

# BIOS *REPORTER*

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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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

[REDACTED]

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### 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

[REDACTED]

*The cover illustration is the 1882 T C Lewis organ in Broughton St Mary's Parish Church in Edinburgh which was recently awarded a Grade I HOC (see p. 33). This organ, although of modest specification, is regarded as one of great presence and musicality.*

*(Photo: Richard Parks)*

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## EDITORIAL

The losses of historic organs in London due to bomb damage during the Second World War is a subject that has recently been covered in BIOS meetings. The seemingly random nature of this destruction is all the more striking when one considers how instruments carefully preserved over several centuries were destroyed, in some cases, in a matter of minutes. Our sense of discomfort is further increased, perhaps, when we remember that many North German organs suffered a similar fate during Allied bombing raids. The fearful symmetry of destruction during wartime is not something new. What is perhaps more insidious is the gradual loss of an organ heritage through a wilful denial of the value of a distinct national school of organ building. An influential writer on British organ history such as Cecil Clutton could say, without irony, that 'the Victorian organ represented a high point in British organ building'. Really? Don't get me wrong, the explosion of flue tone colours (see p. 38), the technological innovations and entrepreneurship that characterised the Victorian organ building industry were remarkable and transformed the national stock of organs from several thousand in the 1830s to the tens of thousands that now form the backbone of the National Pipe Organ Register. But, in the process, many old organs were washed away in a tidal wave of C-compass *Töpfer- und Schulze-maschinen* (if I dare coin such a phrase). Alongside the disappearance of 'old' British organs the repertoire of organ music that made use of their long compasses and distinctive sounds was soon discarded. Just as General De Gaulle is once reputed to have said – 'it is not possible to govern a country where there are more than 400 types of cheese' – our response to the question – 'is (was) it desirable to standardise organs across Europe (or the world)? – should perhaps be – *Non!* On the fringes of Europe at least two national schools of organ building – Italy and Spain – managed to maintain their identities with perhaps more success than was managed in Britain. It can be argued that these distinctive identities were preserved at the expense of progression, in both technology and repertoire. However, just as in plants, languages and cuisines, a lack of diversity leads to mono-cultures that can lack the variety necessary to adapt to changing circumstances. In the world of organs, the piquancy of a tierce mixture is just like a ripe Camembert, not for every sandwich but rather a pleasure to be savoured from time to time.

Changes are afoot! (see below). By the end of the 2012 I will have been Editor for just under five years and I need to devote more time to my organ-related business activities. With the agreement of Council, I will therefore be handing over the Editorship of the *Reporter* to Nicola Macrae over the course of the next few issues. The July issue of the *Reporter* will contain a profile of Nicola who, suffice to say, brings new experience and perspectives to the role.

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## FROM THE SECRETARY

MELVIN HUGHES

BIOS Council at its meeting on 25 January agreed the co-option of Dr David Shuker. David indicated last year his wish to retire as Editor of BIOS Reporter and we have been extremely fortunate to recruit BIOS member, Nicola Macrae, as the new Editor. She will be taking over at some point later in the year. David has agreed to serve on Council during the handover period to his successor.

## NEW MANAGER FOR THE NPOR

ALAN THURLOW

BIOS Council has recently reached an agreement for the NPOR Manager to be provided in future by the Royal College of Organists (RCO). This is a welcome development and we look forward to working with the College on the future development of the NPOR.

For the past seven years, under an arrangement with Birmingham City University, we have been fortunate in having the services of Frances Pond as NPOR Manager. In return for an agreed annual fee paid to the University by BIOS, Frances has been working for us on one day each week, logging the many incoming email messages which supply corrections to existing entries on the register, or information about new instruments and about those that have been restored or rebuilt. This information is then allocated by the Manager to our volunteer Editors so that they can assess, and if necessary verify, the facts before making the relevant amendments or additions to the Register. Frances then keeps a record in the log as the action on each item is completed.

This arrangement has served us very well, but in the late Autumn of last year the University informed us that after 30th June this year, because of a reduction in staffing levels at the Library, they would no longer be able to provide the service for us. I am pleased to inform members that after successful negotiations the BIOS Council has reached an agreement for the services of the NPOR Manager to be provided in the future by the RCO. This is an important new development in which our two organisations, each exclusively dedicated to the world of the organ, can work together and, I hope, provide a more

continuously stable future for the NPOR. From 1st July the new NPOR Manager will be the RCO Administrator, Andrew Macintosh, who will be operating for this purpose within the Academic, Library and Scholarship Directorate of the RCO, headed by Andrew McCrea. The email address for the Manager will become [npor@bios.org.uk](mailto:npor@bios.org.uk)

The original idea of establishing a national pipe organ register was a brilliant inspiration. Bringing that idea to fruition, and in the way that it has been done, has been nothing short of a triumph; something of which BIOS should rightly be very proud. There may be some who complain periodically that there are inaccuracies here and there, but this should not in any way lessen our pride in what has been achieved. Through the goodwill of those who send in comments and corrections, and the work of the Manager and dedicated team of Editors who make the changes, we can demonstrate that our intention and determination is always to refine and improve the product. We know that the NPOR is widely admired in organ circles throughout the world, and this is reflected in the impressive figures for its use (averaging 1,700 file searches per day).

As well as renewing our gratitude to those whose original pioneering work saw the project turn into reality, may we express our thanks to Birmingham City University for their greatly valued co-operation during the past seven years and especially to Frances Pond for her dedication and efficiency in managing the information stream on our behalf. For the future, we have been impressed by the enthusiasm of the RCO to become involved with the scheme. We look forward to their input and to working with them on the further development and future direction of the NPOR.

## HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on Saturday 28 January 2012:

Location	Builder(s) and Date	Comments	Grade
Market Drayton Shropshire: St Michael's Childs Ercall	Nicholson & Lord c1878	A fine organ by Nicholson & Lord of Walsall	II*
Plymouth Devon: St Simon's	Hele & Co 1912	A fine organ by Hele & Co incorporating important pipework by Harris previously in St Peter Mancroft Norwich	II*
Hampstead London: Heath Street Baptist	J.W. Walker 1901	A good example of an organ by J.W. Walker	II
Horbury Wakefield: St Peter's	Snetzler 1770: Hill 1860	A significant house organ by Snetzler made for John Waterhouse, Well Head, Halifax. Swell organ and Great Trumpet by Hill 1860	II*
Aylsham Norfolk: St Michael & All Angels	Norman & Beard 1911	An organ by Norman & Beard in original condition the largest surviving instrument with this unusual console design	I
Warwick Bridge Cumbria: Our Lady and St Wilfred	Hill 1843	An outstanding early organ by William Hill in original condition	I
Rotherham: Talbot Lane Methodist	Harrison & Harrison 1904	An outstanding organ by Harrison & Harrison in original condition. The console retains distinctive plain stop- jambs immediately prior to the designs of Arthur Harrison	I
Bolton: Lancs Tottington Road Methodist	Peter Conacher c1890	A good example of an instrument by Conacher with minor changes	II
Croydon: Croydon Minster	Hill 1869/1893/1912 Harrison & Harrison 1969	Significant Hill pipework of 1869 and later in an organ rebuilt by Harrison & Harrison	CoR

