

BIOS *REPORTER*

Volume 38 No 3

July 2014



THE BRITISH INSTITUTE OF ORGAN STUDIES

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**THE BRITISH INSTITUTE OF ORGAN
STUDIES**

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BIOS REPORTER

Opinions expressed in the BIOS Reporter are those of the respective contributors. The Editor reserves the right to refuse or amend material.

Editor: Nicola MacRae

[REDACTED]

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[REDACTED]

[REDACTED]

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SUBSCRIPTIONS

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

Full details of membership and subscriptions can be obtained from

the **Membership Secretary:**

Melanie Plumley

[REDACTED]

e-mail: membership@bios.org.uk

[REDACTED]

The cover photograph: James Conacher organ of 1882 rescued from a house in Busby, Glasgow and now in the EOS and Museum in Milborne Port. Photograph courtesy of Philip Wells.

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EDITORIAL

Nicola MacRae

The summer is here and the birds are singing! I wonder how long until autumn arrives. In the summer there is always the temptation to enjoy the good weather and find an outdoor pursuit, but come November, when the thoughts of imminent Christmas Carol Concerts are foremost, it is time again to don the third jumper and fingerless gloves, to brave the church's cold to test out Wachtet Auf! My local organists' society has many talented organists who have the Fellowship Diploma from the RCO. Several of them have different solutions to avoid the cold in church. Of three, who are all internationally known players, one has a small real pipe organ, one a reed organ and other an Allen digital organ, all in their own homes. For each of them I assume that their main practice instrument is NOT the one on which they will perform.

With this thought in mind, I was most interested to notice as part of the "**OrganFest 2014**", as mentioned later in the "*Reporter*", Jim Berrow will give a talk entitled "*Our digital future?*". Although this may relate to the digitisation of archival material, similar arguments could be extended to digital organs. Whether we like it or not, there are many of us who will find a digital organ a convenient device for our practice. Just as pilots can carry out some of their development on a computer simulator, why do we feel that a digital organ, for practice, and avoiding the cold, is inferior? I feel that an organ that "shows up my mistakes", like a nice light tracker action, is good for practice. Similarly a good digital organ set up properly with headphones will show up **ALL** of my mistakes, and has the advantage that my long suffering husband doesn't hear a single one! This interesting talk will take place as part of the OrganFest 2014 on Saturday 27 September 2014 in St Chad's Cathedral and the Town Hall, Birmingham.

MEMBERSHIP MATTERS

MELANIE PLUMLEY

It with great pleasure that I welcome nine new members to BIOS:

Mr. John Cardiff: [REDACTED]
[REDACTED]

Mr. Kevin Hood: [REDACTED]
[REDACTED]

Mr. Rob Lucas: [REDACTED]
[REDACTED]

Prof. Philip Meaden BMus MMus FRCO FTCL: [REDACTED]
[REDACTED]

Mr. Tim Ravalde TMJ: [REDACTED]
[REDACTED]

Mr. L J Ross: [REDACTED]
[REDACTED]

Mr. Anthonij P Rozendaal: [REDACTED]
[REDACTED]

Dr. A M Sykes BSc DPhil DipABRSM: [REDACTED]
[REDACTED]

Dr. Jeffrey West BA PhD FSA FRHistS: [REDACTED]
[REDACTED]

The ongoing loss of members because of payment lapses or less avoidable and very sad events, means our numbers year on year show negative growth. The list above is therefore encouraging but not an indication we can be complacent and the ever increasing demands placed on our resources by the world renowned facilities we provide such as the NPOR mean we must strive continually to gain members, collecting their subscriptions.

It is with particular sorrow I report the death of Tony Beck of Sheffield, a BIOS member since 2011 and a one-time Sunday school teacher of mine.

We have taken note of those members who responded to the request they let me know if they would be willing to receive the Reporter in electronic form. Unfortunately, we are not yet in a position to begin making such distributions but when we are, we will change over delivery to their selected format.

Although prompt payment by the majority of members is appreciated, 85 have still to send the 2014 subscription that fell due at the start of the year. This year, BIOS has already incurred the cost of one of the expensive member benefits, the Journal so it would help greatly if those who have not yet sent their subscription would do so without needing us to go to the extra cost of reminder letters.

As well as the BIOS website, our Facebook and Twitter feeds carry much news of things relevant to BIOS members so do use them to keep in touch. In closing I should mention that BIOS does not have a different Membership Secretary, but on marriage last month I abandoned my maiden name.

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 Plumley, (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.

AGM REPORT

Here follows the reports presented at the 2014 BIOS AGM by the Chairman and Secretary. The annual statement of accounts presented at this meeting are also reproduced.

Christopher Moore and Dr David Shuker were elected onto BIOS Council at the meeting and thanks were extended to those standing down from their duties.

CHAIRMAN'S REPORT

Alan Thurlow

As the detailed reports from our various Officers and representatives show, this has been an active year for BIOS which has seen a mixture of welcome stability in some areas alongside change and transition in others. Melvin Hughes (Secretary), Adrian Mumford (Treasurer), Andrew Hayden (Casework), Melanie Harrison (Membership and Publicity), Richard Hobson (Meetings), Katie Pardee (Publications), Nicola MacRae (Reporter), John Norman (Webmaster), John Rowntree (HOCS Chairman), Paul Joslin (HOCS Administrator), Anne Page (HOSA), Andrew Macintosh (NPOR Manager), Mark Venning (NPOR liaison) and Colin Menzies (Council) have all been in post throughout the year and, I am very pleased to say, will continue to serve. After many years on Council both Barrie Clark (Heritage Adviser) and David Knight are stepping down, and I will say more about them later. To each of the above we owe a great debt of gratitude for all that they have done for BIOS, particularly during the past year. In today's world every club and society seems to find it increasingly difficult to attract members who are prepared (on a voluntary basis) to take an active part in the running of the association. People frequently say that they are too busy to take on the commitment, but perhaps in reality it also has something to do with the fact that, as time goes by, on each occasion when one of these posts comes up it has become increasingly complex in its requirements and even more demanding in terms of time than when the previous holder took up office. We should be in no doubt about how lucky we are with those who give so freely of their time and talents to maintain the many services that BIOS now provides, to the public as well as to its members. On behalf of us all I express our thanks to the above; they are a great team and a real pleasure to work with.

