

BIOS *REPORTER*

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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SUBSCRIPTIONS

The annual subscription to BIOS is £30 (£24 concessionary).

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The cover photograph: courtesy of Andrew Hayden. "St. George, Stowlangtoft, Suffolk. Gray & Davison 1862 for the International Exhibition (Robert Hunt, *Handbook to the Industrial Department of the International Exhibition 1862*, p.156, 'Two organs, exhibited by Messrs. Gray & Davison, are similarly decorated, having the pipes illuminated in coloured patterns, and the lower part of the case painted with groups of figures by Mr. C. Blackmore.' The pipes were decorated by John Seddon (1827-1906)."

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EDITORIAL

Nicola MacRae

Do you know what is on your door step? It is always a source of amazement to me that very few of us could truly answer “**YES**” to that question.

In this issue of the “*Reporter*” you can read an interesting article of Durham Cathedral Organs. It is unlikely that any reader of this periodical would not have visited or heard of Durham Cathedral, so it is fascinating to read about such a famous building. It is also fascinating to read about Irish organists and organ-builders, which an area of research that has not enjoyed much coverage of late in this periodical.

In stark contrast, last Saturday my local organists’ association made a ‘bus tour of 4 historic organs in Central Scotland, two of which had Grade I certificates and the other two were worthy candidates. All of them are untouched and in splendid condition. Hardly any of the attendees knew of all of the instruments, despite them being within 40 miles of Edinburgh. The resident organists and members of the congregations were rightly proud of their instruments.

It is always good to know about far flung organs and organ builders, but never forget that there may be a hidden gem on your door step.

Do share your local knowledge!

MEMBERSHIP MATTERS

MELANIE HARRISON

The new edition of the List of Members is being supplied with this edition of BIOS Reporter. It aims to include all those people and organisations that were without subscription arrears in early September. It is inevitable that some details are wrong or missing so please let me know of any that affect you.

It must be stressed that since 2011 the only form of automated annual payment that has been available is the standing order and automatically repeating charges to credit and debit cards ended. Charges to cards can now only be made through our on-line card processing system. This also allows conference places to be booked and other activities involving payments.

I am extremely sorry to make mention of the deaths of Robert Shaftoe of Pavenham, Bedfordshire who had been member since 1987 and Revd. Norman W. Taylor of Ilminster, Devon who joined in 1977.

To happier matters and it is good to welcome the following new members:

Richard Lyne BMus MA FRSA: [REDACTED]
[REDACTED]

Mark Rawlinson LLB Hons: [REDACTED]
[REDACTED]

LETTERS

From: John L. Speller

Dear Editor,

If I may throw something of a spanner into the works of John Norman's piece on the organ case of containing the G. & H. Buckwell organ at St. John's, Hoxton, I would like to suggest that the situation is even more uncertain than he suggests. While not denying John Norman's assertion that, "... the case is far too grand for a minor organbuilder like Buckwell," I do think this statement needs some amplification since for their period the Buckwell cases were relatively elaborate. I am familiar with the *circa*-1835 G. & H. Buckwell organ at St. Peter's, Staple

Fitzpaine, Somerset, and this has a three-tower mahogany case with gilt dummy "flatbacks" arranged 3-5-3-5-3. The cornice of the flats is simpler than the Hoxton one and devoid of carving, but the pipeshades of the flats are rather similar. The pipeshades of the towers are gothic and simpler than the Hoxton ones. The corbels beneath the towers are again simpler and turned rather than carved. The only other G. & H. Buckwell case I have knowledge of is from a photograph in the Adcock Collection showing the *circa*-1835 Buckwell organ at St. Mary-the-Virgin, Lychett Minster, Dorset, originally at St. Lawrence, Bishopstone, Herefordshire. This is a flat-fronted mahogany case with compartments arranged 3-3-13-3-3, again with carved pipeshades, again relatively elaborate for the date. In the light of this I would not wish to assert that the Hoxton case is not by the Buckwells, but I would not wish to assert that it is either!

From: Stephen Bayley, Managing Director F. H. Browne and Sons

Dear Editor,

I hope you find this picture of the painting of St Mary's Islington Organ in 1875 of interest. On the back of the picture it is written, "To Edith Reynolds with kind regards from the Organist of St Mary's Islington, January 20th 1875."

Please can you forward it on to members of BIOS. It would be lovely to put a name to "the organist".

Editor: The picture to which Mr Bayley refers is on the rear cover.

From: José Hopkins

Dear Editor,

May I through the courtesy of your columns draw attention to BIOS members to my forthcoming monograph on Dr. E.T. Chipp, Organist of Ely Cathedral from 1866-1886, composer, and in his day virtuoso organist. I will endeavour to contact as many members of BIOS as I can as soon as the book is available but in the meantime will be glad to answer any queries from members.

REVIEW

DAVID KNIGHT

“The Pipe-organs of London’s east end and its people’s palaces”, by Donald A Preece, Published by Queen Mary, University of London, 2012 viii + 72 pp. ISBN 978-0-9567899-8-3

Available from Stephanie Gardner, Principal's Office, Queen Mary, University of London, Mile End Road, London E1 4NS. email: svp@qmul.ac.uk Telephone: 0207 882 3006 £7.95 including p.&p Cheques payable to ‘Queen Mary, University of London’.

The restoration of the Rutt organ in the Great Hall of Queen Mary, University of London, was celebrated in the summer of 2012. Donald Preece set out to write a short history of the organ for the opening concert and this book is the result. Professor Preece rightly saw that the story of this organ could not be properly understood without exploring its wider context. In doing this he uncovered a vigorous culture of organ concert-going and organ building in the east-end which has clear parallels with more-famous examples in our major cities and extended well beyond the Anglican Church.

The book is arranged chronologically, starting at the sixteenth century and explores the arrival of organs in the east end and the east of the City of London. It draws on new archival research and well-known secondary sources. The information is presented by the location of the organ. Of particular relevance to the main theme are the town halls and public institutions – including the Beaumont Institute and the Bow and Bromley Institute. It is in these places that concerts for local audiences flourished that were precursors of the People’s Palace with its fine Lewis concert organ.

Preece deals in greatest detail with the Queens Hall and People’s Palace organs. He includes concert programmes, details of the organists, and hints at the attitudes to the organ concerts of those responsible for the hall. At the start of the twentieth century attracting an audience to the People’s Palace Sunday afternoon concerts must have become difficult. In 1888 Hollins attracted two audiences on a Sunday. By 1909, to increase attendance, vocal soloists were introduced, applause was allowed and the title ‘sacred concert’ abandoned. Bernard Jackson, the People’s Palace Organist, was dismissed and the Committee

decided to appoint 'an organist who was also a good accompanist on the piano' (p. 26). The book benefits from several clear and well-reproduced archival photos that illustrate the fortunes of the organ. It first appears in uninterrupted view, the case and console dominating the focal point of the hall. A stage was erected in front of the organ by 1916 giving it less aural and visual presence. The new People's Palace organ was behind grills, with only the console visible.

Preece has found a wealth of information that will interest different readers – whether it is the need for an engineer to start a DC motor (which required adjusting a variable electrical resistance) (p. 23), or that the abdication of Edward VIII was the day before he was to have opened the new People's Palace. Presumably he never heard the new Rutt organ played by Reginald Goss-Custard (p. 29).

The final section of the book details work in hand in 2012. This open-ended 'ending' shows a pleasing level of organ building still continuing in the east end and in particular the survival of important historic organs in this area.

A map showing the locations of the organs mentioned in the text would have been useful. The referencing system is not one in common use outside engineering circles, but is consistently used and understandable. The book draws heavily on resources made available by BIOS: the National Pipe Organ Register, the Historic Organs Certificate Scheme, and the British Organ Archive. The uncritical use of secondary material alongside good-quality original work is frustrating, but relatively straightforward to spot by an alert reader. Occasionally the footnotes introduce confusion, for example the explanation of Chapel-of-Ease fn 14 is wrong.

These frustrations are not sufficient to reduce the interest of this serious enquiry into organs in the east end of London. It is good to welcome an author new to this field and also new to BIOS.

'MUSIC OF THE VILLAGE PARISH CHURCH OVER THE LAST TWO CENTURIES'

SS PETER & PAUL, TROTTISCLIFFE, KENT

13TH JULY 2013

MAGGIE KILBEY

Having recently moved to the area, **David Shuker** discovered evidence from various phases of music-making at SS Peter & Paul from the early 19th century onwards. This inspired him to organize the study day, and at the start of the July heatwave some 20-30 BIOS members and local musicians gathered in the pleasantly cool church for what proved to be a fascinating meeting.

The first paper was given by **Sally Drage**, who gave an expert explanation of the growth of Georgian psalmody, with particular reference to Kent. A demonstration of 'lining out' led by our parish clerk for the day, David Shuker, illustrated the slow tempo at which metrical psalms were sung following the Restoration. Religious societies of young men, encouraged by the SPCK, therefore taught their members psalmody in an attempt to improve congregational singing, and the first known Kent society was formed c.1690 by Rev John Deffray of Old Romney. It had been envisaged that the singers would sit among the congregation, but instead they sat together in 'singing seats', as at Deal (1726) or west galleries, as at Lamberhurst (1755). The repertoire became more ambitious as singers became more competent, leading to the introduction of musical instruments for support. Trottiscliffe's 'choir orchestra' (possibly a later appellation) comprised a flute and clarinet, kept in the church until stolen, a cello (no longer extant) and violin given to Maidstone museum by the daughter of a former rector. The violin, although unplayable, had been loaned by the museum and was on display. Two early 19th-century books of music survive from the church, one manuscript and one collection of six printed volumes, including pieces by local composers such as Thomas Clark of Canterbury and Henry Tolhurst of Chart Sutton, near Maidstone. Performances given by a group of local singers and musicians formed specially for the occasion demonstrated that some Trottiscliffe arrangements, for example of Edward Harwood's *Vital Spark*, differ from more familiar versions.

