong and when the new church was built in 1972 the church finally obtained a brand-new organ. The Hill, Norman & Beard organ was designed by Russell Shepherd and John Norman in neo-classical style to support a wide range of musical activities. The continuing choral tradition of St Mark's was demonstrated by the current excellent choir in two works closely connected with the church and accompanied by Phillip Drew, whose own composition, *The Lamb*, was followed by Charles MacPherson's setting of *O Praise God*, which had been commissioned for the opening of the organ in 1908.

John Norman outlined the philosophy behind the design of the organ. The emphasis on the 1960s was on the 'Bach organ' with its features firmly seated in the Hanseatic North German tradition: 'straight' organs with no borrowing and mechanical action throughout. The organ at St Mark has none of these and illustrates some of the compromises that could be made to take into consideration the limitations in space and budget, whilst giving an instrument that would work musically and effectively. The realities of an organ building market place in the early 1970s meant that HNB had to compete against its main rival Walker's, who were providing a neo-classical sound based on 5-6 rank extension organs with a simple repeating two-octave mixture unit. For the organ at St Mark a direct electric action to each note meant that no sliders were used and that pipework could be arranged inside the case for maximal use of space. The technical developments that made this possible were HNB's decision to base their

design on what was effectively a Wurlitzer-type approach combined with the availability of fast-acting, simple, lever magnets. Concerns that the organ might be too loud for the church were addressed by scaling the Great and Swell flue choruses two notes smaller than would have otherwise been used for most parish churches. Individual action for each note of mixtures meant that breaks back could be subtly arranged throughout the compass. The case design did acknowledge the German origins of its sound world by reference to Josef von Glatter Götz's transept organ for Freiburg Cathedral. The ability of the organ to support congregational singing was amply demonstrated when the participants sang *Angel voices ever singing* which includes the appropriate line 'Craftsmen's art and music's measure'.

Geoffrey Griffiths attested to the robustness of the HNB organ and its relative ease of maintenance. Access to pallet magnets under the windchests is facilitated by a sliding board that is held in place simply by the wind pressure. One disadvantage to tuners of direct electric action is that pipes do not necessarily line up as they would on slider chests and care needs to be taken to ensure that the correct tuning slides or ears are being adjusted! These practical aspects complemented the general agreement during a panel discussion involving all speakers (except for William McVicker, who had to leave early to play for wedding) that the 1972 HNB organ has fared well over the past 40 years.

The organ at St Mark was recently awarded an Historic Organ Certificate and this was given to the Rector, the **Rev Tom Kennar**, and he emphasised the high



Paul Hale

regard in which the organ is held by the current congregation and a continuing commitment to preserving the organ as a fine example of the neo-classical tradition.

The meeting ended with a sparkling recital given by **Paul Hale** in which the North German repertoire (Bruhns and Buxtehude) sat easily alongside a transcription of a Boyce Symphony. French Romanticism (Guilmant and Vierne) lost none of its *éclat* either and two more contemporary pieces by Andriessen and Rathbone demonstrated the organ's versatility even more. However, a piece by Howells highlighted the lack of a more restrained reed sound – something excusable in an otherwise exemplary neo-classical organ.

TUDOR ROYAL PROCLAMATIONS

JO HUDDLESTON

A three-volume listing of Proclamations, edited by P Hughes and J Larkin, was published in 1964 by Yale University Press. Below are some details abstracted from the text which have a bearing on English Cathedral music over the period.

1529 (Henry VIII)

.... adherents of the said Martin Luther no man within the King's realm ... preach, teach, or inform anything contrary to the Catholic faith

1539

... such as can read in the English tongue shall and may read the Bible and New Testament by themselves at all times and places convenient

1541

.... commanded should be provided Bibles containing the Old and New Testament in the English tongue divers and many towns and parishes have negligently omitted their duties in the accomplishment thereof

1545

.... have set forthe this Primer or book of prayers in English

1546

....no man, womanshall have ... the text of the New Testament of Tyndale's or Coverdale's translation in English ...

