

# **BIOS** ***REPORTER***

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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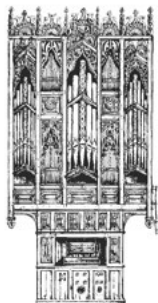
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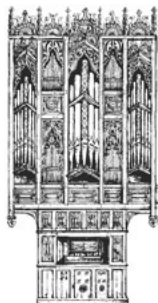
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**BIOS REPORTER**

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**Editor:** Nicola MacRae



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Melanie Harrison



*The cover photograph is the 1903 Binns organ of St. Stephen's Rochester Row Westminster, formerly of St Thomas Junction Road, Leith. (Photo Nicola MacRae)*

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## **EDITORIAL**

*NICOLA MACRAE*

This being my first edition of the *Reporter* as editor, I would like to take the opportunity to thank my predecessor David Shuker for his help in handing over the position and also for his work over the past few years as editor. He has done an excellent job and I am sure, as you can imagine, it will not be an easy task to undertake lightly. Please bear with me over the next few issues until I find my feet and do not expect to see any radical changes straight way! I have had many kind words of encouragement from members, for which I extend my thanks. I look forward to my time as Editor and to working with many of you.

A publication such as the *Reporter* is only as good as the material that is sent to the Editor, so please do send me articles, research notes, reviews and other items that will be of interest to our readers. We are the **British** Institute of Organ Studies so I encourage material from all parts of the United Kingdom. I am keen to have write ups of BIOS events by someone other than myself, as I and Members of Council think that this should give a more balanced viewpoint. I look forward to receiving material from you.

In this issue we have two very informative articles that I am sure will be of interest to many of you and possibly answer a few questions or spur further research. In one of them, Paul Tindall covers organ builders that I have investigated for my own research purposes and I was naturally interested in the Edinburgh connection. This highlights the fact that researching one region of the UK can result in the unearthing of information regarding another region. This may sound obvious, but underlines an interesting point. As researchers, we should often not get stuck on the minute detail, but look at a bigger picture thereby broadening our horizons. In addition, we should remind ourselves that fruitful information regarding organs may be found in areas unrelated to traditional lines of organ research and there may be links to the most unlikely of subjects.

## **FROM THE SECRETARY**

*MELVIN HUGHES*

I am pleased to announce that Richard Hobson, Director of Music at the Grosvenor Chapel, W1 has agreed to be nominated as the next BIOS Meetings Officer. Subject to election at the Annual General Meeting in April 2013, he will take up the role thereafter. With immediate effect he is shadowing me as Meetings Officer.

## LETTERS

Dear Editor,

In his final editorial (36/2: April) David Shuker referred to page 38 and John Norman's conference-talk sketching the gradual diversification of organ stops through the nineteenth century, saying that this meant the loss of our organ heritage by "wilful denial" of our national school of organ-building. For one thing, how natural to Britain was the kind of organ that suffered this denial? Did it not owe more to the Low Countries and to France than to traditions pre-dating England's puritannical repressions? For another, the change was slow, and was more of a passive development like pupation than it was any kind of denial or repudiation: new sounds were incorporated piecemeal over time, which, true enough, meant in the end that the old-style English organ was superseded, left behind like fossils in lower strata. Such is history; and such happened in other countries and regions, not excluding Spain and Italy. The English organ as it was up till 1830 was self-evidently limited and more than half petrified, and was for those reasons fated to assume or absorb new character -- as much physically and technically as tonally. I don't think it is something really to be lamented. How many organists today would like it if every organ were pedalless and as narrowly specified as the typical English instrument of the eighteenth century? Such organs as those do and should still exist, and should be appreciated for what they are; and some reconstructions of the type can still usefully be made; but the broad tide of history cannot be accused or remonstrated with, even if it has "swept away" the insular organ style that once was all we had.

We have gained more than we have lost. Influences from around Europe and back and forth across centuries of organ development (for better and sometimes for worse) make for a feast of fascination in this extraordinary and extraordinarily variable creation, the organ. This is enrichment, not lamentable loss. This is more a kind of interesting miscegenation for the organ than a fatal or regrettable standardisation. The international cocktail-organ (if I'm permitted the term) that Mr Shuker seemed to deprecate is of course not necessarily the perfection of the organ; but "it" is not one single thing but rather a vast range of things, constantly viewed and reviewed from different angles, constantly remixed. I think that organs produced in this way are no more likely to lead to "monoculture" than are patriotic harkings back to a former type that no amount of aspic could profitably preserve except for special and quite narrow purposes.

Alec Dingwall

## LETTERS

Dear Editor,

In the British Library there is a manuscript (R.M.23.a.18) that contains thirteen four-part fugues in open score attributed to “Sig. Giov Ravenscroft” – presumably the same John Ravenscroft (ca 1665-97) who published a set of twelve trio sonatas in Rome in 1695. The first fugue is a splendid chromatic fugue; the following twelve were clearly conceived as a unit, being written on each of the twelve tones. While there are early seventeenth century examples from Trabaci, Antegnati and Corradini in Italy, such a series would have been most unusual in the late 17th century. Until recently, only the first fugue had been issued in a modern edition, by Geoffrey Cox in his *Organ Music of Restoration England*.

A new edition (in modern keyboard score) of these thirteen fugues was prepared by professor Michael Talbot and actually issued in February 2012. However, on playing through my review copy I felt sure that the set based on the twelve tones was familiar, and on checking I was able to verify that they are, in fact, the twelve fugues in four voices by Johann Klemm, which he published as part of a set of 36 fugues, one on each of the twelve tones in two, three and four voices, in his *Partitura seu tabulatira italica* in 1631; this collection is described as being suitable for keyboard instruments or ensembles. This still leaves the first fugue to be identified; although no MSS by Klemm are known to have survived, the style points firmly towards Klemm or a south German composer of that time.

John Collins

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## STAR ORGANS

Star Organs of Britain Calendar 2013 is now available price £15.95 incl. p & p from Andrew Hayden, [REDACTED]. Organs featured include St Andrew's, Norwich; St John the Baptist, Lound; St Helen's, Abingdon; St Brandon's Brancepeth.

## HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on Saturday 15<sup>th</sup> September 2012:

Location	Builder(s) and Date	Comments	Grade
Stratford, London E15, St John's	Hill Norman and Beard 1920	A good organ by Hill Norman and Beard incorporating ranks by Lewis 1895 and substantial pipework by Holdich 1849.	II
Stoke Newington, London N16, Our Lady of Good Counsel	Mark Noble n.d.	Previously in Kenninghall Methodist Chapel Norfolk. In this building since c.1980.	II
Little Drayton, Shropshire Christ Church	Charles Brindley 1864	An outstanding organ by Charles Brindley 1864 in original condition	I
Thornton Watlass, nr. Bedale, N. Yorks. St Mary the Virgin	Forster and Andrews 1890	A fine organ by Forster and Andrews 1890, substantially in original condition	II*
Finghall, nr. Leyburn, N. Yorks. St Andrew.	Elliot c1829	An anonymous former house organ c1845 substantially in original condition	II*
Wensley, nr. Leyburn, N. Yorks. Holy Trinity	Isaac Abbott 1885.	An outstanding 3 manual organ by Isaac Abbott 1885 in original condition.	I
North Walsham Norfolk St Margaret Paston	Norman and Beard 1889	A well-voiced organ by Norman and beard 1889 substantially in original condition	II
Cambridge, Holy Trinity	J.W. Walker, various dates.	Certificate of recognition: a fine Victorian gothic case attributed to Edward Blore.	CoR

<b>Location</b>	<b>Builder(s) and Date</b>	<b>Comments</b>	<b>Grade</b>
Pontardawe Neath Port Talbot Eglwys Y Annibynwyr (Tabernacl Congregation al Church)	Brindley and Foster 1904	A fine organ by Brindley and foster, substantially in original condition.	II*
Portsmouth Hampshire, John Pond's Memorial Church Organ	Bishop and Starr 1873.	A good organ by Bishop and Starr, made for Poole Unitatian Church in 1873 in this building since 1967, substantially in original condition.	II
Saddleworth Lancashire, Greenfield Methodist Church	Abbott and Smith 1897	A fine organ by Abbott and Smith.	II*
Liverpool, Merseyside L32, St Chad Old Hall Lane, Kirkby.	Wordsworth 1909	An outstanding organ by Wordsworth in original condition.	I
Dalton-in- Furness Lancashire, St Mary	Henry Ainscough 1905	A fine organ by henry Ainscough in a case attributed to Paley and Austin.	II
Skelmanthorpe Huddersfield W. Yorkshire, Wesley Reform Church Gibb Lane.	J & W Holt 1851	A fine organ by J&W Holt 1851 substantially in original condition.	II*
St Mary's Episcopal Church, Kirriemuir, Angus	C&F Hamilton of Edinburgh 1906.	An outstanding organ by C&F Hamilton of Edinburgh in original condition.	I



Location	Builder(s) and Date	Comments	Grade
St Stephen's Westminster	Binns 1903	Pipework and tubular pneumatic key action of Binns organ 1903, made for Junction Road United Presbyterian Church, Leith (latterly known as St. Thomas Junction Road, Leith. In this church since 2010.	CoR
St Columba's Gaelic Church, Glasgow	Walcker 1904	An outstanding large organ by Walcker 1904 in original condition.	I
Holy Trinity Episcopal Church, Carnoustie Angus.	John Miller of Dundee, 1904	A good organ by John Miller 1904 of Dundee which remains substantially in original condition.	II

## CAMBRIDGE CONNECTIONS PHILIP WELLS

I have recently come across several newspaper reports which, when added to other reading, add useful facts to known information about instruments in four places with Cambridge connections.

### Littlebury

Freeman recorded in his 1921 book on organ cases<sup>1</sup> that:

*"Slightly later in point of time is the excellent little case at Holy Trinity, Littlebury (Essex). This consists of two towers with a three-fold compartment between, the latter terminated by a continuous curved cornice which slopes down from the towers towards the centre. The towers, which completely overhang the body of the case on either side, are surmounted by a deep crest of*

*brattishing. The date of the case is 1852."*

Hopkins has noted<sup>2</sup> that the Rattee and Kett register of their ecclesiastical works contains an entry for an organ Littlebury design to Gilbert Scott,<sup>3</sup> but without assigning the name of an organ builder. NPOR N05453<sup>4</sup> is also silent on this point.

The organ was installed by the Rev Joseph Wix, (Vicar of Littlebury and domestic chaplain to Lord Braybrooke of nearby Audley End, Essex, the patron of the living), in 1852 as a gift to the church<sup>5</sup> and his name and the date appear as part of a Latin inscription running around three sides of the case which then stood at the west end of the Nave.<sup>6</sup> It may be significant that Wix was the brother-in-law of the Rev John Gibson, (Fellow, Tutor and Dean of Jesus College, Cambridge), Hannah

Gibson<sup>7</sup> having married the Rev J Wix on 30 May 1837 at St. Mary's, Stratford, Bow.<sup>8</sup>

The organ was opened on 25 January 1853 and a contemporaneous account<sup>9</sup> records:

*"SAFFRON WALDEN. The opening of the new organ, which has recently been erected in Littlebury Church, took place on Tuesday last the 25<sup>th</sup> inst., upon which occasion there was a full church service. Prayers were read by the Rev. J. Wix, Vicar; and the sermon was preached by the Rev.- Sutton, Fellow and Tutor of Jesus College, Cambridge, from Ephesians v., 19 – "Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your hearts to the Lord." After a very eloquent and suitable discourse a collection was made at the doors, amounting to £16.18. Mr Sutton, organist of Cambridge, presided at the organ, and performed in a masterly style. The instrument is a powerful and melodious one, and gives very general satisfaction to the numerous subscribers towards it."*

Could it be that the reporter has confused the Rev (later, Sir) John Sutton for the Rev John Gibson, for it seems unlikely to have been the twenty year old Rev Frederick Heathcote Sutton who preached as he did not graduate from Oxford until 1856<sup>10</sup> and was only ordained deacon in 1860.<sup>11</sup>

Under the architect Edward Barr<sup>12</sup> of Westminster and Elmdon, Holy Trinity church underwent a major restoration

in two phases between 1870 and 1874. Work comprising a new organ chamber, vestry, reconstruction of roofs, several new windows, general restoration and re-seating was completed for 10 May 1871, followed by the re-building of the chancel and its arch, and a new stone reredos, pulpit and pews.<sup>13 14</sup> An extensive press

report<sup>15</sup> of the 9 June 1874 re-opening noted that:

*"..... the fine little organ has recently been sent on a visit to Mr. Miller's factory, at Cambridge, to be renovated and improved by the addition of new pipes and stops, the necessary appointments for a new pedal organ, the expense of which is to be met by offertories and subscriptions."*

NPOR N05453<sup>16</sup> details the current stop list.

### **Cambridge, St Andrew the Less, Barnwell**

Freeman's book advocated the revival of folding doors or shutters:<sup>17</sup>

*"..... another case, similarly provided, deserves a word of praise – at S. Andrew the Less, Barnwell, Cambridge. This is quite a small one-manual organ with its front pipes arranged in three compartments – a central rounded tower and two side flats – and its case-work painted and gilt. It was probably designed by Sir John Sutton."*

This organ features in publications by Davidson<sup>18</sup> and Thistlethwaite<sup>19</sup> who records that *'The church was restored*

*under the supervision of the Cambridge Architectural Society (represented by the Revd John Gibson, another of Sutton's circle) in 1854-6 and it is likely that the organ was installed at this time.'* A report from the committee of the Society for the years 1856-57 was included in The Ecclesiologist<sup>20</sup>:

*".....the restoration of the church of S. Andrew's the Less, Barnwell, which was again opened for divine service in May, 1856. The chief points in the restoration were noticed in our last report, and need not be repeated: but we would now invite attention to the woodwork, and above all to the organ, designed by one of our vice-presidents, the Rev. J. Gibson. The latter deserves especial notice, as being the fruit of several years' study devoted to one of the most important, and at the same time neglected departments of ecclesiology; and as an attempt to replace by Gothic forms the tasteless boxes which too often disfigure our churches. ...."*

NPOR N05165<sup>21</sup> details the current stop list.

