

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

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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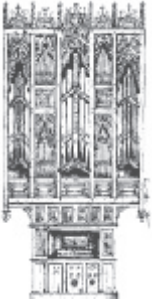
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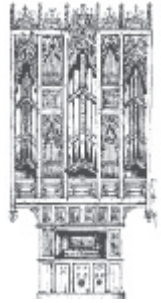
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**BIOS REPORTER**

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**Editor:** Nicola MacRae



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**SUBSCRIPTIONS**

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

the **Membership Secretary:**  
Melanie Harrison

  
e-mail: [membership@bios.org.uk](mailto:membership@bios.org.uk)

*The cover photograph: Courtesy of Matthew Lovelock. Please see the Editorial for more information.*

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## EDITORIAL

### **Nicola MacRae**

A few months ago, a member of the public sent the Secretary the picture on the front cover in the hope that a suitable home could be found for it. It was assumed that the picture should go to the British Organ Archive, however, the location of the organ and its builder was unknown, so an email exchange between BIOS Council Members ensued to try and solve the mystery. No one was certain of the location but suggestions ranged from it being a Methodist or Non-Conformist Chapel or a Scottish Kirk due to the unusual placement of the console. The mystery remains unsolved and we would be grateful if you have any thoughts or suggestions as to where the organ may be and of course who the organ builder may be.

Many of you will no doubt have listened to BBC Radio 3's coverage of the return of the Southbank Organ or attended many of the recitals and concerts in person. It was very encouraging for the organ to have prominent coverage on national radio. David Hemsley has written an account of the Gala Launch Concert from a interesting perspective; having been in attendance at the opening recital in 1954. I would be interested to receive further thoughts and opinions from you regarding the organ and the Pull Out All The Stops Festival.

Contributions for the Reporter however big or small are very welcome. Please send me articles or smaller pieces even if you feel they may not be of interest; they will be of interest to someone. It is your publication so I encourage you to contribute to it!

# MEMBERSHIP MATTERS

## MELANIE HARRISON

We are pleased that the subscription levels have been maintained at their present level for eight successive years despite postage costs having risen dramatically. The greatly increased use of electronic communications has been a major element in this. If you have email but are not yet getting meeting reminders and other BIOS notices that way, please email me so that yet further postage stamps can be avoided.

125 members have yet to send their 2014 subscription payments and this delay adds to our costs so if you are in that group please remedy things urgently. My distant location causes a time delay in posted cheques reaching me and being banked. Paying these delayed subscriptions by one of electronic methods is a significant help to us.

It is with great regret that I notify the deaths of John Harding of Ipswich who joined BIOS in 1995 and Donald Preece of Aylesford, Kent, a member since 2012.

It is good to welcome four new members:

Mr. John Bartlett LTCL ALCM LLCM: [REDACTED]  
[REDACTED]

Peter Godden: [REDACTED]  
[REDACTED]

Jane Leatherbarrow MMUS ARCO LRSM: [REDACTED]  
[REDACTED].

Peter Marr PhD: [REDACTED]  
[REDACTED]

As will be seen in my report to the AGM, our numbers are dropping and whilst not so severe as to be alarming, a secure future does need ongoing evangelism for BIOS. We are increasing our outreach and in the Winter 2014 Reporter I mentioned the Facebook page found at [www.facebook.com/BritishInstituteofOrganStudies](http://www.facebook.com/BritishInstituteofOrganStudies). Since then we have now also

added a Twitter feed with the ID “@BIOS Pipe”. The Facebook page is accessible whether you use that particular social media or not and it provides a strictly moderated place where relevant information can be displayed by any Facebook user so can cover topics not relevant to our web site. Please make others aware that BIOS has not only reached the 20<sup>th</sup> century, but even the 21<sup>st</sup> too!

## **IMPORTANT NOTICE ABOUT COMMUNICATIONS**

Currently, BIOS only has email addresses for about half the membership. We suspect that the vast majority of members must now use email, and we would like to be able to keep in touch with as many as possible this way. In particular, we send out reminders about forthcoming meetings (at which we would like to see a lot more of you), and these can, of course, now be booked on line through the BIOS website.

We understand that many are sensitive about who has access to their email address and we can only send material to those who have (a) given us their address and (b) indicated that they wish to be kept in touch this way.

If you have an email address which is not currently in BIOS records please contact the Membership Secretary, Melanie Harrison, ([membership@bios.org.uk](mailto:membership@bios.org.uk)) with your details. Please also tell her that you are happy to receive occasional mailings from BIOS.

Needless to say, your details will not be passed on to any other organisation, and all the usual data protection regulations will be followed.

## **BIOS REPORTER FORMAT OPTIONS**

If you would prefer to receive your copy of the BIOS Reporter electronically as a PDF rather than a paper copy then please let the Membership Secretary, Melanie Harrison, know.

## LETTER

**From: Owen Turner**

Dear Editor,

The Wilkinson organ which is now the basis of Edinburgh RC cathedral was from Preston Public Hall, not Preston Town Hall. Preston Public Hall could alternatively be called Preston Corn Exchange, as those names are interchangeable. On the other hand Preston Town Hall is not the same building. In the period contemporary with the Wilkinson organ, Preston Town Hall was a Gilbert Scott building; which was burnt down in 1947. Since then the name Preston Town Hall has been given to an office building where the council meets, which is not an auditorium.

Editor: The comment in the previous edition of the Reporter was based on the NPOR entry.

## REVIEW

**DAVID KNIGHT**

Sumner, Gerald, *Lancaster Priory: a history of the organs*, Lancaster Priory in association with Seaforth Books, Lancaster (2013). Vii+83. £5.00 (available from <http://www.lancasterpriory.org/>)

This book stands out among parish organ histories as it convincingly tells two stories. One is the story of the organs in the priory church, the second is the story of the relationship of the parish with the organ. The honest and practical way in which the second theme is developed make this book an effective guide to how to make an organ project a success – or not.