<b>Location</b>	<b>Builder(s) and Date</b>	<b>Comments</b>	<b>Grade</b>
Plymouth Devon: Minster Church of St Andrew's	Rushworth & Dreaper 1957	Significant pipework by Rushworth & Dreaper in a cathedral-style romantic organ	CoR
Wiggenhall Norfolk: St Mary Magdalen	J.D. Dixon. Cambridge 1874	A fine organ by a little known provincial builder, J.D. Dixon of Cambridge	II*
Norwich Norfolk: Thorpe St Andrew	Abbott & Smith, Leeds 1901	Significant pipework by Abbott & Smith	CoR
Durham: North Road (Bethel) Chapel	Harrison & Harrison (& later)	Much rebuilt organ incorporating fine original pillared Classical casework [featured on the builder's business card] and the Great and Swell pipework Pedal pipes, and structure of a mid 19thC Nicholson of Newcastle organ ["N"weights] installed in the Bethel Chapel when or soon after the building was opened in 1854	CoR
Midlothian: Newbattle Parish Church	E. Ingram 1895	A good organ by Eustace Ingram	II
Clackmannanshire: Alloa Ludgate Parish Church	Lewis & Co. 1904	An outstanding organ by Lewis & Co in original condition	I
Edinburgh: Broughton St. Mary's Parish Church	T.C. Lewis 1882	An outstanding organ by T.C. Lewis in original condition. The instrument incorporates an unusual Pedal Octave coupler	I
Inverness-shire: Kingussie Parish Church	Evans & Barr 1926	A good organ by Evans & Barr of Belfast	II
Dunbartonshire: Helensburgh United Reformed Church	Hill 1902	An outstanding organ by Hill & Son in original condition	I
Ayrshire: Darvel Parish Church	Forster & Andrews 1908	An outstanding organ by Forster & Andrews in original condition	I
Dunbartonshire: Rosneath Parish Church	Hill 1873	An outstanding organ by Hill in original condition	I

## CASEWORK REPORT: APRIL 2012

ANDREW HAYDEN

**St. Agatha, Market Way,  
Portsmouth-Landport, Hampshire,  
D06832**

This organ was built by Rothwell in 1905 (2 mp. 22 stops) and once stood in St Andrew's, Eastney, a former Royal Marines church in Eastney Barracks. It was donated to St Agatha's in 1997. St Agatha's is a former Anglo-Catholic building which was closed after the war, used as a dockyard store for many years, and is now a museum. The owner is Hampshire County Council and the building is listed grade II. The parish is a "Traditional Anglican Church" conjoined with Rome and is not subject to faculty jurisdiction.

The parish website includes a page about the organ and describes it as 'one of the few Rothwells still in existence'. NPOR records suggest this is one of perhaps half-a-dozen organs by Frederick Rothwell still surviving untouched; it is therefore an organ of considerable importance. Reasons for seeking its removal include its remoteness on a west gallery and the need to encase it adequately. Despite its unprepossessing exterior (unadorned casefront) this could be, potentially, a very fine instrument. The Pedal organ boasts a full-length wood Trombone 16' of exceptional quality. We understand negotiations are in hand to find a new home for it.

### **Chapel of the Royal Marines, Chivenor**

The house organ by Hill built in 1883, has recently been sold to the civic authorities

in Tours in France. The organ has been dismantled by Jonathan Lane and is to be reerected by a local French builder, David Bradesi who has been responsible for installing a number of other English instruments.



*1883 Hill organ at Chivenor  
(Photo: Nigel Browne)*

### **St Peter & St Paul, Over Stowey, Somerset N12313**

This organ was the subject of representations made by BIOS in August 2011. A judgement received in November gave permission for the organ's removal and the installation of an Allen electronic. It seemed that despite the obvious qualities of the instrument, a Bryceson of 1867, the overriding need in the church was for the space occupied by the organ in the north chapel to be used as an area for quiet meditation and prayer.



It appeared that no other space could be made for the Bryceson and it was therefore declared redundant.

The quality of the organ was recognised by the Chancellor who indicated that his judgement was arrived at with regret. Various stipulations were made, including that the Bryceson was not to be removed until the Registry had been notified of suitable arrangements for its disposal, and that such arrangements were to be approved by the Chancellor.

**Emmanuel Church, Forest Road,  
Loughborough, Leicestershire,  
D00288**

This very fine, largely unaltered, 3-manual Taylor of 1886 has been reported on at various times in the last two years. With considerable regret, BIOS has learned that the organ has been bought by a Parisian organist, for installation in a Catholic church in Brittany. Indications are that the organist will be undertaking the work himself which is a matter for concern especially since this is an organ which BIOS feels should have stayed in the United Kingdom and been given proper attention by a professional organbuilder. A sad loss

**Kingsbridge Baptist Church,  
Kingsbridge, Devon**

Finally, on an upbeat note, this organ was built by H.C. Sims of Ryde, and opened in March or April 1899. Dr Nigel Browne visited following an enquiry from the Minister who is a former music teacher. The organ, which is not mentioned on the NPOR, was found to be a small two-manual with an attractive specification (see next page); an ideal "beginners' " organ. Following consultation, we are pleased to note the congregation has decided to retain it and that it will be used to encourage youngsters to play.



*1886 Taylor and Sons organ in Emmanuel Church, Loughborough  
(Photo: David Shuker)*

Great		Swell			Couplers
Open Diapason	8 G	Bourdon	16	C-B	Swell to Great Swell to Pedal
<i>lowest 7 notes from Hohl Flöte</i>					
Hohl Flöte	8	Open Diapason	8	c	Great to Pedal
<i>stopped flute</i>					
Principal	4	Salicional	8	c	<b>Compass</b> manual: C - g <sup>'''</sup> 56 notes pedal: C - f' 30 notes tracker action to manuals; pneumatic to pedals.
Fifteenth	2	Stopt Diapason	8	C-B	
		Principal	4		
		Oboe	8	c	

Finally, my thanks to those people who pointed out the location error of Worth Matravers (St Nicholas of Myra, Worth Matravers, Dorset. N10170 see *BIOSRep*, Vol. 36 (January 2012) 14), it is of course in Purbeck, Dorset, not Wiltshire.

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## MEETING REPORT: RECENT RESEARCH CONFERENCE, BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM, SATURDAY 25 FEBRUARY 2012

DAVID SHUKER

A good turnout of BIOS members were welcomed by **Professor John Whenham**, who also took the opportunity to introduce the new head of the Music Department, **Professor Andrew Kirkman**. Professor Kirkman has research interests in liturgical music of the 15th century and the first presentation of the day picked up this theme. **Martin Renshaw** has taken up the challenge issued by our president, Professor Peter Williams, to determine how many organs were present in pre-Reformation churches.

Following more than two years' thorough archival research into medieval organs, attention has turned towards the actual physical remains associated with these instruments, essential to understanding their size, location and technology. Rather surprisingly, remnants of their galleries, and even their winding systems, have been found in just a small sample of the many promising East Anglian sites. A website has been set up ([soundsmedieval.org](http://soundsmedieval.org)) with a view to gathering a much information as possible from a range of sources. However, if we were to meet an intact medieval organ we might be surprised at what is inside, if a close examination of the innards of the 1686 Father Smith organ at Durham Castle is anything to go by. **Richard Hird** revealed that the glorious exterior of the case is supported by some rather crude framework. Perhaps it does not matter

though, as Richard's photographs could only be taken from the scaffolding erected during the recent refurbishment of the organ.

**Christopher Kent** has recently been able to study the accounts and papers of Arthur Thomas Corfe (1773 –1863) who served as organist of Salisbury Cathedral from 1804 – 1862. A period which traversed the late Georgian and Regency nadir and early Victorian revival of many Cathedral music establishments and Choir Schools. The diverse contents of Corfe's manuscripts relate not only to his musical and financial duties as Organist and Master of the Choristers, but also to his additional activities as promoter of concerts, a tuner of pianos and harpsichords for a number of distinguished clients, and as a piano teacher who methodically recorded the details of his pupils and of the repertoires that they studied. The documents also note the receipt of printer's plates of anthems and

glees from London. The Accounts of his domestic life are no less meticulous, and do not neglect to include the regular stocking of his wine cellar with supplies of Port and Madeira, or the sowing of seeds in his garden. Not least however, are the extraordinary financial wheelings and dealings which took place between Corfe and the Dean and Chapter which ultimately led to a suit in the Court of Exchequer.