### **Cambridge, Holy Sepulchre (The Round Church)**

Thistlethwaite<sup>22</sup> records that '*A print showing the round nave before the restoration of 1841-1843 reveals part of a small organ situated in a gallery at triforium level*' and suggests that it may have been a barrel organ. Two newspaper articles record that the Cambridge organ builder Dawson<sup>23</sup> of

Castle Street was employed to dismantle the large barrel organ of fifteen stops whilst the church restoration was in progress,<sup>24 25</sup> and that on its return in 1846 Dawson, by an ingenious contrivance, had converted the organ from a barrel to a finger organ.<sup>26</sup>

Elvin has referenced correspondence between Bishops and Sir Richard Sutton concerning his 1832 order for (Sir) John Sutton's practice organ<sup>27</sup> which was built in 1833. Davidson has re-constructed the probable specification<sup>28</sup> for the two manual and pedals organ and identified its destination as the music room in Lynford [or Lyndford] Hall, Mundford, Norfolk. He notes the house was advertised for sale in The Times soon after Sir Richard Sutton's death in 1855 and that an entry in the ledger of Messrs Bishop, Son and Starr, page 213, for 21 May 1856, refers to them removing the organ and erecting it in The Round Church, Cambridge. Thistlethwaite has noted a new organ by Forster and Andrews, probably in 1879.<sup>29</sup>

### **Great Bardfield**

Clutton and Niland recorded a date of c.1860 for the 'Pugin-Sutton style' organ case in St Mary the Virgin, Great Bardfield, Essex<sup>30</sup> and this seems to have been accepted until recently when Hopkins suggested c.1873.<sup>31</sup>

Drinkell has noted<sup>32</sup> that the instrument must have had a

predecessor because, in 1848, White's Directory lists one 'Sarah Boutell, Organist' as one of the inhabitants of the village. A newspaper article for 19 November 1841 reported that

*"On Sunday, the 7th inst., a new organ, built by Mr Russell of London, was opened in Great Bardfield Church. Mr. J.T. Frye, of Saffron Walden, presided."*<sup>33</sup>

No other details are given. It may have survived until 1878 when in a 'LOCAL CRONOLOGY FOR 1878'. we read:<sup>34</sup>

*'MARCH 1878. 7. Opening of a New Organ at Great Bardfield Parish Church.'*

This is presumably the organ which Thistlethwaite has noted<sup>35</sup> was probably by A.T. Miller [of Cambridge]

*'with a case reminiscent of others conceived under Sutton influence'*.

Sir John died in 1873, does the later date suggest that the Rev F.H. Sutton may have had a hand in its design using West Tofts as a model?

Details of the above have been sent to the NPOR.

Edition (London: Eyre Methuen, 1982) 272, erroneously gives 1862 as the date of the case.

<sup>4</sup> <http://www.npor.org.uk/> accessed 10 July 2012.

<sup>5</sup> Sanders, Lizzie and Williamson, Gillian, Edited, *Littlebury: A Parish History* (The Parish of Littlebury Millennium Society, 2005) 163.

<sup>6</sup> Information kindly provided by José Hopkins following a site visit in April 2012.

<sup>7</sup> Venn, J. A., comp., *Alumni Cantabrigienses*, (London, England: Cambridge University Press, 1922-1954).

<sup>8</sup> 'Births, Deaths, Marriages and Obituaries', *The Standard*, (London, England, 31 May 31 1837).

<sup>9</sup> *The Essex Standard and General Advertiser for the Eastern Counties*, (Colchester, England, 28 January 1853).

<sup>10</sup> Foster, Joseph, *Alumni Oxonienses*, (The Members of the University of Oxford, 1715-1886).

<sup>11</sup> Pacey, Robert, Edited, *Frederick Heathcote Sutton and the Restoration of Brant Broughton Church Lincolnshire 1874-76*, (Old Chapel Lane Books, Burgh Le Marsh, Lincolnshire, 2011) 30.

<sup>12</sup> <http://www.churchplansonline.org/> accessed 10 July 2012.

<sup>13</sup> Sanders, Lizzie and Williamson, Gillian, Edited, op cit., 157 and 163.

<sup>14</sup> Co-incidentally, the Vestry now contains a painted Triptych of two angels kneeling either side of a cross. Illustrated in Sanders, Lizzie and Williamson, Gillian, Edited, op cit., 168, it is described in Pevsner, Nikolaus, *The Buildings of England – Essex*, Revised by Radcliffe, Enid, (Harmondsworth: Penguin Books Ltd., 1965 2<sup>nd</sup> Edition) 274, as dating from 1879, signed F.S., and thought to be by Frederick Sheilds (1833-1911). Given the earlier Sutton connection is it too fanciful to consider F.H. Sutton as the artist?

<sup>15</sup> *The Chelmsford Chronicle*, (12 June 1874) 8.

<sup>16</sup> <http://www.npor.org.uk/> accessed 10 July 2012

<sup>17</sup> Freeman, The Rev Andrew, op. cit., 78.

<sup>18</sup> Davidson, C.H., *Sir John Sutton: A Study in True Principles*, (Oxford, 1992) 95-8.

<sup>19</sup> Thistlethwaite, Nicholas, *The Organs of Cambridge*, (Oxford, 2008) 86.

<sup>20</sup> 'Cambridge Architectural Society', *The Ecclesiologist*, (Volume 19 [February 1858]) 64-67, 65.

<sup>21</sup> <http://www.npor.org.uk/> accessed 10 July 2012. Note the NPOR reference given in Thistlethwaite,

<sup>1</sup> Freeman, The Rev Andrew, *English Organ-Cases*, (London: Geo. Aug. Mate & Son, 1921) 66.

<sup>2</sup> Hopkins, José, 'The Gothic Revival and Cambridge' *JBIOS* 34, (2010) 185.

<sup>3</sup> Clutton, Cecil and Niland, Austin, 'Gazetteer' *The British Organ*, (London: B. T. Batsford Ltd, 1963) 285. The second revised and enlarged

Nicholas, op. cit., 86 is incorrect.

<sup>22</sup> Thistlethwaite, Nicholas, op. cit., 47.

<sup>23</sup> Information on Dawson can be found in BIOS-Rep., 23 No. 4 (1999) and 33 No. 2 (2009).

<sup>24</sup> *The Morning Post* (London, England, 28 August 1846), 5.

<sup>25</sup> The full-scale restoration, sponsored by the Cambridge Camden Society, led to the crisis that would eventually contribute to the dissolution of the Society and its re-constitution in London.

<sup>26</sup> *The Morning Post* (London, England, 8 September 1846), 5

<sup>27</sup> Elvin, L, 'Bishop and Son Organ Builders – The Story of J C Bishop and His Successors', (Laurence Elvin, Swanpool, Lincoln, 1984), 56-57.

<sup>28</sup> Davidson, C.H., op. cit., 65-68.

<sup>29</sup> Thistlethwaite, Nicholas, op. cit., 47.

<sup>30</sup> Clutton, Cecil and Niland, Austin, 2<sup>nd</sup> Edition, op. cit., 271.

