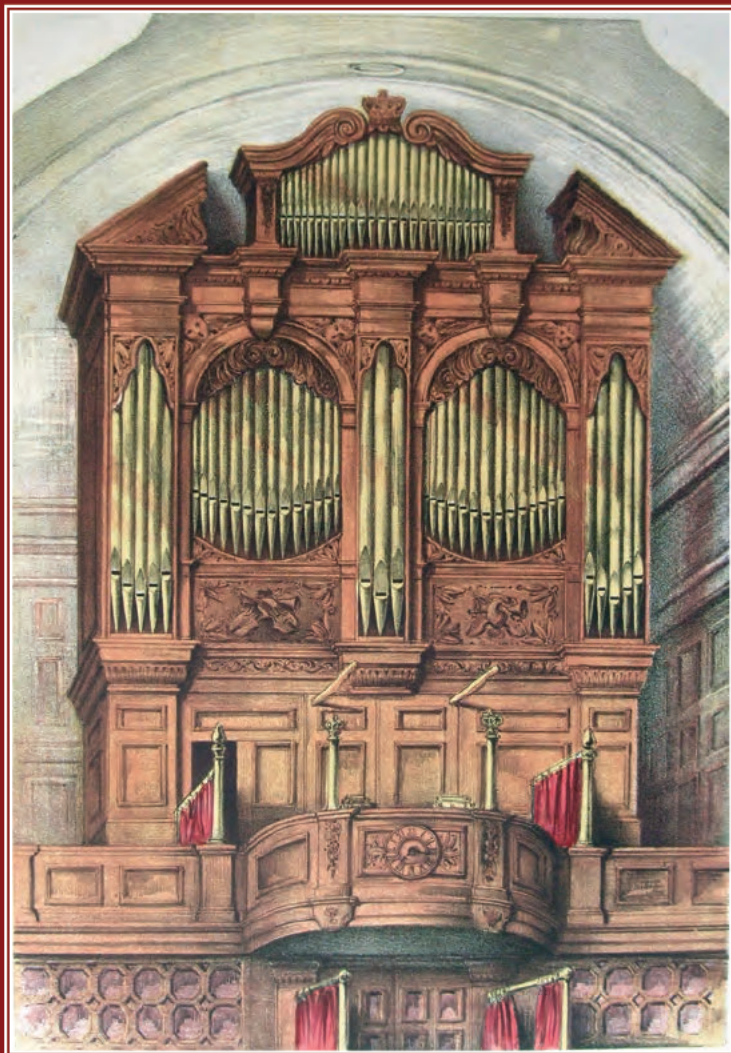


# BIOS *REPORTER*

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July 2012



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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*The cover illustration is a chromolithograph of the Abraham Jordan/Christopher Shrider organ in St Magnus the Martyr, London Bridge that was the focus of a BIOS study day - see p 68. The image is taken from John Norbury's Box of Whistles, privately published in 1877.*

### CONTENTS

Editorial	58	Meeting Report: London	68
The New Editor	58	William Thynne's Forgotten Partner	73
Membership Matters	60	The Magdalen Hospital	78
Historic Organ Certificate Scheme	61	Research Notes	79
Casework Report	64	Call for Papers	84
Heritage Report	66	Meetings and Conferences	Inside Rear Cover
Meeting Report: Oxford	67		

## EDITORIAL

The 2012 Oxford Residential conference may not have provided a clear answer to the question posed by the organisers (see p 67) but one of the talks did cover a relevant subject in a very thought-provoking way. Timothy Day's exploration of the origin of the contemporary 'Anglican sound' was based on the availability of almost a hundred years' worth of recordings and showed that a once diverse sound world of choral singing has converged on a style that became widely known through recordings. This phenomenon is not unique to church music as the same thing has happened with orchestral sound - early recordings of the same symphony played by different orchestras are almost invariably less homogenous than current comparisons. These differences relate to tempi, dynamics, articulation, and much more. More or less by stealth, but there is also a whiff of 'musical correctness' about it, the notion has evolved that there are 'gold standards' of performance against which all others are measured. It is quite hard to find a piece of choral or organ music that has not been recorded and it is always lurking in the background ready to wag a disapproving finger at your interpretation (or attempt even to play it). There is also a more insidious aspect to recorded sound and it is that the recording may not even be of a single performance. Judicious editing of wrong notes or even pitch may clean up a performance to unachievable perfection.

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Having stepped down from my editorial soap-box for the last time it is a great pleasure to pass the baton on to a new Editor. I hope that you will support Nicola in her work as much as you have supported me - keep on sending in the articles, meeting reports and letters!

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## THE NEW EDITOR: NICOLA MACREA

As a teenager, I became interested in the history of musical instruments, specifically the harpsichord. I had my heart set on studying music at Edinburgh University because of its fine collections of historic musical instruments, in particular the Russell Collections of Early Keyboard Instruments. When I began my studies at Edinburgh, my late mother encouraged me to attend organ recitals throughout the city; her father had been an organist in Linlithgow and she recalled her enjoyment of hearing him play JS Bach. My interest in the history of the organ was sparked by a lecture during the first term at Edinburgh by given by Dr John Kitchen on organ history. I found this lecture absolutely

fascinating, in particular how technology, such as pneumatics and electricity, had been applied to the organ. The lecture started in the Reid Concert Hall, including a performance on the Ahrend organ and finished in the McEwan Hall, where we heard the Hope-Jones/Willis III/Rushworth organ, learning about technologies being applied to the organ. I was amazed that two completely different styles of organ were in such close proximity, illustrating the changes that have occurred in organ building throughout the ages. John's enthusiasm for the organ was infectious and inspired many of us to find out more. A few months later I had a further opportunity to see the McEwan Hall organ at close quarters thanks to the Edinburgh Society of Organists (ESO) that had



*Nicola Macrea*

arranged a young persons' meeting to inspect the organ.

At this time, I first became aware of BIOS, after I saw the latest editions of the *Journal and Reporter* on the shelves of the Current Journals Section in the Reid Music Library. I eventually joined BIOS in 2003 after I graduated, as I was becoming concerned about church closures and the impact that this would have on organs.

In 2006 I was undertaking a research project on the organ in St Thomas Junction Road, Parish Church Leith, where I was organist, as part of my MMus in Organology. The organ was by J.J. Binns and I quickly became aware that very little research had been undertaken on Binns and his contemporaries. This led me on to embark on a Ph.D on the life and works of Binns at Edinburgh University under the supervision of John Kitchen, which I plan to submit in May 2013. I do not believe that

Binns was the best organ builder that the world has ever known, however I do find organ building in Britain from 1880 - 1930 particularly interesting and I feel this area would benefit from further research.

I have been the Secretary of the ESO since May 2009 and I really enjoy my varied duties. One of the interesting features of this position is that the Society has the use of the flat that once belonged to the blind organist Alfred Hollins. The Society has the responsibility of the maintenance of the flat and currently rents it out. From this rental income the ESO is able to fund projects such as the *Organs of Edinburgh* publication as well as fulfil its charitable aims. I am also currently serving a year as President of the Scottish Federation of Organists which has an annual conference; the 2013 conference is to be held in Edinburgh, which coincides with the centenary year of the ESO. I am also one of the trustees of the Dr William Baird Ross Trust, which was established to promote composition of organ and choral music.

I am concerned about the future of the organ in the British Isles due to church closures and the increasingly secular nature of society. Many young people have never heard a live organ and are not aware of the rich history of the instrument and what that history can tell us about many different things: music, religion, technology, society, to name but a few. It is our important duty to make sure that future generations are aware of our organ heritage from all periods and to continue to do our very best to preserve that heritage. I am very grateful of the opportunities given to me by my education and from the Edinburgh Society of Organists. I look forward to working with BIOS in my capacity as Editor of the *Reporter*, which I see as a position of great privilege and honour.

## MEMBERSHIP MATTERS

MELANIE HARRISON

It is a delight to have to welcome so many new members to BIOS.

Ian Ball MA FRCO:

Denise Hart:

Makiko Hayasaka:

Dr. Andrew John Henderson:

Maggie Kilbey MA MSc:

Jonathan Lane:

Prof. Donald Arthur Preece MA PhD  
FIMA ARCO:

Dr. Laurence Rogers BSc MSc PhD:

John Ross MA:

Thomas Walters:

Despite these our numbers continue a very slight downward trend so please proselytise when an opportunity arises. I am grateful to those who have sent their 2012 subscription payments by cheque, on-line or other ways. Those from whom we have been collecting payments via a credit or debit card may have noticed their accounts were not been debited as in previous years. This is because of a change in the arrangements with our banks and BIOS is no longer able to retain card details and make repeat billings each year. Although I believe BIOS has operated a tightly managed system that has never had a security problem, today's banking systems mean the only way we can process card payments is via an on-line process.

All those who have not yet had their 2012 subscription collected through their credit or debit card, or who have yet to make payment in some other way, will soon get a reminder inviting them to use the new on-line payment scheme that will be operational in the next couple of months. This does require use of the internet, often accessible in public libraries for those without a personal connection. Any members who prefer not to follow this trend in commerce are welcome to use the traditional methods of posting a cheque or postal order. It is worthy of note that BIOS is still managing to keep the subscription rates at the level introduced in 2006 though of course that will not continue indefinitely.