The history of the organs of Lancaster Priory may well go back to the time when it was a Benedictine Abbey, from 1094 to 1346. No evidence of an organ from this period has survived, and it is not until the Gerard Smith organ of 1729 that there is a clearer record of the organ. However, despite the survival of Smith's contract many facts remain unclear, and Sumner explores how the result and what was contracted may have differed. A dispute over payment for this organ lasted over

34 years and never seems to have been resolved, leaving the impression that the organ was never satisfactorily completed.

Satisfactory or not, the organ remain in use in its position on the west gallery until it was rebuilt by Thomas Hill in 1873, when it was moved to a new location at the east of nave, to the north of the choir stalls, in a new case by Paley and Austin. Once again the organ as delivered did not appear to live up to the promises of the contract. Its relocation to the east of the church had provoked considerable local opposition. Within the church the matter was dealt with exclusively by a committee that excluded the parish from discussions over the organ. This may not have been intentional, but it caused problems, provoked vocal local opposition and frustrated attempts at fundraising. No faculty was sought before work was commissioned – once again removing an opportunity for the parish voice to be heard.

Some of the opposition to the scheme to move the organ to the east end was well informed. In 1871 The Revd Henry Greeves advocated that two organs were necessary, one in the chancel, the other in the gallery. Electric action could be used to control both organs from one console in the chancel. This solution, rejected in 1871, was adopted in the 2012 organ.

The relationship of the parish with its organ and the impact of changes in the use of the church is also illustrated. The impact was greatest in 1982 when the fully-working Harrison & Harrison organ gave way to an electronic instrument to allow provision of much-needed vestry space and a refectory. The organ, in common with many other church furnishings, is bound into the life of the parish. Good relationships in the parish and adequate consultation with well-informed advisers are vital to achieve a good outcome in every major project.

At Lancaster the Willis-Harrison-Wells organ of 2012 has achieved a good outcome. It has all the resources needed for the rich musical tradition of this civic church with a strong choral tradition, and allows for the ongoing wider ministry of the church on a daily basis by not encroaching into the hospitality facilities that were the reason for the arrival of the electronic instrument.



## BIOS COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

**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

### Certificates awarded in January 2014

Location	Builder(s) and Date	Comments	Grade
St Stephen Old Radnor POWYS	J. W. Walker & Sons.	Case c1580 of international significance it being the oldest in Britain.	I
London City Mission Departure Arts Centre 649 - 651 Commercial Road LONDON E14 (Former Danish Seamen's Chapel)	Frobenius 1959		I
Ayton Parish Church, BERWICKSHIRE	1894 Forster & Andrews 2/22	Mechanical, unaltered.	II*
St. James Episcopal Church, Cruden Bay, ABERDEENSHIRE	1849 John Rayment Rust of Chelmsford 2/12	Mechanical throughout.	II
The Kirk of St. Nicholas Uniting (Middle Kirk), ABERDEEN	1825 Bewsher & Fleetwood of Liverpool 1/6	The church dates from 12th century.	II*
Our Holy Redeemer RC Church, CLYDEBANK	1867 J & A Mirrlees of Glasgow 2/15	Building designed P.P. Pugin 1905	I
Glencruiten House, NEAR OBAN	1928 Ingram & Co of Edinburgh 2/16 with Welte Roll mechanism	House 1897, a mile E of Oban, with library wing (where the organ and its mechanism are located) added by the renowned Scottish architect Robert Lorimer in 1927-28.	I
St. Margaret's RC Church, HUNTLY	1871 Conacher & Co. 1/7	Church built in 1834	II
Sacred Heart RC Church, Torry, ABERDEEN	1842 organ attrib. Joseph Wishart, Aberdeen 1/6	Present church building 1911	II
St Mary's NORFOLK	J.W. Walker 1894		II

St. Andrew's Episcopal Church, TAIN	1913 C & F Hamilton of Edinburgh 2/10	Church by Ross & Macbeth 1887	II
St John the Baptist, BUCKMINSTER.	Porritt c1880		II
St Mary's NORFOLK	J.W. Walker 1894		II
St John Hoxton LONDON N1	Case (only) Anon	Origins of case currently unknown	II*
St Georges Wrotham KENT	Forster & Andrews 1883 Op. 893		II*
St Mary's Great Bedwyn WILTSHIRE.	J.W. Walker c1888		II*
All Saints Tooting Graveney LONDON SW17.	Harrison & Harrison 1906		II*
St Editha Tamworth STAFFORDSHIRE.	Harrison & Harrison 1927		I
All Saints Frickley SOUTH YORKSHIRE	Harrison & Harrison 1937	Grade I for case	I
St Andrew Mottisfont HAMPSHIRE.	Hele 1922	The organ retains rare Hele tablet stop control	II
St. Mellitus, RC Tollington Park LONDON N4 3AG Finsbury Park (former New Court Congregational Church)	Alfred Hunter 1920		II*
Chapel of National Hospital for Neurology and Neurosurgery Queen's Square LONDON WCI	R. Spurden Rutt & Co 1938		II
Methodist Church Masham NORTH YORKSHIRE.	Laycock & Bannister 1900		II
St Mary's West Buckland SOMERSET.	August Gern c1870 (built for Holy Trinity Marlow)		I
All Saints Sawley, DERBYSHIRE.	Harrison & Harrison 1906		II*
St Andrew's Church Shalford ESSEX	Hill & Son 1879		II
St John the Evangelist Sutton Veny WILTSHIRE	Gray & Davison 1868 Peter Hutchins 1971		I
St Mungo Simonburn NORTHUMBERLAND.	Walker 1860	Temporary organ York Minster 1903	II*

St Joseph RC Tow Law CO DURHAM.	Harrison & Harrison 1884	Thomas Harrison	II*
Theatr Soar, Merthyr Tydfil GLAMORGAN (Formally Capel Soar – Welsh Independent 1803-2009)	Peter Conacher & Co c1880		II*