<sup>31</sup> <http://www.npor.org.uk/> accessed 10 July 2012; Record N08741.

<sup>32</sup> Drinkell, David, 'A T Miller & Son; Organ Builders of Cambridge', *The Organ*, (Vol 65, No 257, July 1986).

<sup>33</sup> *The Essex Standard, and General Advertiser for the Eastern Counties*, (Colchester, England, 19 November 1841).

<sup>34</sup> *The Essex Standard, and General Advertiser for the Eastern Counties*, (Colchester, England, 4 January 1879).

<sup>35</sup> Thistlethwaite, Nicholas, op. cit., 145.

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## RESEARCH NOTES

PAUL TINDALL

### The Holts of Halifax, Bradford and Leeds

The physical expression of non-conformist religion in England (especially in the north), has vanished, to such an extent that in a few years it will be almost as unimaginable as Atlantis, or the cathedral city of Dunwich, with its fifty churches. There are few people, (or none) who can recall the classical grandeur of the East Parade and Brunswick Chapels in Leeds, the Carrs Lane Congregational Chapel in Birmingham or the Great Thornton Street Chapel in Hull. The gothic Square Congregational Chapel in Halifax has also gone, apart from the spire. A few

retain their historic interiors in use<sup>1</sup>, and the Historic Chapels Trust has saved a few fine examples, such as the Todmorden Unitarian church, but it is a tiny proportion.

In May 1845 two large and prestigious organs were opened in Bradford in non-conformist chapels. They were of different denominations, and it is tempting to see a competition between the factions of rich wool-spinners and merchants. The organ in Eastbrook Wesleyan Chapel was built by Hill, and opened by Thomas Adams<sup>2</sup>, and the same newspaper announced the opening of an organ by 'Messrs. Holt' at the Horton Lane Independent Chapel. This was built 'under the vigilant superintendence of one of the congregation distinguished for his knowledge and love of the mechanical

parts of the organ.' Henry J. Gauntlett gave the opening recital at which he played for almost two hours, and his fingerprints are all over the published specification (p20).

Adams and Gauntlett played similar sorts of programme: three fugues by Sebastian Bach, Handel, Haydn, Weber, three extempore fantasias and themes from Mendelssohn's St Paul in Gauntlett's case. Thomas Adams presented Handel, Haydn, Mozart, Graun, Sebastian Bach, Winter, and 'extempore themes and overtures of characteristic excellence.'

The competing contributors to the *Bradford Observer* were in no doubt which organ and recitalist was the finer:

*"The organ at Eastbrook Chapel,<sup>3</sup> both for the extent of its scale, its grandeur, and the admirable combining of its stops surpasses every other instrument in the county of York."*

*"The Organ is built on the German plan, and is in every respect a perfect German organ, grand and noble...the stop diapasons on each clavin [sic-clavier] are constructed upon the good old model of the celebrated Father Smith, and after him of Snetzler... Messrs. Holt may take their place beside the best of the metropolitan builders."*

Gauntlett's enthusiasm for Hill was on the wane by 1845, since they fell out over commission payments early in 1844.<sup>4</sup> He designed at least twenty-four organs between 1838 and 1844, mostly built by Hill.<sup>5</sup> as Thistlethwaite

says, ' Gauntlett's ideas were stimulating...but it was Hill who gave practical shape to Gauntlett's proposals.'<sup>6</sup> Others such as Lincoln were also involved: Lincoln's circular of 1841 displays Gauntlett's influence, and in 1843 they built the organ at Withington.<sup>7</sup>

*"St. Paul, Withington. This organ has received the addition of a fine organ built by Mr. Lincoln, organ builder to her Majesty, under the supervision of Dr. Gauntlett and on the mode of construction adopted by the continental builders...completed Friday last...Dr. Gauntlett presided... similarly built to that for St. Luke, Cheetham Hill [by Hill, 1840].<sup>8</sup> There are now between thirty and forty large organs on the same plan lately erected, and in progress in different parts of the country."*

One gets the impression that Hill, by this stage, knew what he was doing but that Gauntlett (and Lincoln), were less sure-footed. Henry Lincoln (c. 1789-1864) and Gauntlett started an enormous organ at St Olave, Southwark, with a twenty-seven stop great (on one soundboard?), but Hill had to finish it in 1846. Lincoln built no more known organs, but he was living in Brighton at 29 North Street in 1851;<sup>9</sup> no doubt attending to his many instruments there, as organ builder to the King.

At Horton Lane there are plenty of Gauntlett's innovations (stopped mutations, different sorts of flutes,<sup>10</sup> big mixtures derived from French and German models), but the pedal pipes

contrast strongly with Hill's impressive pedal organ at Eastbrook, up to a mixture and trombone. The saluting of Smith and Snetzler also sits rather curiously with the insistence that it was 'a perfect German organ.' Hamilton (1842)<sup>11</sup> gives a different specification for Horton Lane, of only two manuals, GG compasses, and purged of some of Gauntlett's idiosyncratic stop names. Neither Holt nor a date is mentioned, and it seems that the compilers put in a scheme that had not yet been built, and was revised considerably before execution.

It must not be forgotten that both Hill and Holt, whatever their differences, seem to have been well ahead of others in the area: John Nicholson of Bradford built an organ for St John's, Bowling in 1844 which had the old compass of GG-f (in this case, including GG#).<sup>12</sup>

**John and William Holt**, in partnership  
c. 1847-1852

Halifax c. 1838-c.1849, Bradford  
c.1849-1856, Leeds 1856-after 1875

John Holt, 1814-1855, was an organ builder of Square Road, Halifax in the census of 1841, living with his father John, mechanic (50) and his brother Edwin (15), who was later also an organ builder and born c. 1827 according to the 1861 census. In 1847 'John and William Holt, organ builders' were still said to be in Halifax,<sup>13</sup> when they advertised an organ of which they were evidently very proud, in the Preston Place schoolroom in Bradford,

but a few weeks later William was in Bradford, while John was still in Halifax. 'Messrs J. and W. Holt' advertised a new organ at the School Room, Preston Place, Bradford, to be opened by S.S. Wesley in 1847. Enquire of Mr. Holt, organ builder of Halifax, or W. Holt, of Preston Place.<sup>14</sup> By February 1849 the firm had moved entirely to Preston Place.<sup>15</sup>

The partnership 'of John Holt of Leeds and William Holt of Little Horton, Bradford' was dissolved 20 August 1852.<sup>16</sup> John Holt was listed at 64 Stamford Street, Leeds in 1853,<sup>17</sup> and he died 'Tuesday week, organ builder of this town, aged 42,' in January 1855.<sup>18</sup>

**Samuel Taylor**, organ builder of Halifax 1827-33,<sup>19</sup> and said to be from Rochdale, is supposed to have trained one or both Holts.<sup>20</sup> In 1827 the organ of St Mark's Chapel, Longwood, Huddersfield, underwent a 'thorough repair' at his hands, when he was of Hopwood Lane in Halifax.<sup>21</sup> In 1832 a partnership of George Sanderson and Samuel Taylor of Halifax, organ builders, was dissolved.<sup>22</sup> Another partnership, of 'Samuel Taylor and Isaac Smith of Halifax, organ-builders,' was dissolved less than a year later.<sup>23</sup> A Samuel Taylor of Halifax died in the 1<sup>st</sup> quarter of 1839.<sup>24</sup> The first known organ by Holt was built in 1838 for Harrison Road Independent Chapel,