I am sad to report the deaths of Douglas Carrington of Lytham St. Annes, Lancashire and Dr James Inglis of Coxwold, York both of whom had been members since 1977, of Peter Fulman of Halstead who joined BIOS in 2002, and of Gustav Leonhardt of Amsterdam who joined BIOS in 1983.

## HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on Saturday 9 June 2012:

Location	Builder(s) and Date	Comments	Grade
South Ferriby	Nicholson of Rochdale 1853	A good organ originally by Nicholson of Rochdale with a fine case and later alterations by Forster & Andrews	II
Plaistow, London E13 Memorial Community Church (aka as Plaistow Baptist Church)	Spurden Rutt 1924	A good original organ by Spurden Rutt. Donated by Dame Clara Butt in 1924	II
Bedford Leigh, Lancs St Thomas	Harrison & Harrison 1921	An outstanding large organ by Arthur Harrison in original condition	I
Windsor, Berkshire Windsor Parish Church of St John the Baptist	Alfred Hunter 1906	Hunter pipework and case. major overhaul Rushworth & Dreaper 1936	CoR
Newcastle upon Tyne, Dilston Rd Methodist Church	Harrison & Harrison 1897	A fine organ by Harrison in an outstanding mid-nineteenth century case	II*
Pamber, Hampshire Priory Pamber End (aka Holy Trinity Our Lady & St John the Baptist)	Seede 1783	A good organ by Seede sympathetically restored 1982	II
Chetwode, Bucks St Mary & St Nicholas	John Nicholson 1842	An outstanding organ by John Nicholson in original condition	I
Isleworth, Middlesex St John the Baptist	Thomas J. Robson (action Bishop 1920s)	A good organ by Thomas J. Robson incorporating substantial original pipework and an unusual case. Action, Bishop & Son c1920	II
Llanelli, Dyfed All Saints	Hill 1874	A fine organ by Hill & Son substantially in original condition	II*

<b>Location</b>	<b>Builder(s) and Dates</b>	<b>Comments</b>	<b>Grade</b>
Brompton Regis, Somerset, St Mary's	T.C. Lewis 1872	A fine organ by TC Lewis substantially in original condition	II*
Swinton, South Yorkshire St Margaret's	Harrison & Harrison 1902/3	An outstanding organ by Harrison in original condition	I
Ramsbury, Wiltshire Holy Cross	Early 19th century – attrib G.P. England	Early 19th Century case	CoR
Bremhill, Wiltshire St Martin's Church	William Allen [n.d.]	A fine organ by William Allen: pipework and case substantially in original condition. Previously in St Augustine Addlestone Surrey. Sympathetically restored 2010	II*
Market Weighton, Yorks St John's Methodist	Francis Booth 1853	An outstanding organ by Francis Booth with an unusual pneumatic action in original condition	I
Preston, Lancs St Bartholomew Talbot Street, Chipping	Henry Willis 1876	A fine organ by Henry Willis substantially in original condition	II*
Liverpool, Walton Breck Holy Trinity	Henry Willis 1863	An outstanding early organ by Henry Willis in original condition	I
Liverpool, Crosby Eshe Road URC	Norman & Beard of Norwich 1907	An outstanding organ by Norman & Beard in original condition	I
Angus, Forfar & East The Big Kirk	Forster & Andrews 1899/1900	A good four-manual organ by Forster & Andrews	II
St. Fillan's RC Church Crieff, Perthshire	John Renton of Edinburgh 1845/1871	A good organ by John Renton	II
ex-Kinneff Parish Church Kincardine (church closed)	R. Mirrlees of Glasgow c1860	A good organ by R.Mirrlees of Glasgow originally made for a house in Edinburgh, with a fine case. Organ currently in store.	II
St. Mary's Episcopal Church Birnam Perthshire	Forster & Andrews 1874	Substantial pipework by Forster & Andrews	CoR



<b>Location</b>	<b>Builder(s) and Dates</b>	<b>Comments</b>	<b>Grade</b>
Hurlford Parish Church, Ayrshire	Forster & Andrews 1875	Substantial pipework by Forster & Andrews	CoR
Weem Parish Church Perthshire	Walker 1876	Substantial pipework by J.W. Walker	CoR
Stockbridge Parish Church, Edinburgh	Gern 1883	An outstanding organ by August F.H. Gern. A house organ made for the Marquis of Lothian 1882 in original condition: in this church since 1994	I
Glasgow Evangelical Church Cathedral	Forster & Andrews 1887	An outstanding organ by Forster & Andrews in original condition	I
St. Mungo's Episcopal Church, Alexandria Dunbartonshire	C. Lloyd of Nottingham c1880s	A fine organ by Charles Lloyd of Nottingham substantially in original condition	II*
Heriot Parish Church	Anon "Scudamore" c1890 "	A good example of a 'Scudamore' organ by an anonymous builder substantially in original condition	II
Crieff Hydro Hotel	E. Ingram 1900	An unusual example of an organ by E. Ingram made for a hotel substantially in original condition	II
St. Mary-of-Wedale Parish Church Stow	Ingram 1905	A fine example of an organ by E. Ingram substantially in original condition in a fine gothic case. The original hydraulic engine remains.	II*
Colmonell Parish Church, Ayrshire	Norman & Beard 1908	An outstanding organ by Norman & Beard with an exceptional case attributed to Robert Lorimer in original condition	I
Dailly Parish Church Ayrshire	Hill, Norman & Beard 1921	A good organ by Hill Norman & Beard substantially in original condition	II
Girvan South Parish Church. Ayrshire	A. Ingram of Edinburgh 1925	An intact organ by Arthur Ingram of Edinburgh substantially in original condition	II

## **CASEWORK REPORT: JUNE 2012**

**ANDREW HAYDEN**

The following instruments have been referred to BIOS since my last report:

### **Portsmouth John Pounds Memorial Church R00055**

This organ originally came from Poole Unitarian Church and was built by Bishop & Starr in 1868. It was transferred to John Pounds Memorial Unitarian Church, Portsmouth in 1967 but has remained untouched since. Advice was sort on how best to consider its future. The organ is clearly an historically valuable one and BIOS offered its services regarding an inspection and most likely, an HOC. The Church has decided to retain the organ and Philip Drew is expected to visit and report.

### **St. Andrew's Hove D03288**

We were referred this instrument by Dr Jeffrey West Senior Advisor, Statutory Advisory Committee, Church Buildings Council. The organ was built by Bishop & Son ca. 1889 with 3 manuals and pedals, detached console and a handsome Baroque case. Regrettably in the late 1970's, following the church being made redundant, the organ was largely dismantled and dispersed leaving the casefront, reservoir, Great soundboard and console. The future of these remains is under discussion and BIOS was asked to draw up a report for the committee. This report has been accepted.

### **St. Dunstan's, Edge Hill, Liverpool N10819**

The organ built by Father Willis and widely regarded as one of his best in the North West of England was awarded a Grade I HOC in 2009. Through a curious and

disturbing chain of events, pipework was removed without a faculty and used in various other organs on a 'temporary loan' basis though, we hasten to add, not through the agency of the present incumbent. The organ is currently unplayable and sorely in need of restoration.

An application is being made for a retrospective faculty to cover the removal of the ranks in question: a Corno di Bassetto and a Pedal Ophicleide. BIOS has been involved in correspondence with Liverpool Registry and the incumbent, and has formally written setting out its objections to the granting of the Faculty and asking that the removed pipework be reunited with the instrument to which it rightly belongs.

### **All Saint's, Llanelli SN505006**

The church is by G E Street, 1874, and is a fabulous repository of fittings and fixtures to his designs as well as stained glass by Clayton and Bell. The organ is a 3 mp Hill of 1874, almost completely untouched with a number of registers prepared for.

The building was recently declared closed and hence redundant following the discovery of serious problems with electrical wiring. BIOS has spoken to St David's Diocese and it is hoped the organ will be protected by a form of entombment within a plywood case pending a decision on the church's future.

### **St Peter's, Slinfold N15254**

BIOS received an enquiry regarding this little organ by John Fincham built in 1868 and recently awarded a Grade I HOC on account of it being "an outstanding organ by a builder whose work is rare". The

instrument has fifteen stops including a Stopped Diapason Bass on the Great.

The enquiry related to proposals to fit an electronic Trombone unit on account of a perceived weakness in the Pedal department. BIOS has replied to the effect that the addition would be entirely inappropriate, that the certificate would be rescinded were the device to be fitted, and that this could prejudice future applications for grant-aid.

Since there appears to be a spectrum of views regarding the nature of the Historic Organs Certificate it might be as well to clarify some points in relation to this and similar queries.