1547 (Edward)

.... they shall not set forth or extoll any images, relics, or miracles any enticements to the pilgrimage of any saint or image ...

such images as they know in their cures forthwith take down ... in the time of High Mass ... he that sayeth or singeth the same the Epistle and Gospel of that Mass in English, and not in Latin ... shall not from henceforth ... use any processon ... shall kneel in the midst of the church, and sing or say plainly and distinctly the litany which is set forth in English ...

1549

... bring and deliver all antiphoneries, missals, grails, processions, manuals, legends, pyes, procastes, tournals, and ordinals, after the use of Sarum, Lincoln, York, Bangor, Hereford the keeping whereof shall be a let to the using of the said Book of Common Prayer ...

1553 (Mary)

... sedition and false rumours have been nourished playing of interludes and printing of false fond books, ballads, rhymes concerning doctrine in matters now in question ...

1554

... every bishop travail for condemning and repressing of corrupt and naughty opinions, unlawful books, ballads exercise and use their offices That all and all manner of processions of the Church be used after the old order ... in the Latin tongue holy days and fasting days be observed and kept as ... in the latter time of King Henry VIII ...

1555

... Prohibiting Seditious and Heretical Books ... writings or other works made ... in the name of Martin Luther ...Zwinglius, Miles Coverdale, William Tyndale, Thomas Cranmer any of the said books, papers, works, or writing ... latin or English used

in the churches of this realm in the time of King Edward VI ...

1558 (Elizabeth)

... forbear to preach or teach ... other than ... the Gospel and Epistle of the day, and the Ten Commandments in the vulgar tongue without exposition (or addition of any manner ... [only] the common litany at this present in her majesty's own chapel, and the Lord's Prayer, and the Creed in English ...

1559

... Prohibiting Unlicensed Interludes and Plays, Especially on Religion ... not set forth or extol the dignity of any images, relics, or miracles ... pilgrimages, setting up of candles, praying upon beads when they have no sermon ... recite ... the Pater Noster, the Creed, and the Ten Commandments in English ... shall provide, within three months Bible of the largest volume in English, and within one twelvemonth ... the Paraphrases of Erasmus also in English parishioners may most commodiously resort unto the same shall not use any procession priests with other of the choir shall kneel in the midst of the church

and sing or say plainly and distinctly the litany which is set forth in English take away, and utterly extinct ... monuments of feigned miracles, pilgrimages, idolatry ... use singing in the church, by means whereof the laudable science of music hath been had in estimation and preserved in knowledge ... that there be a modest and distinct song so used that the same may be as plainly understood as if it were read without singing yet ...there may be sung an hymn or such like song ... in the best sort of melody and music having respect that the sentence of the hymn may be understood and perceived ...

1559

.... a Book of Homilies set forth by Edward VI, to be printed anew ...

1573

.... charge and command the order of common prayer, divine services, ... sacraments according as in the said book of divine service all archbishops and bishops, and all Justices ... all mayors ... to put in execution the Act for the Uniformity of Common Prayer

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THE 1849 FLIGHT AND SON ORGAN IN SANTIAGO CATHEDRAL, CHILE.

MARTIN GOETZE

In 2003 I was invited to inspect the organ in Santiago cathedral, Chile, and having read the article in *The Organ*¹ was not expecting to find much of historic interest. I was astonished to find an instrument very little

would be possible to restore to working condition by 2010, the bicentenary of Chile. With no funding available, a group of volunteers began basic restoration of parts of the organ, and in 2007 I spent three weeks on the pipework. At the end of my visit it was possible to play a part of the organ, which sounded surprisingly well in the fine acoustics of the cathedral. For the previous year the volunteers had been



The upper case front of the organ in Santiago Cathedral, Chile. (Photo: Martin Goetze)

changed since it was presented to the public at 16 King William Street (or possibly 36 St Martin's Lane) in the summer of 1849 before being dismantled and shipped on *The Shamrock*.

The condition of some significant parts of the organ was not good, in particular soundboard splits, but the hope was that it

joined by a music student, José Manuel Izquierdo, who subsequently spent two months in the Goetze and Gwynn workshop learning some restoration techniques and more importantly, conservation principles.