The recent publication of the Leffler facsimile has made a wealth of hitherto largely inaccessible information on historic organs more widely available. However, the origins of the Leffler manuscript remain somewhat obscure and **José Hopkins** has been following various leads to determine who wrote the manuscript and when. Information kindly provided by descendants of the family has enabled us to have a clearer idea that J H (Henry) Leffler (1764 –1819) was indeed the the compiler and how the manuscript came to survive to the



*Delegates gathering to sing a Leffler hymn (Photo: Philip Wills)*

present day. One of J H Leffler's descendents, Revd Christopher Leffler of Lowestoft, attended the meeting and provided the music for a rendition of one of Leffler's hymn settings that was sung during the lunch break to an accompaniment, with original interludes, provided by José on the Snetzler chamber organ owned by the University of Birmingham.

Many of the organs known to Henry Leffler were swept away by the great changes in organbuilding that occurred during the 19th century. **John Norman** described the explosion of new tone colours in flue pipes during the century. The range of tone colours available to the English organ builder in the late eighteenth century had remained largely static since the innovations that followed the restoration of the monarchy more than a hundred years before. Snetzler's softer Dulcianas had widened the dynamic range, but that was all. The nineteenth century was to be very different. J.C.Bishop started the changes with his development of the open wood Clarabella, followed soon afterwards by William Hill with his more overtly flutey Wald Flute and Suabe Flute. The introduction of the narrow-scaled stopped Lieblichgedact by Schulze, led to widespread copying, even to his exact scale. At the other end of the tonal spectrum, the narrow-scale Dulciana was developed in various ways, leading to Bell Gambas and Keraulophons. The use of slotting, following the ideas of Cavallé-Coll, yielded edgier tones and the development of the bar/beard allowed string tone to be carried down into the bass. This was further exploited throughout the compass, initially in the Grove organ now at Tewkesbury then, with more extreme narrow scales in Hope-Jones's Viol d'Orchestre stops. All these developments

were driven by entrepreneurial and ambitious men who changed the tonal range of the British organ.

The British Organ Archive (BOA) continues to receive material and the task of cataloguing the contents is undertaken with impressive dedication and care by BIOS honorary archivist, **Chris Kearl**. Interesting insights into the practices of organbuilders emerge from account books, such as the fact that opus numbers start at anything from 100 to 10,000. Nobody, one supposes, ever wanted to buy Op 1 by a newly-minted builder. Recently completed cataloguing include the contracts of the Jardine company from 1874-1969 and T C Lewis from 1869-1922. The drawings from Hill, Norman and Beard occupy 170 boxes each containing 10-30 drawings. New arrivals include records of the Notermann business from 1900 onwards and Gray and Davison drawings that are dirty and fragile, requiring them to be scanned using the excellent facilities available in the Cadbury Research Library. Enquiries continue to come in, but these become somewhat easier to answer with the increasing amount of information in the BOA.

**Paul Tindall** shed some new light on the relatively little-studied area of old Birmingham organs. At the beginning of the 18th century Birmingham was a small town but the industrial expansion of the latter half of the century meant that six of the cities churches and several of the chapels and meeting house had organs, although details of these instruments are sparse. Local organ builders included Michael Woodward (1754-1832) who is remembered chiefly for the removal of Charles Jennens' organ from Gopsall Hall to the estate church of Great Packington, where it still is. John Banfield came to

Birmingham with William Hill to install the Town Hall organ and stayed. Some old Birmingham organs have survived until quite recently before being lost. Elliott's 1822 organ for St Martin's-in-the-Bull Ring was moved to Immanuel Church Sparkbrook, which was closed and converted into an old people's home, at which point the organ was taken out.

The cathedral organ loft has often nourished long tenures and Worcester is particularly notable in that respect. Between 1814 and 1950 (136 years) there were only four incumbent organists, starting with Charles Clarke (30 years and in post as a teenager) then, William Done (51 years), Hugh Blair (uncharacteristically, for only two years) and Sir Ivor Atkins (53 years). They span a period from the insular organ movement, through the very new technology of the Bryceson and Hope Jones 'electric' organs, to the modern era of broadcasting and expectations of universally high standards of performance.

**Jim Berrow** focused on the career of William Done (1815–95) who was regarded as 'one of the old school, solid and good, and a gentleman'. He lived through a period of great change in the social, liturgical and musical conduct of the English cathedrals and had his fair share of difficulties with the Three Choirs Festival, in particular, an upset with Jenny Lind. On the other hand, he had the pleasure of conducting Three Choirs orchestras that included a young violinist named Edward Elgar.

There have been only 33 coronations of British monarchs since William the Conqueror was crowned at Westminster Abbey on Christmas Day 1066. **David Knight** surveyed the role that organs have played in coronations beginning with James

II in 1685 for whom a small organ was provided for the king's choir. Organs tended to be provided specially for coronations and Henry Purcell was paid to provide and remove an organ (possibly by Bernard Smith) for William and Mary in 1689. There is scant evidence of organs for Queen Anne's coronation in 1702. Shrider seems to have provided organs for the coronations of Georges I and II in 1714 and 1727. Details of the music provided for the coronation of George III in 1761 survive as does the specification of a 2-manual chamber organ. Elliott provided an organ for the coronation of George IV in 1831. William IV's coronation was characterised by the presence of many more singers than musicians. Victoria's coronation in 1838 required the removal of the Blore organ case of 1831 and the use of a new organ built by Hill. The Hill organ was removed to St John Chester after the event and there it still is, somewhat enlarged. The coronation of Edward VII in 1902 was the first time that an existing Abbey organ (built by Hill in 1895) was used as it had been placed in a case on the sides of the chancel screen. This organ featured in the first recording (made down an telephone line) of a coronation made in 1937 (George VI). The coronation of Elizabeth II in 1953 was televised and thus is the first coronation for which we have both aural and visual evidence of the Abbey organ being used on these grand occasions.

Credit for gathering together and coordinating this unusually rich and varied programme must go to **Melvin Hughes**. BIOS is once again very grateful to **Professor John Whenham** for hosting the meeting and we warmly acknowledge his support of the BIOS meetings during his term as Head of the Music Department over the past few years.

## FROM THE ARCHIVE

CHRIS KEARL

### **The Model Symphony Organs of Norman & Beard (1903–1916)**

The first mention of a "Symphony" organ in Norman & Beard's records (*from the complete Collection of the firm's records located within the British Organ Archive*) occurs in 1903. The term "Symphony" really belongs not to the organ itself but to the "automatic player attachment" patented by J. Herbert Marshall which was fitted to these organs to allow them to be played without the need for a skilled organist. At the time of Queen Victoria's Diamond Jubilee, J Herbert Marshall was Lord Mayor of Leicester and the owner of a large Music Emporium there. He moved his centre of operations to London in 1901 where he became popular with the upper classes establishing a showroom at 288 Regent Street. In 1903 Marshall set up an agreement with Norman & Beard whereby they built the Symphony organs to his designs and fitted his player mechanism to the instruments. Two display organs were created to be exhibited in the showroom at Regent House - Opus 574, a one-manual instrument without pedals which became *Model Symphony Organ No 1*, supplied in May 1903 costing £169 and Opus 636, a two-manual and pedal organ which became *Model Symphony Organ No 2* and was supplied to Marshall in November 1904 for £269 (both instruments less a 10% agency allowance).