## **ORGAN GALA LAUNCH CONCERT**

### **ROYAL FESTIVAL HALL – 18TH MARCH 2014**

#### **DAVID HEMSLEY**

A packed hall awaited the start of the inaugural concert for the return of the Harrison & Harrison organ to its home after an absence of eight years. For me, it was a very special occasion - I had attended the very first concert for the organ on 24 March 1954, sixty years ago almost to the day. Then, I was a twenty-three year old post graduate chemical engineering student about to enter the portals of the Atomic Energy Research Establishment at Harwell. What I knew about organs was not much but least I had read Spitta (two volumes) cover to cover, so JSB was food and drink to me, ably replenished by the occasional dose of GTB at the Royal Albert Hall. Looking again at the artists taking part on that evening and also the opening recital on 27 March, I see that all have departed this earth for celestial pipes elsewhere: Ralph Downes the designer, the blind organist André Marchal, Arnold Richardson, the Borough Organist for Wolverhampton, Susi Jeans of Cleveland Lodge and that incomparable virtuoso Dr George Thalben Ball. There must be a few others that have had the opportunity of being at both inaugurations and if so, let's hear from you.

For my part, the sound of the RFH organ in 1954 was not an entirely unmitigated disaster; but it certainly brought out the worst of the musical establishment of London. That it was an iconic experiment there is no doubt. That it launched a new 'continental' outlook on the musical design of organs is sure and it saw the birth of the neo-classical term for many of the more significant instruments built in the last half century. As a result, there is a real of coalescence of organ design and tonal quality in Europe and the US that has established an impersonal cloak

making it difficult to tell where an organ was born: the industry has become 'global'. Over the decades this globalisation has helped the RFH sound more acceptable to the extent that it has become a loveable old friend to many of us.

For me, the programme on 18 March was not entirely to my liking. The combination of organ and brass in the Gigout *Grand Choeur* and the Bach-Vivaldi concerto were attractive gimmicks that brought more players onto the stage, but not in the least any more exciting than the use of the organ by itself. The Bach concerto arrangement did however give Alison Balsom the chance to demonstrate her enchanting playing of the piccolo trumpet - indeed this was the star performance of the evening. Otherwise, the Mendelssohn and Liszt transcriptions had no place in a programme that should have contained a wealth of original organ compositions. If there had to be transcriptions, then Thomas Trotter would have been my choice with his own selection. The only great piece of organ music was the BWV 582 Passaglia and Fugue played by John Scott. This work was played by Ralph Downes at the 1954 opening; it would be interesting to know if the BBC could dig up a recording of that event.

Again, Sir Peter Maxwell Davies *Wall of Music* for organ, Brass and Choir had no place in an organ concert, and neither was Sir John Taverner's *Monument for Beethoven*.

The second half of the evening had two real organ compositions from France, but why was no British organist/composer included - there are plenty to choose from? In all, the evening had three pieces for organ totalling twenty-eight minutes and fifty-two minutes of adaptations and choral works. I would have liked to have seen that balance the other way around.

As to the organ, I am happy to say that the basses came through stronger than expected and that final big chords no longer decayed like an old fashioned record player turntable that had suddenly stopped in mid-play. Given the constraints imposed by the building structure and the longitudinal spread of the pipe-work, the acoustic has significantly improved. It will never sound like an instrument placed in the really tall building of a German church, but none one expects that.

In spite of my nit-picking, I was delighted to have been present at both official openings.

# RESEARCH NOTES

## PAUL TINDALL

### Never there when you need him: Mr. Heartley or Hartly of Lincoln and York

The *Stamford Mercury* records in 1747:<sup>1</sup>

‘On the 24<sup>th</sup> of February Last, the newly erected Organ in the Parish Church of St. Martin in the City of Lincoln, was opened with a Concert of Vocal and Instrumental Musick, for the Benefit of Mr. Heartley, one of the Junior Vicar’s [*sic*] of the Cathedral Church of Lincoln, the Builder of the said Organ; which was honoured with the Presence of most of the Nobility and Gentry in Town, and met with universal Applause, it being the only Parochial Church in Lincoln that has an Organ erected in it.’

‘Junior Vicar’ at Lincoln meant a Lay Clerk, that is, a singer rather than a priest.<sup>2</sup> George Heartley was admitted as a Junior Vicar on 4 March 1743.<sup>3</sup> In 1750<sup>4</sup> he appeared before the Chapter on a charge of absenting himself from the Cathedral and neglecting his duties for several weeks. He said he was very sorry, and was admonished by the Dean ‘continually to attend in future, on pain of expulsion.’ On the 12 October 1750, John Cowper, a former chorister, was admitted as a Junior Vicar, probably in Heartley’s place, since Heartley then disappears from the Lincoln records.

However, he also seems to have had a life in York. George Hartley (*sic*) of Petergate is recorded as ‘Singer in the Minster’ in the York poll book of 1741. A George Hartley ‘of ye city of Lincoln’ married Ann Harland ‘of ye parish of St. Cuthbert, York’ at York Minster on 16 August 1744.<sup>5</sup> This may have been an advantageous marriage, since her father Richard Harland is described as

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<sup>1</sup> 5 March

<sup>2</sup> I’m indebted to the Revd. Canon Dr. Nicholas Bennett, Chancellor and Librarian of Lincoln Cathedral, for much help.

<sup>3</sup> Lincoln Chapter Acts, D&C A/3/13, p. 352

<sup>4</sup> *Ibid*, 24 September, A/3/13 p. 424

<sup>5</sup> *The Register of Marriages in York Minster, illustrated with Biographical Notice, 1681 to 1762* (York, Robert H. Skaife, 1873)

'Gentleman of York' in the marriage register. Sons Harland and George were baptized in Lincoln in 1745 and 1750.<sup>6</sup>

A George Harland Hartley was organist of King's Chapel Boston 1763 and of the Snetzler organ of St Michael's, Charleston 1767-1776 when he and the minister were both dismissed for allegiance to the Crown. However, he claimed to have been a native of America when he made a claim for losses sustained as a Loyalist. G.H. Hartley came to England in 1777 and died in Bristol in 1791 or 1792.<sup>7</sup>

Heartley's organ at Lincoln presumably lasted until 1809, when St. Martin's was restored, and G.P. England built a 'handsome and fine-toned organ,' opened on the 9<sup>th</sup> of April.<sup>8</sup> Sperling notes this organ,<sup>9</sup> without date, and says 'similar to the above,' that is, the organ in the choristers school at the Minster, which Leffler describes with six stops and pull-down pedals.