The certificate carries the rubric:

*(The Organ) is listed in the Institute's register of historic pipe organs as being an instrument of importance to the national heritage and one deserving careful preservation for the benefit of future generations. This certificate is held in trust for the British Institute of Organ Studies while ever this instrument is maintained in a manner consistent with its historical significance.*

The award of a HOCS listing is not undertaken lightly and, for that matter, in the case of a Grade I, only occurs infrequently. It recognises the historic importance of an organ. The preservation of historic organs does afford opportunities for players to explore older repertoires on appropriate instruments even if this means that, occasionally, the choice of music that can be played may be limited. Where such organs exist, there needs to be considerable thought given as to whether the organ should and could be altered, often at considerable cost, or whether playing habits might be reviewed to arrive at a

mutually satisfactory and less costly arrangement.

In this particular instance, the addition of electronically reproduced voices would constitute an alteration to the tonal complement of the organ, one which, hitherto, it had never had. Although the physical intervention may be thought minimal, from an acoustic and technological perspective, it would be significant and quite out of keeping with the organ.

### **Enquiries in Brief**

Other enquiries dealt with recently included Primrose Hill Baptist Church, Huddersfield, thought to be by William Holt. The organ was probably built in the 1850's and is housed in a neo-classical case. Regrettably, its redundancy was notified to us probably too late to do anything beyond saving pipework. Its ultimate fate is, as yet, unknown. We have also received a notification regarding a small 2 mp James Conacher of 1887 at Wrigley Mill Methodist Church, Diggle. Graham Jones is expected to visit though, again, the redundancy was made known at very short notice.

We have also learnt that the Rothwell organ at St Agatha's, Portsmouth-Landport is still in situ and potentially available. Details may be had from me. This is a fine instrument and a rare example of an unaltered one by Frederick Rothwell - well deserving of being sympathetically rehoused. Given that good, unaltered Rothwells are now extremely rare and diminishing by the day the potential loss of this one would be extremely sad and unnecessary.

## HERITAGE UPDATE: JULY 2012

BARRIE CLARK

Following the demise of the Heritage Protection Bill and the change of government in 2010 it was assumed that there was no obvious opportunity for BIOS to pursue any changes in the current legislation in favour of a more defined protection of historic organs. However in July 2010 The Penfold Review had proposed changes to listed buildings legislation but it was expected that this would have to wait for a specifically heritage orientated bill. To our surprise Heritage Alliance had noted and alerted its members that the Department for Business, Innovation and Skills (Secretary of State Vince Cable) has put forward the Enterprise and Regulatory Reform Bill. In Clause 50 and its related Schedule 16, crucially for BIOS are proposed some minor but significant amendments to the Planning (Listed Buildings and Conservation Areas) Act 1990, the current legislation which covers listed buildings. The intention in this new Bill is that if required for clarification, parts or items of a listed building may be excluded from protection if specifically referred to with this objective in the list description. The implication of this is that if regarded as a fixture, any organ not actually mentioned in the list (a usual situation) will be included as a protected part of the listed building. This change will

only take effect with list descriptions which date from or are revised after the implementation of this Act.

In earlier discussions with DCMS we had been told that the changes we sought could not be made without primary legislation. Although the Enterprise and Regulatory Reform Bill is concerned mainly with other issues this direct reference in one part to listed buildings has given BIOS a small opportunity, as Clause 1.(5) is to be amended by the addition of (5A), to propose the addition of fourteen words to 1.(5) (a) which currently reads '*any object or structure fixed to the building*' by adding '*or deemed to be fixed by virtue of its own weight*'. This would remove the element of doubt in law that large free standing organs may or may not be part of a listed building. The Bill has already had its second reading with no MP raising any query about Schedule 16. It is now before the Public Bill Scrutiny Committee and the BIOS submission is before them for consideration.

Almost at the same time the Welsh Office had proposed a Heritage Bill for Wales, scheduled for 2014-2015. BIOS has put forward its usual points for the protection of historic organs to the CADW team working on the preparation of a draft for this Bill. It would be a step forward if what we have been seeking for some years could be achieved as part of new and specific legislation rather than just an alteration to existing law intended for perhaps other purposes.

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## LETTER TO THE EDITOR

Sir,

I should like to draw attention to two errors in the account of the Bernard Edmonds Research Conference in February 2012 in BIOS Reporter, April 2012. Firstly the Rev. Christopher Leffler in fact lives in Felixstowe, not Lowestoft but more

importantly he did not actually supply the music for the hymn setting by J.H. Leffler which was sung by delegates. The setting is to be found in the British Library along with some of Leffler's other music.

José Hopkins  
[REDACTED]

## NEW ORGANS IN OXFORD: THREE ANSWERS TO ONE QUESTION. BALLIOL COLLEGE, OXFORD, 12-14 APRIL 2012

DAVID SHUKER

The question in question, so to speak, is that of providing an organ to support the Anglican liturgy. Supporting the liturgy is one thing that an organ has to do in a church, but it is not the only thing. Do three quite different recent Oxford installations shed any light on this? That is what more than forty delegates gathered in Oxford to find out.



The 2008 Aubertin organ in St John's College

The first session in St John's College launched the proceedings with some panache. **Nigel Allcoat** introduced the 2008 Aubertin organ with a movement from a Handel organ concerto played on the 4-stop Aubertin box organ with the tutti passages provided by the main organ (**Ian Ball**). That certainly laid to rest any notion that the classical English repertoire could not be played very effectively on this French interloper. Any organ in this chapel has to compete with a grand legacy – Archbishop Laud is buried here and Gibbons "This is the record of John" was first performed here. Quite apart from that, what about *Stanford in A*? One response is just to play it on this organ – or

not! There is, after all, more than 500 years of Anglican church music to choose from. We had an interesting observation from the builder, **Bernard Aubertin**, who reminded us that organs are silent for most of the time. For him this meant that the organ itself had to make a mute statement, and there is no doubt that the oak case is a striking feature of the chapel. So the answer to the conference question in St John's was to build a new organ, not particularly a French organ but an organ of our time, built by someone who lives in France.

In the chapel of Balliol College **Nicholas Prozzillo** addressed

the question of what a 'liturgical organ' is. The origins of the organ as a church instrument are, as Peter Williams has often reminded us, still clouded in mystery and we do have to be aware of this history. As the organ came to centre stage in the Victorian period, its liturgical role became associated with its ability to provide a musical palette of romantic colours. This could lead to organs that struggle to be integrated musical instruments.

The changing organ landscape of Oxford is characterised by a high turnover of instruments. Compared to the situation in many parish churches, and not a few cathedrals, the comparative affluence of the Oxford colleges has meant that organs once regarded as fine instruments have been completely supplanted by new organs, some several times over within the last century. **John Brennan** has seen most of the recent changes at first hand and it is salutary to note that in the midst of all of this traffic one instrument stands out as a truly revolutionary change that has resisted further assaults – the 1965 Frobenius organ in Queens College. Yet it is sobering to consider that even this organ will one day be considered 'old-fashioned'. One interesting difference between new organs in Oxford (16) and Cambridge (16) since 1965 is the almost opposite trend in the ratio between organs with mechanical and electric action, 12/4 and 4/12, respectively.

BIOS joined forces with the RCO Academy for the celebrity organ recital given by **Dame Gillian Wear** on the new Tickell organ in Keble College Chapel. Even in her last official year as an international recitalist Dame Gillian retained all of her sparkle in a programme that included many items from the current RCO diploma pieces and ranged from the restrained seventeenth-century English and continental repertoire through to a dazzling Toccata in D by Marcel Lanquetuit dedicated to Albert Dupré.

The morning after the recital the story of the new organ and its predecessors in Keble was recounted by the Director of



*The 1879 Hill façade was retained for the 2011 Tickell organ at Keble College chapel.*

Music (**Simon Whalley**) who pointed out that the Butterfield architecture and decoration of the chapel has placed firm constraints on the siting of the organ right from the start. The first organ (Hill 1879) was placed in a shallow recess on the south side of the chapel and was raised in 1892 to allow a small side-chapel to be constructed underneath where Holman-Hunt's 'The Light of the World' could be discreetly displayed. After various vicissitudes it was decided to install a new organ for the 21<sup>st</sup> century without disturbing the overall style of the chapel. Thus, the four-manual **Kenneth Tickell** organ of 2011 was installed behind the diapered Hill façade (with many of these pipes now used) and the reeds and some string stops were voiced in the Hill style but somewhat brighter. When put through its paces by organ scholar **Leonard Sanderman** in Reger's gargantuan Fantasia on *Ein Feste Burg* the organ spoke with brilliant clarity. In a retrospective look at some of the recent trends and themes in British organ building, **Ian Bell** cast a characteristically critical eye over the post-war period. We can now discern the rise and fall of neo-classicism and the perhaps excessive influence that certain styles of choral accompaniment have had on organ design. A stark reality is the marked contraction in the size of the organ building sector over the past decades – and we are not yet at the bottom! A lack of clear thinking has perhaps also marred British organ building in the past. Perhaps we need to return to more sophistication, with voicing for example.