I wrote an article about the organ in the *IBO* journal in 2009 which included some technical details and pictures.²

¹ Robert Stevenson, 'Cathedral Organs in the Capitals of Argentina, Brazil and Chile', *The Organ* no. 161, July 1961

² Martin Goetze 'The Flight organ of Santiago Cathedral, Chile' *Organ Building*, 2009, 9, 31-37.

This year Jose Manuel completed a Master's thesis: *El Órgano Flight & Son de la catedral de Santiago*.³ From the considerable archive at the cathedral and from other sources, not only has he built up a very good picture of the history of the Flight organ but also of the musical establishment, the music that was played, the remuneration of the musicians and who they were. No less interesting is the economic, political and religious situation in this new country that led to the signing of the contract. In spite of the opportunities available for immigrants, it was Europeans who established themselves, not

³ Universidad de Chile, Facultad des Artes, Departamento de Musicología, 2011

LETTER TO THE EDITOR

Sir,

The Organ of São José - Centro - Rio de Janeiro & Moore & Moore, organ builders.

A fascinating enquiry has come my way from a colleague in the reed organ world who has been help the above church try to track down information on their pipe organ, which appears to be of English origin. There is no visible makers plate or any other information on the instrument, but recently documentation has come to light that reveals that the London firm of Moore and Moore received payment for the instrument. This raises a number of questions.

Moore and Moore were perhaps best known as a piano manufacturer, founded from the cabinet making business of John & Henry Moore in 1838¹. (This date comes from a number of web pages that all seem

¹ W.J.G. Ord-Hume *Harmonium*, David & Charles, Newton Abbot 1986, p.164

British who no doubt considered it not worth bothering with if they could not colour it red on the world map. There was a small presence at the port of Valparaiso, where a fine Forster and Andrews organ in St Paul's church is used in weekly concerts, but in general the organs of Chile are German, Italian, French and disappointingly few in Spanish style.

And yet here we have a major instrument built right at the end of the classical English tradition, very similar to St James Bermondsey but slightly less altered, in the most important church in Chile. It has its little band of carers who do their best to improve things. The future is hopeful, but uncertain. I hope it fares well.

to be based on a common original source!) According to the same web page, the firm was taken over by Kemble in 1933. The DBOB entry reveals that Moore & Moore were also reed organ builders, at least from before 1884 until 1921. It appears that they built at least one enharmonic reed organ.²

So the questions are, why did this firm get involved with the supply of a pipe organ to Rio de Janeiro? Did they in fact build the organ? Or did they act as agents? If that was the case, who were the builders? Pictures of the organ in question can be seen at:

<http://www.arteorganistica.org.br/saojose.html>.

Any information as to the builder of this organ, and any further information on Moore & Moore would be gratefully received.

Rev Tony Newnham
Bradford

² *Op Cit*, also http://tardis.dl.ac.uk/FreeReed/English/organ_book/no_de18.html#enharmonic

RESEARCH NOTES

PAUL TINDALL

A Letter from T.C. Lewis

Thomas Lewis's father, Thomas Archdeacon Lewis,¹ was Assistant Secretary to Charles Blomfield, the Bishop of London, and was a Welshman, born in Abergavenny.² Chris Gray makes the convincing suggestion³ that Lewis was trained as an architect by Arthur W. Blomfield (1829-99), Bishop Blomfield's nephew. Thomas junior was born in Lambeth, and the family still lived there in 1851, at 10 Deans Place, Kennington.⁴ T.C. Lewis (1833-1915) was in an architectural partnership with Robert Wheeler of Cannon Row, Westminster in 1855, when he advertised as '*An Architect, who well understands the Organ.*'⁵ Wheeler (c. 1827-after 1891) was at 13A Great George Street, Westminster until 1866,⁶ and was later active in Kent (1869-81), restoring various churches on the Kent/Sussex border.