Opus 574 had a selective pneumatic bass attachment to bring on the lowest note of any chord on any stop an octave lower as a 16ft Pedal effect. The Swell shutters were controlled by the right knee and the unenclosed Horn Diapason on/off was operated by the left knee. All stops except the Horn Diapason were enclosed and were divided

into treble and bass at mid e/f drawing separately.

In Opus 636 there was a standard pedal-board with an additional auto-bass attachment working through the paper roll only. Couplers were Swell to Great; Swell Octave to Great; Swell Sub Octave to Great; Swell Octave; Swell Sub Octave; Swell to Pedal; Great to Pedal; with two composition pistons acting on Swell and similar acting on Great.

Both organs were operated by Norman & Beard's special Tubular-Pneumatic action throughout with patented Ivory stop tabs above the keyboards and elegant French-polished Mahogany case-work with silvered Zinc front pipes. The organs were able to be used either as a traditional "finger organ" or operated by the "Symphony automatic player" mechanism. The treble and bass sections of each rank on Opus 636 were located in separate swell boxes operated by individual swell pedals and divided at tenor b/mid c.

These two display instruments remained in the showroom at Regent Street until the amalgamation of Hill & Son and Norman & Beard Ltd. in 1916 and particularly in 1904/5 a number of identical instruments were sold from their pattern with identical specifications. After amalgamation Opus 574 was eventually sold for £70 to a Mr Greenwood for his residence at Manningham near Bradford in 1918; Opus 636 was sold for £200 to Herbert Frood Esq. in 1916 for his residence at Buxton. Frood was the founder of the Ferodo Brake and Clutch Company in 1897 at Chapel-en-le-Frith. The Swell Horn was removed by HNB in 1917 with the pipes being retained by Mr Frood, its place on the Swell soundboard was filled with a softer full-compass Vox Humana. In the late 1920's this organ, Opus 636, was sold for £250 by Frood's Works Engineer to the

Masonic Hall at Dore near Sheffield, where it still stands, no longer played and having had its player mechanism removed at some time in the past. It was brought to my attention by Barry Oakley who kindly supplied the photograph. The instrument needs much attention to the pneumatics and the loss of the player mechanism (accessed through a small panel directly behind the music desk) has probably sealed its fate.



*The console of the Dore Masonic Hall organ  
(Photo: Barry Oakley)*

Some other recorded "Symphony" organs were made for G.T. Bates Esq. of Mells Park, Frome in 1907 [Opus 849 IIP-15ss]; Middleton Towers, Lynn, Norfolk in 1908 [IP-8ss]; R.T. Jones Esq. of Crouch End in 1911 [Opus 1179 IIP-13ss]; Baron Gerhard Ludvig Knoop at Wadhurst in 1913 [Opus 1843 IIP-10ss]; and the largest "Symphony" organ was made for John Makin Kenworthy of Meadowcroft, Storrs Park Windermere in 1912 costing £930 [Opus 1232 IIP-21ss. plus drum and cymbals] which was dealt with in a former issue of the *Reporter*.

### **A surfeit of riches**

As an organisation, we are the custodians of some very important collections of organ-builders' records and of unique and valuable collections of specification notebooks from organ historians covering a period of over 200 years. The British Organ Archive forms part of the Special Collections of the Cadbury Research Library of Birmingham University and the working agreement which BIOS has with the Library requires that any additions to the Archive must first be negotiated with their representatives. BIOS members are reminded that we can make no

commitments whatsoever for material to be deposited into the BOA without first submitting a written detailed proposal to the joint BIOS-University of Birmingham management committee dealing with the oversight of the BOA. What we cannot be is an open "repository" for every single piece of paper which has something vaguely to do with 'organs'. Nonetheless, we are still hoping in the future to take in collections of organ-builders' records and some interesting material is already coming our way very shortly - but knowing exactly where to draw the line requires much thought and not a little courage - turning down material is a very emotive subject for us all and it breaks my heart every time we have to say 'no' to material simply because we currently do not have enough space for it.

A joint meeting between representatives of BIOS and the Cadbury Research library is planned for early May and the acquisitions policy for the BOA is a major item on the agenda.

## SOME THOUGHTS ON SAMUEL RENN'S LONG(ISH) ACTIONS

DAVID SHUKER

During choir practices in the run-up to Easter I was prompted to reflect on some of the disadvantages of the Victorian dispositions of organs in chancels. In my case the console is, not unusually, just behind the north-side choir stalls. It is very difficult to lead a choir when your back is turned to them. The unseasonably warm spring weather doubtless encouraged a kind of reverie in which I imagined our organ on a west gallery with the choir on either side where I could see them. Or at

least I *might* be able to see them if the console were a little forward of the case-work.

Possibly the best-preserved of Samuel Renn's organs is found in St Philip's Salford. A distinctive feature of the organ, dating from 1829, is the fact that the console is fully two metres in front of the case. Part of the reason for this unusually long action is that the organ was originally enclosed in a room over the west door and when the organ was moved forward the long actions was retained. A likely reason, according to Michael Sayer, was to allow the organist to have a clear view of choristers as well as any instrumental ensemble. In fact, my recent encounters with other Renn organs



*1829 Samuel Renn organ at St Philip's Salford*

*(Photo from: Michale Sayer, Samuel Renn, p. 30)*



that were designed for west galleries encouraged me to think that the placing of consoles well in front of the organ might have been a conscious design feature of this builder. The Renn organ that was until recently in St John's Bollington in Cheshire had remained in its west gallery position since its installation in 1836. The console is several feet forward of the front of the casework and affords a good view of the terraced seating on either side of the organ. This organ is now in storage pending installation in St George's Nailsworth Gloucestershire.



*1837 Renn console at Christ Church  
Biddulph Moor*



*1836 Renn at St John's Bollington*

A similar disposition of an almost contemporary Renn organ only became apparent when the organ was being dismantled. At first view the organ at Christ Church Biddulph Moor Staffordshire appeared to have an *en fenêtre* console, although closer inspection suggested that the case front had been rearranged somewhat. When the front panels were removed the original console arrangement became apparent and it stood well forward of the casefront.

This organ is almost certainly the one that Renn built for St Lawrence Chorley Lancashire in 1837 where it was placed on a west gallery. As at Bollington, the organist would have had a clear view of singers either side of the organ.

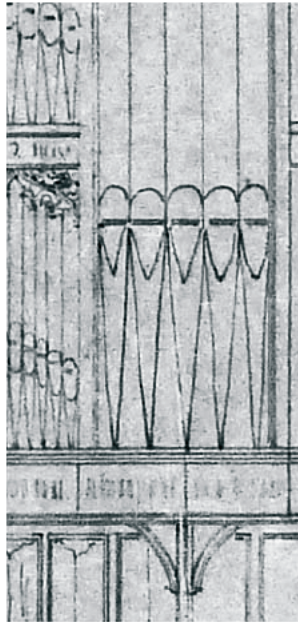
There is some evidence that Handel used organs with very long actions during his oratorio performances, possibly to ensure that singers placed behind the orchestra did not fall behind in time. The Renn organs described above preserve some element of this earlier practice but on a smaller scale. When it comes to restoring, and resiting, Renn organs, and possibly others with forward placed consoles that are based on mechanical actions, one might need to consider the logic of preserving this arrangement if the organ is no longer in a west gallery or similar situation. My own view is that, as an organist with a liking for mechanical actions, I would prefer to have the best possible view of the choir and that the arrangement offered by Renn's organs goes a long way to providing this. However, persuading churches to reinstate organs on west galleries may be a step too far. A pity, though.