### **William Fortrey, (c. 1698-1783), William Ludlam (1717-1788), and the organs of Rugby and Barnsley**

This has been discussed before,<sup>10</sup> but there is new information. William Fortrey was squire of Galby (or Gaulby) and Norton-by-Galby (now more commonly known as King's Norton) in Leicestershire. He paid for rebuilding the churches of Galby (1741) and Norton (1761) in a very remarkable gothic manner. The fittings of King's Norton are well preserved, and they include a large west gallery. Currently empty, this could be a marvellous site for an organ, as it may well have been before. Fortrey's obituary<sup>11</sup> states '*he also built, at his own expense, the New Church at Norton, to which he gave bells and an organ.*'

Fortrey was an organ and bells enthusiast.

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<sup>6</sup> Harland of George and Ann Hartley, St. Mary Magdalen, Lincoln 16 September 1745, George of George and Ann Hartley, St. Peter-in-Eastgate, Lincoln, 1 April 1750

<sup>7</sup> George W. Williams, 'Eighteenth-Century Organists of St. Michael's Charleston,' *South Carolina Historical Magazine*, Volume 53 No. 3 (July 1952), 152-154

<sup>8</sup> *Stamford Mercury*, Friday 14 April

<sup>9</sup> Volume 2, 178

<sup>10</sup> *BIOSReporter*, Research Notes, Volume 27 No. 3 ( July 2003) and Volume 28 No. 3 (July 2004), and Nicholas Thistlethwaite's letter, Volume 27 No. 4( October 2003), 8-9

<sup>11</sup> *British Magazine and Review*, , 11 December 1783, 474

*Derby Mercury*, Friday 31 May 1776

*'On Whitsun Tuesday Mr. Holt's whole Peal of Five Thousand and Fifty Grandsire Tripples ...was rung...at Norton by Gaulby, in Leicestershire, the Seat of William Fortrey Esquire, at whose whole Expense the beautiful Edifice of Norton Church hath been erected, and the new Bells, Clock, Chimes and Organ, put up therein'*

William Fortrey's father, (also William, d. 1722, born in Oakington near Cambridge,)<sup>12</sup> married Anne Whalley of Norton.<sup>13</sup>

William Ludlam, son of a physician, was educated at Leicester Grammar School, and then at St. John's College, Cambridge, where he was elected a Fellow in 1744. He became Rector of Norton in 1749, but moved to Leicester only in 1768.

William Gardiner (1770-1853), was a rich hosier of Leicester and enthusiastic promoter of Beethoven's music. He seems to have known Fortrey and Ludlam as a youth, or perhaps records information from his father, who directed the choir at the Great Meeting, in Leicester, where an organ was provided by Ohrman & Nutt in 1800. He has interesting things to say in his memoirs, published in 1838.<sup>14</sup>

*'Ludlam's knowledge of mechanics was so universally admitted that he was applied to by the government to examine into the merits of Harrison's time-piece for ascertaining the longitude'*<sup>15</sup>

*'Mr. Ludlam, like many other mathematicians, had a great love for music, without even a tolerable ear'*<sup>16</sup>

Gardiner records that there were only two teachers of the harpsichord in Leicester when he was young, and that Ludlam had been Senior Fellow of St. John's College, Cambridge.<sup>17</sup>

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<sup>12</sup> Entered Christ's College, Cambridge 1666, born c. 1652

<sup>13</sup> John Venn, and edited by J.A. Venn, *Alumni Cantabrigienses. A Biographical List of All Known Students* (Cambridge, Cambridge University Press, 1922, Volume 1), 160. The Whalleys owned the manor of Norton.

<sup>14</sup> William Gardiner, *Music and Friends: Or Pleasant Recollections of a Dilettante, Volume 1* (London, Longman, Orme, Brown and Longman, [and] Leicester, Combe and Crossley, 1838)

<sup>15</sup> Gardiner, .27

<sup>16</sup> 24

William Ludlam is best known in the organ world for a letter written to the *Gentleman's Magazine* in 1772 from Leicester, dated 1 December,<sup>18</sup> originally written for the subscribers to organs for St Margaret's (Adcock & Hancock 1773, see below), and St Martin's (Snetzler 1774). He describes the stops and construction of the organs of his day, and makes suggestions as to how they should be built and financed. It is clear that he prefers above others the organs of Father Smith, which he would have known from Trinity College and the University Church at Cambridge. Some of his most trenchant criticism is reserved for organ cases:

*'The taste of the common organ-builders in this respect is most wretched, or rather they have no taste at all. They usually retain some mean joiner in their pay, who makes all their cases in one form; and they never regard what, if it be but of a proper size for their work. Their credit is from the musical part within; outside beauty they utterly despise. A gentleman in this neighbourhood, of distinguished taste, not chusing to be directed by these ignoramus's had an organ case made exactly after the pattern of that in the university church at Cambridge'*

The 'gentleman in this neighbourhood' is clearly Fortrey: Nicholas Thistlethwaite<sup>19</sup> quotes the following anonymous memorandum<sup>20</sup> which is found with Thomas Parker's proposal to build a new organ at Lincoln Cathedral in 1767:

*'Thomas Parker organ maker in Grays Inn Lane Holborn London is the Person who repaired the University organ – He likewise repaired and made large additions to the organ which stood in the Chapel of Queen's College.*

*It was bought by Mr. Fortrey of Norton by Galby in Leicestershire. Thos Parker likewise made for that Gentleman another Organ, exactly of the same size & form of the University Organ, the measures of it being nicely taken for that purpose[.] Mr Fortrey was formerly of Pembroke [College –*

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<sup>17</sup> 23.