May I also offer particular thanks to those who are stepping down:-

- to Barrie Clark, who after a great number of years is standing down as Heritage Adviser. This is a post that was really created specially for Barrie (who was then working for English Heritage) and which he has filled with great distinction, not least in his lobbying

of MPs and others to get organs classed as 'fixtures' rather than 'fittings' in the ill-fated Heritage Bill planned by the last government.

- to David Knight, who is standing down from Council after several consecutive terms, but with the excellent excuse of having recently become a father (on which we offer him, Ruth, and baby Samuel our heartiest congratulations). David also served for ten years as Chairman of the HOCS committee.

- to Chris Kearl, who during the course of the year has relinquished his position as our Honorary Archivist and whose tremendous contribution to the BOA is described and acknowledged in the later report on the Archive.

- and finally to Mike Sayers, the technical 'father' of the NPOR whose work in the founding and subsequent operation of the site, going back very many years, has been nothing less than outstanding. Without Mike's input, and his technical expertise and time so generously given, the NPOR simply would not exist as it does today. He is going to be a very hard act to follow.

In addition to the farewells, may I make a particular note of the contribution Richard Hobson has made during the year as our newly appointed Meetings Officer. Richard has a good range and variety of meetings planned for us for this year, and I hope that members will do their very best to support these.

Which brings me to our members themselves. Sadly, as always, we have to note the passing of some, whose names will be remembered at the AGM. BIOS is grateful to those who continue to support us in our important aims of promoting 'objective, scholarly research', 'conserving the sources and materials for the history of the organ in Britain' and 'working for the preservation and ... faithful restoration of historic organs' in our country. We are gaining increasing credence and repute as the quasi Amenity Society for historic organs but can only continue to do this effectively if our membership maintains its loyal support and, even more important, if we can identify and recruit as members those young organ enthusiasts of today who have the same ardent passion about our heritage as did our founders in Cambridge all those years ago, when they were inspired to found BIOS.

BIOS FINANCIAL STATEMENTS

A summary follows here; if you were to wish for the full statement, please contact the BIOS Treasurer.

The British Institute of Organ Studies Annual Report and Financial Statements for the year ended 31 December 2013

The British Institute of Organ Studies (Registered Charity number 283936) exists to advance the education of the public in and promote the study of and research into the development of the organ and its music in all aspects and, in particular, the development of the organ and its music in Britain and to publish the useful results of any research. Also, to promote the preservation and restoration of historic organs in Britain for the benefit of the public generally.

Council

During the year the following served on the Council:

Alan Thurlow (Chairman)	Colin Menzies
Melvin Hughes (Secretary)	Katharine Pardee
Adrian Mumford (Treasurer)	Mark Venning
Barrie Clark	David Shuker (up to 20 April 2013)
Melanie Harrison	Nicola MacRae (from 20 April 2013)
Andrew Hayden	Richard Hobson (from 20 April 2013)
David Knight	John Rowntree (from 20 April 2013)

The Council met three times during the year.

Independent Examiner: Michael Black

Bankers

CAF Bank (Charities' Aid Foundation), Kings Hill, West Malling, Kent

Nat West Bank, Durham

It is our policy to invest surplus funds in to our 'higher-earning' Standard Life account.

Reserves Policy

The trustees have reviewed the charity's need for reserves in line with the guidance issued by the Charity Commission: they believe that it is prudent for the minimum level to be the equivalent of a 3-year moving average of annual subscription income. Additional designated reserves may be held from time to time when significant future events are anticipated.

Financial Review of the Year

The 12 month period under review follows an exceptional 18 months period so that accounts are now aligned with what is understood to be meant by the 'year'. As a result, it should be noted that comparative figures are skewed and more difficult to compare. The most significant extra cost is necessarily in respect of the NPOR which is now managed under the auspices of the RCO and will continue at a similar annual rate. However, reporter costs are usefully contained and there was a small net surplus on Conferences (four in all). As a result, the out turn on Unrestricted Funds was a £3,573 loss and although not something Council would want repeated too often, it is comfortably covered from reserves which themselves were boosted with a surplus of almost £13,000 in 2011.

There is little activity in restricted funds, the key source of income being tiny sales of the Leffler manuscript (in the HOSA Fund) and allocated investment fund income.

Closing Unrestricted Funds reduced to £46,706 (while still amply meeting the Reserve Policy) and total Restricted Funds (of which the Endowment Fund is by far the largest) grew to £37,242.

British Institute of Organ Studies
STATEMENT OF FINANCIAL ACTIVITY
for the year ended 31st December 2013

		Unrestricted Funds	Restricted Funds	Total funds 2013	Total funds 18 months 2011/12
	Notes	£	£	£	£
Incoming Resources :					
Subscriptions	2	17,455		17,455	19,477
Sales	3	130	88	218	667
Investment Income		435	314	749	1,704
Conferences	4	3,401		3,401	10,425
Tax recovery on Gift Aid	5	2,650		2,650	5,209
Donations		122		122	375
Total Incoming Resources		£24,193	£402	£24,595	£37,190
Resources Expended :					
BIOS Journal (two in 2011/12)		6,119		6,119	11,660
Reporter (4 editions)		6,413		6,413	7,597
National Pipe Organ Register		7,220		7,220	4,879
British Organ Archive		94		94	104
Council & sub committees		851		851	879
HOCS and surveys		753		753	1,043
Bank charges		207	4	211	188
Conferences	4	2,923		2,923	7,190
Publicity and website	6	2,350		2,350	3,751
Insurance		565		565	472
Other costs		271		271	214
Total Resources Expended		£27,766	£4	£27,770	£38,277
Net incoming resources		(3,573)	398	(3,175)	(420)
Balance brought forward		50,279	36,844	87,123	87,543
Balance carried forward		£46,706	£37,242	£83,948	£87,123