The new organ project for Merton College chapel was outlined by Director of Music **Benjamin Nicholas**. The organ will be built by Dobson Organ Builders of Lake City, Iowa USA with **Paul Hale** as consultant and will be installed by June 2013. This instrument will replace 1968

Walker organ which is now regarded as too much in the neo-classical style. The specification of the Dobson organ represents a return to an instrument which Hale characterises as more suitable for choral accompaniment (see article by Paul Hale in *Organists' Review* June 2012 pp 31-35 for a fuller account). It is perhaps interesting to note that the Frobenius organ at Queens' is roughly the same size as the Walker organ. Perhaps the success of the Queens' organ in choral accompaniment is due to the way it is voiced. The new Dobson organ will be bigger than either of these organs and is likely to provide more variety in tone colours. The new organ at St George's Hanover Square is also from a US builder - this time, Richard Fowkes. **Simon Williams** summarised the thinking behind this organ – which has not only to serve the liturgical needs of a large London church but also support a concert series. The new organ will fit behind the Blomfield-extended Gerard Smith (1725) case and is notable for being the first organ by an American builder in London. A perhaps more English view of the 'Oxford question' was explored in the discreet charm of the small chapel of Lincoln College. The options for space and location were distinctly limited and the new organ was built in 2011 by **William Drake** in a firmly eighteenth-century style. The organ was demonstrated by **John Wellingham** with a programme that did not stray beyond the Georgian era. Perhaps this organ, of all the new Oxford organs, is representative in many ways of the thousands of parish church organs up and down the land, in that the demands on it are simpler.

How sure are we that we know how the Anglican liturgy ought to sound? This was the question underlying **Timothy Day's** masterly survey of the changing sound of



*Console of the 2011 Drake organ at Lincoln College chapel*

cathedral choirs. The availability of more than a century's worth of recordings gives us the opportunity to make comparisons in a relatively dispassionate manner. In the same way that we have forgotten that vibrato on stringed instruments was once an occasional ornament, there was clearly a wide variety of ways in which choirs sang the same repertoire both within England and across Europe. Broadly speaking a case can be made that the English cathedral sound had to be distinctly Anglican – an English *Miserere* should certainly not sound like that sung in the Sistine Chapel! Moreover, the snow-white homogenous sound of treble voices typified the team spirit of English private schools that frowned on the kind of individual voices that could sometimes be heard in choirs of lay clerks in the first half of the twentieth century.

The conference ended with a very convivial dinner held in the old library of Wadham

College where the after-dinner speech was given by BIOS chairman **Alan Thurlow**. Many of the founders of BIOS were from, or had strong associations, with Cambridge and the richness of its musical life in the 1970s was recalled by Alan, who was there as a research student. The roll-call of names that could be encountered there in those heady days was truly impressive – Charles Cudworth, Peter le Huray and many more. Equally impressive was the fact that as assistant organist soon after at Durham Cathedral he found that the choristers sometimes sang from a complete set of large folio volumes of eighteenth-century anthems.

What then can be drawn from the Oxford meeting? Perhaps the most striking aspect of the three recent Oxford organs is the wide range of styles of each that provides a musically coherent instrument. The answer to the question - were all three organs capable of supporting the mainstream Anglican liturgy and choral repertoire? - actually proved rather elusive. Certainly we heard evidence that the 'sound of the Anglican liturgy' is not as deep-seated as it is considered to be, or even should be. Maybe after the decades-long search for an 'eclectic' instrument the organ world has finally found the courage to if not shout, at least mutter, with conviction 'Vive la difference'.

Of course, such a conclusion poses a perennial problem for organists that manifests itself in a typically British 'keep calm and play on' response when confronted with the challenge of accompanying a service - they simply do the best they can with the instrument that they have.

**Melvin Hughes** and **Katie Pardee** deserve our thanks for organising the conference and giving the delegates a chance to make their own assessment of these three very different organs.



## MEETING REPORT: 'A SWELL ORGAN' ST MAGNUS THE MARTYR, LONDON BRIDGE, SATURDAY 30 JUNE 2012

DAVID SHUKER

It is hard to imagine that the church of St Magnus the Martyr at the north end of London Bridge was once a prominent landmark. The various Temples of Mammon that have sprung up in the City of London have all but obscured the church: something that serves as a reminder that something that was once so central to our society, namely Christianity, is now often discreetly hidden away.

At the beginning of the eighteenth century Sir Charles Duncombe (1648-1711, goldsmith and Lord Mayor of London) gave money for a new organ and, as befitting an important City church, the instrument was both large and innovative. In particular, this organ, installed in 1712, was the first to include a Swell. The origins and significance of this innovation were the subject of the Study Day.

**William McVicker** and **John Eady** (present organist) described the history and possible future of the organ. In some ways the organ is a remarkable survivor. The magnificent 1712 case remains largely original and still looks a good now as it did to John Norbury in May 1871 (see front cover). In contrast, very little remains of the original 18C pipework with only parts of a few ranks of the Great chorus still present and these much altered. The original disposition of the organ is not known although it was reliably reported to have had four 'sets of keys'. By the time that Leffler described the organ around 1800 it had only three manuals but was still regarded as 'a very fine old organ'. During

the 19C various works were carried out by Forster and Andrews (1979) and Hill (1891). In 1924 a major rebuild was undertaken by Robert Spurden Rutt of Leyton and this is the organ that was restored in 1997 by Hill, Norman and Beard. Unfortunately, during this restoration Hill, Norman and Beard folded and the project (supported by a large HLF grant) was completed by a team of individual craftsmen. Although the detail of the restorative work was well done it was inevitable that the overall restoration was not necessarily a great success. A major factor behind this result was that Spurden Rutt had used a novel pneumatic derivation machine based on ball bearings rather than standard valves. The restoration project was predicated on maintaining this unique technology. The shortcomings of the Rutt tubular pneumatic system have manifested themselves in several problems that plague current players of the organ, namely, slow speed of the Swell to Great coupler and an unreliable piston mechanism. Heating in the church has also contributed to development of significant running in the Swell. Despite its munificent past, today's St Magnus would have to think very strategically about raising additional funds to restore the organ to a fully playable state, including the provision of a programme of regular maintenance for such a large and complex organ.

Many of Robert Spurden Rutt's organs have long since disappeared or been altered but the organ at St Magnus has survived in a largely original state. The history of the Spurden Rutt business (founded in 1899) was explored by **David Knight**, who found that separating truth from reality was a significant challenge when the firm's founder was such a consummate self-publicist. By all accounts Spurden Rutt could be regarded as a 'decent second division organ-builder'. His shortcomings

were a lack of imagination with regard to casework and a tendency to lay out his organs in a very cramped way. It is this latter aspect which probably contributed to the replacement of many of his organs. However, when space was not at a premium some good organs ensued and still survive (for example, St Mary Walthamstow, 1953). There were also some notable restorations, not least at St Magnus. The business was sold to J W Walker in 1958.

The origins of the Swell organ are still shrouded in some mystery. **John Norman** pointed out that Bernard Smith's 'Ecco' division in the 1684 Temple organ was a genuine first. The pipes were totally enclosed. Where did this idea come from? Probably not the north German *Brustwerk* or the French *Récit*. The 'Ecco' was really an echo of the Great and became a standard feature of larger English organs by 1700. Jordan's Swell of 1712 was based on this division but, in addition to adding an adjustable shutter, also extended the stoplist (again based on the Great) as well as extending the compass down to fiddle G. The location of Jordan's Swell is also a matter for conjecture – possibly like the Echos placed behind the music desk, the 8-stop Swell was most likely placed within the organ not far above console and not behind the upper flat of dummy pipes where it has been long supposed. In any event, there is evidence that after a disastrous fire in the church in 1760 some work was done on the upper part of the case.



*Dr David Knight*

Peter Williams once famously remarked that the Swell '*... was not a fitting invention because it was a mechanical device adapted to an instrument already perfectly self-contained and capable of playing its own music*'. **David Knight** examined this claim by looking at the musical use of the Swell in the 18C repertoire. Instructions for the proper use of a Swell are to be found in prefaces by John Marsh and Jonas Blewitt where it is suggested that its use is appropriate in slow movements. The ancestry of the Echo organ is reinforced by the fact that Blewitt clearly indicates that the default position for the Swell is closed. Clearly the use of the Swell pedal in 18C music was quite different from what it became later when large Swell divisions of orchestral tone became available and was probably, after all, 'a fitting invention', at least for the 18C English organ.

The association of Abraham Jordan with the invention of the Swell and its use in the



*Joan Jeffery*

St Magnus organ has long ago passed into the canon of organ history. **Joan Jeffery**

provided an update on the history of the Jordans in which confusion can easily reign if one is not careful to distinguish between the various Abraham Jordans – distiller and organ-maker/father and son on the one hand and master carpenter on the other (see *BIOJ* 26 (2002) 76-135 for much of the detail).

The fascinating story of the organ at St Magnus the Martyr finished with a recital by **John Eady** including music by Purcell and Bach on what remains of the early pipework and pieces by Whitlock, Moore, Howells and Alain to demonstrate both the great potential of the organ. It is hoped that some of the discussion on the day will contribute to a decision on the next stages in the restoration and maintenance of this historic organ.

**Melvin Hughes** and **John Eady** were warmly thanked by the participants for organising this very interesting Study Day.

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## **WILLIAM THYNNE'S FORGOTTEN PARTNER**

*GRIFFIN BEALE*

Much has been written about William Thynne and his first business partner, Carlton Michell, but little is known of his second partner, Frederick Hanway Beale. This article will give a brief picture of the man and his work.