The partnership of 'Lewis & Wheeler,' architects was formally dissolved on 31 March 1855.⁷ According to Lewis's *Memorandum of Agreement* of 1885,⁸ he set up an organ-building company in 1860, with John Tunstall and John Whitaker, and by 1875 was in partnership with a Thomas John Rogers. Lewis still calls himself 'Architect' at the 1861 census.⁹ In 1863

Lewis advertised as organ builder from Wheeler's office in Great George Street, with a 'Manufactory' in Union Grove, Clapham.¹⁰ He does not seem to have been immediately successful as an organ builder, since he boasted of 'the best and Cheapest organs in London,'¹¹ and advertised as a seller of harmoniums in 1863,¹² and of his own tiny 'Lieblich' organs for £25 in 1864.¹³ Pipe making to the Trade was advertised in 1865.¹⁴ It is worth noting that Carlton Michell, strongly rumoured to have become an organ builder through an association with Lewis, was actually living with his family at 5 Union Grove in 1861, as 'Clerk in the Bank of England.'

T.A. Lewis left his son £3000 when he died on 15 November 1862.¹⁵ That was the cost of building a modest church, so it was serious money. T.C. Lewis's inheritance perhaps explains partly why he felt able to aim only for the highest quality of construction and voicing, principles which he are put forward at some length in his trade book.¹⁶ Lewis's first ambitious organ was for Christ Church, Clapham in 1864, in Union Grove, where he lived and had his workshop. It was to be of IV/35,¹⁷ but much was prepared for only. By 1867 the workshop had moved to Shepherd's Lane, Brixton.¹⁸

Waltham Abbey was extensively restored by William Burgess in 1859-60, and a small

¹ His given name

² 1861 census, RG9/357 f.117

³ Christopher Gray, 'The Highest Style of Art.' An introduction to the life and legacy of T. C. Lewis (1833-1915)', *JBIOS* 22 (1998), 6-7

⁴ 1851 census, HO 107/1573, f. 615, p.44

⁵ *Musical Times* 154, December 1855

⁶ Kelly's PO Directory

⁷ *London Gazette*, 3 August 1855

⁸ Gray, 8

⁹ RG9/357, f. 117, pp. 19-20

¹⁰ *Musical Standard*, 14, 16 February 1863

¹¹ *Musical Standard* 31, 2 November 1863

¹² *Musical Standard*, 30, 29 October 1863

¹³ *Musical Standard*, 39, 27 February 1864

¹⁴ *Musical Standard*, 85, 2 December 1865

¹⁵ Gray, 9

¹⁶ *Lewis's Organ Building*, 8th edition, 1883, 9-26

¹⁷ *Musical Standard*, 52, 27 August 1864

¹⁸ *Musical Standard* 164, 21 September 1867

new organ was provided by Walker. In 1873 tenders were invited for a much larger instrument, and the responses from organ builders survive in the church records.¹⁹ The organist, J. Chalk, proposed a specification of three manuals and forty stops, with the pneumatic lever applied to Great, Swell and couplers. Hill quoted £1968 and Bishop & Starr £1605. Walker did not provide a price, but the contract went to them, though by the time it materialised in 1879 it was a more modest two-manual. Willis refused to tender, as did Lewis who supplied an explanatory letter:

Sir

Much as I should like to build an organ for such a Church as Waltham Abbey

I feel bound to decline entering into competition. In the first place my materials and workmanship are of such a description that those whose know my work sufficiently to appreciate it would neither ask or advise my doing so, and those who do not know sufficiently of my work and the principles on which I build organs would only place me on a footing with most other firms of accepted reputation. I will give an instance where I was induced by Mr. Best of Liverpool to compete. Mr. Best was employed to draw up a Specification for a large organ for the New Town Hall at Bolton Lancs. Mr. Best strongly recommended the Authorities to put the matter into my hands telling them, that for the principles on which I build organs and the results I deserve Carte Blanche.

The Authorities however determined to let the work by tender the same as all other trades, the result being that I was £750 below Messrs. Hill and £250 above

Messrs. Davison. Messrs. Davison were accepted. I need only make one observation, nothing was said in the very elaborate specification of Eighteen pages about the number of soundboards in the real organ. I proposed to put in nine to make the wind perfect, there was nothing to prevent it being done with two, the number put by Messrs. Davison and this principle extended to many other parts, showing how impossible it is with the utmost care to ensure a good organ. THERE CAN BE NO DOUBT THE PURCHASER OF AN ORGAN IS ENTIRELY IN THE HANDS OF THE ORGAN BUILDER.