Melvin Hughes introduced his paper 'West gallery bands in fiction' by acknowledging the useful material found on the West Gallery Music Association's

website, and assistance given by librarians at the London Library. Using Thomas Hardy's *Under the Greenwood Tree* as a reference point, Melvin compared Hardy's depiction of the band's activities and demise with other mid-late 19th-century novels including George Eliot's *Adam Bede* and Thomas Hughes' *Tom Brown at Oxford*. Evidence to support or refute the circumstances surrounding various key points in Hardy's novel was found by reference to correspondence and articles in 18th-century periodicals such as *The Gentleman's Magazine*, and modern editions of diaries such as *Paupers and Pig Killers: The Diary of William Holland*. The conclusion reached was that although novelists tend to speak warmly of choir bands, contemporary observers were often less complimentary.

After an excellent lunch, we heard an account of the history of the Trottiscliffe barrel organ. **David Shuker** briefly outlined the early origins of barrel organs, before explaining that they were first used in English churches during the late 18th century when the demand for organ music outstripped the supply of organists. Dom Bedos de Celles' 1770s treatise on organ building and Engramelle's *Tonotechnie* were known to English organ builders at this time, and their 'secrets' of barrel organ construction and barrel pinning were refined by London builders including Benjamin Flight. The Trottiscliffe organ was built by T. C. Bates & Son c.1820, and purchased secondhand in 1855 by St John's, Meopham, allegedly to replace a group of singers in dispute with the incumbent. In 1865 it was transferred to Trottiscliffe where it was in use until the 1930s. It was unusual to find a barrel organ still in use at this date – it had even been considered something of a rarity by a visitor in 1899, as reported in *The Musical Times*. By 1950 the organ was described as 'derelict', but was part-restored by Noel Mander for display at a local exhibition, following which it was dismantled and stored at Rochester Museum. David has recently undertaken a significant amount of restoration to return the organ to playing condition. After 60 years in storage it had suffered heat shrinkage, which caused splits in both feeder and reservoir, and failed joints. Of the original six barrels, only barrel no.5 now survives, and its cog has been replaced so that it can be played. The difficulties of singing with a barrel organ were highlighted by playing *Mount Ephraim*, one of the tunes most commonly pinned on church barrel organs. The organ now finds itself homeless – the museum welcomes the extra storage space it has acquired, and the church is too small to house two organs. David thanked Stephen Nye, Martin Renshaw, John Budgen and Arthur Ord-Hume for their help and advice.

The final paper 'The small organs of Forster & Andrews' was given by **Andrew Hayden**. Like the barrel organ, the 1888 Forster & Andrews organ came to Trottiscliffe secondhand. Originally built for Leybourne church, it was moved here in 1938. Although based in Hull, Forster & Andrews made forays into other parts of the country to pick up orders in areas identified as having few organs. This accounts for clusters of orders in Kent, and, for example, Dundee where there are 22 of their instruments. Small church organs built during the early Victorian period were built to direct and support choirs rather than for solo work, and did not need a wide dynamic range. From the mid-1850s onwards the playing of voluntaries was becoming acceptable, and more individuality of tone colour and dynamic range were incorporated into Forster & Andrews' organs. Few sources of repertoire were available to country organists, and the publication of Novello's *Village Organist* series therefore addressed a real need. Produced for 'the many organists who have only a small instrument at their disposal in country churches', some eminent composers such as Dubois and Wolstenholme contributed pieces. Andrew concluded his presentation with a recital which illustrated a selection of the repertoire available at the time the organ was built.

Alan Thurlow drew proceedings to a close by thanking all the speakers, readers and performers, and in particular David Shuker for suggesting both theme and venue.



"T C Bates barrel organ (c. 1830) restored to playing condition by David Shuker for the BIOS meeting at Trottiscliffe church, Kent."

CASEWORK

ANDREW HAYDEN

Somersham Baptist Church, Huntingdonshire D08127

A request was received for BIOS to visit the church and advise regarding the future of the organ. José Hopkins visited and established that the instrument is not the Flight & Robson as listed on the NPOR (which it is noted was removed in 1969) but a much later organ which came from Wilburton Baptist Church, Cambs. It is in poor condition and probably of little interest. Nonetheless, we are pleased to note that the Baptists are making use of BIOS's advisory services.

St Michael's, Highworth, Wiltshire T00289

Martin Renshaw alerted BIOS to proposals for the removal of the Henry Williams organ in this church. The church is undergoing reordering to suit an evangelical worship style which does not, apparently, see a role for the organ. Ian Bell reported on the organ in 2006 and it would appear that poor siting coupled with alterations by Harrison & Harrison in the early 1900's and then much later by a local organbuilder, John Coulson, in the 1970's have altered the organ sufficiently to make a fairly radical rebuild desirable if not a necessity. Nonetheless the organ retains a corpus of largely untouched mid-nineteenth century pipework which it is hoped could be retained and reused.

Queen Street United Reformed Church, Middlewich, Cheshire

A further attempt was made to contact the church via the URC organs adviser for Manchester, Dr Donald Firth. Regrettably, we must assume that the church is no longer interested in an HOC and that plans for the organ's electrification are likely to proceed.

Cromlix House Chapel, Diocese of St Andrews, Dunkeld & Dunblane

Captain Arthur Drummond built "Cromlix Cottage" as the house was first known in 1874. In 1879, the house was destroyed by fire, with the exception of the chapel, which, though badly damaged, survived. The chapel organ was built by John R Miller of Dundee and dates from the early years of the c20 (1903?). Its specification is partly orchestral indicating dual roles as both a liturgical and entertainment instrument but also reveals a nod in the direction of Hope-Jones.

BIOS was contacted for advice on obtaining grant aid by the new administrators ICMI Ltd who are managing the house on behalf of Andy Murray, the tennis player who now owns it. The house is to become a luxury hotel and multi-purpose venue with the chapel serving for weddings etc. (it remains consecrated). An approach to HLF for lottery funding to restore the organ had been turned down for the following reasons as outlined by HLF and which we reproduce for information:

"To apply under Our Heritage, I would expect there to be a full programme of events and activities that could engage people with the history and heritage of the organ and perhaps organ music. I would expect this to include things like workshops for schools and visitors, open days, some interpretation about the organ and opportunities for people to volunteer time to the project. All these things would need to [be in] place during the lifetime of the project and not after. The weighted outcome for this programme (as you'll see in the guidance) is that people will have learnt about heritage. The project should actively promote this, and it cannot just be assumed that it will happen once the project is complete."

BIOS has received an assurance that the organ will not be disposed of and it is hoped that its restoration can take place at a later date.

St Stephen's, Edinburgh N11977

Alan Buchan reports that The General Trustees and lawyers of the Church of Scotland are apparently in the final stages of drawing up missives for the sale of the building. The identity of the purchaser remains confidential though it is understood he wants to retain and use the organ (Father Willis, 1880). Ownership could be transferred as early as the end of October. It is apparently not another church.

Wyggeston & Queen Elizabeth I College, Leicester (formerly Wyggeston Boys' Grammar School) NPOR D07877

We understand from Simon Headley via David Shuker that the organ (Walker, 1932) has been purchased by Jonathan Wallace of Henry Groves & Son. The plan is that the pipework will form the basis of a new organ for Trent College.

However, the Open Wood cannot be accommodated so is likely to become available.

Other organs referred to BIOS for advice and comment are as follows:

St Laurence, Middleton St George Co. Durham; St Andrew, Thongsbridge nr. Wakefield; St John-the-Baptist, Murton, nr. Appleby.

Heritage Help website

This website exists as a directory for people and organisations looking for professional bodies able to give advice on heritage matters. By the time this issue of the Reporter has appeared, BIOS should have its own page within the site at <http://heritagehelp.org.uk/>

BIOS COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

Following recent meetings of the HOC Committee and the decision of the BIOS Council on 29th June, the categories for grading for HOC's are revised as below in order to bring them in line with DCMS principles.

Grade I organs are of exceptional interest

Grade II* organs are particularly important organs of more than special interest

Grade II organs are of special interest, warranting every effort to preserve them

Following the meeting of the BIOS Council on 14th September 2013 the HOC Committee will change its title to: **The BIOS Committee for the Listing of Historic Organs**. Historic Organ Certificates will continue to be issued by the Committee.

The next meetings of the 'Listing' Committee will be on: 21st January 2014. Nominations for consideration for listing at this meeting are to be sent to the co-ordinator by **30th November 2013**. Nominations for consideration for listing at the meeting on 7th May 2014 are to be sent to the co-ordinator by **31st March 2014**.

The grading system in the following tables is the system prior to the revisions agreed on 29th June.