Frederick was born in Madeira on 30th August 1842. He was the only surviving child of John Hanway Beale (1807-1843), known as Hanway, and Anna Maria Beale (Annie), née Tate, (1817-1898). The couple had arrived in Madeira in 1841 in the hope of finding a cure for Hanway's

consumption, or at least an alleviation of the symptoms of the disease.

Music was in Frederick's blood. Both of his parents were teachers of music. Frederick's grandfather was Thomas Beale (1771-1857), a successful music publisher and seller based in Manchester. Frederick's uncle was Thomas Frederick Beale (1804-1863), after whom Frederick was named. This uncle was a partner in the music-publishing house of Cramer, Beale & Co., of 201 Regent Street, London. Thomas Frederick's son was Thomas Willert Beale (1828/9-1894), the well-known opera and concert impresario and writer on music. Another uncle, William Plumridge Beale (1803-1836), was a composer and musician.

Hanway lost the fight against tuberculosis and died on 17th April 1843. He was bur-

ied the next day in the cemetery of Holy Trinity Church (the English Church) at Funchal. Annie and the infant Frederick probably left Madeira in the early autumn of 1843 and settled in Annie's home county of Lancashire. Having established a home in Liverpool, Annie Beale set about earning a living as a teacher of music and the piano-forte. By the time of the 1861 Census she recorded her occupation as 'Professor of Music'. In music circles she was respected both locally and nationally and made many friends in the music world. Annie Beale's lively musical evenings at her home and her annual Christmas concerts had become firmly established by the late 1840s. Annie remarried in 1853. Her husband was the Swiss Eugene Béat Husson and they had two children. The adolescent Frederick was an accomplished pianist and violinist, but a career in music did not begin until he was in his middle forties. He began his career as a mercantile clerk in Liverpool. Later in the 1860s Frederick became a commission merchant and continued in this occupation until his career took a completely different direction in about 1887.

In the meantime Frederick married Clara Byrd in 1874 and established a family. By the time Frederick and Clara moved to London in 1882 they had six children. A further three children were born by 1890.

Frederick was an exact contemporary of Thomas Casson, the Denbigh-based banker, who was born in Liverpool in 1842. In view of Casson's interest in music and in organs in particular, it is possible that he had made the acquaintance of Frederick and his mother before he took up his duties at the bank in Denbigh in 1875. It is thought that Thomas Casson set up his business known as the Casson Patent Organ Company Limited in about 1887 at Denbigh. However, the company's centre of operations was in London where

Frederick Hanway Beale was a fellow director of the company. The company's London premises were based at 22A Addison Terrace, Notting Hill.<sup>1</sup> By 1889 the company was employing William Thynne as its voicer. In a letter to Thomas Casson dated 15th October 1889, W.T. Best states: "...and I hope - now that you have Thynne's services - large & important orders will come in. It is of course a disadvantage to be so far away from the centre of operations."<sup>2</sup> In the same letter Best states: "I am sorry you appear so unfortunate with your working organ staff! Mitchell was known to be a harum-scarum amateur for years, & you did a good thing in inviting him to leave." The 'Mitchell' referred to in Best's letter was probably Carlton Michell.

Here our attention should turn briefly to the final days of the firm of Michell & Thynne. By 1886 the firm was in serious financial difficulties and on 15th November 1886 both partners filed bankruptcy petitions.<sup>3</sup> Michell and Thynne extended

<sup>1</sup> I am grateful to Diana Devlin (Thomas Casson's great-grand-daughter) for releasing to me this information, contained in a transcript of a letter from Frederick Beale to Randal Casson dated 31st July 1891. The address at 22A Addison Terrace, Notting Hill sounds more residential than trade and it is possible that this was the registered office of the Casson Patent Organ Company Limited, with the organ-building factory being located elsewhere. Reference is also made to note 6 below.

<sup>2</sup> This letter is in the possession of the author.

<sup>3</sup> *The London Gazette*, 19th November 1886, p.5653. Receiving orders were made on 16th November. This edition of *The London Gazette* reveals that they last carried on business at the Addison Works, Woodstock Road, Shepherd's Bush, having formerly carried on business with another partner, James Draper Bishop. The proceedings were consolidated by an order dated 6th January 1887 and Bankruptcy Orders were made on 19th January 1887: *The London Gazette*, 25th January 1887, p. 438. This edition states that Michell's Petition was dated 21st December 1886, so possibly it was defective in some way and had to be re-presented. The Bankruptcy Orders were discharged on 17th April 1888: *The London Gazette*, 25th May 1888, p. 3005 and a first and final dividend of 4s. 6½d was

their working relationship and by 1889 they were working for the Casson Patent Organ Company. It is likely that Frederick Beale, as the director at the centre of operations, had recruited Michell and Thynne. It is also likely that it was Frederick who was deputed to 'invite' Michell to leave. Finally, it is possible that the directors of the Casson Patent Organ Company had employed the staff of Michell & Thynne in the new undertaking, as indicated in note 6 below.

The Casson Patent Organ Company was not a success and by 1891 Casson had set up the Casson Positive Organ Company. In the 1891 Census Frederick Beale gave his occupation as 'Organ Builder & Choir Master'. He also described himself as an 'Employer'. On 2nd December 1892 a legal notice reported that Frederick Hanway Beale had presented a petition for the winding-up of the Casson Patent Organ Company in the County Court of North Wales at Bangor.<sup>4</sup>

Both Beale and Thynne would have ended their association with Casson at this time and by February 1893 they had taken an assignment of the existing lease and established their own partnership at the Addison Works at Woodstock Road in Shepherd's Bush as church, concert and model organ-builders. On 15th April 1896 they took a 21-year lease of the premises at a rent of £57.10s.0d per annum. In August 1896 they instructed a local auctioneer and land agent to carry out a detailed survey of the premises:

*In accordance with your instructions I have surveyed the premises occupied by you and known as Addison Works, Woodstock Road W.*

ordered to be paid by 14th June 1888: *The London Gazette*, 12th June 1888, p. 3297.

<sup>4</sup> *The London Gazette*, 2nd December 1892, p. 7126. A first and final dividend of 4s.1d was ordered to be paid by 28th February 1894: *The London Gazette*, 16th February 1894, p. 1051.

*They comprise small but compact factory premises and consist of:-*

*One large lofty workshop about 50'x25' used for building organs.*

*A smaller workshop about 34'x13' (this workshop is about 17'6" at one end in width but only 10' at the other end.) used as a Joiner's shop.*

*A workshop on the first floor about 34'x17', a small part being partitioned off at one end and used as a voicing room. This has a substantial roof and the top is used for storing timber. There is also a foreman's room adjoining.*

*A metal shop fitted with furnace set in brick-work Coal store.*

*On the first floor approached from the front yard by wooden steps is an office and store-room.*

*There is also a small timber yard at the side, men's W.C. &c.*

*The whole premises are substantially built of brick and timber with corrugated iron roof and approached from the Woodstock Road by a yard enclosed by a large pair of wooden gates.*

*The premises are very conveniently situated being only one minute's walk from Uxbridge Road Station and are exceptionally well lighted. They have been occupied for some years as an organ builder's factory and as they are suitable for almost any manufacturing business I have no hesitation in stating that they would readily let at from £90 to £100 on lease.<sup>5</sup>*

On establishing the business, the partners produced a publicity pamphlet detailing their objectives and experience. This

<sup>5</sup> Survey by C. Rawley Cross, Auctioneer & Land Agent, of Uxbridge Road Station, London. W. dated 14th August 1896, in the author's possession. It is not known why this survey was commissioned so soon after the creation of the lease. Possibly the firm was experiencing financial difficulties and the partners were contemplating a sale of the lease which would very likely realize a premium, thereby generating some capital for the firm. The partners did not in fact sell the lease and the firm remained at the Addison Works.

pamphlet also gave a brief account of the Grove Organ at Tewkesbury Abbey. The firm also produced a trade pamphlet called Beale & Thynne's Organ Building.<sup>6</sup> This trade pamphlet contains specifications for three organs not mentioned by NPOR. These are the organs at St. Peter's Church, Folkestone, which underwent extensive enlargement by Beale & Thynne in 1894, St. Mary Magdalene, Paddington and Llanfair Church, Ruthin, North Wales. In April 1895 Beale & Thynne were in correspondence with the Earl of Warwick concerning the building of a proposed two manual organ to be erected in the Chapel of Warwick Castle at a cost of £825, exclusive of carriage and casework, payable in six monthly instalments. When sending Lord Warwick the formal contract and specification on 3rd May, Beale & Thynne stated that they had already started work on the organ.<sup>7</sup>

The activities of the firm came to an abrupt but temporary halt on 24th September 1897 when William Thynne died at the Addison Works aged fifty-eight. In view of

<sup>6</sup> Copies of these documents are held by Gloucestershire Archives of Clarence Row, Alvin Street, Gloucester, GL1 3DW. Reference: P329/ICW4/11. The two page publicity pamphlet is dated February 1893 and claims that Beale & Thynne had retained the same staff as that employed by Michell & Thynne. It is therefore possible that the Casson Patent Organ Company had also retained the Michell & Thynne workforce otherwise the employees would have dispersed between the closure of Michell & Thynne at the end of 1886 and the establishment of Beale & Thynne at the beginning of 1893. It is tempting to conclude that the Casson Patent Organ Company also occupied the Woodstock Road factory premises previously occupied by Michell & Thynne and subsequently occupied by Beale & Thynne. The 11 page trade pamphlet went through several editions and the copy held by the Gloucestershire Archives is the third edition. Although the trade pamphlet is not dated, the specification for the final organ mentioned in the pamphlet is that of the St. John the Divine, Richmond. The pamphlet can therefore be reliably dated to 1896-97.