To plan an organ properly requires much time and thought and as I do the whole of this and many other things myself I cannot devote time to a thing I may never hear of again.

With regard to price, my prices are all published. I have but one style of work and one price.

With many thanks for your kind invitation

I remain Sir yours very faithfully

Thomas C. Lewis

A copy of Best's detailed scheme for Bolton Town Hall, dated April 1872, belonged to Cecil Clutton, who published an account of it in 1984.²⁰

Apprentices

Between 1710 and 1811 a central register was kept of the stamp duty payable on apprenticeships.²¹ Attempts were made to

²⁰ Cecil Clutton, 'W.T. Best as Consultant,' *JB IOS* 8 (1984), 26-35

²¹ National Archives IRI

¹⁹ Essex Record Office D/P75/6/2

evade this tax by various means, so there is no guarantee of completeness. Two of John Crang's apprentices known from other sources fail to appear in the register, and it is disappointing not to find any mention of Snetzler, John Harris or the Byfields. Information on numerous other organ builders and their apprentices can however be extracted. All the masters are specifically called 'organ builder' except where noted.

Thomas son of Peter Gwynn of Shrewsbury to Andrew Thomas of Shrewsbury Joyner 5 May 1711.²²

This is probably Thomas Gwynn the organ builder (fl. 1732, died 1754), who came from Shrewsbury.²³

George Boddington son of George, blacksmith of St James Clerkenwell to John Pape of St Andrew Holborn 17 July 1718²⁴

Obryon Mills to Justinian Morse of Cirencester Apothecary 25 March 1719²⁵

Thomas Orgar son of Thomas²⁶ of St Paul, Covent Garden to John Pape, Citizen and Joyner, 11 July 1730²⁷

Richard Packer to Brice Seede, 'Carpenter & c., Painswick' 21 October 1741²⁸

William Bayter [i.e. Baxter?] to Brice Seede of Bristol 28 April 1757²⁹

Samuel Hinton to Hubert Van Kamp of St George the Martyr 22 September 1763³⁰

John Kelly to Benjamin Flight of St. Paul Covent Garden Cabinet Maker 9 October 1766³¹

Flight is not yet described as an organ builder. It appears that Kelly became the son-in-law of the Flights on 4 June 1775 when he married Susannah Flight (of St Clement Danes) at St. Paul, Covent Garden. 1775. William and Sarah Flight were witnesses.³² Kelly left the partnership of Flight, Son and Kelly in late 1789.

Michael Woodward to Thomas Parker of St Andrew Holborn 22 April 1767³³

Woodward, by then of Birmingham transferred the famous Parker organ from Packington Hall to the church in 1792.³⁴

William Reed to George Godfrey of St Martin in the Fields Organ Maker [i.e. of bird and barrel organs] 18 February 1768³⁵

Daniel Lye to Charles Green of New Sarum organ builder 2 July 1768³⁶

Joshua Cuttell to Edward Rostrand of St Martin in the Fields 27 June 1770³⁷

Thomas Martin to Adam Beyer of St Anne's Westminster 30 June 1770³⁸

²² IRI/41 f. 67

²³ See *BIOSRep.* Vol. 33 No. 3 (July 2009), 24-25

²⁴ IRI/19 f. 13

²⁵ IRI/7 f. 38

²⁶ Parentage of the apprentice is only given until 1752

²⁷ IRI/12 f. 174

²⁸ IRI/50 f. 65. Not described as an organ builder, but the same man. In 1741 he worked on the south aisle of Painswick church: see *JBIOS* 5 (1981), 84 and *JBIOS* 17 (1993), 4

²⁹ IRI/53 f. 22

³⁰ IRI/23 f. 211

³¹ IRI/25 f. 19

³² Rev.W.H. Hunt (ed.), *The Registers of St Paul's Church, Covent Garden, Volume III, Marriages, 1653-1837* (= Harleian Society Registers 35: London, 1907, 267)

³³ IRI/25 f.67

³⁴ Michael I. Wilson, *The Chamber Organ in Britain, 1600-1830*, 2nd edition Aldershot 2001, 143