Certificates awarded in January 2013

Location	Builder(s) and Date	Comments	Grade
Stapleford Tawney Essex: St Mary the Virgin	Henry Willis 1873	Willis played for the opening service on 22 nd Aug 1873.	I
Long Compton Warwickshire: St. Peter & Paul	John Nicholson c1860		II
Sherbourne Warwickshire: All Saints	Walker 1868/1883		I
Cardiff Glamorgan: St John the Baptist (Parish Church of Cardiff)	Henry Willis 1894	Strict restoration in 2004 by David Wells.	I
Preston Lancashire: Fishergate Baptist	Henry Ainscough c1875		II
Lytham St Annes Lancashire: St Thomas Clifton Drive	Hill & Son 1905. Case: Austin & Paley	Conservative restoration in 1979 by Harrison & Harrison.	I
Kirkham Lancashire: St Michael Church Street	Harrison & Harrison 1905		I
Longridge Lancashire: St Paul Church Longridge	Henry Willis 1893	Conservative restoration in 2002 by David Wells.	I
North Yorkshire: Acaster Selby. St John the Evangelist	J.W. Walker 1851		II*
Gloucestershire Arlingham. St Mary the Virgin	J.W. Walker 1849		II*
Oxfordshire: Brightwell Baldwin. St Bartholomew Parish Church	J.W. Walker 1843	Barrel Organ	I
Gloucestershire: Chaceley .St John the Baptist Parish Church	J.W. Walker 1856	Minor changes. Probably made for Great Ayton Parish Church (All Saints) near Stokesley Yorkshire. In this church since 1960.	II
Northamptonshire: Fawsley. St Mary the Virgin	J.W. Walker 1839		II
Kent: Fordcombe. St Peter's Church	J.W. Walker 1845/1846/1850.	Minor changes by Walker.	II

Certificates awarded in June 2013

Location	Builder(s) and Date	Comments	Grade
Cathedral Church of St Michael Coventry Warwickshire	Harrison & Harrison 1962	Designed by Cuthbert Harrison & Sidney Campbell 1959-62, in original condition	I
The Queen's College Oxford	Th. Frobenius 1965	Designed under the direction of James Dalton, in original condition	I
Methodist Church Wainfleet All Saints Lincolnshire	J.J. Binns 1911	In original condition	II*
St Peter and St Paul East Sutton Kent	J C Bishop c1840	Containing substantial original pipe work in unusual gothic case	II
Colliston Parish Church Angus	D&T Hamilton c1870	One stop by Gray & Davison	II
Hawksbridge Baptist Church Oxenhope West Yorkshire	1889 Laycock & Bannister	Organ under threat. Building sold	II
St Barnabas Beckenham Kent	1886 Henry Willis	Made for Alexandra House Kensington Gore LONDON SW7, in original condition. In this church since 1948	I
Holy Trinity Coleman's Hatch East Sussex	J.W. Walker 1913	Substantially in original condition	II
Davington Priory Faversham Kent	J.W. Walker 1848	Unusual case and console location substantially in original condition	II*
St Mary's Hardmead Buckinghamshire,	J.W. Walker c.1837	Substantially in original condition	II*
Beck Row Methodist Church Bury St Edmund Suffolk	Bevington c1870	Example of a Bevington "Model" organ.	II
St Mary & St James Snowhill Lane Scorton Lancashire	Harrison & Harrison 1890/1	In original condition	II*
Independent Methodist Barnoldswick Walmsgate Lancashire.	Harrison & Harrison 1896	In original condition	I

Church of the London Oratory Kensington London SW7	J.W. Walker 1952-54	An important organ designed by Ralph Downes in original condition	I
St Mary Magdalene Thornford Dorset	Flight & Robson c1825	Contains substantial original material	II
Methodist Church Kirkby Stephen Cumbria	Wilkinson of Kendal 1900	An important organ substantially in original condition	II*
St Peter & St Paul Blandford Forum Dorset	England 1794 Hill 1876/93 Noel Mander 1971	Outstanding organ & case by G.P. England 1794 sympathetically rebuilt by Hill 1876/93 Conservative restoration and return to the West Gallery Noel Mander 1971	I
St Mary South Stoneham Southampton Hampshire	J.W Walker 1857	In a purpose built West Gallery with rare "dumb" organist	II*
St Peter & St Paul Heytesbury Wiltshire.	J.W. Walker 1867	Includes earlier material attributed to Gerard Smith	I
St Peter Mattishall Burgh Norfolk	J.W. Walker 1852	Barrel Organ	I
St Andrew Metton Norfolk	J.W. Walker 1850		II
Holy Trinity Middleton-in-Chirbury Shropshire	J.W. Walker 1843	Barrel and Finger organ, originally made for Montgomery Church Mid- Wales in 1843, with minor changes	II
St Peter Nevendon Essex.	J.W. Walker c1839	Transferred 1900 Probably made for Milford Church Hampshire	II
St John the Baptist Shottesbrooke Berkshire	J.W. Walker 1905	Original condition	I
St Mary Magdalene Dulverton Somerset	J.W. Walker 1847	Original condition	I
Church of St Cross Winchester	J.W. Walker 1863/1907	Original condition	I
St Catherine Withleigh North Devon	J.W. Walker c.1835	Contains a Nagshead Swell with glass shutters substantially in original condition	II*

Workshop of J.W.Walker & Co Ltd	J.W. Walker 1832	Chamber organ	I
Onich St Bride's Episcopal Church	Wadsworth & Bro. Salford, 1879	Oboe replaced or installed by Rushworth & Dreaper post WW2	II
St John's Episcopal Ballachulish	Wadsworth & Bro. Salford, c.1880	Substantially in original condition	II*
St Moluag's Episcopal Chapel Kentallen	Attrib. James Bruce & John Renton	Chamber organ	C/R
St Adamnan's Episcopal Duror	B. Smith c.1700	Swell probably removed 1880	II
Kilwinning Old Parish Church Ayrshire	Forster & Andrews 1897	Original condition	I
Stewarton John Knox Church Ayrshire	Andrew Watt of Glasgow 1903	Hand blowing and hydraulic engine intact (latter disused) substantially in original condition	II
Galston Parish Church Ayrshire	Binns 1913	Substantially in original condition	II*
Beith Parish Church Ayrshire	Harrison 1886	Original condition	I
St Vigean's Church Arbroth	Harrison 1875	Tonal changes by Joseph Brook of Glasgow 1920s Overhauled 1978 by Harrison & Harrison	II
Avoch Parish Church	John Miller of Dundee 1908	An attempt to rival the 'Positive' design by Casson of London	C/R
St Mary's Monastery Kinnoull Perth	Forster & Andrews 1870	Contains an unusual derivation design (extra valves) from the Great, for the pedal department	II*
St Mary's Episcopal Church Hamilton	Forster & Andrews 1889	Substantially in original condition	II*
Cottingham Methodist Church Market Harborough Leicestershire	Bryceson Bros & Ellis c.1880		II

DURHAM CATHEDRAL ORGANS 1420s-1660

JO HUDDLESTON

As is well known, the Norman monarchy required a strong and steadfast officialdom in those northern parts of England bordering Scotland. As an exemplar, the Prince Bishops of the Durham Palatinate were notably rich, impressive, independent, and powerful. We should probably prepare ourselves for discovering that the liturgical and musical character of Durham Cathedral paid little attention to the (assumed) norms of places like London, Canterbury, and York, until around the 1600s. Indeed, Bishop Neile of Durham was a key inspirer of Laud, whose musical revival had a signal effect on our organ heritage, so there may be a sense in which Durham led the "conservative revolution."

In the period 1420s-1430s¹ £26-13-4 was spent on organ work. The Latin as copied in 1837 reads – "*Item factura diversorum parium Organorum se extendit ad xxvijl xiijs iiijd*". This need not be about one project paid for at one session to one builder. The plural forms mean it is likely to be about 2 or more instruments, so the Durham entry in an earlier Table² becomes suspect. That entry might usefully be replaced by 1480s details of a new organ, apparently fixed in a loft over the choirstalls at Merton College, Oxford, for £28³.

Nothing conclusive can be said about this payment or total of payments. It seems a small sum of money to make, from new, any 2 of the standing organs considered in the Table below. At Exeter Cathedral – to all appearances an adventurous place, judging by the later 20ft pipework - over £34 was spent in the 1510s just for tin, almost certainly for pipework in one organ^{4,5}, probably for CC/FF 10ft in side towers and C/F 5ft show pipes. At Durham, one would expect the local equivalent of BVM Chapel "plainsong organs" to be of a design so long-established that no tonal change was likely to be needed, and having indefinitely enduring casework (the first 3-4 centuries perhaps seeing them at their best). So this significant financial total might be about two organs high in the Choir in 1420s/1430s Durham, such as projects to replace blockwork with stopwork. Probably a dead end, in research terms, since what little documentation we have may represent the sum of a run of unspecified bills.

¹ G de Coldingham, *Historia Dunelmensis Scriptorum Tres*, ed Raine J, Surtees Soc IX, 1837; copy online, courtesy Allen County Public Library; Appendix MCCCCLXVI, under "Prior Johannis Wessington", "Ecclesia" expenditures

² Huddleston J (2011), *BIOS Reporter* 35 (2) 44-47

³ Freeman A (1921) *Dictionary of Organs and Organists*; copy on line courtesy University of Toronto; hardly free of gossip and mis-copying

⁴ Matthews B (?1980s), *The Organs and Organists of Exeter Cathedral*, Orpington, Bishop & Sons

⁵ Bicknell S (1985) *J BIOS* 9 35-36

By the time Henry's Commissioners were making inventories in respect of the Dissolution (apparently an execution date of 1538 or 1539 for Durham Priory), the establishment had 5 organs in use^{6,7}. These are discussed in two groups, below; the two Chapel organs, and the three presumably larger organs standing in the Choir. Nothing here rules out wider possibilities, for example the Priory's having used several small portable organs at the nine Eastern altars. Durham was hardly short of funds, though any individualistic musical ambitions remain hidden from us.