## UPSIDE-DOWN PIPE MOUTHS

*JOHN NORMAN*

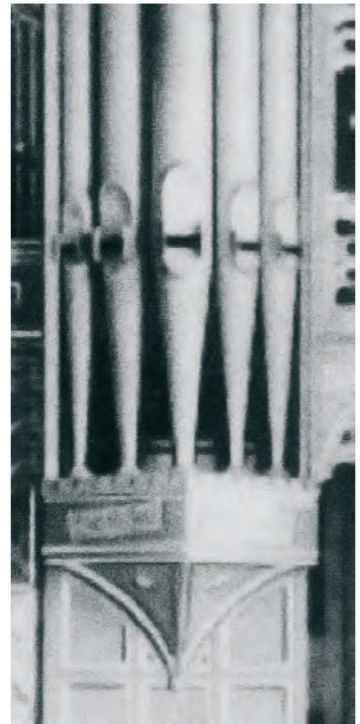
George Frederick Bodley was a very successful church architect. His organ cases are amongst the best that we have from the Victorian and Edwardian era. He was a friend of Arthur.G.Hill (later Dr Hill) the organ builder grandson of William Hill, who himself was a noted organ case designer. It was not surprising that many of Bodley's cases housed organs by Hill & Son, one being on the fine instrument at St German's, Cardiff, which BIOS visited as part of the 2005 residential conference. However, like many architects before and since, Bodley clearly had problems drawing out the appearance of front pipes. Scott, in whose office Bodley had trained, always had difficulty with them, generally drawing the pipes all the same length and all the same diameter.

In his 1890 case for the west end of the chapel of Jesus College, Cambridge, Bodley had to work with Norman Bros.& Beard, then Hill's upstart rivals. Unlike Hill's, Norman & Beard neither designed nor made organ cases in house, so Bodley did not have Arthur Hill to help him. His drawing of the case (constructed by Rattee & Kett, in Cambridge) gives the pipes in the side tower conventional 'bay-leaf top lips and semicircular bottom lips, but inverts



them for the pipes of the centre tower, producing a most curious effect.

In practice, as built, the organ had front pipes with "French" mouths, with arched top lips, just like all the Hill organs of the time, so perhaps Bodley received guidance from his friend at construction time. The result can be seen from a portion of the photograph below (supplied by Philip Drew) showing the organ in its later home of the then church of St Matthew, Southsea, where, sadly, it was destroyed in 1941 by a war-time bomb.



## OBITUARY - DR. JIM INGLIS (1934-2011)

ALAN BUCHAN

The book entitled *The Organ in Scotland before 1700* by Jim Inglis (De Mixtuur 1991, distributed by Positif Press) is exemplary in both content and layout. One half comprises a complete chronological list of all known pre-1700 references to the organ in Scotland printed *verbatim*, allowing readers to use the material as they wish and draw their own conclusions in an informed way. The other half of the book comprises Jim's own narrative; succinct, rational, objective and shunning speculation which was not informed by documentary evidence.

Brought up and educated in Kirkcaldy with a degree in Law from Edinburgh University, Jim never lost his Fife Doric and must have been equally at home with primary sources in Latin, Scots

(or "Inglis" as it was known pre-Reformation!) and standard English. He did not pursue a career in Law, but legal skills of analysis were in evidence in all his subsequent research work .

Moving to Hull as a computer programmer, he worked in industry before becoming a teacher of Computer Science. In 1970 he was appointed lecturer in Computer Science at Birkbeck College, University of London, where he remained until his retirement in 1999. Jim's interests were wide and his skills as an organist led him to

an interest in the history of the pipe organ. He joined BIOS in 1977, soon after it was formed, and attended meetings whenever he could. Organ history was his antidote to computer technology; he seldom used e-mail and beautifully hand-wrote and posted many of his informative letters. During breaks between computer classes at Birkbeck, he regularly disappeared to the British Library to sift through newspapers and other primary material for references

to the organ in Scotland.

This research led to his PhD thesis *The Scottish Churches and the Organ in the Nineteenth Century* (Glasgow University 1987), a masterly study of the controversy and ecclesiastical shenanigans surrounding the introduction of instrumental music in Presbyterian churches in Scotland. This he summarised for an article in *BIOS* 13 in 1989. A more general summary of Scottish organ history

appeared in *BIOS* 15. In 2010 Jim sent me all his organ history notes, which have thus survived for future reference.

Jim was no a stranger to adversity, losing both his mother in 1994 and his wife Jane to cancer in 1997. During this period Jim also contracted cancer but it was happily halted. After his retirement Jim moved from the family home in Potters Bar to the village of Coxwold in Yorkshire. Here he played the Nigel Church organ and took lessons from Colin Wright at Beverley



Dr Jim Inglis (1934-2011)

Minster, working at all the *Bach Trio Sonatas*, pieces which he particularly enjoyed. He enthusiastically participated in the activities of the Yorkshire & District Organists Association.

Throughout his life, whatever his workload or circumstances, Jim Inglis maintained a

cheerful and optimistic disposition, even during his final illness. He was generous with his time, unfailingly courteous and helpful, all qualities which made every meeting with him an occasion to cherish. For the memory we can indeed be grateful.

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## MEMOIRS OF A CAMBRIDGE CHORISTER (1885)

JOSÉ HOPKINS

The two volumes of memoirs published in 1885 by William Glover but now widely available are remarkable in the range of events and people recounted in his recollections. A pencil note in my original copy says 'born 1822, chorister at Trinity 1829, and the events described occurring during the 1830s.' In fact he was born in London in 1822, and died in Prestwich aged 76 when he was described as a 'musical composer.' Amongst the people touched upon are William Hill and the Birmingham Town Hall organ, the Wesleys and Mendelssohn, Herschel and Halifax, Crotch, Adams, Dr. Gauntlett and Hill, Prince Albert and Hill.

Glover was obviously a great admirer of Hill and his work. With phrases such as "this extraordinary man, an honour to our nation," he even compared the organs of Hill's best period to the works of Rembrandt or Titian in terms of longevity of appreciation. Prince Albert apparently sent for him on a Sunday morning about a Royal Chapel organ. Hill went the following day and when challenged by the Prince said "I never attend to business on a Sunday." Another sidelight is that Hill, according to Glover, was fond of fishing "on a tranquil Saturday afternoon with a primitive rod and line." The new organ in the Guildhall in Cambridge was declared a "specimen of

masterly organ-building" by one witness at the time, although since the date of that is 1882 the pencil annotation referred to above cannot be entirely relied upon. Would that the organ was still sounding today !

Hill's work in the construction of 32' open pipes is admired as is the "combination organ" in the Birmingham Town Hall organ, whereby the stops of the swell and choir could be played on a fourth manual, "these organs being provided with double pallets and grooves." St. Peter's Cornhill, St. Mary-at-Hill, All Saints' Margaret Street as well as the Edinburgh Reid Music Hall, Trinity Cambridge and Melbourne Town Hall, "upon which organ Mr. Hill was engaged to within a fortnight of his decease" are all mentioned. Hill's readiness to share his experience with colleagues is referred to by Glover especially his friendship with Mr. Cavillé of Paris, by whom he was highly esteemed as a "friend and confrère."

Glover speaks of the dire situation before the introduction of German pedals in this country. One anecdote in particular is of interest. "Dr. S.S. Wesley surprised me on one occasion, when he assured me that his father...learned to play the violin on purpose to take a part in Bach's trios which were written for the organ alone." A little further on "they would also require lengthened practice (sic) and repeated hearing before the public could understand them or like them." A final comment on the observation that "Trinity Chapel is, or was, perhaps the finest building for musical

effect in England” may serve to illustrate the range of subject matter in these two volumes of memoirs, covering not only

organs, organists and composers but contemporary events and personalities.

A treasure trove for the curious.