BALANCE SHEET as at 31st December 2013

	Notes	2013 £	2012 £
Tangible fixed assets	7	0	0
Current Assets			
Short term deposits and Cash at Bank		78,539	84,514
Stocks and debtors	7	5,409	2,759
Less Accruals: amounts falling due within one year			(150)
Net Assets		£83,948	£87,123
Funds			
Unrestricted General Funds		46,706	50,279
Restricted Funds	8	37,242	36,844
Total Funds	8	£83,948	£87,123

SECRETARY'S REPORT

Melvin Hughes

Council intended to meet three times during the year under review. However, the meeting in January had to be cancelled at short notice because of travel disruption following heavy snowfall. Members of Council were subsequently unable to identify a mutually convenient date for a rearranged meeting before the AGM in April, but agreed to consult by email in order to discuss and, where possible, decide on those matters that could suitably be resolved in that way. The subsequent two meetings were held at the Crown Court Church of Scotland, London WC2 and at The Diocese in Europe (Church of England), London SW1. The HOCS Committee met on three occasions, once prior to each Council meeting and the NPOR Joint Management Committee met twice during the year.

Walter Drechsler and Edward Specht

BIOS has received a request for help from Bernhard Hörler of Dietikon in Switzerland, who is currently engaged in writing a substantial history of the Goll dynasty of organ builders. He is seeking information on two builders, Walter Drechsler and Edward Specht, who worked in this country from 1886 to 1891. From 1906 to 1927 Walter Drechsler went on to work as a voicer for the Goll company and we are told that he played an important role in Swiss organ construction. If any member has information about either of these builders, over and above the details currently available through the NPOR, the Directory of British Organ Builders, or the article *Drechsler & Specht* in the October 1979 edition of the *BIOS Reporter*, Herr Hörler would be grateful if you could contact him direct at bernhard.hoerler@vtxmail.ch. Herr Hörler is particularly keen to know if there is a photo of Walter Drechsler in existence (none has been traced in Switzerland), whether there are other details of dates or addresses in addition to those listed in the above sources, and whether there is any additional information about Walter Drechsler and his family. Drechsler's wife was apparently still living in London in 1933. If anyone does have information please remember, if relevant, to pass the details on also to the NPOR Manager, the DBOB and the Archive as well as responding to Herr Hörler, so that our own records can be updated.

RARE HONOUR FOR OHTA CHAIRMAN

The Chairman and co-founder of the Organ Historical Trust of Australia, John Maidment OAM, has been honoured by the government of the state of Victoria for his work to

document and preserve pipe organs. Earlier this year he received the Ray Tonkin Award, created in 2010 by the Heritage Council of Victoria as an annual award offered to an individual in recognition of significant service in preserving cultural heritage.

“In Australian Heritage Week, John Maidment has been recognised for his tireless work since the 1970s, documenting and supervising the restoration of Victoria’s significant heritage pipe organs,” Deputy Chair of the Heritage Council, Jim Norris, said. “His expertise has also been in demand for work on these instruments all around Australia and in New Zealand.”

Among a long list of organs restored on his advice are the notable instruments of St Paul’s Cathedral Melbourne (T.C. Lewis 1890) and Brisbane City Hall (Henry Willis & Sons 1892/1929). He has written countless journal articles on organ matters (including several for the *BIOS Journal*) and is the author of the Victorian, Tasmanian and New South Wales sections of *The Gazetteer of Pipe Organs in Australia* (1970-81).

John Maidment has previously been honoured by the National Trust of Australia and in 1999 received an Order of Australia Medal from the Governor General of Australia, on behalf of Her Majesty Queen Elizabeth II, Sovereign of the Order.

LETTERS

From: William McVicker

Dear Editor,

The Gala Concert at the Royal Festival Hall on 18 March 2014, with four organists (in homage to the opening concerts in March 1954) and attendant commissioned works, was designed to show off the organ in a variety of contexts. In the last edition of the Reporter it was therefore hugely disappointing to read your reviewer's dismissive description of the event as an 'organ concert' in which the music of Sir Peter Maxwell Davies and Sir John Tavener (surely the leading British composers of our age) 'had no place'. He clearly missed the point of the Gala event; had he wished to attend an 'organ concert' he could have heard the instrument at the hands of solo performers: John Scott on 21 March, Thomas Trotter on 24 March, Olivier Latty on 27 March, James McVinnie on 30 March, or Cameron Carpenter accompanying a 1920s film on 29 March, or even Bernard Foccroulle's recital on 11 April with projected material by the video artist Lynette Walworth.

From: John Norman

Dear Editor,

I too was present at the original four artists concert in 1954. I remember well the incident when Susi Jeans left the console with the full organ piston left 'on' - with a big red indicator light that even the audience could see. Thalben Ball followed her and must have seen it and (deliberately ?) leant on the keys. The organ blared, GTB threw his hands in the air and everyone laughed.

Listening to the sound of the restored organ at the relaunch brought home to me the importance of the old saying that the acoustic of the building is the most important stop on the organ. I do feel that Ralph Downes's pioneering creation has now gained a new voice. Hope Bagenal, the acoustician who advised the hall's original architects, had a horror of what he called 'bathroom acoustics' and killed as much bass as he could. When the hall was first built most orchestras fielded twelve double-bass players in an effort to compensate - but they still might as well have stayed at home for all the effect they had in the stalls. Equally, Harrison & Harrison's substantial 32 ft Open Diapason (nearly 17 inches in diameter at Bottom CCCC) was all but inaudible. There have been limits to what the acousticians have been able to do to remedy this problem - it would have been nice to have a higher ceiling but English Heritage vetoed such a drastic change. Certainly the remodelled hall has given the organ a more solid bass, though not so much as to spoil the Downes's basic concept.