Near the Jesus Altar (at the NE corner of the Nave, possibly in the second bay outside the Choir) and in the Galilee Chapel (where one would normally expect a great West Door to be, and perhaps somewhere near Bede's tomb) were 2 "fair" organs⁷. Presumably, the Priory being wealthy and sui generis, these would be too large to carry from Chapel to Chapel and with something more than the usual plain, economical 5ft "plainsong machine" casework and front pipework which could cost, at the lower limit, a very few pounds^{5,8}. A reasonable assessment – though still conjectural - is that these would have the Principal 5ft permanently on, with the lowest 12-19 notes augmented with a fixed 10ft (possibly a stopped 5ft; probably not a regal in the sense of tongued reed). This lowest part of the register could be to bring out the plainsong theme (in, say, mediaeval bicinium times) or its fauxburden (in later epochs including the Tudor one). 5ft with a mutation (perhaps something sharper than 5/3ft, the idea a hangover from earlier blockwork chorus designs) is also a possibility, but feels foreign to England, which appears to have enjoyed 10 5 2-1/2 1-1/4 purity for centuries.

Come the Reformation, these 2 smaller instruments – as hypothesised here - would thus be intolerable reminders of the Catholic Mass, embodying as they did an inescapable design feature specifically acknowledging Gregorian chant. Perhaps they were also a visual insult to the new faith, as per the prominent bass pipes of the (technically unreliable) rendition in the well-known Warwick window⁹, and the full-length 10ft ".... basses Towers Doble Cffaut ..." (?side towers) of the 1526 Coventry contract¹⁰.

Whatever the design truth, these 2 instruments do not appear in records after 1539 at Durham⁶.

The Choir itself had 3 standing instruments^{6,7} which survived much longer, as detailed below.

⁶ Hird R & Lancelot J (1991), *Durham Cathedral Organs*, publ Dean & Chapter

⁷ Fowler JT ed (1903) *Rites of Durham* [1593], Surtees Soc CVII; a version also available online, courtesy University of California

⁸ Caldwell J (1973), *English Keyboard Music*, Oxford, p 19

⁹ www.BeauchampChapel/flickr.com

¹⁰ Warwickshire Record Office DR 801/12

"principall feastes" organ	"the cryers"	"White" organ
"over Quire/Qyer dore"	above north choirstalls	above south choirstalls
mentioned in 1539 and 1569; not working for years when repaired in 1589 by a self-taught man ^{6,11} ; known to be in use 1589-1594 ¹²	mentioned in 1539 and again in 1621, when it moved as a fully working instrument to another home ⁶	mentioned in 1539 and again in 1636 ⁶ ; could have remained in service (or at least repairable) until 1650, when anything wooden was apparently smashed and burned ¹³
could have been in place for a century or more before 1539	could have been in place for a century or more before 1539	could have been in place for a century or more before 1539
all pipes of wood; case including doors partially gilded; loudest of the three ⁷	(no design information)	(no design information)
almost certainly having strong Catholic Feast connotations; eg used to accompany the singing of Te Deum at the festival of Corpus Christi ^{7,11}	used only when the writings of the four doctors of the church were read; ie the Saints Ambrose, Augustine, Gregory & Jerome ⁷ ; perhaps named after the Priory's bell known as "the Cryer" ¹³ ; a Diapason or a Principal might have a bell-like tone; Principal with ganged mutation feels unlikely	used every day for ordinary services ^{6,7} ; "white" may refer to a silk hanging, the case paintwork, the benefactor's surname, pure tin prospect pipes, or any number of things

A Dallam-style organ replaced the "Principal Feasts" organ in the 1620s⁶, although the actual builder is unknown. This was almost certainly of C/F 5ft "Tudor" design, probably costing £700, but could not have survived the 1650 vandalism. The price strongly suggests a Great-&-Chaire design, with a minimum

¹¹ Eden C (1970), *Organs Past and Present in Durham Cathedral*, SPCK

¹² Durham, *Miscellaneous Charters* 2765, 3198, 3311, 3326, 3335

¹³ Stranks C J (1993), *This Sumptuous Church*, SPCK

specification of 10 5 2-1/2 plus 5 2-1/2 1-1/4¹⁴, but of course this remains unprovable. A note (ms H45 in 7, probably late 17C) could be a description of this modern 2-manual: "... but ther was a paire att y e cominge in of y e Scottes 1640 farr exceeded all w ch they destroyed "

The first all-new "Cathedral" instruments after the Dissolution which we know anything substantial about are those built at Cambridge, Carlisle, Lichfield, Norwich, Worcester and York^{14,15,16,17}. An organ (total for case, frame, pipes, mechanisms, winding etc) carried a cost determined of course by size; a contracted £100 for a single manual, and an average very roughly around £100 known to have actually been paid for the Chaire departments of 2- manual installations. One warning is that we may never be able to specify and cost, for all of these sites, what materials, if any, were re-used from earlier installations.

At a 1634 visit¹⁸, therefore, the "sweet sound" comment then made could apply to either the new 1621 Dallam-style instrument or the vintage "White" organ. Naturally, it seems more sensible to believe the Cathedral would be making most use of its latest instrument, the 2-manual, on this occasion. Again, unprovable. The voicing implications of the word "sweet" challenge understanding, although low cut-up springs to mind as a factor, while wind pressure does not.

After the Restoration, the small temporary instrument bought for £80 in 1660⁶ had perhaps seen duty in a multi-organ establishment in or near London. It could well have been a "Tudor" design (5ft C/F Principal etc), but this writer believes it will be impossible to decide the pitch by reference to Durham's music mss taken in isolation. The collection includes versions apparently for both C/F 5ft and G 8ft keyboards, chiefly to enable an organist to play at sight rather than having to transpose. These puzzles in the early mss are briefly alluded to in an earlier piece¹⁹, necessarily incompletely, and the Durham music is carefully catalogued elsewhere²⁰. As so often, however, music copies are difficult to date, though all complete part-book sets seem to be from ~1625 or later²¹, with the possible exception of one being a copy of a 1590s original (with or without editorial pitch changes).

From the above information, one might very tentatively conclude that:

¹⁴ Huddleston J (2000), BIOS Reporter XXIV (1) 31-33

¹⁵ Huddleston J (1998), J BIOS 22 178-181

¹⁶ Snow H (1932) The Organ XII (46) 98-104

¹⁷ Worcester Cathedral Library D248

¹⁸ British Library, Landsdowne ms 213, folio 322/326

¹⁹ Huddleston J (2011), BIOS Reporter 35 (1) 26-27

²⁰ Crosby B (1968), A Catalogue of Durham Cathedral Music Manuscripts, Oxford

²¹ Crosby B (1993), The Choral Foundation of Durham Cathedral c1350-c1650, theses.dur.ac.uk/769

- the "Principal Feasts" instrument had some arrangement (perhaps 5+10 permanently coupled, at the LH end of the keyboard), making it unacceptable in the Protestant rite, but precious in the 'illegal' services conducted during the Rising of the North
- the Cathedral had one standing instrument (the "White" organ) capable of being played from somewhere before the 1530s to the 1640s, irrespective of any injunctions from (eg) fiercely Protestant Edward VI.

The phrase "springs for the basses" is found in accounts in 13 or more Parish Church repair bills elsewhere in England²² but known only once in a "Cathedral" account, that of Westminster Abbey in the 1550s²³. It may relate to this assumed lower-keyboard 5+10 feature. Hypotheses would include the idea of an unusual pallet design required for some permanent 5+10 coupling, or the pattern of use of these low keys (eg long-held notes). Elizabeth's permission for German "wyre" makers to take up residence²⁴ could be relevant; that is, our best English craftsmen could perhaps not make durable large springs. No physical evidence remains on the island to test such ideas, however, since our earliest surviving case/frame (Old Radnor) and earliest small soundboard (Wingfield) are both silent on this topic.

As always in searches to date, nothing has been found to disrupt the general assumption that the 5ft Principal had a long unbroken history, right up to the 1670s. Early English organ builder families are nowhere noted for revolutionary change.

The major puzzle remaining concerns the actual function of a standing organ (of about 4 ranks, as presently hypothesised) in Abbey/College/Priory Choirs. In the case of Durham, a Catholic liturgy – doubtless relieved by the usual rates of absenteeism, ignorance, and general misbehaviour – would rule the musical roost. This can be limited (for research tractability; see following paragraphs) to the period from blockwork being updated – say 1410s or 1420s – to the era when anti-Roman sentiments were finally victorious – say 1540s to 1600s, depending on region and management style.

²² information collected by the present author from Surrey/Hampshire CWAs; extracted from Bicknell (various) and Freeman (various); and copied from 2 pages of notes kindly provided by Dominic Gwynn in December 2010; the PCs involved stretch from Kent to Yorkshire, with 5 sites in London. Intriguingly, at each of 2 London PCs (St Mary Woolnoth, St Stephen Walbrook), "springs for the (great) basses" were repaired 3 times between 1552 and 1564. It is too much to ask accounts at these 2 PCs to show whether this apparently repeated work – carried out after Protestant Edward had died – are about resistance to the reinstatement of "Plainsong machines".

²³ Freeman A (1923), *The Organs of the Abbey Church at Westminster*, *The Organ*, II 129-148.

²⁴ Palliser D M (1983), *The Age of Elizabeth*, Longman, Oxford & New York, p 261; Youings J (1984), *Sixteenth-Century England*, Penguin, p 242.

The ratio of Catholic choral music to Catholic organ music which has survived may strike one as curious; perhaps a ratio around 3:1²⁵. There were generally more singers than players of course, so squirrelling treasured mss home in politically troubled times might favour choral setting preservation. Perhaps organists knew plainchant themes (and local dance or folk melodies) and their treatments by heart, and needed no ms copy at a large organ standing in the Choir. Basically, one might expect choral mss containing words for the Latin rite to be officially destroyed in preference to mss having an organ part with no verbal underlay. It's difficult to see how to mount research which could support or discredit such ideas, however. Absence of evidence is not evidence of absence, though.