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## THE CLASS OF 2000

DAVID HEMSLEY

Although The Class had hoped, with the help and support of Katharine Pardee, to visit New College, Oxford last summer, indisposition on the part of a member’s family made it necessary to cancel the visit. In the event, we were able to arrange a visit in November to Cranleigh School where Mander recently completed a fine organ in the Chapel that better suits congregational singing than the small Grant, Bradbeer & Degens instrument that had otherwise served the School well for several years.

Philip Scriven, the well known recitalist and former Organist and Master of the Choristers at Lichfield Cathedral, welcomed The Class in his new appointment as *The Organist in Residence* at the school. He explained the design philosophy of the new organ and then demonstrated the instrument with great aplomb.

A visit to Chiddingfold to see the home of The Music Room Workshop was also made. The workshop is owned by Andrew and Robert Durand and it specialises in the refurbishment and construction of pianos, harpsichords and other early stringed instruments. It was a truly wonderful experience to see instruments over 200 years old being re-built to the original standards. The business workload is such that some



*The new Mander organ at Cranleigh School*

*(Photo: David Shuker)*

projects will only be completed three years on.

As usual, The Class took an excellent lunch, this time at *The Robert Onslow* in Cranleigh, with Philip Scriven as its guest.

Further information about The Class of 2000 from Dr David Hemsley

E-mail: [REDACTED]

## AN ANGLICAN BISHOP GOES TO BRATISLAVA

ROY WILLIAMSON

In 1854 J. C. Bishop built a one-manual organ for the Anglican church of St Margaret, Ward End, Birmingham. It was placed on the west gallery and probably remained undisturbed until 1898 when the local builder, J. T. Bossward, rebuilt it. The NPOR entry (D02357) records that Bossward also enlarged the instrument; this may merely have been extending the pedalboard to 30 notes from the original single octave (12 Bourdon pipes situated as six at each side). The NPOR specification, dated 1944, is given as:

MANUAL (enclosed) C – f <sup>3</sup>
PEDAL C – f <sup>1</sup>
Open Diapason
Bourdon
Stopped Diapason (Bass)
Vox Angelica
Claribel
Geigen Principal
Fifteenth
Orchestral Oboe
Viola da Gamba

In adapting the church to act as a community centre, the organ became redundant about three years ago and was bought by a Roman Catholic congregation in Bratislava. Slovak organ builders have no experience of English organs but would try to restore them as sympathetically as they do historic organs built by local builders of whatever period. When stripped down in the workshop of Ján Valovič, the Oboe pipes were found to be standing on a slide originally occupied by a three-rank

Sesquialtera and the Gamba on an ex 4ft Flute slide.



The restoration included fitting a new pedalboard, completing the Bourdon to f<sup>1</sup>, and reinstating the 4ft Flute and Sesquialtera. Before arranging installation of the latter, David Wickens was asked to advise on the composition of Bishop's Sesquialtera. He advised that it would have been 17 19 22 at C breaking back to 12 15 17 at c<sup>1</sup>. This was accepted by those closely involved with the restoration so the writer was dismayed to find that, when

MANUAL	PEDAL C – f <sup>1</sup>
Open Diapason	8 c <sup>0</sup> – f <sup>3</sup>
Bourdon	16
Dulciana	8 c <sup>0</sup> – f <sup>3</sup>
Sesquialtera	C: 19 22 24. c <sup>1</sup> : 12 15 17
Fifteenth	2
Principal	4
Stopped Diapason	8 C – B
Claribel	8 c <sup>0</sup> – b <sup>0</sup> stopped wood, from c <sup>1</sup> open wood
Flute	4 c <sup>0</sup> – f <sup>3</sup>

completed, the composition at C was 19 22 24. The reason given for this deviation was that there was insufficient space for the Tierce bass pipes. Well, Bishop managed to get them in so it remains unclear why the present organ builder could not do likewise! In the present specification, given on the previous page, the stops are listed in the order in which they stand on the soundboard

The opening recital was given on 4 September 2011 by Stanislav Šurin (Slovakia) whose programme included works by Frescobaldi, Zipoli, J. P. Krieger, Händel, Schneider-Trnavský (1881-1958, a local Slovak composer). The final work was the Allegro movements from Mendelssohn's Sonata no. 2.



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## ORGAN BOOKLETS

I have about 40 booklets/pamphlets about organs large and small throughout the UK. Free to a good home if you pay second class postage. Email me with your postal address. If you want to be picky I suppose I could send you a list.

John Clare [REDACTED]

## LETTER TO THE EDITOR

Sir

I was interested to observe that the organ at Harlton, in which I have had a hand, has received a Certificate of Recognition, on account of its historical case (featured on the front cover of *Journal* 34). However, I was rather less than delighted to read on the website that the "*Certificate of Recognition has recently been incorporated into the (HOC) scheme to identify the presence of individual elements of important historic material, such as pipework or historic case, in an otherwise undistinguished organ*". A poor choice of words, I think, and while I make no claims as to the quality of my work, it would have been good not to have received quite such a comprehensive put-down from BIOS. I wonder whether future recipients of these certificates will be equally undistinguished.

Peter Bumstead  
Ipswich

*Editor: The Historic Organ Certificate committee had already decided to remove the phrase "in an otherwise undistinguished*



*The 1869 casefront of the organ in Harlton Church, Cambridgeshire*

*(Photo: NPOR)*

*organ" from its definition for a Certificate of Recognition and the new BIOS website has been updated accordingly.*

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## CHANGES TO VAT IN THE 2012 BUDGET

DAVID KNIGHT

The Chancellor announced in the Budget in March that approved alterations to listed buildings which are currently zero-rated - will be charged at the standard rate of 20% from 1 October 2012. The intention of the change is to tidy up anomalies and reduce tax avoidance, yet by far the biggest proportion of the tax take will be from places of worship. New (and relocated) organs in listed buildings are often zero-rated when

the installation includes an alteration to the building. The effect of the budget will be to add 20% to the project cost. Please contact your local MP with examples of the impact this extra 20% charge will have.

The Government has a consultation, open until 4 May, that can be downloaded at: <http://www.hmrc.gov.uk/budget2012/vat-con-4801.pdf>

There is also an online petition at: <http://epetitions.direct.gov.uk/petitions/32229> - please sign, and encourage others to do so.



## RESEARCH NOTES

PAUL TINDALL

### ST THOMAS'S CHURCH, SALISBURY AND THE FREWENS

'Mr. Botly desired to add his testimony as an amateur...that the western gallery was the best place for an organ. Sometime ago, when churchwarden of St Thomas's, Salisbury, one of the finest parish churches in the Kingdom, he had successfully opposed an attempt which was made to remove the organ from that position; and he believed that, generally speaking, no better position could be obtained, either considered musically or architecturally.'<sup>1</sup>

St Thomas's is a large late-medieval church in the centre of Salisbury, chock-full of seventeenth, eighteenth and nineteenth-century furnishings, and open to the public every day. The future of the much altered Samuel Green organ of 1792, brought here from the Cathedral in 1877, has been in some doubt recently, but there is reason to believe that the parish is now willing to take good advice concerning its future.<sup>2</sup>

Thomas Swarbrick (c. 1679-1752), is said to have built an earlier organ for St Thomas's, which was opened on 28 February 1739,<sup>3</sup> and he was paid for tuning from 1744-7.<sup>4</sup> Swarbrick was 'of London

Organ Maker' in 1706<sup>5</sup>, and 'of the City of Bristol Organmaker' in 1719.<sup>6</sup> The diary of Dr. Claver Morris records Swarbrick tuning and altering harpsichords in Wells in 1718, and from 1722-24,<sup>7</sup> and he built organs at Minehead in 1714<sup>8</sup> and Shepton Mallet in 1744.<sup>9</sup> Swarbrick's master Renatus Harris died in Bristol in 1724, but Harris's son John, with his brother-in-law John Byfield appears to have taken the major contracts in the south-west: St Mary Redcliffe (1726) and St Thomas, Bristol (1728), St Mary, Truro (date unknown), St Mary, Haverfordwest (1737, perhaps with Jordan) and St John Baptist, Cardiff (date unknown).