³⁵ IRI/25 f. 138

³⁶ IRI/56 f. 205

³⁷ IRI/26 f. 161

³⁸ IRI/26 f. 154

George Hayne to Paul Micheau of Exeter
6 October 1770³⁹

Henry Coster to Charles Green of New
Sarum cabinet maker 9 March 1771⁴⁰

George Watkins to William Hubert Van
Kamp of Red Lyon Square 18 April 1771⁴¹

Thomas Harbert to Benjamin Flight of St.
Paul Covent Garden, Organ Builder
9 January 1772⁴²

John Goldsworth to Casper Bruner of St
James, Westminster cabinet maker 20
August 1772⁴³

Goldsworth was John Geib's partner in
1791 and is listed as an organ builder in
insurance records.⁴⁴

James Ball to Joseph Holloway of St Giles
in the Fields 24 September 1775⁴⁵

Ball was better known later as a piano
maker.

John Venn to John Crang Hancock & Co
of St Clement Danes, 8 June 1776⁴⁶

John Tapscott to Jonas Ley of St Giles in
the Fields 14 June 1776⁴⁷

James Parker to Richard Parker of Salford
17 June 1777⁴⁸

Thomas Haines to Henry Coster of New
Sarum cabinet maker 5 March 1778⁴⁹

Magnus Ohren to Erich [sic] Engman of
St Martin in the Fields 3 August 1780⁵⁰

William Jones to James Jones of
St. Pancras 15 May 1781⁵¹

Robert John Downes to John Lincoln of
St Giles in the Fields 23 May 1783⁵²

M.A.J. Mitchel to Joseph Beloudy of
St John, Clerkenwell 5 August 1785⁵³

Thomas Bates to John Geib of St. Pancras
Musical Instrument Maker 17 November
1786⁵⁴

John D. Tollner to John Avery of
St. Pancras 5 May 1787⁵⁵

John Barrett to Richard Seede of Bristol
18 August 1787⁵⁶

John F. Gerrard to Henry Coster cabinet
maker of New Sarum cabinet maker
13 January 1791⁵⁷

Samuel Letts to Thomas Elliott of St
Andrew Holborn 25 August 1792⁵⁸

Henry Beavington [sic] to Messrs.
Ohrman & Nutt Crown Street
Westminster 5 October 1792⁵⁹

Richard Bainton to John Donaldson of
York 26 November 1792⁶⁰

³⁹ IRI/57 f. 206

⁴⁰ IRI/26 f. 221. Thomas Thresher was apprenticed to 'Samuel Green, of the City of New Sarum Cabinet Maker' on 10 March 1783. IRI/62 f. 184

⁴¹ IRI/27 f. 12

⁴² IRI/27 f. 79

⁴³ IRI/27 f. 136

⁴⁴ Joan Jeffery, 'Organ-builder history from fire insurance policies,' *JBIOS* 26 (2002), 131-132

⁴⁵ IRI 28 f. 170

⁴⁶ IRI/29 f. 11

⁴⁷ IRI/29 f. 104. The master's occupation has been omitted, but he is probably Ley the organ builder.

⁴⁸ IRI/29 f. 188

⁴⁹ IRI/29 f. 194

⁵⁰ IRI/30 f. 180

⁵¹ IRI/31 f. 41

⁵² IRI/31 f. 220

⁵³ IRI/32 f. 184

⁵⁴ IRI/33 f. 65

⁵⁵ IRI/33 f. 110

⁵⁶ IRI/33 f.159

⁵⁷ IRI/66 f. 1

⁵⁸ IRI/35 f. 144

⁵⁹ IRI/35 f. 153

Edward Ryan to Joseph Beloudy of
St James, Clerkenwell 15 April 1796⁶¹

William Tennant to John Tollner of
Warren Street Fitzroy Square 16 June
1800⁶²

William Higgins to Stephen White of
St. Pancras 13 August 1800⁶³

James Butler to George Pyke England,
Citizen and Skinner of London
30 September 1800⁶⁴

It was certainly news to me that England
was a Skinner, as was John Howe the

⁶⁰ IRI/66 f. 156

⁶¹ IRI/37 f. 15

⁶² IRI/38 f. 95

⁶³ IRI/38 f. 107

⁶⁴ IRI/38 f. 116

Younger, 'Father Howe' two hundred and
fifty years earlier. The Company of
Skinners has not yet been indexed by the
indefatigable Cliff Webb.