One brave thought – hopefully not too wild - is that a Tudor 5ft equivalent of Lichfield's 1639 "flute of wood to sing to"¹⁶ would be appropriate in the Choir over this earlier period. If so, a bolder (?metal) 5ft might additionally be required for the kind of free-choice music which a large standing organ could provide to spaces larger than the Choir. If the broad idea of a galleried Choir organ of about 4 ranks is maintained, this less voice-like 5ft would have no alternatim duties, and could be emboldened – and broadcast to the whole Nave – by a sub-oct 10ft or a bright 2-1/2 upperwork, as musical mood suggested. All 4 ranks would therefore require stops (unlike, as far as one can tell, the preset 5+10 pairing on a Chapel's movable "plainsong machine").

It's less than astonishing that hard organ-and-choir facts rapidly run out, in records surveyed so far for these early years. We desperately need inspiration from historians, folklorists, Court recorders, Ambassadors and other literati here. What writers or archivists mention Nave-filling non-plainsong music (eg ²⁶) in Abbeys or Priors, over the decades 1420s-1570s? Do any? Can we then delineate those topics (relating to organ repertoire, and organ colour) on which we now seem forever hostage to 100% guesswork?

I am grateful to the Assistant Librarian of Durham Cathedral, Dr Catherine Turner, for making sources available during a visit in June 2013. Some 'facts' drawn on here still need to be pursued to original records (for example, there is corrective material to parts of the Fowler edition of "Rites"⁷, though none apparently altering the few organ details tabled above).

²⁵ Harper J (2007) BIOS Reporter XXXI (3) 10

RESEARCH NOTES: IRISH ISSUE

THE UNFORTUNATE CAREER OF THOMAS HOLLISTER

PAUL TINDALL

In assembling this article, gratitude needs to be expressed to many people for their research. I would like to thank especially Barra Boydell, Arthur J. Cook, Richard Hird, Denise Neary and David Welch.

The Hollisters were organists and organ-builders of Dublin. They seem to have been prosperous and well-respected, but Thomas was perhaps the black sheep of the family.

Dublin

Robert Hollister was organist of St John's church 1688-1714, the year of his death.²⁶ He was admonished 'for ye neglect of his duty' in 1694.²⁷ Thomas Hollister, perhaps a brother or a son, was organist of St Peter's 1693-95, when he left to become assistant organist and organ tuner at Cork cathedral, then organist of St. Catherine's, Dublin 1698-1706.²⁸ His wanderings apparently brought him to **St. Asaph** (close by the main route from the Dublin-Holyhead Packet to Chester and the rest of England) in 1714, when a new or rebuilt organ was provided at the cathedral by 'Hollister,' after a storm.²⁹

Thomas Hollister built a new organ for St. Werburgh's church in Dublin in 1719 for a contract price of £300, and was appointed the organist in 1720 for sixteen pounds per annum.³⁰ However, on 18 January 1721 John Woffington became organist, '*in the Room of Mr. Thomas Hollister who is gone out of the Kingdom.*'³¹ The organ was found unsatisfactory almost immediately:

'Whereas it appears to this Vestry by a report signed by Daniel Roseingrave, Ralph Roseingrave, Robert Woffington and Mr. John Baptiste de Cuvillie that they have viewed the organ built by Mr. Thomas Hollister in St. Werburgh's Church and after a thorough examination they find the said Organ to be so very imperfect in all

²⁶ Buried St. John's 3 May 1714: parish register

²⁷ Denise Neary, *Music in Late Seventeenth and Eighteenth Century Dublin Churches*, (unpublished MA thesis, St. Patrick's College, Maynooth, National University of Ireland, 1995), 98, from vestry minutes

²⁸ *ibid*, 99

²⁹ Andrew Freeman, *Musical Opinion* Volume 46, (1923), 1154

³⁰ *ibid*, 41-42

³¹ *ibid*, 51,

particulars that they cannot tell what value to sett upon it, but to the best of their skill and knowledge the sum of two hundred and fifty pounds which they were informed is already paid is more than the said Organ is worth.³²

Daniel Roseingrave was organist of Christ Church and St. Patrick's Cathedrals 1698-1721, and his son Ralph was joint organist of St. Patrick's from 1719 and of both cathedrals from 1727. Robert Woffington (*d.*1750) was organist of St. Catherine, Dublin 1709-1713 and St. Mary 1713-1750. John Baptist Cuvillie was working for Renatus Harris in Norwich in 1693,³³ and is first found in Dublin in 1698 when he was appointed organ tuner at Christ Church, built by Harris the year before.³⁴

In 1725 a report was ordered into the 'defects of the organ', and Philip Hollister was appointed tuner the following year. St. Werburgh and its organ were burnt down in November 1754.

Whitchurch

It appears that Thomas Hollister had already '*gone out of the Kingdom*' in (perhaps temporarily) before 1719, because in 1717 he built an organ in Shropshire.

Evening Post, Thursday 26 September 1717

'Whereas the Organ lately built by Thomas Hollister Organ-Builder at Whitchurch in the County of Shropshire being finished, the said Organ will be opened the 17th of October next.'

Two proposals for a new organ survive in the Whitchurch records, dated January 1715, new style.³⁵ One was from Mark Anthony Dallam:

'January ye 28th, 1714-15

Gentlemen the organ that I propose to Erect in your Church of Whitchurch where off you have a Drought in your hands to produce is Composed of the following Stops, and made in the following manner – first it is Composed of one Single set of Keys but Capable of

³² *ibid*, 41-42,

³³ Betty Matthews, 'Norwich Cathedral 1600-1700,' *The Organ* 263 (January 1988), 33-34

³⁴ Michael E. Callender, Philip G. Prosser and Peter T. Whyte, 'The Organ of St. Mary's, Dublin,' *The Organ*, volume 58, No. 231 (January 1980), 134

³⁵ Shropshire Archives, 221/446. 'Proposall for an Organ' is written on the back of each document

Expressing as much as if two Several Sets by the division which is made of. It Consists first of

two Diapason open and Stopped which are whole Stops and not divided

a Stop flute of metal of the best maner drawing Single

a Great 12th of metal drawing double

a 15th of metal drawing double

a Tierce of metal drawing double

a Sexqualtra of four Ranks drawing double of metal

A Trumpet of metal in the best maner drawing double

Which is Exactly the Very Same as is now att wigan in Lancashear-made by mr Harris the Value of it is-350-00 and is made by mr Harris and will be finshed to the Satisfaction of the parish and any Skilful in the art by

Your humble Servant,

M.A. Dallam'

This makes it clear that the mystery organ at Wigan was built by Harris, rather than Smith, as has been thought.³⁶

The other proposal:

'Proposalls for an Organ to be 20 foot high 12 foot Broad and 6 foot Backward, if the Bellowes Lye in ye Belfray with 2 Setts of Keys as followes

	pipes	
To have the open Diapason in the front/To be of metall	50 Pipes	50
Stop Diapason of wood	50 Pipes	50
Principall of Metall	50 Pipes	50
A great 12 th of Metall	50 Pipes	50
An Open fflute of Wood	50 Pipes	50
A Corronett of 5 ranks of Metall		125
A Small 12 th of Metall	50 Pipes	50
A ffifteenth of Metall	50 Pipes	50
A cart of Metall	50 Pipes	50
A Trumpett of Metall	50 Pipes	50

³⁶ Given to the parish under the will of Richard Welles, who died in 1708, but because of the opposition of parishioners, perhaps not erected until 1714, when the first organist was paid. W.J. True, *A Ramble Round the Wigan Parish Church, With an added Appendix on the Organ and Organists*, 2nd edition, (Wigan, Thomas Wall & Sons, 1924), 115-120

A Chair Organ

A Stop Diapason of Wood	50 Pipes	50
An open fflute of Wood	50 Pipes	50
A 15 th of Metall	50 Pipes	50

Undertaker to maintain the whole Organ in Tune, the first year gratis (it being kept from wett []). And after to maintain it in tune During his Life at 20s per Ann[um].

To finish it to be playd upon in 9 Months after the Date of the Articles.

For ye approvall of it when Completed.

The Parishioners to Choose one person (being an Organist) and the undertaker another, to Judge of the perfection of it. Which is desired to be Included in the Articles.

The undertaker to be obliged to play or find an Organist to play it 3 months after it is perfected.

The undertaker, to bring good Securityfor the performance of the worke.

The Lowest price is- - 350L 00s 00d

per Timothy Runnigar

Obviously this offers more organ for the money than Dallam's divided one-manual, with the addition of an offer of security: presumably a bond of insurance, a year's guarantee and three months provision of an organist. Runnigar is an extremely unusual name, and is not known in any organ-building context. He might be identified as the Timothy Runnigar baptized at Manchester Collegiate Church 8 August 1686, son of Jonathan Runnigar, joiner of Deansgate. Admonissions for his will were granted in 1744, where he was named as a cabinet maker.³⁷ He also appears briefly in the diary of Edmund Harrold, when he is recorded fighting with a Mr. Jones.³⁸

Since the newspaper report of 1717 indicates that Thomas Hollister was the maker, it appears that Runnigar's, rather than Dallam's offer was taken up.

³⁷ Cheshire Wills and Inventories, CE1/Deansgate/1/6, via ancestry.com, accessed March 2013

³⁸ Craig Horner (ed.), *The Diary of Edmund Harrold, Wigmaker of Manchester, 1712-1715*, (Aldershot, Ashgate Publishing, 2008), 3

Runnigar speaks of himself as ‘undertaker’ rather than builder. A new or rebuilt organ was supplied by Richard Parker in 1755 for £350,³⁹ but the surviving case is plausibly earlier than that.