<sup>7</sup> Warwickshire County Records Office: Greville of Warwick Castle, reference: CR1886/Box834/13.

the sudden nature of the death a post-mortem was performed and three days later an inquest was held before C. Huxmoore Drew, the Coroner for London. There was a finding of death by natural causes and a Death Certificate was issued, stating that the cause of death was "*Paralysis of the Heart following over distension of the right side due to mitral deficiency.*"<sup>8</sup>

After losing a valued business partner, Frederick had to consider the financial and practical consequences of William Thynne's death. Frederick would have been responsible for the repayment of any business capital due to William's estate. This issue was resolved quickly as William's widow, Mrs F.A. Thynne, executed the assignment and release in respect of the lease of the business premises on 26th October 1897.<sup>9</sup> The speed of this legal procedure suggests that little or no business capital was payable to William's estate.

The issue of finding a replacement voicer for a man of Thynne's obvious talent was probably more difficult, but Frederick was fortunate in his choice when he appointed John William Whiteley as his new voicer by 1898. John W. Whiteley was a member of a remarkable family of organ-builders based in Chester. The activities of the firm from this date can be traced from the records of the NPOR. From this period Frederick faced increasingly complex financial difficulties which can only be summarised in an article of this length.

On 22nd February 1898 Annie Husson died. Although she had left the residue of her estate in equal shares to Frederick Beale and Louis Husson, the surviving son of her second marriage, she had also left

<sup>8</sup> General Register Office Reference: District: Fulham; Volume: 1a; Page: 178

<sup>9</sup> Date taken from a Schedule of Deeds prepared by W.C. Pannell of 15 Lincoln's Inn Fields, London, W.C., in the possession of the author.

her eldest grandson, Hanway Richard Beale (1875-1929), shares from her 1853 Marriage Settlement. The value of these shares, which had to be paid in priority to the residuary estate, exceeded the value of her net estate. Therefore Frederick and Louis took no beneficial interest in the estate. Three months after his mother's death Frederick mortgaged the business premises to a Miss Dagnall. By February 1900 the same lender took a further charge on the business premises. There was also an unsecured mortgage with Frederick's first cousin, Edmund Sutton, a Manchester barrister. Furthermore, the firm of Beale & Thynne had borrowed money from Annie Husson and Frederick was legally responsible for repaying over £500 to her estate.

Frederick employed his second son, Frederick Willert Beale (1876-1950), in the business, probably from the late 1890s. His eldest son Hanway was working as a newly-qualified doctor at St. Thomas's Hospital in London from about 1899. It was the young Hanway who assisted his father and family financially by investing the whole of his inheritance from his grandmother, and more, in the firm of Beale & Thynne. This financial help undoubtedly prolonged the trading activities of the firm. Less direct assistance came from Frederick's uncle, Sir Henry Tate, the sugar magnate and art collector, who, in 1899, shortly before his death, commissioned Beale & Thynne to build the concert organ at Battersea Polytechnic. This organ was completed in 1900.<sup>10</sup>

By February 1901 Frederick had fallen behind with payments in respect of the mortgage and further charge with Miss Dagnall. Therefore Hanway sold shares in order to redeem the mortgage and further charge. By March 1901 a new mortgage had

been created, securing at least part of the moneys lent to Frederick by Hanway.

This further assistance from Hanway succeeded only in buying time for Beale & Thynne. In April 1902 it was clear that Frederick's bankruptcy was the only solution to an ever-deepening problem. Frederick and Clara gave up the family home on Clapham Common and took rented accommodation at Dorchester-on-Thames. They retained their cottage at Ockley, Surrey. Hanway was now working at Leeds General Infirmary. By the beginning of May writs were being issued and the landlord had issued distraint proceedings for the rent. It was decided to call a meeting of creditors. A decision was also taken for Hanway to pay the outstanding rent and, in order to protect his own position, the lease of the business premises would need to be assigned to Hanway before Frederick went bankrupt. At this time the firm was building two organs at the Addison Works which Frederick Willert Beale arranged to be taken away and completed by another firm or firms. The firm was also building an unidentified organ at Wandsworth. Work on this organ had been slow and it appears to have had numerous technical problems which added to the overall difficulties of the firm.<sup>11</sup>

The assignment of the lease to Hanway was completed on 15th May 1902 and the following day Frederick's Bankruptcy

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<sup>11</sup> The information contained in this and the preceding four paragraphs is based on a substantial correspondence that has survived and is in the author's possession. The identity of the Wandsworth organ remains a matter for speculation. Could it have been the organ at the Congregational Church at Grafton Square, Wandsworth, which was said to have been built in 1902 by A. Hunter & Son of 87 High Street, Clapham? See Frederick W. Thornsby's *Dictionary of Organs and Organists*, H. Logan and Company, Bournemouth, 1912, p. 128. If Hunter did complete this organ, it would have been branded with the name of Hunter and not Beale & Thynne.

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<sup>10</sup> Letter from Frederick Beale to Hanway Beale dated 12th May 1902, in the author's possession.

Petition was filed with the bankruptcy court in Carey Street.<sup>12</sup>

In the bankruptcy proceedings the First Meeting of Creditors took place on 5th June 1902<sup>13</sup> and the Bankruptcy Order was made on 13th June.<sup>14</sup> Frederick's Public Examination was fixed for 2nd July.<sup>13</sup>

After several reversals and much worry Hanway eventually sold the Addison Works lease on 13th February 1903. Frederick's health had broken down in the wake of the bankruptcy proceedings and he never recovered. He died at the cottage at Ockley on 1st September 1903, two days after his sixty-first birthday. The cause of death was "Cystitis, Morbus Cordis [heart disease] & Exhaustion". Frederick was buried at the cemetery at Dorchester-on-Thames. The bankruptcy proceedings were not concluded until August 1909, when a respectable first and final dividend of 12s. 3½d in the pound was paid to creditors,

including Hanway, who recovered just over sixty per cent of the money he had invested in the firm.<sup>15</sup> It is thought that the long delay in payment of the dividend was caused by a dispute involving Frederick's half-brother, Louis Husson, and the Trustee in Bankruptcy.

It appears that part of the 1853 Marriage Settlement moneys, which should have been paid to Louis, had fallen into the hands of the Trustee in Bankruptcy. Louis Husson died in January 1908 and the dividend, which is thought to have included the Marriage Settlement moneys, was paid on 30th August 1909.<sup>16</sup>

<sup>12</sup> *The London Gazette*, 23rd May 1902, p. 3428.

<sup>13</sup> *The London Gazette*, 17th June 1902, p. 4026.

<sup>14</sup> *The London Gazette*, 23rd May 1902, p. 3428.

<sup>15</sup> *The London Gazette*, 20th August 1909, p. 6416.

<sup>16</sup> This conclusion has been drawn by the author, based on the contemporary documentary evidence in his possession.

## THE MAGDALEN HOSPITAL, ITS ORGANS AND ORGANISTS

JOSÉ HOPKINS

The Magdalen Hospital for Penitent Prostitutes began life in 1758 in Whitechapel as a charitable organisation for the rehabilitation of fallen women under 30 years of age. Religious services were obligatory twice daily. In 1772 the institution moved to Blackfriars Road, St. George's Fields when it was renamed the Magdalen Hospital.

It boasted an octagonal chapel with a choir of selected inmates who sang behind a screen, protected from the gaze of the

fashionable congregation, apparently attracted by the "mystery of unseen voices." The final move took place in 1869 to Drewstead Road, Streatham and the building, by then no longer the Magdalen Hospital, closed in 1966 and was later demolished.

From 1769 the organist was always female, sometimes called an 'organess.' Competitions for the post were held, consisting in 1798 of the ability to play the first chorus of Handel's *Messiah*, another piece of church music of choice, and also to sing the *Old Hundredth* set by Luther, two verses solo and two "in duo with Mrs. Bell." Notable amongst the roll call of organists was Ann Stainer, sister of Sir John



Stainer, who never missed a Sunday in fifty years from 1849-99.

The organ installed by Hill in Streatham in 1869 (NPOR E01410) was the fifth in the Hospital's life. All that is known of the first is that it was to be sold in 1761 and a new one built. In 1784 a new organ fund was established and the organ was ready in 1785 and can be seen in a gallery in an Ackerman print (*Microcosm of London*, 1808). In 1820 Flight & Robson agreed terms of 350 guineas and the fourth organ was first used on 24 September, 1820. In Streatham the organ was to the south of the chancel in a transept, with the organist facing west so that she could see her large choir of Magdalens.