James Poulet to William Gray of New
Road Fitzroy Square 10 September
1802⁶⁵

William A.A. Nicholls to George Pyke
England 29 April 1803⁶⁶

Henry Corri [sic] to William Gray of
New Road Fitzroy Square 28 May 1803⁶⁷

⁶⁵ IRI/39 f. 23

⁶⁶ IRI/39 f. 76

⁶⁷ IRI/39 f. 84

GONE FOR A DUCK, OR THE PERILS OF EXAGGERATION

MARTIN RENSHAW

1487, from MS Annals of Coventry :

'One Martaine Swart, tooke the Organ
makers sonne (at the Battle of Newark,
16th June 1487), who was reported to be
the Duck of Clarence sone, & brought him
to Coventry. And on wensday after St.

Peter's daye, one Thomas Harrington, was
beheaded on the Conditte by the bulle, and
was buried at the gray ffriars ; he called
himself the duck of Clarence sonne.'

Another MS says ' he was proved after-
wards to be an Organ maker's son of
Oxford'.

(From: Thomas Sharpe *Coventry, Grey Friars*,
published c1818.)

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

SATURDAY 19 NOVEMBER 2011

Methodist Central Hall, Storey's Gate, London SW1H 9NH

**THE RESTORED GRAND ORGAN AND THE MUSIC
OF THE METHODIST CHURCH**

Close to Westminster Abbey, the Great Hall with its magnificent dome can accommodate more than 2,000 people. The organ was built by Hill & Son in 1912; it was rebuilt, and much enlarged, by Rushworth & Dreaper in 1970. Harrison & Harrison have rebuilt the organ with new slider soundboards and electro-pneumatic actions, an improved layout, and a revised specification based on the Hill pipework. The organ restoration was completed in August 2011.

Outline Programme

Full details will appear on the Website shortly. However, the Website is currently under reconstruction so, in difficulty, please contact the Meetings Officer.

Participants are likely to include:

- Gerard Brooks, Westminster Central Hall
- Mark Venning, Harrison & Harrison
- William McVicker, Consultant
- Revd Dr Lord Leslie Griffiths on Wesley Hymns
- Malcolm Starr/Graham Jones on the Work of Methodist Advisory Service
- Martin Ellis on W.S. Lloyd Webber and other Organists at Central Hall

The Day will include the Annual General Meeting and a recital by Gerard Brooks (Westminster Central Hall).

A buffet lunch and light refreshments are included.

BOOKING FORM
BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE & ANNUAL GENERAL MEETING
SATURDAY 19 NOVEMBER 2011

Methodist Central Hall, Storey's Gate, London SW1H 9NH
THE RESTORED GRAND ORGAN AND THE MUSIC
OF THE METHODIST CHURCH

Please reserve a place for the BIOS Day Conference and AGM at Methodist Central Hall, Westminster for £25.00.

Cheques should be payable to 'BIOS'.

Please fill out a separate form for each person.

Name (including title).....

Address.....

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

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

Telephone.....(evening)

e-mail.....

Please note any dietary requirements.....

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

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

Melvin Hughes
BIOS Meetings



BIOS MEETINGS AND CONFERENCES 2011–2012

Saturday 19 November 2011

Day Conference & AGM at Westminster Central Hall - The Conference will focus on the restored Grand Organ and on the music of the Methodist Church. Topics will also cover the work of the Methodist Advisory Service and the music of William Lloyd-Webber. Participants are expected to include: Martin Ellis, Revd Dr Lord Leslie Griffiths, Graham Jones, William McVicker, Malcolm Starr and Mark Venning with a recital by Gerard Brooks. A Booking Form is on p. 118.

Saturday 25 February 2012

Bernard Edmonds Recent Research Conference, Barber Institute, University of Birmingham.
Further details will be included the *Reporter* (January 2012)

Future Conferences 2012

A Residential Conference is being planned at Oxford (likely dates, Thursday 12 April to Saturday 14 April 2012). Further details will be included the *Reporter* (January 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





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.