Carlisle

In 1720 Hollister was paid £30, and in 1721 the same amount, for repairing the cathedral organ of 1684. The work included new bellows and extending the compasses.⁴⁰

Appleby

Newcastle Courant, Saturday 7 July 1722

‘Newcastle-upon-Tine [*sic*], July 7. They write from Appleby, that the new Organ, made by Thomas Follister [*sic*- Hollister], Organ Builder, will be open’d on Wednesday the 25th of this instant July; and that there will be a Sermon on the Occasion, and several Anthems, when all Masters and Lovers of Church Musick will be welcome.’

The sermon survives.⁴¹

The old organ of Carlisle Cathedral was given to the Corporation of Appleby in 1683, in preparation for their new instrument of 1684, presented by Thomas Smith, the Dean.⁴² It had been built according to a contract with the organ maker Roger Preston, then of Skipton, dated 13 December 1661.⁴³ The Mayor of

³⁹ Paul Tindall, ‘Thomas Gwyn and Richard Parker’, *BIOSReporter* Volume 37, No. 2 (April 2013), 20

⁴⁰ Personal communication from Arthur J. Cook, February 2012, from cathedral records. In 1748 the organ was repaired again by *Andrew Brownless*. Perhaps Ambrose Brownless (*d.*1755) who worked at St Michael-le-Belfry, York in 1744 and the Minster in 1750 (Rosemary Southey, *Commercial Music-Making in Eighteenth-Century North-East England: A Pale Reflection of London?*, Unpublished PhD thesis, University of Newcastle, 2001), Volume II, 7. Also the Mr. Brownless, tuning and repairing at Lincoln Cathedral 1746-1753? (Robert Pacey, ‘Alexander Buckingham and the renaissance organ at Lincoln Cathedral’, *The Organ Yearbook* Volume XXIII (1992-93), 166

⁴¹ ‘Of Musick; a Sermon preached at the Opening of the New organ in St. *Laurence’s* church in Appleby in Westmorland on July 25 A.D. 1722,’ *A book of sermons*, (London, printed for Thomas Corney Bookseller at Penreth in Cumberland, 1723)

⁴² Thomas Smith (*d.* 1702), Dean from 1671 and Bishop from 1684, attended the School at Appleby and was a generous benefactor. Besides £220 for the organ at Carlisle he also gave money for the organ at Durham, where he was a Prebendary. (William Hutchinson, *The History and Antiquities of the City of Carlisle and its Vicinity*, Carlisle, Printed for F. Jollie, 1796), 51-52

⁴³ *JBIO* 22 (1998), 178-181. Letter to the editor from Dr. Jo Hudleston, presenting some of the valuable unpublished researches of Arthur J. Cook of Carlisle, from the records of the Cathedral

Appleby Hugh Machell (*d.* 1698) thanked the authorities at Carlisle for the gift of the organ⁴⁴

‘My brother Thomas who joyned with me when we were at Carlisle in requesting this favor [*sic*] on our corporation, being present at Mr. Smith’s return, subscribed towards putting it up, and yesterday every one of the aldermen did the like, by which you may see how generally acceptable your present is...’

It is not clear whether the organ was actually erected at Appleby in 1683. M.R. Holmes assumes⁴⁵ that it was stored until 1722, but this seems improbable. The churchwarden’s accounts record an appeal for a ‘new organ’ in 1713, and that the parishes of Drybeck and Hoff refused to subscribe.⁴⁶ Holmes points out that the case has clearly been altered at some point, and that there is Clifford heraldry which indicates a Carlisle origin. He develops an ingenious but ultimately unconvincing thesis intending to show that the existing Appleby case was altered from one of 1571, supposedly looking like Italian sixteenth-century models. Unfortunately he was not aware of the new organ contract of 1661.

It seems more likely that the 1661 organ was recast by Thomas Hollister in 1722, using the old materials. It is visually unsophisticated, compared with many organs of the time. The case with its heavy semi-circular cornices is very similar to the picture of the one built by Hollister in Aberdeen, discussed below.

Aberdeen⁴⁷

St Paul’s Qualified Chapel had an organ in about 1722,⁴⁸ presumably the one built (but not completed) by Hollister:

Caledonian Mercury, Monday 22 March 1725

‘By order and Warrant from the MANAGERS of ST. PAUL’S CHAPEL in Aberdeen. Whereas *Thomas Hollister* Organ builder, came to Aberdeen about two Years ago in a poor necessitous Condition, and

⁴⁴ Holmes, 321. Thanks are recorded in a letter from Machell to the Dean dated 28 June 1683: E. Bellasis, ‘The Machells of Cranckenthorpe,’ (Kendal, Printed by T. Wilson, 1886), 444, reprinted from the *Proceedings of the Transactions of the Cumberland and Westmorland Antiquarian and Archaeological Society*, 1885.

⁴⁵ M.R. Holmes, ‘A Tudor Organ-case at Appleby-in-Westmorland,’ *The Antiquaries Journal*, Volume LVIII Part II (1978), 320-332

⁴⁶ Holmes, 321

⁴⁷ I’m especially grateful to David Welch for his research, some of which has been published in *BIOS Journal* 24, 94-107, and in the *Reporter*: Vol. XXVIII No. 3 (July 2004), 14-19, Vol. XXIX No. 2 (April 2005), 16-21, Vol. XXX No.3 (July 2006), 19-22, Vol. 33 No.1 (January 2009), 34-36 and Vol. 35 No. 3 (July 2011), 72-73

⁴⁸ Welch 2004, 15, and 2005, 16-17, where the case is illustrated.

undertook to build an Organ there, for which he received considerable Sums by charitable Contributions, notwithstanding whereof he clandestinely deserted his work, and has sheltered himself, in the *Abbey*, to shun Payment of the Debts he contracted in this Place: And we being informed, that he has since imposed on several charitable People, and got Money from them for building said Organ, have therefore thought fit to advertise all Persons who intend to be assistant in finishing the said Work, that they shall not trust the said *Thomas Hollister*, but remit what they intend to bestow that way, to the MANAGERS of said CHAPEL at *Aberdeen*.¹

Caledonian Mercury, Thursday 1 April 1725

‘Copy of the Letter sent by Mr. Hollister Organ Builder to the Author of the *Caledonian Mercury*.

There being inserted in your New Paper of Monday the 22nd March a Scandalous, false and Calumnious Advert, tending to ruin my Reputation, pretended to be inserted by Order of the Managers of St. Paul’s Chapel at Aberdeen, I earnestly intreat you (being a Contributor and a Witness of my Performance) would allow me Room in your paper, for a few Lines to show that I have answered every Article of the said unjust Libel, which Vindication shall be printed, to which I refer, to let the world see how unfairly I have been treated in Building an Organ for said Chapel at Aberdeen.’

Unfortunately, Hollister did not have much of a reputation left to ruin. By mid 1725 he was bankrupt in Appleby prison.

London Gazette, 22 June, 28 August and 6 November 1725

Bankrupt: ‘Thomas Hollister late of the City of Carlile [*sic*] in the County of Cumberland Organ-Builder a Prisoner in the Town Gaol in the Borough of Appleby’

William Bristowe was paid £120 in 1726 to come from the parish of St Clement Danes, Westminster, in order to finish Thomas Hollister’s organ at St Paul’s which he completed the following year.⁴⁹ He was paid for work on ‘the little organ’ at Durham Cathedral in 1728,⁵⁰ and had diversified in business two years later:

Newcastle Courant, Saturday 3 October 1730

‘SURVEYS of Estates, Lands, or Townships: MAPS embellish’d with the newest and most proper Ornaments: PROSPECTS of Gentleman’s Seats, or Villages, truly done in Perspective, in Colours,

⁴⁹ Welch 2004, 15 and 2005, 16-17

⁵⁰ Durham Chapter Acts, 22 June 1728

or otherways: DIALS of all Kinds on Timber, Stone or Mettal, with their proper Furniture, perform'd by *William Bristowe*, Organ, and Instrument Maker, and *William Menier*, Limner, and general Painter, In *Newcastle upon Tyne.*'

Bristowe was still in Newcastle when a child was baptized in 1735.⁵¹

The authorities of St Paul's Chapel, Aberdeen were singularly unlucky in the choice of their organ-builders. Stephen Moore damaged the organ of St. Peter's Episcopal Chapel in Montrose⁵² in a botched overhaul of 1798, just before he set to work in the same way in Aberdeen.⁵³

Aberdeen Journal, Monday 14 January 1799

'Mr. S. MOORE, Organ Builder, and grand and square Piano Forte Manufacturer, who served a regular apprenticeship with Messrs. Longman and Broderip, London, Musical Instrument Makers extraordinary to their Majesties, respectfully intimates, that having occasion to remain some time in Aberdeen (being engaged in repairing the organ of St. Paul's chapel and other organs), he begs leave to offer his abilities to the service of the nobility and gentry...Address to him, Shiprow, above John Moir's Shop.'