In a way, the much-needed increase in the overall reverberation time of the hall presented something of a challenge. Less absorption means that, all else being equal, the organ would sound louder as increased sound reflections add to the sound coming directly from the instrument. Tribute must be paid to Andrew Scott, Harrison's talented head voicer, who has managed to get the instrument's power just right without compromising the basic balance of Downes's conception. I suspect that he was assisted here by the fact that Downes had pushed some of the pipes to the limit and backing off a trifle was a positive advantage. One factor that could not be compensated for by voicing was that the longer reverberation has increased proportionately the 'veil' that sound absorption by the air itself imposes on the upper treble. One remembers that previously a triangle in the orchestral percussion always stood out distractingly. The effect of the revised acoustic has been to reduce the 'aggression' of the organ tutti and to make the instrument more 'comfortable' if, perhaps, just a little less able to startle. Overall, however, we must be grateful to Ralph Downes's memory and be glad that it has been rejuvenated.

From: Michael Bacon

Dear Editor,

I first heard the RFH organ on my first solo trip to London on 14 November 1973. I know it was the date because we had a day off school as it was Princess Anne's wedding. Nicolas Kynaston played Bach, Reger and Guillou. Then when I moved to London I often used to go to the 5.55 concerts, with Marie-Claire Alain playing Franck and Alain and Edgar Krapp sending us out dancing with Bach's A minor Prelude and Fugue being particular highlights. I loved the organ – its sound (though flawed) the fact that you could see the player clearly and that they were proper concerts – not church events.

I am a Sound Engineer for Radio 3, so was often at the RFH and would see Ralph Downes lovingly teetering around the pipework and often heard it in different contexts (although I have yet to play even a note on it). I've recorded it a number of times over the years – perhaps most memorably on the occasion of the previous 'opening concert' where the power supply gave up before the final chord of Widor 5. A bit of fancy editing rendered Simon Preston's performance complete for the broadcast, fortunately.

So, when the opportunity arose to oversee the whole of Radio 3's involvement in 'Pulling Out All the Stops' concerts I was very excited. I was at the controls for most of them, except being able to put my feet up at home to hear Olivier Latry, and was also able to spend lots of time in the hall listening to rehearsals and discussion about registration. As an aside, it was also very useful to have the splendid Bios Journal as a reference – I kept the drawings on the mixing desk as a reference throughout. The sound is now much warmer, blended, and I never got the sense that the players were on the edge of catastrophe, which used to happen before. It also looks better, although I did feel opera glasses would be useful to see the player. The big screens rigged for Cameron Carpenter certainly made for a better show.

My impression at the end of the two weeks was that, at last, Ralph Downes' vision has been realised. I think he was striving for an organ that, above all else, enables a performer to play the *music*. When we go to a piano recital, we don't really think about the Steinway, so why should the builder, or the pedal reeds, or the wind pressures, be foremost in our minds when we listen to an organist? I found I really was listening to the music with nothing getting in the way. Yes the quiet stops are lovely, the choruses now blend extremely well and the pedal reeds sound full and exciting. Yes, mechanical action is the ideal and equal temperament sucks the life out of music pre-Bach, but I sat and felt I

was listening to John Scott, or Thomas Trotter, or James McVinnie and all the others in wonderful performances of great music.

From: Arnold Mahon

Dear Editor

I wish to congratulate William McVicker on a splendid Journal No.38, in my opinion the best we have yet seen. It was also a first for me in that I read everything from cover to cover with avid interest. The range of aspects emanating from the RFH organ provided a perfect insight, so thanks also to each contributor.

I think many others would have a similar view to David Hemsley in his review of the opening Gala Concert, but my approach to the event was different. I had been awaiting the opening of the organ with great anticipation and I wasn't disappointed. This was because I decided against attending the Gala Opening, the programme of which was available well in advance and obvious what it entailed. I therefore went to the first two Celebrity Concerts which were superb. However, I think if I had been to the original opening in 1954, like David Hemsley I may have felt compelled to be at the re-opening regardless of the programme, although Thomas Trotter's concert on the 24th March, 60 years to the day of the 1954 opening, could have been regarded as a very worthy quasi-re-opening event.

We must also remember that there hasn't been as much national publicity for the organ and its music for a very long time and we must all be grateful for that. BBC Radio 3 was resident in the RFH for two weeks and mentioned the organ and its music every day. Also the Celebrity Concerts were broadcast live, allowing those with recording equipment to listen again and again.

Unfortunately those who were unable to attend also missed a most interesting range of exhibitions concurrent with the concerts. I was particularly impressed by some original correspondence and minutes of meetings held throughout the organ's gestation period. How Ralph Downes' patience must have been tested during these difficult times; at least his vision has been well and truly vindicated.

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 May 2014

Location	Builder(s) and Date	Comments	Grade
Liverpool MERSEYSIDE Metropolitan Cathedral of Christ the King	J.W. Walker 1967		I
Leeds Yeadon WEST Yorkshire. St Peter & St Paul RC	Le Mintier et Gloton – Nantes 1922	previously in St Mary RC College Midanbury Lane Bitterne Park Southampton SO18 4DJ	I
Jesmond, TYNE & WEAR Royal Grammar School Eskdale Terrace	J.J.Binns 1923		II
Methlick Parish Church, Aberdeenshire	Henry Willis 1879		II
Clark Memorial Church, Largs	Henry Willis 1892		II*
Twechar Parish Church, near Kilsyth	Henry Willis 1903		II*
Glenmuick Parish Church, Ballater	Forster & Andrews 1889		II*
St. Aloysius RC Church, Springburn, Glasgow	Alfred Kirkland 1884		II
Leven Parish Church, Fife	August Gern 1884		II*
Chapel of St Thomas' Hospital London SE1 7EH Westminster Bridge Rd, SURREY	J.W. Walker 1871		II
Londonderry N.I. St Columb Cathedral	Philip Hollister of Dublin (Case only) 1748	No organ inside	I
Shrewsbury SHROPSHIRE. All Saints & St Michael	John Nicholson 1879		II
Hampton Court SURREY. HM Chapel Royal	Christopher Schrider 1710	Awarded for case	II*
STIRLING Church of the Holy Rude	Rushworth & Dreaper 1939/40		II
Ewelme:OXFORDSHIRE St Mary the Virgin	Hill 1840		II*