Leeds in 1838, III/21.<sup>25</sup> Gauntlett was involved:

*'OPENING OF THE NEW ORGAN at Harrison Road Chapel, Halifax. This splendid instrument, built by Mr. John Holt of Halifax, will be OPENED by HENRY JOHN GAUNTLETT, Esquire, of London, on Tuesday and Wednesday, the 27<sup>th</sup> and 28<sup>th</sup> of November...the first Performance entirely of Organ music, selected from the works of by Sebastian Bach, Handel, Haydn, Mozart, Charles Wesley, Romberg etc...other music, chiefly Creation, Mozart, Mendelssohn, Attwood etc....'*<sup>26</sup>

The East Parade Independent Chapel in Leeds was opened in 1841<sup>27</sup> in succession to Salem Chapel, and John Holt built an organ there 'on the German system,' opened by Dr. Gauntlett in 1841. The reeds were supplied by the London firms of Hill and Robson.

**William Holt** (1821-1890?) was born in Hebden Bridge according to the 1851 census, so perhaps baptized 29 April 1821 at Cross stone chapel, Halifax.<sup>28</sup> He and John were employing 10 men in 1851,<sup>29</sup> and living next door to one another at 15 and 16 Preston Place.

William Holt continued after the dissolution of the partnership, but the premises were damaged by fire on Sunday 17 December 1854,<sup>30</sup> only a few weeks before John Holt died in Leeds. The (insured) losses were said to be £1300. William Holt is recorded

as organist at his own organ at St George's Hall, Bradford (built in 1853) and promoted a performance of Elijah there in 1855.<sup>31</sup> In February 1856 he 'had removed from Bradford to Leeds,<sup>32</sup> and is listed there with sons Frederick (born c. 1842) and William Henry (c. 1849) until at least 1875. An advert of 1857 advises a move to 'more commodious premises' in Woodhouse Lane, with testimonials from Gauntlett, Wesley and numerous others.<sup>33</sup> William Holt had a taste for mechanical innovation, like most organ builders. He received patents for a touch-lightening split pallet<sup>34</sup> and a pneumatic helper for large reeds.<sup>35</sup>

His most notable innovation was the early use of hydraulic blowing in collaboration with the locomotive engineer David Joy (1825-1903), for which they received a patent in 1856.<sup>36</sup> Holt added his 'Hydro-Pneumatic Engine' at East Parade Chapel, Leeds (1857),<sup>37</sup> Brunswick Chapel, Leeds (1859),<sup>38</sup> and St Peter, Bradford (1861).<sup>39</sup> The new technology was alleged to result in a tenfold reduction in cost compared with hand blowing, for large organs: in 1857 'Mr. Holt's men are presently engaged in attaching it to one of the largest organs in London, manufactured by Mr. Hill,<sup>40</sup> and the running costs are alleged to be £20, compared with £200 for human blowers. Holt's engine was used by Willis at Carlisle Cathedral (1856) and at the 1862 Exhibition, before he



devised his own version.<sup>41</sup> The apparatus quickly became popular for large concert organs such as those at Leeds Town Hall (1858)<sup>42</sup> and the Crystal Palace: the alternative steam engine required more skilled attendance and had a much longer get-in time. Later in the nineteenth century smaller hydraulic blowers became very popular in churches, though there were often problems with supply pressure. Very few survive today: examples are at Union Chapel, Islington, Felixkirk PC, and the Manchester Science Museum, from St. George, Preston.

The Holt business appears to have gone into a decline after about 1860, doubtless from competition from firms such as Conacher and Brindley, who were avowed followers of Schulze, and perhaps from a cooling of relations with R.S. Burton and the Joy brothers. Some of this can be illustrated from the convoluted history of the Leeds parish church organ. This had been built, almost new, by Joseph and William Greenwood in 1841, and under the capricious stewardship of Robert Senior Burton (1820-92), organist 1848-1880, and of Walker Joy, church warden and brother of David Joy, was repeatedly transformed at great expense.<sup>43</sup> Holt applied his touch - lightening pallet in 1849, (when it was applauded by the visiting Dr. Wesley as 'immensely superior to Mr. Barker's Plan' ),<sup>44</sup> and made 'wonderful improvements' in 1854.<sup>45</sup> In 1856,<sup>46</sup> Conacher & Brown also made 'wonderful improvements,' re-voicing

the great and pedal 'on an entirely new principle invented by Professor Topfer of Gotha,'<sup>47</sup> Unfortunately, Richard Brown, the voicer, had been sidelined in a financial restructuring of the firm, and he burnt down the factory in a drunken rage in June 1858,<sup>48</sup> destroying a new swell intended for the parish church.<sup>49</sup> Joy had gone to Hill for his own house organ, built in 1855-56 and was friendly with Schulze at some point.<sup>50</sup> Despite this, Holt added the hydraulic engine and 'much improved' the organ of the parish church in 1861,<sup>51</sup> the cost paid for by Joy. The exact detail of Schulze's involvement is unclear. In 1862

*'the organ swell is now entirely reconstructed...[but] the improvements originally intended are yet far from finished. Surely no one will have the hardihood to doubt the supremacy of this among Church organs when all is due to it which yet remains incomplete, and when the most successful both of English and foreign artistes have expended their genius and resources.'*<sup>52</sup>

It seems likely that Schulze is referred to here, and possibly Hill. Hughes<sup>53</sup> prints a photograph of part of a contract with Schulze for future work costing £200, dated 5 October 1861. It was to be performed 'to the entire satisfaction of Mr. Walker Joy (for the churchwardens) and Mr. R.S Burton, Organist.' It is often alleged that Hill collaborated in the work, but this hard to verify. According to R.W.Moore in 1877:<sup>54</sup>

*'In 1865 [sic] it was again reconstructed, under the joint direction of Walker Joy Esq. and R.S. Burton Esq., the organist of the church; and the work was executed by Messrs. Hill & Son, the eminent English builders, and with the advice and assistance of the celebrated Herr Schulze, the German builder.'*

In 1859 Holt had been taken to court by John Bowling,<sup>55</sup> organist of East Parade Chapel, who accused him of failing to pay for testimonials. Burton supported Bowling, but the case was dismissed.<sup>56</sup> David Joy took out a second patent for the water blower in 1859, without Holt, and they were being made by Carrett, Marshall, & Co. of Leeds in 1860.

In 1867 a furious disagreement erupted in the *York Herald* concerning the new Forster & Andrews organ in St Wilfrid's RC church in York, which the editors accused of 'striking the ear as only having bottom and top.'<sup>57</sup> Letters were printed the next week<sup>58</sup> from F & A, and from R.S. Burton and Jeremiah Rogers (together) defending the organ. The editors (alas unknown) were not to be placated, and said *'The German System is this: one 16 foot stop, three 8 foot stops, two 4 foot stops, one 2 $\frac{2}{3}$ , one 2 foot stop, and mixtures of various ranks,'* and that St Wilfrid's had five eight foot stops on the Swell and four on the Great. An interesting, and early example of resistance to masses of unison tone. A week later an anonymous correspondent<sup>59</sup> attacked Burton by

quoting his praise of Holt in their printed circular, and drawing attention to similar wording by Burton in the circulars issued by Conacher & Co. and Brindley.