Charles Pearce, however in his *Notes on English organs* (1911) erroneously assumed

that James Henry Leffler, organist at the Streatham Chapel, was officiating at the Magdalen Hospital, which by that time was in Streatham. Leffler, however, died in 1819 and the Hospital's list of organists, except at the very beginning exclusively female, did not include him. Streatham Chapel is presumably now St. Mary's Balham. The error has been perpetuated in various transcriptions ever since.

A full account of the Magdalen Hospital is given by the Rev. H.F.B. Compston in *The Magdalen Hospital, the story of a great charity*, (SPCK, 1917). I am grateful to Paul Tindall for the identification of Streatham Chapel. Investigation of the organs of London's lost hospitals could perhaps be a profitable study.

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## RESEARCH NOTES

PAUL TINDALL

### Under the Radar – Englands

Occasionally, organ-builders of which absolutely nothing has previously been recorded can be coaxed into the light. Unexpectedly, a newspaper reference from Northampton presents another member of the England organ-building family.<sup>1</sup>

*Northampton Mercury*, Saturday, 7 and again 14 September 1811

'To be SOLD A Capital CHURCH FINGER ORGAN, (by Avery) a brilliant fine-toned Instrument, with six stops, down to double GG, stop Diapason, open Diapason, Principal, Flute, Twelfth, and Fifteenth. To be seen at

No. 20, Berwick-street London, or by Application to Mr. RICHARD ENGLAND Organ-Builder, Greece-Street [i.e. Gresse Street], Rathbone-Place, London. Any Gentleman who wishes to Purchase the above Organ, a Line addressed to W. Redhouse, at the Royal Depot, Weedon, Northants, will be duly attended to.'<sup>2</sup>

Richard England was born 25 July and baptized 21 August 1759<sup>3</sup> at St. James, Clerkenwell, of George and Sarah England.<sup>4</sup> He is probably the Richard England who was buried at St. Pancras 30 September 1817, aged 59, from John Street.<sup>5</sup> John Street,

<sup>2</sup> Land was granted for the Royal Ordnance Depot in Weedon, in 1803, and the Army moved out in 1965. The seller of the organ was presumably an army officer.

<sup>3</sup> LMA P76/J51/010, St. James Clerkenwell baptism register 1742-84

<sup>4</sup> Sarah was Richard Bridge's daughter: she was married to George England the organ builder (c.1719-1775) at St James, Clerkenwell on the 21 November 1757

<sup>5</sup> LMA P90/PAN1/179. St. Pancras Parish Church buri-

<sup>1</sup> For an overview of the work of the Englands and the Russells, see Martin Renshaw, John Marsh-A Most Elegant & Beautiful Instrument-The Organ, (Chichester, the Author, 2002), 72-81 and Martin Renshaw, The 1794 Hugh Russell Organ at Branstony-Belvoir Church, (Abbaretz, the Author, 2001), [unpaginated, 1-2 and 24-31]

now Whitfield Street, is parallel to Charlotte Street, very close to Rathbone Place.

It has long been a puzzle both for me and for Martin Renshaw that John Marsh, when he received the organ for the Chichester Concert Room in October 1791, described the organ builders who came down to put it up as 'Mr. England and his cousin.'<sup>6</sup> Marsh knew John and George Pyke England well and he records that John England died on 31 May 1791. John England is referred to as George's nephew at Edmonton in 1775,<sup>7</sup> but unfortunately, the terms 'cousin' and 'nephew' were fluid in the eighteenth century. If John was George's brother, Richard would certainly be G.P. England's cousin in the modern sense, but if he was his nephew, not quite. It was perhaps Richard who was the relation who came to Chichester in October 1791.

Another possible candidate is James England. He is listed as organ builder at John England's address of 31 Theobalds Road in two different directories, in 1785<sup>8</sup> and 1790<sup>9</sup>, so it is unlikely to be a simple error. Wakefield in 1790 also lists 'I. England,' in Stephen Street, where John is known to have been from c. 1788.

John England is listed at 31 Theobalds Road in *Kent's Directory*<sup>10</sup> from 1775 until 1786 and at 9 Stephen Street, Rathbone Place from 1788. His son George Pyke England and G.P. England's son-in-law Nicholls

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<sup>6</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), 506: entry for 19th October 1791

<sup>7</sup> *BIOSRep* Vol. 32 No. 2 (April 2008), 30

<sup>8</sup> *Bailey's British Directory* 1785

<sup>9</sup> *Wakefield's Directory* 1790

<sup>10</sup> Printed by Richard Causton, to whom G.P. England was apprenticed. See *BIOSRep*. Vol. 36 No. 1 (January 2012), 37

remain at the Stephen Street address until at least 1819.<sup>11</sup>

The narrow territory of Holborn just north of the City, and gradually stretching westwards, was fertile ground for craftsmen in the seventeenth and eighteenth centuries. The City churches and traditional trade alliances of the Companies lay to the south, while to the north were monied and titled clients. These were moving quickly westwards in the early eighteenth century, and the organ-builders followed them. It is possible to see an arc of concentrated activity from east to west, from Harris and Byfield (c.1724-1760s) near Red Lion Square, and the Englands in Theobalds Road just to the north, via Bloomsbury, with Christian Smith in Hart Street and James Jones in Hyde Street, later to the west of St Giles-in-the-Fields, with Snetzler and William Allen south of the Oxford Road: Jones, the Englands and the Russells, Pyke and his nephew Henry Holland to the north in Rathbone Place and Bedford Row, near Tottenham Court Road, where a little further north still was the instrument factory of Longman & Broderip. Mainly immigrant workshops of piano and harpsichord makers, some of whom also made organs were concentrated in smaller buildings in Soho, south of the Oxford Road: as well as Snetzler there were Beyer, Kirkman, Metzener, Holloway and Reiter. Green, having started in Red Lion Street with Byfield junior, moved north to Islington and then to Isleworth, taking advantage of new trade routes, by road and by water.

Stephen Street, developed about 1770, had a long history of organ workshops. Snetzler's partner James Jones insured one there in 1771-2,<sup>12</sup> and Thomas Dodds,

<sup>11</sup> Auction at Nicholls's 'Manufactory,' *Morning Chronicle*, 17 March 1819

<sup>12</sup> Joan Jeffery, 'Organ-builder history from fire insurance policies,' *JBOS* 26 (2002), 127

organ-builder, insured a residence and workshop at 6 Stephen Street in 1777,<sup>13</sup> which may be the same address, re-numbered. Dodds moved to 20 John Street, Tottenham Court Road in 1781,<sup>14</sup> and by 1785 was in New York.<sup>15</sup> England (and Russell)'s workshop was in a Yard opposite Green street in Theobalds Road, according to insurance records of 1779.<sup>16</sup>

### **Under the Radar -Mr. Laycock of Bath**

Mention of an obscure builder in Bath proves to be more interesting than appears at first glance:

*Bath Chronicle*, Thursday 2 August 1792

'LAYCOCK, ORGAN-BUILDER (FROM LONDON). May be heard of at Mr. YOUNG'S Cabinet-Maker, *Westgate Buildings*, Bath. He Tunes and Repairs Barrel and Finger ORGANS...Organs made to play six hours without stopping, by clock-work or water. The publick may see specimens of his work at the following churches – St. Michael and St. Trinity, Coventry, Warwick, Stratford, Sylihull [sic], and Sutton Colfield. [sic].

*He has had the care of the principal Organs in England.*

An excellent Finger Organ to be disposed of with eighteen stops, fit for either a Church or Chapel, with an excellent trumpet. A new Organ

is now building on an entirely new plan. Grand Piano's made with Harpsichord stops.'

In December he advertises again:

*Bath Chronicle*, Thursday 13 December 1792.

'LAYCOCK Organ-Builder (FROM LONDON), who served his Apprenticeship to Mr. Snelzter [sic] RESPECTFULLY informs the Musical World, that he has opened a Musical Factory, No. 26 CORN-STREET, and No. 17 Cock Lane, Bath. All kinds of Instruments made, tun'd and repaired....A small Organ made to play the Tabor and Pipe, of an invention never yet seen. New-Invented Glass Organs, made to hold a Minim and Semibreve. Violins, Tenors and Violoncello, and Bows made on a new and greatly-improved construction, on soundposts. Grand Piano-Fortes made with harp and flute stops. Laycock has been several years abroad, and had the care of many of the principal Church organs abroad and in England.'

Laycock advertises once more in Bath<sup>17</sup> from 16 Peter Street, when he has three rather small organs for sale, and that seems to be it – no other record of his activities nor even a Christian name seems to be recoverable. John Holland is the next visible Bath organ builder, from 1796<sup>18</sup> until at least 1831.<sup>19</sup> A Henry Laycock 'Musical Instrument and Cabinet Maker, From London' advertises stringed instruments and furniture making, as well as keyboard

<sup>13</sup> *ibid*, 123

<sup>14</sup> Notice of removal in *Morning Herald* and *Daily Advertiser*, Monday 15 January 1781

<sup>15</sup> 'Arrived in the Last Ship from LONDON...74 Queen-Street.' *Independent Journal*, 3 September 1785

<sup>16</sup> Jeffery, 123

<sup>17</sup> *Bath Chronicle*, Thursday 14 March 1793

<sup>18</sup> *Bath Chronicle*, Thursday 15 December 1796, 'At Mr. Knight's, No. 1, Westgate Street.