Loders DORSET St Mary Magdalene	Hill 1864	ex St Bartholomew Crewkerne (in this church since 1906)	II
Frome SOMERSET Holy Trinity	Robert Allen of Bristol c 1885-95	Spot listed	II*
Norwich NORFOLK Holy Trinity	F. Rothwell 1921		II*
Cawthorne Barnsley SOUTH YORKSHIRE All Saints Parish Church, Church Lane	Wordsworth and Maskell, Leeds. Case G.F Bodley 1880		II
Jarrow TYNE & WEAR: St Bede & St John Boste RC	F.C. Nicholson of Newcastle c.1880		II
Winston TEESDALE Methodist Church	Anon	Awarded for case	II*
Averham NOTTINGHAMSHIRE St. Michael and All Angels	J.J. Binns 1901		II

Note from editor: In the April edition important information regarding the explanation of the grading of St John the Evangelist Sutton Veny was omitted. Grade I was awarded for the case and surviving Gray & Davison prospect.

MEETING REPORTS

Day Conference at The English Organ School and Museum 14 June 2014

John Norman

Based in the buildings of the former Congregational Chapel in Milborne Port, near Sherborne, the English Organ School was set up in 1993 by Margaret Phillips and her husband Dr David Hunt to house their private collection of organs and other keyboard instruments. As well as three harpsichords, two clavichords, an organist's two manual practice piano, two French harmoniums and a Canadian reed organ, there are two modern organs by Peter Collins (much used for teaching), two three-manual house organs, a one-manual 'Positive' and a one-manual Italian organ. To cap these in historic terms, the collection includes chamber organs by James Davis, William Gray, Samuel Green and John Snetzler.

The well-attended event started with a musical tour by Margaret Phillips of the instruments in the former schoolroom. These are very varied in both musical style and in

appearance. Margaret played Voluntaries by Boyce and by John James on the valuable and elegant 1769 Snetzler, contrasting with an Adagio by Widor on the recently-rescued James Conacher 1882 house organ with its 'Walt Disney Gothic' case. John Budgen spoke about his researches and restoration work on the 1796 Samuel Green chamber organ, with its complicated and chequered history. Its musical qualities were demonstrated by Margaret with a march by John Marsh.

Alan Thurlow, standing in for John Rowntree, brought members up to date on the recent amendments to the Historic Organ certificate and listing scheme. Reflecting its increasing coverage and acceptance by outside listing and charitable bodies, the selection and grading criteria have been changed to mirror those used for the listing of historic buildings.

After lunch in the curiously-named 'Tippling Philosopher' public house, Oliver Sandig spoke about the Royal Academy of Music collection of historic instruments (but no organs!). Oliver is Curator of Historic Keyboard Instruments at the RAM and led the subsequent discussion about the future of museum collections and on restoration principles (put it back to how it was or leave it as now?).

The day continued with another musical tour by Margaret Phillips, this time of the organs in the former chapel, concluding with performances of the first movement of Mendelssohn's Sonata No 6 and of a Pastorale by Theodore Salomé on the three-manual 1865 'Irish Organ'.

Many thanks are due to Margaret Phillips, David Hunt and Richard Hobson for the organisation of this most successful conference.

Inaugural Recital by Thomas Trotter on the new Tickell organ at St Michael Betchworth Surrey

David Shuker

In the wake of a series of important new organs by Kenneth Tickell including Worcester Cathedral, Keble College and Newcastle RC Cathedral the question arose – where next? The answer came – Betchworth in Surrey. Film buffs will know St Michael's church as the backdrop to early scenes in *Four Weddings and a Funeral*. In 2004 a decision was made to replace the ailing Bevington (1880)/Norman and Beard (1912) organ with a new instrument and take the opportunity to resite the organ near the chancel arch thus

liberating space for multi-purpose vestry room at the eastern end of the Lady Chapel. Taking the advice of consultant Ian Bell, the PCC opted for an organ with mechanical action and organised a competitive tender. Kenneth Tickell's bid was accepted and the 26-stop IIP organ was installed in early 2014. The console and case-front are beautifully made of oak thus ensuring that even when the organ is mute it makes a striking visual impact. The rear of the organ is only slightly less attractive with the rank of well-crafted wooden pedal violone pipes set against panelled casework with vertical swell louvres, all in polished oak.

The inaugural recital was given by Thomas Trotter on Saturday 31 May to a packed church and it would be hard to think of a better advocate of a first-rate parish church organ to a large and varied audience. Large LCD screens allowed the audience to see Trotter at the console which also allowed him to demonstrate the various stops and use of the manuals to maximum advantage. The programme began with J S Bach *Toccata Adagio and Fugue* (BWV 564) which amply showed that we were hearing a serious organ with a full upperwork chorus underpinned by an independent pedal organ. The variety of tone colours on the manuals was then displayed first in Trotter's own arrangement of five pieces from Susato's *Danserye*. From this convincing renaissance sound the next pieces moved progressively through the classical (Mozart's *Fantasia in F minor* K 608, originally written for a mechanical organ) and romantic periods (Robert Schumann *Two Studies in Canonic Form* which were composed for a pedal piano). Peter Hurford's 1963 suite *Laudate Dominum* gave even more scope for demonstrating the range of sounds that the organ can produce. The recital ended with a transcription of a piece entitled *Ride on a High Speed Train* by Ad Wammes, which had been composed for a mechanical dance organ in the Orgelpark in Amsterdam, and Saint-Saens' *Fantasia in E flat*. A much deserved encore gave Thomas Trotter chance to demonstrate the one stop that had not been used in the recital – the Cymbelstern – in a delightful *Caribbean Dance* by Madeleine Dring.

In a packed church the reverberation was reduced to virtually nil and I suspect that the organ would sound even better in a more sparsely populated church. However this detracts little from an excellent musical occasion and a fine example of contemporary British organ building. The full specification of the organ can be found at <http://www.tickell-organs.co.uk/specInfo/BetchworthStMichael.htm>.