*'Mr. Holt's Circular, Leeds  
From Robert S. Burton, Organist and Choral Director of the Parish Church, Leeds.*

*It is my opinion, that there are no organ builders so perfectly masters of the mechanism of a large organ as Messrs. W.Holt & Son. Their patent gives them the advantage in the touch over all the best London builders...'*

For whatever reasons, Holt's prominence in Yorkshire had faded.

**Frederick Holt**, born c. 1842 was probably the son in 'W. Holt & Son,' listed from 1861.<sup>60</sup> As the Scottish organ boom of the 1860s got under way he moved to Edinburgh, where he was organist of the prominent St John's Episcopal church 1864-76:

*'Messrs. Wm. Holt & Son, Organ Builders, of Leeds, beg to announce that, they have OPENED A BRANCH in EDINBURGH, under the Superintendence of Mr. F. HOLT. Letters may be addressed to MESSRS. WOOD & CO, 49 George Street, Edinburgh.'*<sup>61</sup>

*'Messrs. Wm. Holt and Son, organ builders of this City and Leeds, have been commissioned to build a fine organ in St. Peter's Church, Lutton Place, Edinburgh.'*<sup>62</sup>

In 1865 an organ was opened<sup>63</sup> at the Ward Chapel, Dundee by William Holt, and Frederick also played 'with great ability.'

Conacher, who was Scottish, and had failed in his initial attempt to establish himself in Edinburgh against Hamilton in the 1850s, could clearly see this coming. He took out a lavish advertisement in the *Dundee Advertiser* early in 1864<sup>64</sup> with a long list of organs, and in the long run, he was to triumph in the North British market. Frederick Holt was employing five men in 1871, including his younger brother William Henry Holt, but went bankrupt in 1875,<sup>65</sup> and retired to Newcastle-under-Lyme where he was a professor of music in 1881, moving back to Leeds in the same capacity by 1891.

Very few Holt organs now survive, the best known being perhaps St Peter, Belper of 1853. A substantial second-hand Holt organ was recently under threat at Primrose Hill Baptist church, Huddersfield, and there is an organ of 1867 at the Cathedral of Isles, Great Cumbrae, originally made for All Saints Episcopal church in Edinburgh.

### Further Selected worklist

Square Chapel, Halifax 1841:<sup>66</sup> 'HALIFAX. On Sunday last an excellent Organ, built by Mr. Holt, of this town, was opened in Square Chapel.'  
Wortley PC 1846, opened by Wesley.<sup>67</sup>

Illingworth PC, St. George, Kendal (before 1847),<sup>68</sup> Portmahon Chapel, Sheffield 1847:<sup>69</sup> 'Mr. Holt, organist, Halifax, presided.' Did he also build the organ? Burton PC.Lancs. 1850. 'German Plan'<sup>70</sup> St George, Leeds 1850, III/33, designed by R.S. Burton, appointed organist there in 1837 at the age of 17 Slaithwaite PC 1853 'enlarged by Holt of Bradford'<sup>71</sup> Heversham PC 1854,<sup>72</sup> Mill Hill Unitarian Chapel, Leeds 1856, III/29<sup>73</sup> Square Congregational Church, Halifax 1857, III/32,<sup>74</sup> St Peter, Bradford 1861; 're-modelled' (£355) and hydraulic blowing added.<sup>75</sup> Salem Chapel, Burnley 1860 'greatly enlarged and improved'<sup>76</sup> Wesleyan Chapel, Bacup 1862.<sup>77</sup> Holt & Son, III/ All Saints, Harleywood 1868.<sup>78</sup>

**Edwin Holt**, born c. 1827, brother of William, was 'journeyman organ builder' of Woodhouse Lane, Leeds in 1859 when he was mugged in the town, so presumably working for his brother.<sup>79</sup>

**William Henry Holt**, born c. 1849, the younger son of William, is listed as an ob in 1878 at Kendall Place, Leeds, his father's address in 1881,<sup>80</sup> and is still organ builder in 1901, by now back in Halifax.

There were other Holts: some well-known, others not.

**Abraham Holt** was born c. 1817. In 1851<sup>81</sup> he was organ builder of Barrowford, Lancs, and born there. When his son Samuel, weaver, married at St Thomas, Barrowford 30 November 1878, he named his father as organ builder, deceased. Barrowford is a small mill town nearly Burnley, on the way to Bradford, but not otherwise known for organ building

**Robinson Holt** was organist of Eastbrook Chapel, Bradford in 1857,<sup>82</sup> perhaps the youthful William Robinson Holt, professor of music in Barrowford in 1861.<sup>83</sup>

A **Mr. Holt**, 'Fifteen years foreman for Mr. Joseph Walker, London' was hired as manager by Robert Postill of York in 1864.<sup>84</sup>

**Ernest Holt** of Walsall was born in Flintshire, and **John Holt** the Birmingham reed organ maker in Lymm, Cheshire, so they were probably unrelated to the Yorkshire Holts.

### Census Evidence

1841, HO 107/1300  
Square Road, Halifax: John Holt(50), Mechanic, Mary 45, John 25 ob, Emma 15, Edwin 15. There is no sign of William.

1851, HO 107/2310 f. 60 p. 46  
William and Elizabeth Holt, 15 Preston Place, Bradford, with sons Frederick (9, born Halifax) and William Henry (2, born Bradford), and Robert Wilkinson, organ builder apprentice, 16.

John (37) and Emma (30) Holt, 16 Preston Place, Bradford, with nephew John Fearnley, organ builder, 16

Both William and John are Heads of Household

1861, RG9/3387 f. 74, p. 28  
William and Elizabeth Holt, Queen Square, Leeds, with Frederick, 19, organ builder and William Henry, 12. William employs 10 men, 4 apprentices and 2 boys

1871, RG10/4565 f. 43 p. 13  
William and Elizabeth Holt of 4 Belle View Terrace, Leeds, with Henry Summersgill, 17, organ builder, born Leeds

1871, ED113 p. 5 line 4  
Frederick, 29 and Mary Jane Holt, at 14 Greenhill Gardens, Edinburgh, organ builder employing 5 men. Living with son Frederick R. Holt, 5, and William Henry Holt, 22, born Bradford, organ builder

Frederick Holt, organ builder of Queen Square, son of William Holt organ builder, married Mary Jane Rhodes at St Matthew, Leeds on 5 March 1863

1881, RG11/4533 f. 132 p. 35  
William Holt, organ builder, 4 Kendall Place, Leeds

William is not in 1891: perhaps died in Bramley, Leeds, first quarter of 1890 aged 69 (Register of Deaths).

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<sup>1</sup> Albion URC in Ashton-under-Lyne for instance, or the Union Chapel, Islington.