<sup>18</sup> Reproduced in Alan Barnes and Martin Renshaw, *The Life and Work of John Snetzler*, (Aldershot, Scolar Press, 1994), 309-313

<sup>19</sup> See note 10

<sup>20</sup> Lincoln Cathedral Archives: A/4/14c



then Pembroke Hall], & much acquainted with Dr. Long,<sup>21</sup> & has great taste & nice judgement in musical Instruments[.]

Thistlethwaite points out that Parker worked on the University Church organ in 1766-67, and that Queens had purchased an 'intire new organ' in 1710 for £164 6s 10½d – from whom is not known: perhaps Charles Quarles, who provided organs at Christ's (1705) and Pembroke (1708). Quarles, who was organist of Trinity College, is suspected to be more of a provider than a builder, and Sutton<sup>22</sup> says that the organ (in its later home at Rugby) was by Ralph Dallam. The Queens organ apparently fell out of use about 1726,<sup>23</sup> so Parker's 'large additions' must have been made when it was sold to Fortrey. A newspaper report backs up this sequence of events: the organ was moved to Rugby in 1793:

*Northampton Mercury*, Saturday 22 June 1793

[Rugby]... *'The church service was for the first time accompanied by an organ of uncommon worth and excellence, which was displayed to its full perfection by Miss Greatorex, of Leicester. It was made by Father Smith, the famous builder of the organs at Trinity and St. Mary's in Cambridge, at Christ's church in Oxford, at the Temple and St. Paul's in London. It was first designed for Queen's college, in Cambridge, but afterwards became the favourite instrument of the late Mr. Fortrey, of Galby-Place, in Leicestershire, who put in some additional stops with all that curious taste and skill in church-music which is well-known to have been his peculiar characteristic. The organ was set up at Rugby by Messrs. Ohrman and Nutt (successors to Snetzler and Jones) of Rose-street, Soho.'*

Miss Greatorex was the daughter of Anthony Greatorex (1730-1814),<sup>24</sup> and sister of Thomas Greatorex.<sup>25</sup> Martha Greatorex was organist of St Martin, Leicester 1774-1800, a post she took up when only 13 years old.

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<sup>21</sup> The Reverend Dr. Roger Long, F.R.S (1680-1770), was Master of Pembroke and Lowndes Professor of Astronomy and Geometry

<sup>22</sup> *Short Account*, x

<sup>23</sup> Thistlethwaite, *The Organs of Cambridge*(2<sup>nd</sup> edition, Oxford, Positif Press, 2008), 81

<sup>24</sup> Organist of St. Martin, Leicester from 1765, and of St Modwen, Burton-upon-Trent 'for 43 years' according to his memorial in the church, so perhaps there 1771 (when the new organ arrived) to 1814.

<sup>25</sup> Organist of Carlisle Cathedral 1780-86, and of Westminster Abbey 1819-31.

Leffler (p. 77) says the organ was originally by Smith, and Sperling (volume 3, 19) 'Dallans, with additions by Schmidt,' but Smith was dead by 1710.

The accounts at Rugby<sup>26</sup> record some organ payments

*Received 24 July 1793 of the Revd. Dr. Ths James a bill for One Hundred Sixty Eight Pounds for the use of the Revd Henry Greene*

Henry Greene of Rolleston was Fortrey's nephew and legatee.<sup>27</sup>

*'For the Rugby Organ*

*3 Book of Psalms by Dr. Miller 0:15:0*

*3 Books of Voluntries by Stanley 0:15:0*

*1 Book of Do by Handel & Green 0:5:0*

*Paid Mr. Marshall Sept 29-93*

*Writing done by John Hill for the Use of the Organist & Singers belonging to Rugby Church*

*15 Sheets for the Organist at 1s 0:15:0*

*12 Sheets for the Singers at 1s 0:12:0*

*27 Sheets rul'd Paper at 2d 0:4:6*

*Attending the Children at the Sunday School four Times 0:4:0*

*Paid Jan 3<sup>d</sup> 1794*

*To writing 64 Pages of Music at 3d a page or 1s a sheet 0:16:0*

*Music Paper 0:2:6*

*Received J. Pratt Feb 4 1794*

*To James Marshall*

*1794 Jan 2 Twelve Anthems by Kent 1;1;0*

*Six Chouruses by Handel 0:6:0*

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<sup>26</sup> Warwicks CRO, DR 230/14/1-42-4

<sup>27</sup> See note 11

James Marshall (1770-1832) was born in Olney, and studied organ and stringed instruments in Oxford and London. He spent time in Northampton and Worcester,<sup>28</sup> and is recorded as 'of Rugby, Organist,' when his son Frederick was admitted to Rugby School in 1794, aged 7.<sup>29</sup> He left Rugby in 1802 to become organist of St Mary, Warwick until his death in 1832, and owned a music shop there.<sup>30</sup> James and his son Frederick, by then organist of Leamington, subscribed to a collection of Psalm tunes published c.1820.<sup>31</sup> Frederick Marshall founded the Leamington Choral Society in 1828, and was organist of the Episcopal Chapel, Upper Parade, Leamington in 1842,<sup>32</sup> but of Banbury parish church by 1848.<sup>33</sup>

*Mr. Nutt to Rugby in Dec. 1792*

*Coach to Rugby 1:3:0*

*Expenses on the road 0:9:0 & Galby Servants where he slept 2d each*

*Payment for 5 nights 2:12:6, that is, for 3 days and 2 nights*

*Coach to London back 1:1:0*

*Expenses on Road 0:8:0*

*Recvd of Dr. James, as above, Dec 21 1792, John Nutt*

*Expenses of Messrs. Orhman [sic] & Nutt putting up the Organ at Rugby  
1793 May 14<sup>th</sup> 3 Horses 2 days fetching the Organ and the Builders from  
Galby 0:15:0*