HEPTONSTALL HEADACHE

JO HUDDLESTON

No sooner had the Tour de France passed the Yorkshire village where mi mam was born than we TV watchers enjoyed an aerial view of the ruins of Heptonstall PC. A gale in 1847 did tremendous damage, and the old church is now a shell, though one much admired, including by a former Poet Laureate. My thanks to Mr D Bridge of Calderdale Libraries, Halifax, for a copy of relevant pages in the Halifax Guardian of 10 July 1869.

"Mem.- The 21 day of April Ano Dni. 1572, in the parish church of Heptonstall, there were laid up in the coffer, with the reglater book, 120 organ pipes; and 16 great pipes, 5 wood pipes, and 15 lead pipes were laid up with Richard Bentley, in Heptonstall, for the use of the parish, in the presence of, &c." Michael Bentley was one signatory of the five listed, but Richard Bentley was not.

It's hard to leave early records, scarce as they are, without some attempt at understanding. The following is just that, one attempt.

16 great pipes probably means the stopped 5 (speaking 10) at the bass end of the 5ft C/F Principal, there to emphasise the plainsong/fauxburden in frankly Catholic music. That they left the church building is no surprise. By 1572, even remote patches of Calderdale would be under persistent Protestant oversight.

That leaves 120 plus 5 plus 15 pipes, total 140. Very likely, in a rural PC pre-1570s, this stock represents 4 ranks on a 35-compass instrument. That is, a design smaller than 1519 Duddington and 1526 Coventry (46 notes), so perhaps over a century old when dismantled in 1572. We now have to haggle as to the reason for 5 woods and 15 "leads" not staying in the church coffer. The first thought is that they were physically too long. Bottom C/F to E/A might have overall lengths around 75, 71, 67, 63, and 60 inches.

So some truly wild hypotheses emerge as to instrument specification. For example, could the organ have been 10+5, 5+5, and 5? The 10+5 being fattish square woods? If so, why would a Calderdale community want the equivalent of a Victorian octopod? Is this found elsewhere in England?

All we need now is for lovely Calderdale folk to tell us the sizes of ancient church coffers in the area, whether Richard was Michael's brother but with a bigger farmhouse and more dry barns, and if a "reglater book" is colloquial for the tuning/repairs service notebook or something else. Oh and massive doses of imagination.

RESEARCH NOTES

PAUL TINDALL

Food or Music?

Things follow fashion, but we may have a choice. Some new books about the history of music and musicians have this sort of title:

Icelandic Photographic Spaces: Imagining Philosophies

Or this sort:

Henri Duferrret (1707-1778), Genius, Fraud or Orator? Rameau's most gifted pupil and his part in the Querelle des Bouffons

However, for this article, I'm going to go for a title derived from fashions in food. The trending London (or Wilmslow) restaurant of 2014 describes a starter a bit like this:

Tendon, Scallops, Truffle.

Adcock, Pethers, Argents

Abraham Adcock, trumpeter and organ-builder (c. 1716?-1773) had many skills. The most interesting document about him is an article in his defence after he had been sacked from the Covent Garden Theatre in 1767. It appears in *The Theatrical Monitor or Stage Management and Green Room Laid Open*,¹ a magazine which ran for six issues in 1767-68. The *Theatrical Monitor* was published by William Bingley, a radical journalist,² 'opposite Durham Yard, in the Strand,' and its short life was devoted to attacking collusion between journalists and theatre managers, especially Garrick, and George Colman the elder,³ who bought a quarter-share in Covent Garden in 1766, and held it until 1774. The argument had already been grumbling on for some time:

St. James's Chronicle, Saturday 21st November 1767

¹ No. VI, Saturday 28 November 1767

² Also publisher of the *North Briton* 1768-1771 (he was imprisoned without trial for two years for opposition to John Wilkes), and *Bingley's London Journal*.

³ 1732-94. Robert R. Bataille, *The Writing Life of Hugh Kelly: Politics, Journalism and Theater in Late –Eighteenth-Century London* (Carbondale, Southern Illinois University Press, 2000), 37-42

To the M O N I T O R.

S I R,

MR. ADCOCK, in private life is reckoned a very worthy, sensible, honest man; and as such, is reckon'd by *Pope* the noblest work of God. He is greatly eminent in his profession of an organ-builder, and ever was, and is esteemed as one of the best trumpets in England. He has been at Covent-Garden theatre, as one of the musicians in the orchestra, these twenty eight years, and always behaved well. On the last change of managers, a *black stroke* was run thro' his name on the list given to Mr. Colman by the worthy Mr. B—— because, as it was said, he was absent, a few weeks at the beginning of last season, when the puppet-show coronation was so often exhibited, *though by Mr. B——'s leave*; as that could not be the reason, I can attribute it to nothing else but mean pique, because he was not in the number of the *various* connection. He was, however, thereby turned out of the house, into the wide world to seek for employment in his last stage of life, and was in a fair way of getting some at BIRMINGHAM and the country adjacent. You profess your paper to be impartial, if it is you will insert the following anecdote.---The managers of Drury Lane, on the death of Mr. Abington, immediately sent for him, not only on account of his merit, but on account of his long attendance on the theatres, and have generously placed him to fill the Vacancy.

I am your humble servant, T I M O T H E U S.

The above letter is inserted because it contains a matter of fact, which ought to be laid before the public, and I with pleasure take the opportunity of saying one good thing of these Managers. It certainly reflects the most shameful disgrace on Mr. Colman. If that Manager would preserve his uprightness as Ruler of the Players, he must act in a contrary manner, to others, who have been invidiously represented, by his malicious predecessors, who, not content with having themselves misused that power, which the poverty of their dependents established, have endeavoured to transmit their *tyranny* with their *patents*. Mr. Colman must excuse me if I think *the new character* he has assum'd (if not supported by justice and lenity) renders him obnoxious to public reprehension.

Theatrical Intelligence...Covent Garden...We are extremely flattered by an angry letter in the Ledger, charging us with Connections...with the Managers of the two Theatres Royal...