Tuning contracts from the late 1720s and five large organs in Warwick, Stratford, Coventry (2) and Nottingham between 1730 and 1742 point to Swarbrick having moved into the Midlands. He is 'of the Borough of Warwick...Organmaker,' according to his will of 1751.

In July 1781 John Marsh<sup>10</sup> took John Avery, no doubt a severe critic, to see some organs in Salisbury:

July 1781: 'a Mr Avery, organ builder of London called on me with a long story of his being going to repair & improve Mr Beckford's organ at Fonthill & that as he must necessarily come thro' Sarum he sho'd be glad to avail himself

<sup>1</sup> *Journal of the Society of the Arts*, December 1868, 90. From the somewhat sceptical discussion following Henry Bryceson's address to the RSA regarding his new electric action.

<sup>2</sup> For an overview of the important historical material, with technical details, see David C. Wickens, 'The Samuel Green Organ in Salisbury,' *de Mixtuur* 64 (November 1989), 205-213

<sup>3</sup> *Salisbury Journal*, 26 February 1739: 'On Wednesday next will be open'd the new Organ, in the Parish Church of St. Thomas, and a Sermon will be preach'd on that Occasion by the Rev. Wishaw.'

<sup>4</sup> Betty Matthews, 'Thomas Swarbrick- The End of a Line,' in Robert Judd (ed.), *Aspects of Keyboard Music. Essays in Honour of Susi Jeans* (Oxford, Positif Press 1992), 106

<sup>5</sup> *Ibid*, 96

<sup>6</sup> *Ibid*, 104

<sup>7</sup> *Ibid*, 97-8, 100-102

<sup>8</sup> *Ibid*, 98

<sup>9</sup> *Ibid*, 108

<sup>10</sup> Brian Robins (ed.), *The John Marsh Journals. The Life and Times of a Gentleman Composer*, (Sociology of Music, Vol. 9): Stuyvesant NY: Pendragon Press, 1998), 239

of the opportunity of putting the Cathedral organ to rights, which he understood had been tamper'd with & was in bad condition, for w'ch purpose he wish'd me to recommend him to the Dean. Not however having then heard of any such person as Mr Avery I beg'd to decline introducing a stranger, on w'ch he introduc'd himself, but without effect as he was not employed & I had afterw'ds some reason to doubt his being then employ'd by Mr Beckford, to whom I heard he had revers'd the story by making his coming to Sarum the pretence for offering his service at Fonthill. The next day (Sunday) I took him to see St Edm'ds organ w'th its new improvements w'ch however he scouted much, saying he had **burnt** many a better one than that. I also at his desire took him to see St Tho's organ w'ch being made by a London builder, he was pleas'd to have a much better opinion of. This however being then much out of condition Boyter<sup>11</sup> who had for some years receiv'd an addition to his salary for taking the tuning etc. of the organ upon himself, but which he had much neglected, now employed him to tune it & strengthen the bass of the st: Diapas'n w'ch was too weak to accompany the Swell'

The organ at St Edmund's had been built in 1777 by Charles Green of Salisbury, Samuel's less-than-competent relative. Marsh makes it clear that there was a Swell at St Thomas's before Davis's work of 1803.

Swarbrick's organ was rebuilt by James Davis in 1803:

<sup>11</sup> Joseph Boyter, organist of St. Thomas's from 1746 until at least 1765, and inn-keeper of the Three Lions in the Market Place

*E. Johnson's British Gazette and Sunday Monitor*, Sunday 7 August 1803

'Last Sunday se'nnight the Organ at St. Thomas's Church Salisbury, having gone under a thorough repair, with the addition of a new swell, by James Davis, of Francis Street, Bedford-street, was opened in the evening by Mr. Corfe, Organist, and the Choristers of the Cathedral....

Mr. Corfe...shewed the different stops of the Organ in a most scientific manner, when his new piece, composed for the Dulciana Hautboy, and different stops in the swell; they are particularly sweet and full toned. The Organ is now a very complete instrument to our great Satisfaction, and does the builder great credit.'

The *Salisbury Journal* of 8 August 1803 has a similar report, saying that the organ

'having undergone a through repair, with the addition of several new stops, and an entire new swell, was opened on Sunday evening the 24<sup>th</sup> ult....the whole gave general satisfaction, and does the highest credit to Mr. Davis, of Francis-street, Bedford-square, London, whose fame in the musical world was so fully established, by building the admired Organ opened at the late Preston Jubilee...the different stops of the instrument were used with much taste and judgement by Mr. A Corfe.'<sup>12</sup>

James Davis (c. 1762-1837) built the organ at St John's, Preston in 1802, which is the

<sup>12</sup> Arthur Thomas Corfe, 1773-1863, became organist of Salisbury Cathedral in 1804 in succession to his father, Joseph Corfe. Dr. Christopher Kent gave an illuminating account of Arthur Corfe's life at the Birmingham Organ Conference in February 2012. (see page XX of this issue)

first date at which he is known to have built an organ under his own name.. He retired in 1822, and his obituary<sup>13</sup> of 1827 claims that 'no person since the time of Green has built so many organs, or of such magnitude, as Mr. Davis.' This is hard to credit. Green died in 1796, and built six cathedral organs and at least thirty new church organs. Davis is first found in London in 1783:

*Morning Herald and Daily Advertiser*, Saturday 17 May 1783

'Wants a Place, a young Person from the Country, as House-maid or Nursery maid. Direct to R.R. at Mr. Davis's, Organ-builder, No. 28 Crown Court, Little Russell-street, Covent-garden.'

Later, he was paid 'for his masters, Longman & Broderip,' for a large organ at Wymondham Abbey (1793). Longman & Broderip employed various organ builders, who built instruments in their Tottenham Court Road factory. John Geib had been in charge in 1790 for the organ at St Mary, Stafford. He was mainly a piano maker, but in an advert of 1794, when he appears to have left the firm, he claimed to have made 'sundry church and chamber organs, amongst which is that celebrated Stafford Organ.'<sup>14</sup> After the bankruptcy of the firm in 1795, Henry Holland appears in a court case as 'employed in the organ line' for them in 1796, when James Davis's brother David was manager for the assignees of the business.<sup>15</sup> By February 1797 James Davis was competing with 'Longman & Broderip (*per Mr. Holland*)' for a contract at

St Martin Ludgate,<sup>16</sup> so he was presumably working on his own account by then.

Sperling<sup>17</sup> preserves a specification for St Thomas's, after 1851 when he says that Bates added pedal pipes:

S Thomas Salisbury

Harris 1738, [additions by Bevington in 1850 –crossed out]. Originally one row of keys GG to D, small Swell to fiddle G added by Davis 1798[sic]; enlarged, and Pedal Pipes added, by Bates of London 1851.

Open Diapason  
Stopt Diapason  
Principal  
Flute  
Twelfth  
Fifteenth  
Sesquialtra 4 ranks  
Trumpet

Double Open Pedal Pipes 1½ 8ves  
GGG to C

Tenor C Swell

Double Diapason  
Stopt Diapason  
Dulciana  
Principal  
Fifteenth  
Hautboy

Swell and Pedal couplers to Great organ.

Sperling preserves a picture of an eighteenth-century three-tower case: the flats have semi-circular gables. Most known

<sup>13</sup> *Gentleman's Magazine*, Vol. 97 part 1, 1827, 71

<sup>14</sup> *Morning Chronicle*, Wednesday 29 January 1794. Geib announces that he has set up a music warehouse under his own name at 47 London-street, opposite the Fitzroy Chapel.