*5 weeks Board of Messrs Orhman & Nutt 5:5:0*

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<sup>28</sup> Philip H. Highfill jnr, Kalman A. Burnim and Edward A Langhans, *A Biographical Dictionary of actors, actresses, musicians, dancers, managers and other stage personnel in London 1660-1800*, ( 16 volumes, Carbondale and Edwardsville, Southern Illinois University Press 1973-93), Vol. 10, 105

<sup>29</sup> *The Rugby Register, from 1675 to the Present time*, 2<sup>nd</sup> edition, (Rugby, T. Combe & Co., 1838), 117

<sup>30</sup> Geoffrey Holroyde, *The 900 Year History of the Music of the Collegiate Church of St. Mary, Warwick*, (Warwick, St. Mary's Collegiate Church, 2007), 11

<sup>31</sup> W. Perry, *Original Sacred Melodies*, (London, Clementi & Co., c. 1820)

<sup>32</sup> *Beck's Guide to Leamington*, 1842, 112

<sup>33</sup> Oxford Local Studies Library, Banbury Scrap books, Case F, Folder 2 f. 15-29, 2 January 1848 'Mr. Marshall's Concert.'

*(ale 1s 6d or 2s each day 14<sup>th</sup> May-16<sup>th</sup> June, except 9<sup>th</sup> and 16<sup>th</sup> of June when they dined with Dr James, the Vicar)*

*Rugby June 15<sup>th</sup> 1793 Received of the Revd, Dr. James by draft...fifty four pounds, on account of the organ at Rugby...in addition to the sum of nine pounds nine shillings and eight pence received at an earlier settlement...by us Jonathan Ohrmann [sic]John Nutt*

*Rugby June 15<sup>th</sup> 1794*

*The Revd Dr. T. James to Ohrman & Nutt*

*To taking Down Packing Putting up Repairing and Tuning a Church organ at £1 1s per Day Exclusive of all Expenses*

*Days 49 at 7½ days a week [sic] for 5 weeks at Rugby – or for 6 days of work, & a day & half for extra work each week at Rugby 51.9.0*

*Expenses of both coming from London to Galby-& Luggage – & Packing Tools & Boxes, so 5.2.7*

*Materials for Packing, wool, Paper, Pack thread, and Flax -for Pipes packing 0.15.8*

*Varnish 1.9.0*

*Leather for bellows and valves &c 0.7.6*

*Brass and Iron wier [sic] 0.3.6*

*Soder and Mettel 0.4.0*

*Journey back at 1:3 each for coach- & Luggage 10/6*

*And 6s for expenses of both*

*To Dunchurch, Luggage &c, 3:18:6*

*Journies of Both back to Town-June 16<sup>th</sup> 1793 3:18:6*

*[Total] 63:9:9*

There are also extensive bills for bricklaying, carpentry etc, for the erection of an organ gallery.

St Giles, Pontefract had also shown an interest in 'Mr. [Henry] Green[e]'s organ: on February 15 1792 the following appears in the Vestry Minutes<sup>34</sup>:

*Mr Heron [the Vicar] is requested to procure by letter the refusal of Mr Green's organ in Galby in Leicestershire at the expiration of six weeks and in the meantime to call a meeting of Persons to determine whether it shall be purchased or not and also to consider the mode of raising money for that purpose.*

On March 21 1792

*...taking consideration of the purchase of Mr Green's organ...it is resolved that a subscription be set in motion.*

Mr Lawton of Rotherham was asked to report on it, but eventually Donaldson built a new organ (or rebuilt the old one).<sup>35</sup>

Another organ was removed from Galby in 1785, to Barnsley, also by Donaldson. Extracts from the church records are recorded in 1891<sup>36</sup>

*1682 Paid Mr Bolton in part of organ 7-0-0*

*New organ c. 1763, repaired 1778*

*Second-hand organ installed in 1785 for 100 guineas*

*August 5<sup>th</sup> 1785 Wm Tooth, one day unloading the organs 2s*

*March 9<sup>th</sup> 1786 Received from Henry Clarke for cargo of an organ from Galby Sarah Leadman £13 15s*

*Feb. 1 1787 Three days setting up the Organ 6s*

*Feb. 2 1787 Mr. Donaldson for erecting the organ £10*

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<sup>34</sup> West Yorkshire Archive Service, Wakefield branch, WDP/40/5/1/1, St Giles Pontefract Vestry Minutes 1770-97

<sup>35</sup> H.G. Wilson, 'The Organ in the Parish Church of St Giles, Pontefract, Yorks.', in *The Organ*, XXXIX, No.154 (1959), 73-4, evidently taken from Vestry records. Donaldson's organ was probably not new, unless it was very small, since the cost was only £118 2s 11d. Sperling reports, probably wrongly, a substantial instrument by Snetzler, 1760, removed in 1842 (3, 64)

<sup>36</sup> E. Hoyle, *The History of Barnsley Old Church: its Organs and Bells*( Barnsley, A Whitham, 1891), 48-51

So which Galby organ went to which church? It is hard to say. The existing Barnsley case is made of oak, so it seems to be seventeenth or very early eighteenth-century. Mahogany cases became popular as early as the 1720s, when the timber became much cheaper. Another copy of the University church case was made in 1773 for St Margaret's, Leicester, but in mahogany, the organ part by Abraham Adcock in collaboration with John and James Hancock:<sup>37</sup> perhaps the one referred to in Ludlam's letter (though this was published almost a year earlier). Fortrey gave bells to St. Margaret's, according to his obituary.

The Rugby case does not survive, but Freeman acquired a photograph,<sup>38</sup> dating presumably from before 1877, when Butterfield remodelled and vastly enlarged the church. William Butterfield, of all architects, was not likely to keep an old case. The picture shows a west gallery organ of three towers and two flats. The lower flats are made nearly oval by carving (?). Unfortunately the form of the upper flats, so useful in understanding what sort of case it might be, are in shadow. The general impression is of an early to mid-eighteenth century case, plausibly of c. 1710 or 1745. The front pipes, especially of the central tower, look large-scaled, so are probably nineteenth-century. There are also extensive additions on both sides which are clearly nineteenth century.