Stephen Moore was apprenticed to Francis Fane Broderip on 12 March 1787.⁵⁴ His attempts at repairing the Aberdeen organ were so unsuccessful that a hostile pamphlet was published in 1800.⁵⁵ This source is obviously biased, but alleges that Moore had a partnership with John Watlen of London⁵⁶ to build pianos in Edinburgh, which lasted only six months, and that he spent time in the Fleet Prison for debt. At least one piano, dated 1796, from Panton Street in London, survives.⁵⁷ Moore died in 1803.⁵⁸

⁵¹ Southey 2001, Vol. 1, 31, quoting St. John Baptist Newcastle baptisms, 8 April 1735

⁵² Contracted for by Jordan in 1733, according to the *Daily Journal*, Friday 23 February. In the same item Jordan is said to have instruments for St. Andrew's Banff, All Saints Fulham, and the two churches of Great Yarmouth in hand

⁵³ W. Anderson, *Precentors and Musical Professors*, (Aberdeen, Lewis-Smith, 1876). 90

⁵⁴ National Archives, IR1/33

⁵⁵ [Alexander Anderson], *A Detail of the Facts respecting the late Attempt made by Mr. Stephen Moore to tune and repair the Organ of St. Paul's Chapel, Aberdeen* (Aberdeen, W. Rettie, 1800)

⁵⁶ Music seller, and later organ builder and piano seller of 5 Leicester Place, London 1811-24

⁵⁷ Jenny Nex, 'Longman and Broderip,' in Michael Kassler (ed.), *The Music Trade in Georgian England* (Farnham, Ashgate Publishing, 2011), 34-36. Panton street is near Leicester place

⁵⁸ Will, PROB 11/1400, proved 27 October 1803

Other Hollisters

Mr. Hollister fl. 1661

A Hollister, possibly the father of Robert Hollister *d.*1714, tuned at Christ Church Dublin several times from 1661.⁵⁹ A *Mr. Hollister* was buried at St John's, 28 October 1690.⁶⁰

Philip Hollister *d.*1760

Church Warden of St Peter, Dublin 1736, and a son was baptized there in July 1735.⁶¹ 'Hollister and Son,' presumably Philip and William, built an organ at the French Chapel in St. Patrick's Cathedral in 1751.⁶² The partnership with William Castles Hollister was dissolved in 1752, when William continued at York Street '*in the business of Organ-Building, Harpsichord and Spinnet Making, in the best and neatest manner*'.⁶³ Philip Hollister tuned at the two cathedrals 1733-1760, St. Catherine 1728-60, St. John *c.*1728-60, St. Mary 1732-60, St. Bride *c.* 1736-60, St. Peter *c.* 1735-1760 and St. Michan 1747-60.⁶⁴ At Armagh Cathedral in 1754,⁶⁵ there is a payment to '*Mr. Hollister for repairing the organ £60*' though this may be William: see below. Died 13 June 1760.⁶⁶ The case survives of his organ built for Londonderry Cathedral in 1749.⁶⁷ This was a substantial instrument of three manuals and nineteen stops.

William Castles⁶⁸ Hollister fl. 1752, *d.*1802.

Son of Philip Hollister. A son of his own was baptized in 1756.⁶⁹ The records of Armagh Cathedral record, on 25 August 1759: '*To Wm Hollister for Repairing the*

⁵⁹ Barra Boydell (ed.), *Music at Christ Church before 1800: documents and selected letters*, (Dublin, Four Courts Press, 1999), 132. Repairs were then made by 'George Harris' in 1663', and a new organ was made by him in 1664. An otherwise unknown builder, or a mistake for Thomas Harris?

⁶⁰ Michael E. Callender and Michael E. Hoeg, 'The Philip Hollister Organ of Derry Cathedral,' *The Organ*, volume 58, No. 230, (October 1979), 63

⁶¹ All Ireland Births and Baptisms 1620-1911, via ancestry.com, accessed February 2012. David, son of Philip and Elizabeth Hollister, baptized 2 July 1735, St Peter, Dublin.

⁶² *Dublin Gazette*, 23-27 July 1751

⁶³ *Dublin Gazette*, 21 October 1752

⁶⁴ Neary, 44, 93-94

⁶⁵ Alistair G. McCartney, *The Organs and Organists of the Cathedral Church of Saint Patrick Armagh, 1482-1998*, (Armagh, Friends of the Cathedral, 1999), 5, from the Cathedral Oeconomy Book

⁶⁶ *Pue's Occurences*, Tuesday 10 June - Saturday 14 June 1760 Deaths: 'June 13, In York-Street, Mr. Hollister, Father of Mr. William Castles Hollister, an eminent organ and harpsichord maker'

⁶⁷ Callender and Hoeg 1979

⁶⁸ Sometimes 'Castell'. 'Castles' seems to have been a family name, from intermarriage. 'Alixander Castles, Attorney,' married Charlotte Hollister of York Street at St. Peter's on 20 August 1757. *The Register of the Parish of S. Peter and S. Kevin, Dublin, 1669-1761*, (= Parish Register Society of Dublin Volume IX, 1911), 332. Philip Hollister was living in York street when he died

Organ £22. 15.0.⁷⁰ He became tuner at St. Michan's, Dublin on the death of his father in 1760. William Hollister became organ keeper at St. Mary in 1760 'in the room of the late Philip Hollister deceased' and remained until 1774,⁷¹ at St Catherine's in 1789 and at St. Michan and at Trinity College in 1787.⁷² He made repairs at St Peter in 1764 and 1770 and tuned until 1784.⁷³

Philip Hollister was clearly a respectable person, as Church Warden of St Peter's, but his son had grander designs. He purchased the house and extensive grounds of the late Bishop of Derry, and opened them to the public as the Ranelagh Gardens in August 1768, as '*A New Place for the Entertainment and Amusement of the Citizens, in imitation of Ranelagh Gardens, near London.*'⁷⁴

An early nineteenth-century source⁷⁵ has this to say: '*Mr. Hollister, an organ builder from London, [who] took this place on a plan of his own, for establishing a grand tavern, gardens, and a theatre for Burlettas: in all this he succeeded*'. The phrase '*from London*' is intriguing. Hollister was certainly living (or at least owning property) in Dublin in 1765. Tickets for a Dublin benefit concert could be purchased as early as 1765 from '*Hollister & Grattan's* of Parliament street,⁷⁶ and William Hollister owned a house there in that year.⁷⁷ *Grattan & Hollister, at the Peacock, Parliament street, Haberdashers*, advertize in 1770,⁷⁸ and say they are '*returned from London.*' William Hollister was probably not really a haberdasher. The partnership was dissolved in 1771,⁷⁹ and according to the advert Grattan was to continue the business.⁸⁰

Since the Harrises and his employee Cuvillie had built all the important organs in Ireland, is it possible that William Hollister was sent to London to learn his trade or improve his skills, and returned in about 1751, in time to look after Byfield's new

⁶⁹ All Ireland Births and Baptisms 1620-1911. David, son of William Castle Hollister and Elizabeth, St Peter, Dublin., baptized 27 September 1756

⁷⁰ McCartney, *op. cit.*

⁷¹ Repairs 1764, and 'three new bellows and a new keyboard' in 1769, £40. Callender, Prosser and Whyte 1980, 134

⁷² Neary, 75-76, 121-122

⁷³ Neary, 95-96

⁷⁴ Greene, 975

⁷⁵ *Recollections of the Life of John O'Keefe, written by Himself*, Volume 1, (London, Henry Colburn, 1826), 291 John O'Keefe (1747-1833, actor and playwright), is talking about his own youth in the late 1760s.

⁷⁶ John C. Greene, *Theatre in Dublin 1745-1820*, (Bethlehem, PA, Lehigh University Press, 2011), Volume 2, 1121

⁷⁷ A deed records '*William Castell Hollister, organ builder, west side of Parliament street,*' 4 June 1765. Registry of Deeds Index Project Ireland, accessed June 2013

⁷⁸ *Hoey's Dublin Mercury*, 20-22 November and 29 November-1 December 1770

⁷⁹ *Hoey's Dublin Mercury*, 17-19 October 1771

⁸⁰ Grattan was a well-known Dublin name. Examples are James Grattan, silk mercer, *d.* 1746, (*Faulkner's Dublin Journal*, 8-12 April 1746) Dr. James Grattan, physician *d.* 1747, (*FDJ*, 8-11 August 1747), and Henry Grattan (1746-1820) the politician

organ at Christ Church? There seems to be no trace of him in England. John Woffington was appointed organist of St. Werburgh's in 1720, and St Michan's in 1725. Before his appointment at St. Michan's, he was in London *'and Continued there for near Twelve Months, practicing there under several Masters of Musick playing on the Organ, particularly the famous Dr. Crofts.'*⁸¹ If an organist could go to England and return after study, perhaps an organ-builder could do the same.

William Hollister's Ranelagh Gardens had a sometimes fitful existence. At first he seems to have had money to spend: A *Grand Concert and Ball* for the benefit of the Magdalene Asylum was advertized in 1769:⁸² tickets from *'Messrs. Hollister and Grattan.'* The profits from the first *'Illumination'* concert⁸³ were to go to the Marshalsea prisons in Dublin. However, there were already calls for subscriptions in 1769,⁸⁴ and the number and timing of concerts varied.

In 1785, Richard Crosbie (b. 1755) one of the first *Aeronauts*, made the first manned flight from Irish soil, in Ranelagh Park, only 14 months after the first Montgolfier balloon flights. He asked Hollister to provide Ranelagh House for a celebration, but was told it was shut up and unfit for use. Crosbie sent a cat and other animals into the air before risking his own life. The cat, typically, contrived to be rescued when the balloon came down in the sea.