<sup>2</sup> *Bradford Observer*, Thursday 15 May 1845

<sup>3</sup> played by Thomas Adams, *Esq.* as reported,

<sup>4</sup> Nicholas Thistlethwaite, 'The Hill-Gauntlett Revolution – a epitaph?', *JBIOS* 16(1992), 50-59

<sup>5</sup> *ibid.*, 57-58, and *The Making of the Victorian Organ*, (Cambridge, Cambridge University Press, 1990), 189

- <sup>6</sup> Thistlethwaite 1990, 196
- <sup>7</sup> *Manchester Courier*, Saturday 25 March 1843
- <sup>8</sup> *Manchester Courier*, 9 February 1840.: both Adams and Gauntlett played at the opening.
- <sup>9</sup> Census, HO 107/646, f. 630, p. 9
- <sup>10</sup> Hill had only a wald flute at Eastbrook Chapel
- <sup>11</sup> James Alexander Hamilton, *Catechism of the Organ*, 2<sup>nd</sup> edition edited by Joseph Warren (London, R. Cocks & Co. 1842), 102
- <sup>12</sup> *Bradford Observer*, Thursday 11 April 1844
- <sup>13</sup> *Bradford and Wakefield Observer*, 4 March 1847, organ for the School Room, Preston Place, Bradford. 'Dr.Gauntlett approves.'
- <sup>14</sup> *Bradford Observer*, Thursday 1 April 1847
- <sup>15</sup> *Bradford Observer*, 22 February 1849
- <sup>16</sup> *London Gazette*, 2467, 10 September 1852,
- <sup>17</sup> DBOB
- <sup>18</sup> *Leeds Mercury*, Saturday 27 January 1855. He was buried in the Lister Lane cemetery in Bradford, where his tombstone survives
- <sup>19</sup> <sup>4</sup> Samuel Taylor, Music and Musical Instrument seller and organ builder', Pigot's Directory of Yorkshire 1828-29 and 1830, 15 Cheapside, Halifax
- <sup>20</sup> According to articles in the *Halifax Guardian* of 1869. See *BIOSRep*. Volume 11 No. 4(October 1987), 6-8
- <sup>21</sup> *Leeds Mercury*, Saturday 25 August 1827
- <sup>22</sup> *London Gazette* 1299, 31 May 1832. Partnership under the name of Samuel Taylor.
- <sup>23</sup> *London Gazette* 626, 29 March 1833, Trading as Taylor & Smith
- <sup>24</sup> Register of Deaths
- <sup>25</sup> Hamilton, op. cit, 90-91, says 'Built by Holt and Allen,' but this is probably a mistake. The *Leeds Mercury* names John Holt, the *Leeds Times* of 1 December 1838 'Mr. Holt,' and later editions of Hamilton (1851, 160 and 1865, 160) say 'Messrs.Holt.'
- <sup>26</sup> *Leeds Mercury*, Saturday 17 November 1838.
- <sup>27</sup> *Leeds Mercury*, Saturday 8 May 1841
- <sup>28</sup> William, son of John 'Joiner' and Mary Holt of Hebden Bridge, West Yorkshire Archives, Wakefield, WDP41/4, via ancestry.com, accessed February 2012
- <sup>29</sup> HO 107/2310 f. 60 p. 46
- <sup>30</sup> *Bradford Observer*, Thursday 21 December 1854
- <sup>31</sup> *Huddersfield Chronicle*, Saturday 25 August 1855
- <sup>32</sup> *Leeds Mercury*, Saturday, 9 February 1856
- <sup>33</sup> *Leeds Mercury*, Tuesday 17 February 1857
- <sup>34</sup> No. 12,886 of 10 December 1849
- <sup>35</sup> No. 636 of 17 March 1854
- <sup>36</sup> No. 2358 of 8 October 1856
- <sup>37</sup> *Leeds Mercury*, Tuesday 17 February 1857
- <sup>38</sup> *Leeds Mercury*, Saturday 20 August 1859
- <sup>39</sup> *Bradford Observer*, Thursday 28 February 1861
- <sup>40</sup> *Blackburn Standard*, Wednesday 4 March 1857. The Royal Panopticon organ? It's original steam apparatus was already felt unsatisfactory in 1854.
- <sup>41</sup> *The Examiner*, Saturday 20 September 1862
- <sup>42</sup> Holt and Willis both bid unsuccessfully for the Leeds Town Hall contract, according to a letter from William Spark in the *Leeds Intelligencer* of Saturday 26 September 1857
- <sup>43</sup> Walker Joy, church warden, and 'an enthusiastic amateur organ builder' supplied designs and contributed £600 to the reconstruction by Isaac Abbott in 1883, according to the *Leeds Mercury* of Saturday 22 September 1883
- <sup>44</sup> *Leeds Mercury*, Saturday 17 November 1849
- <sup>45</sup> *Leeds Intelligencer*, Saturday 9 September 1854
- <sup>46</sup> *ibid*, Saturday 18 October 1856
- <sup>47</sup> ohann Gottlob Töpfer, 1791-1870. Schulze, and open-foot voicing are mentioned in the report.
- <sup>48</sup> The court case is recorded in the *Huddersfield Chronicle* of 31 July 1858. Joseph Hirst Hebblethwaite, a local wool merchant, had taken a majority stake in the company in February.
- <sup>49</sup> *Huddersfield Chronicle*, Saturday 26 June 1858
- <sup>50</sup> *Leeds Mercury*, Saturday 22 September 1883
- <sup>51</sup> *Leeds Mercury*, Saturday 31 August 1861
- <sup>52</sup> *Leeds Intelligencer*, Saturday 5 July 1862
- <sup>53</sup> Bryan Hughes, *The Schulze Dynasty. Organ Builders 1688-1880*, (St. Leonards, Musical Opinion 2006), 101. I don't accept some parts of

Hughes's account of the history of the Leeds parish church organ (97-107)

<sup>54</sup> R.W. Moore, *A History of the Parish Church of Leeds* (Leeds, Richard Jackson 1877)

<sup>55</sup> Probably John Bowling Esq, who succeeded William Spark as conductor of the Leeds Madrigal Society

<sup>56</sup> *Bradford Observer*, Thursday 3 March 1859

<sup>57</sup> *York Herald*, Saturday 17 August 1867

<sup>58</sup> *York Herald*, Saturday 24 August 1867

<sup>59</sup> 'AN ORGANIST OF FIFTEEN YEARS STANDING, Huddersfield.'

<sup>60</sup> DBOB

<sup>61</sup> *Stirling Observer*, Thursday 4 July 1864. Wood & Co. were probably the last remnants of the former organ building firm which began in 1796 as Muir, Wood & Co.

<sup>62</sup> *Carlisle Journal*, Thursday 15 November 1864

<sup>63</sup> *Dundee Courier and Argus*, Saturday 7 January 1865

<sup>64</sup> 31 March 1864

<sup>65</sup> *Dundee Courier and Argus*, Wednesday 28 April 1875

<sup>66</sup> *York Herald*, Saturday 31 July 1841

<sup>67</sup> *Leeds Mercury*, Saturday 2 May 1846

<sup>68</sup> Advert, *Bradford Observer*, Thursday 11 March 1847, and *Bradford and Wakefield Observer*, Saturday 20 March 1847. 'J. & W. Holt have recently made great improvements in their mode of constructing organs.'