The 'worthy Mr. B' was presumably John Beard (c.1716-91), singer and later manager of Covent Garden, who retired and sold his stake to Colman in 1767. There were many Abington trumpeters. This was Leonard, who died earlier in 1767.⁴

The letter to the *Monitor* suggests that Adcock played in the Covent Garden orchestra from c.1739-1767, and then at Drury Lane.

Adcock was made free of the Musicians Company, by redemption, on 19 April 1737, when his father was said to be '*Abraham Adcock, late of Leicester and Stocking weaver deceased*'.⁵ 'Redemption' essentially meant recommendation from a City company official, rather than admission by apprenticeship or by patrimony. It has not yet been possible so far to locate an apprentice record, but if he completed an apprenticeship elsewhere and served the normal seven years from the age of fourteen he would have been born c. 1716.

Known addresses

1745 and 1749: Queen's Head Court, Soho: 'Musician' ⁶

Before 1758: Anderson's Court, Half Moon Street⁷

1763: Castle Street, Leicester Fields, corner of Orange Street: Trumpet, Violin, Organ-builder⁸

1770: Bowe Street, Covent Garden. Removed to his Apartment in the dwelling House of Mr. Harding Cabinet Maker the corner of Martlets Court in Bowe Street Covent Garden.⁹

⁴ Philip H. Highfill Jr, Kalman A. Burnim and Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and other Stage Personnel 1660-1800*, (Carbondale, Southern Illinois University Press, Volume 1, 1973), 20, 400-405

⁵ London Metropolitan Archive, COL/CHD/FR/02/0581-0586. Musicians Company Freedoms register

⁶ See *Daily Advertiser*, Thursday 1 August 1745 under 'Adcock and organ building' below and the Westminster poll book of 1749

⁷ See below

⁸ *Mortimer's Universal Director*, 1763

⁹ Sun Fire insurance policy: online supplement to Lance Whitehead and Jenny Nex, 'The Insurance of Music. London and the Sun Fire Office 1710-1779,' *Galpin Society Journal* Vol. LXVII (2014, 181-216) on the Galpin Society website galpinsociety.org, accessed June 2014: 'Sun insurance policies 1710-79, A to D, 3'

Adcock suffered from gout in his later years: when finishing the organ for Samuel Hellier at Wombourne church he had a ‘severe fit of gout’ at Easter 1766 and was ‘with crutches, seated at the organ, wrapped up in flannels,’ on the 14th of April.¹⁰ There is a traditional association of alcohol with gout, and with trumpeters.

Adcock’s reported concert appearances as a trumpeter

10 March 1738, benefit for Adcock, Swan Tavern, Cornhill¹¹

21 May 1740, 1770, Drury Lane Theatre¹²

15 January 1745: ‘Benefit of the Widow Famborough [sic]...Swan Tavern, Exchange Alley...17th Instant...A Grand Concert...Trumpet Mr. Adcock’¹³

29 September 1752, Sawyer’s Rooms, Birmingham, directly from the Worcester Festival¹⁴

Three Choirs Festival (1752) 1755-1759, 1761-1766, 1768, 1770¹⁵

1754 and 1758, Foundling Hospital¹⁶

August 1756, St. Mary’s Hall, Coventry, directly from the Hereford Festival¹⁷

1757 and 1766, Covent Garden Theatre¹⁸

27 August 1760. Opening of the organ at St. James, Bury St. Edmunds¹⁹

20 May 1761, Senate House, Cambridge, ‘*Messrs. Adcock and Jenkins, TRUMPETS*’²⁰

26 July 1763, St Peter, Colchester, ‘Trumpets Adcock and Willis’²¹

¹⁰ Percy Young, ‘A Sweet Pretty Instrument,’ *JBIOS* 12 (1988), 52-53

¹¹ Young, 55, quoting Betty Matthews’s unpublished notes. Perhaps 1748? The earlier date seems unlikely for a benefit, since Adcock must have then been at the beginning of his career

¹² Highfill etc, *op. cit.*, 36

¹³ *Daily Advertiser*, Tuesday 15 January 1745

¹⁴ that is, The Three Choirs. *Aris’s Birmingham Journal*, 29 September 1752

¹⁵ Daniel Lysons, *Origin and Progress of the Meeting of the Three Choirs at Gloucester, Worcester and Hereford...continued down to the present time by John Amott*, (London, Cocks and Co, Gloucester, E. Nest, Hereford, E. Parker, and Worcester, Deighton & Son, 1865), 34-48

¹⁶ Highfill etc

¹⁷ *ibid.*, 30 August 1756

¹⁸ Highfill etc.

¹⁹ *Ipswich Journal*, 27 August 1760

²⁰ *Ipswich Journal*, 9 May 1763

1 July 1765, Music Room, Oxford, ‘Adcock and Higgins, Trumpets, from London’²²

1767: a letter of Hellier records that Adcock ‘was left out thru ill nature of the Musick Meeting (Three Choirs) this year.’²³

1767-1770, Birmingham Theatre²⁴

At the 1757 Gloucester Festival Adcock was paid £10 10s, much more than most other players. The orchestral leader, Mr. Froude, was paid a guinea more, but the third trumpet received only £1.11s.²⁵

Lysons says that at the 1755 festival ‘Millar and Adcock’ were ‘both celebrated bassoon players.’ This seems somewhat unlikely for Adcock, though not impossible, since he could play several instruments. It’s probably a mistake by Lysons: the 1763 Colchester concert lists Adcock and Willis trumpets, but Miller bassoon. There exists an engraving,²⁶ showing a man holding a violin, and with a French Horn coiled around his neck. The inscription reads:

To Abraham Adcock Musician in Andersons Court, Half Moon Street in the Strand.

Thy Fiddle and thy Horn so well agree.

No Musick can a Sweeter Concert be:

What hitherto has been by Many done

Are there we See perform’d at once by One

This seems to be a satirical piece, perhaps playing on his adaptability, and on some sexual innuendo.