<sup>19</sup> He died in 1834. 'At his lodgings on the Borough Walls, Mr. Holland, formerly an organ-builder, in this city.' *Bath Chronicle*, Thursday 24 July 1834

tuning, from Willow-Row, Derby in 1786,<sup>20</sup> but he doesn't mention organs, except that he has one for sale. If it were the same man, the same sort of wide-ranging self-promotion might be expected. Another Laycock, Musical Instrument Maker, advertises from 55 French Street, Southampton in 1794.<sup>21</sup>

Laycock's specific claims are remarkable: he was surely being economical with the truth in many ways. There is no mention of his apprenticeship with Snetzler in the stamp tax records, but this is not unusual: none of Snetzler's other apprentices are recorded either – he must have had some. The organs of Warwick (1719), Stratford (1731) and the two Coventry churches (1732 and 1733) were made by Thomas Swarbrick (c.1679-1752), and Solihull (c. 1754) by his 'trusty servant' and successor James Broxell (died 1767). Little is known about the organ at Sutton Coldfield, which was given by the curate, the Revd. John Riland in 1761,<sup>22</sup> after the church had been rebuilt the previous year.<sup>23</sup> John Alcock senior was appointed organist in 1761, and stayed until 1786,<sup>24</sup> making an eighteen mile round trip on horseback from Lichfield where he lived,<sup>25</sup> having been Cathedral organist from 1750 and remaining a vicar-choral. He was also organist at Tamworth from 1766. It seems reasonable to suspect that the Sutton Coldfield organ was also by Broxell.

<sup>20</sup> *Derby Mercury*, Thursday 13 April 1786

<sup>21</sup> *Hampshire Chronicle*, 7 April 1794

<sup>22</sup> W. Riland Bedford, *Three Hundred Years of a Family Living: being a History of the Rilands of Sutton Coldfield*, (Birmingham, Cornish Bros., 1889), 48

<sup>23</sup> It was advertised for sale 'now in use at the church of Sutton Coldfield' in *Aris's Birmingham Gazette*, Monday 21 September 1829. Sperling records an organ by Bryceson and dates it 1829: presumably this is a little too early.

<sup>24</sup> *Grove Music Online*, John Alcock (i), accessed March 2012

<sup>25</sup> Bedford, 50

Broxell probably knew Alcock, because although he did no work at Lichfield, he was a subscriber to his *Morning and Evening Service*, published in London in 1753.

So was Laycock claiming to have worked for Swarbrick or his successor? If it was for Swarbrick he would be much too old to be apprenticed to Snetzler, who was born in 1710 and probably not in England until the late 1730s. Even if he worked for Broxell in his last year or two, Laycock could only have been apprenticed to Snetzler at the very beginning of his career. Besides, Swarbrick (from c.1730) and Broxell both lived in Warwick, and Laycock was 'from London.'

It seems more likely that Laycock is claiming to have worked on the Swarbrick/Broxell organs later on. A possible employer might have been James Hancock. Hancock was a London builder, and made repairs at Holy Trinity Coventry in 1785,<sup>26</sup> while he and his brother had a major contract in the Midlands at St. Margaret, Leicester in 1773. The records of the other churches have not been studied in sufficient detail to say whether Hancock appears.

James Hancock hanged himself in a wood near Maidstone late in 1791, so perhaps Laycock's sudden appearance in Bath in 1792 'from London' was a consequence of the dissolution of Hancock's business. Hancock, though a well-respected builder, son in law of John Crang, does not seem to have had successors: his brother John Hancock had broken away in the 1770s to concentrate on pianos, and hybrid instruments such as piano-harps.

<sup>26</sup> Signed receipt in Warwicks. Record Office, MS DR429/414. The tuning records of the other churches have not yet been researched.

## The Other Lewis Organ

*Jackson's Oxford Journal*, Saturday 24 August 1782

'A Capital ORGAN to be Sold. Consists of the eight following Stops viz. Open Diapason, Stop Diapason, Principal, Flute, Fifteenth, Tirce [sic] and Cornet, the Compass down to double G, Long octaves, in an elegant Case enriched with suitable Carving — It was made about twenty-five Years ago, by Swarbrook [sic], an esteemed Maker; is in good Condition, and will be sold on reasonable Terms. Further Particulars may be known by applying to Mr. Avery, Organ-builder, in Hanover Street, Hanover Square, London, who has taken it in Exchange for a new one. — It may be seen at Hewel, near Bromsgrove, Worcester-shire, at the Seat of the Honourable Earl of Plymouth. — The above Instrument is most properly calculated for a Church, being large and very powerful, and has room for more stops than it now consists of. N.B. Mr. Avery will be at Hewel the latter end of August, or early in September, to put up the new Organ, and could accommodate the Purchaser of the old one in the removing and tuning of it.'

Hewell Grange, at Tardbigge, was the seat of the curiously named Other Lewis Windsor, 4th Earl of Plymouth (1731-1771). The Avery organ was presumably made for his son Other Hickman Windsor, the 5th Earl (1751-1799). It is not known to survive, but the case of the Swarbrick predecessor is in Winchcombe parish church, to where it was removed in 1790, according to Sperling.<sup>27</sup>

More details of Avery's life are beginning to emerge. His early success as an organ

builder (making an instrument for St. Stephen Coleman Street in 1775 at the age of twenty), may have something to do with an advantageous marriage: his father in law William Millachip was prosperous.

*Jackson's Oxford Journal*, Saturday 11 June 1774

'On Monday last Miss Millachip [sic], eldest daughter of Mr. William Millachip, an eminent Brazier of this city, was married to Mr. Avery, of Holborn, London, Organ Builder.'

*General Evening Post*, Tuesday 14 June 1774

'Married Monday last at Oxford. Mr Every [sic] organ builder to Miss Mellaship[sic], eldest daughter of Mr Mellaship brazier of Oxford.'

William Millachip was baptized 8 February 1718 at St. Martin, Oxford, and buried 12 September 1775 at All Saints. His eldest daughter was Jane Maria, baptized 3 May 1754 at All Saints. In 1754 Millaship, 'brazier and coppersmith,' of the Golden Dish, High Street, charged Brasenose College for the hire of 7 dozen dishes and 12 dozen plates.<sup>28</sup> He was a Bailliff of Oxford and attended the Coronation of George III in 1761.<sup>29</sup>

Mrs Avery's death was announced in *Jackson's Oxford Journal* for Saturday 31 October 1801: 'At Harrow on the Hill...Died Mrs Avery, wife of Mr Avery, Organ-Builder, Queen Square, Westminster.'

<sup>28</sup> Invoice survives: Brasenose College website, accessed May 2012

<sup>29</sup> Diary of William Thorp, Senior Bailiff. 'Mayors of Oxford' website, accessed May 2012. The Mayor of Oxford was knighted on the occasion: Millaship travelled in the fourth carriage.

<sup>27</sup> Volume 2, 113

**CALL FOR PAPERS**  
**RECENT RESEARCH IN ORGAN STUDIES**

**BERNARD EDMONDS RESEARCH CONFERENCE 2013**

Proposals for papers are invited for the British Institute of Organ Studies *Bernard Edmonds Recent Research Conference*. The Conference will be held on Saturday 2 March 2013 at the Barber Institute, Birmingham.

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

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

Proposals will be reviewed by a panel including Professor Peter Williams. The authors of successful proposals will be notified by 30 September 2012.

A summary proposal of 200 words, along with a brief biographical note, should be sent by **31 August 2012** to:

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

# **BIOS MEETINGS AND CONFERENCES 2012–2014**

## **Saturday 17 November 2012**

*Day Conference at St George, Southall – Restoration of the Abraham Jordan organ (1723/31) and related topics.*

## **Saturday 2 March 2013**

*Bernard Edmonds Recent Research Conference - The Barber Institute, Birmingham.*

## **Saturday 20 April 2013**

*Day Conference & AGM at the Grosvenor Chapel, London W1.*

## **Saturday 11 May 2013**

*Day Conference at St Swithun, Worcester – The Restoration of the Organ (William & Robert Gray in 1795; enlarged in 1844 by John Nicholson) and related topics.*

## **Saturday 13 July 2013**

*Day Conference at St Peter and St Paul Trottiscliffe, nr West Malling, Kent - Music of a village parish church over the last two centuries.*

## **Saturday 27 September 2014**

*Joint BIOS/RCO/IAO Day Conference at Birmingham Town Hall.*

Day Conferences are being planned at:

- St Margaret of Antioch, Crick, Northampton
- St Michael, West Croydon & Croydon Minster

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: Carved panel of the 2008 Aubertin box organ in the chapel of St John's College Oxford. The main organ, also by Aubertin, was the one of the organs that formed part of the 2012 BIOS residential conference - see p 67 for a meeting report.*



## **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.