I think it is likely that the Norton organ was the one from Queens College, and that it went to Rugby: Fortrey's obituary states that he gave organ and bells to Norton, but only bells to Galby. The existing west gallery at Norton is certainly large enough for a substantial instrument. The organ case now at Barnsley is also from a church organ, not a chamber organ. Did Fortrey erect it in Galby church? Although Galby is smaller than Norton (and much altered inside), it is a reasonably large church.

In 1842 the Rugby organ was almost entirely replaced by Nicholson:

*Leamington Spa Courier*, Saturday 25 February 1843

*'On Tuesday the 14<sup>th</sup> inst., a full cathedral service was performed in the Parish Church of Rugby, on the opening of a fine organ (on the German construction), built by Mr. John Nicholson ,of Worcester...In its*

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<sup>37</sup> *JBIOS* 37 (2013), 51

<sup>38</sup> University of Birmingham, Cadbury Library Special Collections Cadbury Library online index number 349: Freeman plate 0560

*construction a part of the old organ (a feeble G instrument, by Father Schmidt) has been worked into the new one, thus, the entire front of the old instrument, which is elaborately carved, now forms the centre compartment of the new case, and a few of the old pipes too, being transposed a fifth up to increase the scale, are also used. All the rest, chests, pipes, keys, actions and swell, are entirely new...The organ contains 32 whole stops, on 3 separate rows of keys, and also, in imitation of the large organs of the Continent, a separate pedal organ of more than two octaves compass...The organist Miss Smith Allday...performed the finest pedal fugues of Sebastian Bach.'*

Sperling<sup>39</sup> says 'as rebuilt by Nicholson of Rochdale in 1842,' but John Nicholson is confirmed by the *Worcester Chronicle* of 7<sup>th</sup> December 1842.<sup>40</sup>

The organ at Great Bowden must also be considered. Comparing it with what can be seen of the Rugby case, it looks remarkably similar, but it is mentioned in situ by Sperling,<sup>41</sup> who does not write any later than 1854. Also the arrangement of the pipe mouths in the lower flats is different, as seen in an early photograph.<sup>42</sup> Sperling says that it is the old organ from King's Lynn, but the only known illustration bears little resemblance.

Bowden had its own organ builder, one Charles Lincoln (c.1798-1857):

*Northampton Mercury*, Saturday 29 April 1848

Auction: 'A Freehold MESSUAGE of Tenament and Workhouse, in the Village of LITTLE BOWDEN, and now in the occupation of Mr. Charles Lincoln, Organ Builder

'Death, 6<sup>th</sup> instant, at Great Bowden, suddenly, Mr. Charles Lincoln, organ builder and tuner, in the 60<sup>th</sup> year of his age.'<sup>43</sup> He is ob in Great Bowden in 1841<sup>44</sup> (with

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<sup>39</sup> Volume 3, 30

<sup>40</sup> See James Berrow, *John Nicholson, Organ Builder of Worcester*(PhD thesis, Reading 1996,) Vol.2, 131-2

<sup>41</sup> Volume 2, 173 and 188

<sup>42</sup> Before 1886, reproduced, very poorly, in Geoffrey K. Brandwood, *Bringing them to their knees: church-building and restoration in Leicestershire and Rutland 1800-1914* (Leicestershire Archaeological and Historical Society, 2002), 4. There is a better twentieth-century photo in *BIOS Journal* 1 (1977), 19

<sup>43</sup> *Leicester Chronicle*, Saturday 11 July 1857

William Ward, ob, 15, not born in county), and in 1851,<sup>45</sup> 46 Dingley Road, with his sister Lydia aged 58, both born St Giles-in-the Fields. Lydia is in Old North Street, Holborn in 1841, so it is almost certain that they must be related to Henry Lincoln, close by in High Holborn.

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<sup>44</sup> HO 107/589 bk. 5 p. 4

<sup>45</sup> HO 107/2079 f. 304 p. 8



**BRITISH INSTITUTE OF ORGAN STUDIES  
DAY CONFERENCE**

**Saturday 14<sup>th</sup> June 2014 10.30am for 11.00am  
The English Organ School and Museum  
Chapel Lane, Milborne Port, Sherborne, DT9 5DL**

It is 10 years since BIOS last visited the English Organ School and Museum, founded by Margaret Phillips and her husband, David Hunt, in 1996 in restored former Congregational chapel buildings in Milborne Port near Sherborne. The collection includes organs by Snetzler, William Gray, James Davis, James Conacher, John Clark, two Peter Collins instruments, an Italian chamber organ, and a three manual organ, originally made for a house in Ireland, and attributed to Telford. As well as enjoying a feast of appropriate music on these historic organs, we hope to discuss the purpose and future of collections of keyboard instruments as well as looking at the BIOS HOCS and the recently revised criteria for listing in relation to the instrument most recently added to the collection, the organ by James Conacher.

- 10.30 Registration and coffee
- 11.00 Margaret Phillips will introduce the EOS collection and demonstrate some of the instruments in the Schoolroom.
- 11.30 The Historic Organs Certificate Scheme: grading and criteria in action with Mark Venning.
- 12.30 The restoration of the Susi Jeans/RCO Samuel Green chamber organ with John Budgen.
- 1.00 Buffet lunch at the Tippling Philosopher (included)
- 2.00 Instrument collections – visiting speaker tba
- 2.45 Discussion
- 3.15 Break
- 3.30 Concluding music in the chapel with Margaret Phillips
- 4.15 End

Please indicate if you intend to travel by train (to Sherborne) and we will send times and information on how to reach Milborne Port (3 miles away). Information about local accommodation can also be sent to those requesting it.