<sup>15</sup> Proceedings of the Old Bailey, t17960406-84, accessed February 2004: William Gater, Theft, Simple Grand Larceny, 6 April 1796

<sup>16</sup> *BIOSRep*. Vol. 31 No. 4 (October 2007), 34

<sup>17</sup> Volume 3, 100

Swarbrick cases have the Harris pattern of two pointed gables.

In 1877 the parish resolved that the Cathedral organ should be moved to St Thomas's, and Hill & Son advised that the manual compass should remain FFF, but that f should be added in the treble, all at a cost of £200.<sup>18</sup> A letter was received from Charles H. Frewen of Cold Overton Hall near Oakham offering £120 for the old organ, which was accepted.<sup>19</sup> On 23<sup>rd</sup> April Frewen wrote again that he had heard from Mr. Grover the organ builder that the organ was 'much decayed and worm eaten,' and wanted to pay only £100. The Vestry refused, but the outcome is not recorded. Frewen (1813-1878) had been M.P. for East Sussex 1846-57, and the Frewens also held Brickwall House, Northiam in Sussex, home of the seventeenth century chamber organ now at the Royal College of Music, which is marked '1702 Jane Frewen her Organ.' Accepted Frewen (1588-1664, later Archbishop of York), who was born at Northiam, provided an organ at York in 1663, and the new organ by Robert Dallam in 1631 at Magdalen College, Oxford where he was President.

What Mr. Frewen did with the Salisbury organ, if anything, is unknown. Cold Overton church had an organ in 1846 'given by the late Miss Mary Frewen.'<sup>20</sup> Mary Frewen (1753-1811) was Charles Frewen's aunt, and mentions giving a barrel organ to Cold Overton church in a letter dated 30 January 1811.<sup>21</sup> In 1877 there was 'an organ, given by a member of the Frewen family,'<sup>22</sup> and it now has a one-

manual organ by Thomas Lane of Stoney Stanton.<sup>23</sup>

## GEORGE DALLAM: A NEW ADDRESS

George Dallam was one of Robert Dallam's two organ-builder sons, active as early as 1661 when he contracted for an organ at Durham Cathedral: he died late in 1684.<sup>24</sup> Children with his wife Jane were born in 1670 and 1672, when he was of Bradshawe's Rents, Purple Lane, in the parish of St Andrew Holborn.<sup>25</sup>

However, in 1667 Dallam was living in the parish of St. Saviour, Southwark, where 'Susan Dallam wife of George an Organ maker' was buried on the 12 October.<sup>26</sup>

## FORSTER AND ANDREWS

Elvin has it that Forster and Andrews set up in Hull in 1843, at the Mechanic's Institute, Charlotte Street.<sup>27</sup> However in May 1844 J. A. Forster (*from Bishop's, Organ Builders, London*) advertises from 15 Grimston Street that he has 'now commenced business in Hull...a well educated Youth wanted as an Apprentice.'<sup>28</sup> There is no mention of Andrews until November when Forster & Andrews advertise that they have 'taken those most spacious premises, the Old Mechanic's Institute, Charlotte Street.'<sup>29</sup> They made nine new organs in 1846, employing thirty men as early as 1859.

<sup>23</sup> DBOB. Lane moved from Leicester to Stoney Stanton in 1877.

<sup>24</sup> *JBIOS* 9 (1985), 103

<sup>25</sup> Betty Matthews, 'The Dallams and the Harris', *JBIOS* 8 (1984), 61

<sup>26</sup> London Metropolitan Archive, MS P92/SAV/3003, composite register 1653-1673

<sup>27</sup> Laurence Elvin, *Forster and Andrews Organ Builders 1843-1956*, (Lincoln, the author 1968), 7

<sup>28</sup> *Stamford Mercury*, Friday 31 May 1844

<sup>29</sup> *Hull Packet*, Friday 8 November 1844

<sup>18</sup> Wiltshire and Swindon Archives, Chippenham, MS PR/Salisbury: St Thomas/1900/179. Vestry Minutes 1870-1898, 17 March 1877

<sup>19</sup> 4 March 1877

<sup>20</sup> *White's History, Gazetteer and Directory of Leicestershire*, 1846

<sup>21</sup> East Sussex Record Office, Lewes, MS FRE/2291

<sup>22</sup> *White*, 1877

## BRITISH INSTITUTE OF ORGAN STUDIES

### STUDY DAY AT ST MAGNUS THE MARTYR, LONDON BRIDGE

SATURDAY 30 JUNE 2012

#### ‘A SWELL ORGAN’

This Study Day will be focused around the 3-manual romantic organ in St Magnus the Martyr, Lower Thames Street, London EC3R 6DN.

St. Magnus the Martyr was one of 51 parish churches rebuilt by Sir Christopher Wren after the Great Fire. The work spanned 1671-84, but was substantially complete by 1676 although various alterations that have been made since then (e.g. the steeple in 1705). Inside is a wealth of woodwork and ironwork. The church was restored in 1924 by Travers and again after war damage by Laurence King.

“In 1712, through the generosity of Sir Charles Duncombe, a four-manual organ was built by Abraham Jordan, possibly with the assistance of Christopher Schreider, which included a swell ‘which never was in any organ before’” (*The Organs of the City of London* Nicholas M Plumley, 1996, p86). Various works were carried out in the 18<sup>th</sup> and 19<sup>th</sup> centuries culminating in a reconstruction by Spurden Rutt in 1925 using an unique tubular-pneumatic action.

Topics will include:

- the history of the organ
- present condition and options for restoration
- the history of the Swell pedal in England
- the Jordan Family
- Spurden Rutt, Organ Builder

There will be a demonstration/recital on the organ.

Participants will include

- William McVicker (Consultant)
- John Norman
- David Knight
- Joan Jeffery
- John Eady (Organist)

A full programme will be available from the BIOS Website.

**BRITISH INSTITUTE OF ORGAN STUDIES**

**STUDY DAY AT ST MAGNUS THE MARTYR, LONDON BRIDGE**

**SATURDAY 30 JUNE 2012**

**'A SWELL ORGAN'**

**BOOKING FORM**

Please reserve a place for me at the BIOS Day Conference at St Magnus the Martyr, London Bridge on Saturday 30 June 2012 at £25.00.

*Cheques should be made payable to 'BIOS'.*

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

Name (including title).....

Address.....

.....

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

Mobile:.....

e-mail:.....

Dietary Requirements (if any).....

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

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

**Melvin Hughes, BIOS Meetings,**



# **BIOS MEETINGS AND CONFERENCES 2012–2013**

## **Saturday 30 June 2012**

*Study Day at St Magnus the Martyr, London Bridge* – see pp. 55–56 for details and Booking Form.

## **Saturday 20 October 2012**

*Day Conference at the Royal Festival Hall* – further details will appear in the *Reporter* (July 2012)

## **Future Conferences**

Day Conferences are being planned as follows:

- Birmingham Research Conference (February 2013)
- Grosvenor Chapel, London (March 2013)
- St Swithun, Worcester (probably 11 May 2013)

Please look out for updates on the BIOS Website ([www.bios.org.uk](http://www.bios.org.uk)).

**Ideas for future Conferences are always welcome.**

**For further information please contact:  
The Meetings Officer, Melvin Hughes**



*Rear cover: A Hill, Norman & Beard Model Symphony Organ (Opus 636) of 1916 is still to be found in the Masonic Hall at Dore near Sheffield (see p. 40). The instrument needs much attention to the pneumatics and the loss of the player mechanism, accessed through a small panel directly behind the music desk, has probably sealed its fate. (Photo: Barry Oakley)*



## **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.