Hollister is still listed in directories as *'Proprietor of Ranelagh'* in 1800. Further work by Philip and/or William Hollister was at Cloyne cathedral in 1750-1, 1754 and 1766,⁸⁵ and he installed the Samuel/Sarah Green organ at Trinity College, Dublin in 1798.⁸⁶ His will (which is destroyed) was proved in 1802.⁸⁷

⁸¹ Barra Boydell, 'St. Michan's Church, Dublin: the installation of the organ in 1725 and the duties of the organist,' *BIOS Journal* Volume 19 (1995), 86

⁸² *Dublin Mercury*, 16-18 March 1769

⁸³ The first time that Fireworks were presented, on Queen Charlotte's birthday. *Dublin Mercury*, 9-11 May 1769

⁸⁴ *Dublin Mercury*, 29 June-1 July 1769. Subscriptions to be sent to Ranelagh House or to Hollister & Grattan

⁸⁵ Richard Caulfield, *Annals of the Cathedral of St. Coleman, Cloyne*, (Cork, Printed by Purcell & Co. 1882), 32

⁸⁶ Denise Neary, 'Organ-building in seventeenth and eighteenth-century Dublin,' *BIOS Journal* 21 (1997), 25-26

⁸⁷ Arthur. E. Vicars (ed.), *Index to the Prerogative Wills of Ireland 1536-1810*, (Dublin, Edward Ponsonby 1897), 235

Frederick Hollister 1761-1813?⁸⁸

Frederick Hollister succeeded his father William at Christ Church, Dublin in 1802.⁸⁹ Repairs and new bellows at St Mary, Dublin, £50, 1812: William Hull was appointed tuner the following year.⁹⁰

James Hollister ? fl. 1793

In 1793 a payment is made to 'James Hollister' for repairs to the bellows at Christ Church, Dublin.⁹¹ There is no other sign of a James Hollister in available records.

How did the Hollisters acquire their training? It is unclear what connection they may have had with other builders operating in Ireland between 1660 and 1800. Lancelot Pease, having made organs in Cambridge and Canterbury in 1661-62,⁹² and perhaps in Chester in 1665, moved to Dublin in or about February 1667 when he was appointed a stipendiary in the choir of Christ Church.⁹³ He signed a contract with the cathedral on 27 June that year for a new Chaire organ costing £80.⁹⁴ Pease died intestate in 1681.⁹⁵ Rénatus Harris was there in 1695, when he made an agreement for a new organ for St. Patrick's Cathedral on 12 August,⁹⁶ and one for Christ Church, perhaps finished in 1698.⁹⁷ He left his former employee Cuvillie to carry on the line. John Baptist Cuvillie 'new made'⁹⁸

⁸⁸ Born William Frederick Hollister, son of William Castles Hollister and his wife Elizabeth, according to Callender and Hoeg, 1979, 64. Buried 5 January 1813 at St. Peter, Dublin, from Whitefriars street. (ancestry.com, accessed June 2013)

⁸⁹ Barra Boydell, *A History of Music at Christ Church Cathedral, Dublin*, (Woodbridge, Boydell Press, 2004), 116

⁹⁰ Callender, Prosser and Whyte, 135

⁹¹ Boydell 1999, 152

⁹² Nicholas Thistlethwaite, *The Organs of Cambridge*, 2nd edition, (Oxford, Positif Press, 2008), 58-59

⁹³ Neary, 1997, 22

⁹⁴ W.H. Grattan Flood, *The Musical Antiquary* (191), 3 102

⁹⁵ 'of St. Nicholas without, gentleman.' *Appendix to the Twenty-Sixth Report of the Deputy Keeper of the Public Records and Keeper of the State Papers of Ireland*, (Dublin, Printed for H.M.S.O by Alexander Thom and Co. Limited, 1895), 678

⁹⁶ Spering, Volume 3, 125, quoting Chapter books

⁹⁷ Bernard Smith signed contracts for organs at Christ Church, but Harris 'made an underhand or after bargain with the Dean and Chapter for another organ' before Midsummer 1697, according to Ralph Battell, Sub Dean of the Chapel Royal, in a deposition of 18 January 1698. See National Archives, C24/1207/101; transcriptions kindly provided by Dominic Gwynn. The organ was built by Harris: Smith's organs, still 'in bits in the said Popish Chapple in Whitehall,' according to John Blow in the same depositions, were seriously damaged in the Whitehall Palace fire of 2 January 1698.

⁹⁸ Rebuilt or new? There were earlier organists, and organ work is recorded in 1674, 1681 and 1694.

The Chapter borrowed £137-14s-0d for the work of 1710, which is not much, but this may not reflect the true cost. See Michael Callender, 'The Organs of Cork Cathedral,' *The Organ* 238 (October 1981), 178-179

the organ at Cork Cathedral in 1710,⁹⁹ and built a new instrument at Kilkenny Cathedral two years later.¹⁰⁰ These and other contracts in Dublin make it clear that he was the major figure in Ireland until his death in 1728. After Cuvillie's death he was succeeded by 'Joachim Beyfield' at St Mary's Dublin and by a Mr. Byfield at Kilkenny.¹⁰¹ This is presumably the elderly John Joachim Byfield or Bielfeld (*b c.* 1662), a former workman of Bernard Smith. At St. Michan's, Dublin, a Cuvillie organ of 1725, payments are made to 'John Byfield' in 1729, 'Mr. Byfield Senior' in 1732 and 'Mr. Byfield Junior' in 1733.¹⁰² This would seem to suggest that John Byfield I (*c.*1694-1756, Renatus Harris's son-in-law) was in Dublin in 1733,¹⁰³ and that he was perhaps a son or other relative of John Joachim. Ferdinand Weber, (1715-84) an organ-builder from Dresden, arrived in Dublin in 1749, via London, where he tuned at the German Lutheran church in the Savoy in 1746.¹⁰⁴ He seems to have taken much of the high-profile work: Christ Church Cork 1761, repairs and tuning at Cork Cathedral from 1763,¹⁰⁵ as well as St. Michan, Dublin and Trinity College;¹⁰⁶ new organs at Tuam Cathedral (1749), St Catherine, Dublin (1769-1771) and St Thomas, Dublin (*c.*1769).¹⁰⁷ William Hollister lost out to Weber in a repairing contract at St. Werburgh in 1778,¹⁰⁸ but after Weber's death he took over the tuning at several churches, so he was probably the best available.

Although Thomas Hollister seems to have been incompetent, Philip Hollister's organ at Derry was spoken well of, and major work on it was not required until 1829.¹⁰⁹ William Hollister devoted more of his time to the Ranelagh Gardens, but nothing has been recorded to his discredit, and the Green firm entrusted the erection of the Trinity College organ to him in 1798.

⁹⁹ Richard Caulfield, 'ANNALS of St. Fin Barre's Cathedral, Cork,' (Cork, Printed by Purcell & Co, 1871), 56. Contract dated 25 April 1710, read as "Mr. Kerrilie" by Caulfield and 'Mr. Kevillie' by Callender

¹⁰⁰ James Graves and John Augustus Prim, *The History, Architecture and Antiquities of the Cathedral Church of St. Canice, Kilkenny*, (Dublin, Hodges, Smith and Co., 1857), 156

¹⁰¹ Callender, Prosser and Whyte, 133-134

¹⁰² See Paul Tindall, 'John Harris and John Byfield: Where's Byfield?,' *BIOS Reporter* Volume 34 No. 2 (April 2010), 24-26

¹⁰³ He built a new organ for Christ Church Cathedral in 1752

¹⁰⁴ Donald Burrows and Paul Tindall, 'Gustavus Waltz: A New Discovery,' *The Handel Institute Newsletter* Volume 24 No. 1 (Spring 2013), unpaginated, *but* page 4

¹⁰⁵ Callender 1981, 179

¹⁰⁶ Neary 1995, 76

¹⁰⁷ *op. cit.*, 63

¹⁰⁸ *op. cit.*, 49

¹⁰⁹ Callender and Hoeg, 64

CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE 2014

Proposals for papers are invited for the British Institute of Organ Studies *Bernard Edmonds Recent Research Conference* to take place on **22nd February 2014** at the Barber Institute, Birmingham University.

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 November 2013.

A summary proposal of 200 words, along with a brief biographical note, should be sent **by 31 October 2013, or as soon after as possible** to:

Richard Hobson, [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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A full programme will be published in January. Further details will be posted on the BIOS Website as they become available.

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Bernard Edmonds Research Conference

Barber Institute, University of Birmingham

Please see the adjacent notice inviting papers for this important event at the heart of BIOS scholarship and research.

Saturday 5 April 2014

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An opportunity to study the new organ by American organ builders Richards, Fowkes & Co., including discussion of the c. 18th organ case, the repertoire of an important parish church in Georgian London and the thinking behind the design and installation of this significant new instrument.

Saturday August 2nd 2014 (Subject to Confirmation)

An International Seminar at the Royal Festival Hall

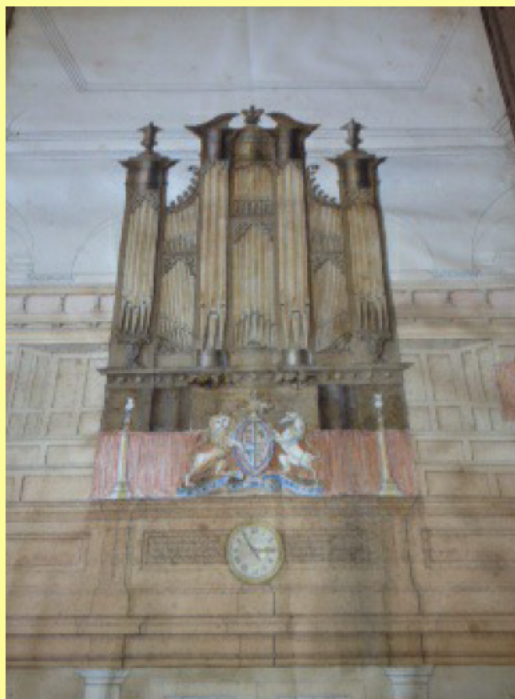
BIOS and the South Bank Centre present a study of the Festival Hall organ as part of the festival which marks the restoration of this iconic instrument.

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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.