**BRITISH INSTITUTE OF ORGAN STUDIES  
DAY CONFERENCE  
BOOKING FORM**

**Saturday 14<sup>th</sup> June 2014 10.30am for 11.00am  
The English Organ School and Museum  
Chapel Lane, Milborne Port, Sherborne, DT9 5DL**

Please reserve a place for the BIOS Day Conference at EOS for £25.00.  
*Cheques should be payable to 'BIOS'.*

*Please fill out a separate form for each person.*

Name(including title).....

Address.....

Post Code.....

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

Telephone.....(evening)

e-mail.....

Please tick if you intend to travel by train

Please tick if you would like accommodation information

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

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

**Richard Hobson**

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**BRITISH INSTITUTE OF ORGAN STUDIES  
INTERNATIONAL SYMPOSIUM**

**Saturday 2<sup>nd</sup> August 2014 10.00 am  
The Royal Festival Hall  
Southbank Centre  
London SW1**

Southbank Centre collaborates with the British Institute of Organ Studies to present this in-depth symposium. We examine the design, craftsmanship and music which have made the Royal Festival hall's organ such a special feature of musical life since 1954.

The symposium brings together an international cast of performers and experts, including Dame Gillian Weir, as well as a live recital by Margaret Phillips.

Tickets for the day are £25, and can be booked through the Southbank Centre (see the Pull Out All The Stops Festival).

# BRITISH INSTITUTE OF ORGAN STUDIES

## OrganFest 2014

BIOS, IAO & RCO celebrate the organ.

**Saturday 27<sup>th</sup> September 2014 9.45am for 10.15am  
St Chad's Cathedral and the Town Hall, Birmingham**

2014 Celebrates 150 years of the RCO and is an anniversary year for the BOA and the IAO. The day will include a recital by **Thomas Trotter** in the Town Hall (music by Birmingham organists, a new commission from Jonathan Dove and the Elgar Sonata), and contributions from keynote speakers of each organization including Andrew McCrea, David Knight and Jim Berrow.

Booking will open on June 1st (numbers limited to 140) through the OrganFest website (a link will appear on the BIOS website), and by post. £30 including lunch and refreshments.

- 9.45 Registration and coffee/tea
- 10.15 Presentations by the three bodies on their activities and benefits of Membership
- 10.45 Break – displays on organ archives and merchandise to be available
- 11.00 The organs & music of the Town Hall – Andrew McCrea (music) & David Knight (organs)
- 11.50 Lunch (included) and move to the Town Hall by coach
- 1 - 2 Recital by Thomas Trotter
- 3 - 3.40 Jim Berrow : Our digital future?
- 3.40 – 4 Viewing merchandise or material displayed
- 4.10 – 5 Choral Mass (Elgar and Birmingham Catholic music) - students playing opening voluntaries and closing voluntary by David Saint

We will be based at St Chad's Cathedral for most of the day, moving by coach to the Town Hall for Thomas Trotter's lunchtime concert.

**BRITISH INSTITUTE OF ORGAN STUDIES**

**THAXTED PARISH CHURCH, ESSEX**

**Saturday 11<sup>th</sup> October 2014**

A day conference to mark the completion of the restoration of the important c.1821 Lincoln organ with organ builders Goetze & Gwynn and adviser Dr Nicholas Thistlethwaite.

A full programme and booking details will appear in the July Reporter.

**THE BIOS LUNCH**

**Saturday 6<sup>th</sup> or 13<sup>th</sup> of December 2014**

Some members may recall the pre-Christmas lunches held for a number of years on a Saturday in December. If enough people are interested I propose to revive this convivial social occasion at the Grosvenor Chapel, Mayfair. A three course meal with wine will be provided, and a visiting speaker invited to entertain. Please let me know if you would like to attend and which date would suit, and I will make further arrangements if the numbers are viable.



# BIOS MEETINGS AND CONFERENCES 2014

## Dates of Events

**14<sup>th</sup> June:** Day Conference at the English Organ School and Museum in Milborne Port, nr. Sherborne, Dorset.

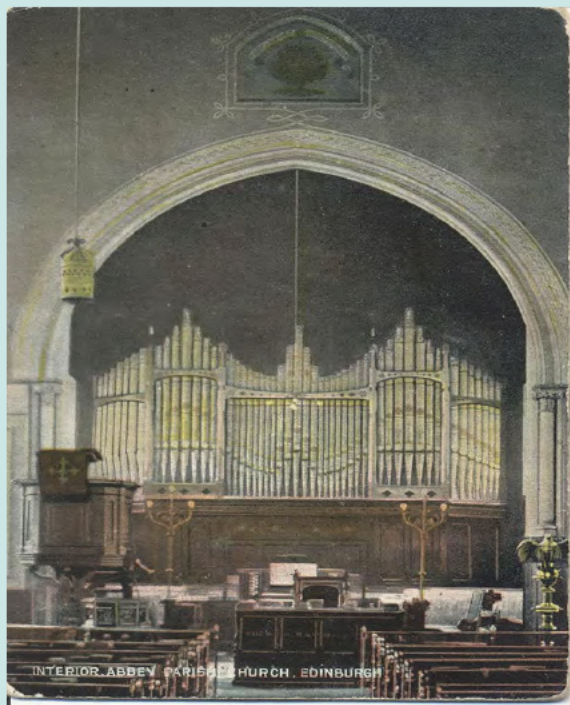
**2<sup>nd</sup> August:** International Seminar at the Royal Festival Hall.

**27<sup>th</sup> September:** Conference in Birmingham with the RCO and IAO at St Chad's Cathedral and the Town Hall.

**11<sup>th</sup> October:** Thaxted Parish Church, Essex.

**December:** Proposed BIOS Lunch.

Rear cover: A postcard of the organ that was in Abbey Parish Church, 82 Montrose Terrace London Rd. Edinburgh. The building was demolished and the organ scrapped in 1979. The organ was an 1877 Conacher, rebuilt in 1899 by Henry Wellby of Edinburgh and overhauled by Rushworth and Dreaper in 1963. Thank you to Jenny Jones for the picture and David Stewart for the historical information.



## **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.