<sup>69</sup> *Sheffield Independent*, Saturday 14 August 1847. This Baptist chapel was opened in 1839.

<sup>70</sup> *Bradford Observer*, Thursday 8 August 1850

<sup>71</sup> *Huddersfield Chronicle*, Saturday 22 October 1853

<sup>72</sup> *Lancaster Gazette* Saturday 23 December 1854

<sup>73</sup> *Leeds Mercury* Saturday 9 February 1856

<sup>74</sup> *Bradford Observer*, Thursday 16 July 1857

<sup>75</sup> *Bradford Observer*, 28 February 1861

<sup>76</sup> *Burnley Advertiser*, Saturday 24 November 1860

<sup>77</sup> *Burnley Advertiser*, Saturday 1 November 1862

<sup>78</sup> *Huddersfield Chronicle*, Saturday 25 April 1868

<sup>79</sup> *Leeds Mercury*, Thursday 2 June 1859

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## Eastbrook Wesleyan Chapel Bradford Hill 1845

### Great

Bourdon and Teneroon

Open diapason

Small open diapason

Stop diapason b/t

Quint

Principal

Wald flute

Decima

Great tierce

Duodecima

Fifteenth

Sesquialtera and Furniture\*

### Choir

Bourdon and Teneroon

Open Diapason

Dulciana

Viol di Gamba

Stop Diapason b/t

Principal

Oboe Flute or Fugara

*Flute a Cheminée*

Fifteenth

Cromorne

### Swell

Bourdon and teneroon

Open Diapason

Echo Dulciana

Stop Diapason

Quint

Principal

Suabe Flute

Fifteenth

Echo Dulciana Cornet

Corno di Bazzetto [sic] or

Double Oboe

Cornopean

### Pedal

'the usual double open wood pipes'

\*Seven ranks, combining in the two the stops normally found in the German organ under the names of larigot, doublette, mixture and super octave.



**East Parade Chapel, Leeds, John Holt 1841**  
(Leeds Libraries and Information Services)

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## **FOR SALE**

### French Harmonium

Due to a pressing need for space, I have very reluctantly decided I must part company with a Christophe & Etienne harmonium. This is a restoration project which is substantially finished and would quickly result in a working instrument for the purchaser. Bellows releathered, reedpan overhauled, ventilboard overhauled and releathered, gaskets renewed as necessary, rosewood case repaired and repolished by Norfolk Museums Service accredited restorer (this alone cost £500).

The instrument has four sets of Estéve reeds: 16, 8, 8, 4 plus the usual Forté, Expression and Grand Jeu. A potentially very fine instrument. Asking price is £750 o.v.n.o., buyer to collect. Please contact Andrew Hayden on [REDACTED]

**BRITISH INSTITUTE OF ORGAN STUDIES  
DAY CONFERENCE:ST SWITHUN, WORCESTER**

**SATURDAY 11 MAY 2013**

**THE RESTORATION OF THE GRAY/NICHOLSON ORGAN AND  
RELATED TOPICS**

“Although long a mystery, it has now become clear that the organ was built by the established London firm of William & Robert Gray in 1795. It was enlarged in 1844 by the then newly-founded local firm of John Nicholson. Nevertheless, because it has undergone no significant change for over a century and a half, the organ is now an instrument of considerable rarity.” (Report by John Norman, March 2008).

**Outline Programme**

Papers will cover:

- Research on the instrument (Jim Berrow)
- Restoration of the instrument (Dominic Gwynn and Martin Goetze)
- The early history of the Grays (Nicholas Thistlethwaite)
- Related musical topics (Andrew McCrea)

The Day will conclude with a recital by Andrew McCrea.

Further details will appear in BIOS Reporter (January 2013) and will be posted on the Website as soon as available.



**BRITISH INSTITUTE OF ORGAN STUDIES  
DAY CONFERENCE: ST GEORGE, SOUTHALL**

**SATURDAY 17 NOVEMBER 2012**

**St George's Church, Lancaster Road, Southall, Middlesex, UB1 1NP**

**'THE RESTORATION OF THE ABRAHAM JORDAN ORGAN'**

In 1723, Abraham Jordan built an organ for the church of St George, Botolph Lane in the City of London. William Hill made some additions and alterations in 1862. In the first decade of the 20th century, St George's Botolph Lane was demolished. The organ was dismantled and moved to a new St George's church which was being built in Southall. The organ was moved by Speechly who abandoned the lower part of the case and installed the upper section on a shelf. He also provided a new action and made the Swell full compass.

In 2009 the organ was restored by Mander Organs to its original specification with short compass Swell and no pedals. A new lower case has been constructed using a photograph taken shortly before the church in Botolph Lane was demolished. Considerable research was been undertaken to ensure that the reconstruction is as close to the original as possible. The organ was awarded a BIOS Historic Organs Certificate, Grade II\* in 2005.

**Outline Programme**

Full details will appear on the Website shortly.

Presentations are likely to include:

- The Organ Restoration from the Parish Perspective, including Community Involvement in the project and the Use of the Instrument in Worship (*Margaret Wellington & Paul Southey*)
- The Restoration Project including the Rationale for Decisions about Casework, Action, Pipework and Pedals (*John Mander*)
- The context of the Restoration alongside other recent Historic Restorations (*John Norman*)
- Aspects of 18<sup>th</sup> Century Organ Performance Practice: A Lecture Demonstration: *William McVicker/John Collins*

The Day will conclude with a recital by John Collins.

A buffet lunch and light refreshments are included.

**BRITISH INSTITUTE OF ORGAN STUDIES  
DAY CONFERENCE: ST GEORGE, SOUTHALL**

**SATURDAY 17 NOVEMBER 2012**

**St George's Church, Lancaster Road, Southall, Middlesex, UB1 1NP**

**'THE RESTORATION OF THE ABRAHAM JORDAN ORGAN'**

**Booking Form**

Please reserve a place for the BIOS Day Conference at St George, Southall for £20.00.

*Cheques should be payable to 'BIOS'.*

**Please fill out a separate form (or photocopy) for each person.**

Name (including title).....

Address.....

.....

Tel. No (Eve)..... Tel. No (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 a SAE with your booking form.

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

**Melvin Hughes  
BIOS Meetings**



# 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. See Programme and Booking Form on page .

## **Saturday 2 March 2013**

Bernard Edmonds Research Conference at the Barber Institute, University of Birmingham. A programme and Booking Form will be included in BIOS Reporter (January 2013).

## **Saturday 20 April 2013**

*Day Conference & AGM at Grosvenor Chapel, W1* - 21<sup>st</sup> Anniversary of the William Drake organ. A programme and Booking Form will be included in BIOS Reporter (January 2013).

## **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. See page .

## **Saturday 13 July 2013**

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

## **Saturday 21 September 2013**

*Day Conference at St Michael, West Croydon* – Victorian Organ Cases.

## **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.*

Residential Conferences are being planned at:

*Cambridge in 2016 to celebrate the BIOS 40<sup>th</sup> Anniversary.*

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**





## **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.