Adcock and Organ Building

Adcock was clearly involved trading in and building mainly small organs throughout his career. At least two bureau organs labelled ‘*Abraham Adcock and John Pether Londini*

²¹ *Ipswich Journal*, 23 July 1763

²² *Jackson’s Oxford Journal*, 29 June 1765

²³ Young, 55

²⁴ Highfill etc

²⁵ Simon Heighes, *The lives and works of William and Philip Hayes*, (New York and London, Garland Press, 1995), 267

²⁶ Royal Collection, RCIN 650080, said to be after George Bickham junr. (d. 1758)

Fecit' are known.²⁷ John Pether is elusive, but he must be related to the other Pethers.

- 'Daily Advertiser, Thursday 1 August 1745: To be Sold, A Complete Chamber-Organ of six stops, Concert- Daily Advertiser, Thursday 1 August 1745 Pitch, and of a large Compass, being long Eighths down to double G, and up to E in Alt, with a very handsome Speaking-Front, gilt. Enquire at Mr. Adcock's, in Queen-street, Soho.'
- Church Langton: an organ built for the Revd. William Hanbury (c. 1725-1778) in 1759-60. Hanbury was the maddest of the mad eighteenth-century squires – he intended to build a college and a church 750 feet long at Church Langton at a cost greater than that of El Escorial.²⁸ In his Will he paid for a female hermit: 'A cell is to be built for a poor woman, who is to open the door [of his mausoleum] regularly every day'²⁹ Presumably to polish the coffin handles, which were not to be ever tarnished, according to the will.
- Wolverhampton: the accounts of St John's, Wolverhampton on 25 May 1762 record that Adcock was paid £10 for the removal of 'the small organ' to London³⁰
- Wombourne church: for Sir Samuel Hellier, and under construction in December 1766: two manuals and eight stops, completed about Easter 1767.³¹ Young says that Adcock also built an organ a little earlier for the Wodehouse, Hellier's residence in Wombourne, but his source is unclear
- Richard Greene's collection in his Lichfield Museum of Curiosities. In the first edition of his catalogue (1773),³² it is said to be 'An organ, built by Mr. Adcock of Leicester Fields, London.' In the third edition ³³(1786) he says it was an organ 'originally built by Father Smith for the use of the Cathedral Church,' and sold to

²⁷ 1: Governor's Palace, Colonial Williamsburg, formerly belonging to Gerald Finzi and Geraint Jones. A very detailed photographic and analytical account of John R. Watson's conservation project of 2001 is available at aiu.preservationtheory.org. 2: offered at Sothebys, 7 April 1983, now at the *Musikinstrumentenmuseum* in Berlin

²⁸ Terry Friedman, *The Eighteenth-Century Church in Britain*, (New Haven and London, Yale University Press, 2011), 251-253.

²⁹ *The Annual Biography and Obituary* (London, Longman, Hurst etc, 1818), Volume II, 363

³⁰ Peter F. Williams, 'The Organ in the Church of St. John, Wolverhampton,' *The Organ* Vol. XLI No. 161 (July 1961), 11

³¹ Young, *op. cit*, 52-54

³² *A descriptive Catalogue of the rarities in Mr. G's Museum at Lichfield* (Lichfield, 1773)

³³ *A particular and descriptive catalogue of the curiosities...in the Lichfield Museum* (3rd edition, Lichfield, 1786)

Greene as an empty case in 1769. The existing case now in the Cathedral certainly looks seventeenth-century

- 1 July 1770:³⁴ ‘saw Mr. Adcock the other day – he tells me he is making an organ for Worcester College hall for the Musick meeting.’ (the Three Choirs)
- 1773: on the 24th of September a ‘large, new, complete ORGAN’ was opened in St. Margaret’s church, Leicester, according to the press by ‘Messrs. Hancocks. and Adcock, of Wych Street, London.’³⁵ John and James Hancock seem to have traded on the name of their uncle John Crang (*d.* 1774, but probably retired *c.* 1771) for some time, since other, later sources attribute the Leicester organ to ‘Crang & Hancock.’ Adcock, as a native of Leicester, may have found the contract for the Hancock brothers, but it is unlikely that he had much to do with the construction, since he died so soon afterwards.
- *Daily Advertiser*, Tuesday 14 March 1775: [Miles Nightingall, at his Great Room in Saville Row, is to auction on Thursday A Great Quantity and Variety of Pledges...including] a ‘remarkable fine-toned magnificent organ, twelve feet by six feet, with eight stops, built by that celebrated artist Mr. Abraham Adcock, Organ-builder and Musician., Decease’d, tuned, tried and approv’d of by some of the most Eminent in that Art and Science, which, by Order of the Executrix will be submitted to the Candour of the Publick, to enable her to discharge some Debts of her late Husband.’
- *Salisbury and Winchester Journal*, Friday 7 September 1785
- Auction 9 November, dwelling house of the late Chabourne Pleydell Esq, at Plumber near South Newton...includes ‘a fine-toned Chamber organ by Adcock & Co, London.’

Adcock is known to have had several apprentices: William Jenkins,³⁶ Thomas Perkins 1739 and Eaton Pether 1752: surely a relation of Adcock’s partner John Pether. The Metropolitan Museum of Art Collection in New York has a square piano with an organ underneath (i.e. an organised piano).³⁷ The nameboard reads ‘Longman and Broderip, Musical Instrument makers, 1786,’ but it is partly signed inside ‘Eaton Pe...,’ so perhaps this is Eaton Pether.

³⁴ Letter from Hellier. Young, 55

³⁵ Paul Tindall, ‘Crang and Hancock,’ *BIOSJournal* 37 (2013), 51

³⁶ Apprenticed 2 August 1737: National Archives, IR1/15, f. 93. Presumably Adcock’s bagman at the 1761 Cambridge concert above

³⁷ Accession No. 89.4.2803. From the Crosby Brown collection, acquired in 1889

Since, as an eighteenth-century organ-builder he presumably had metal-working skills, Adcock probably made his own trumpets, just as the famous player William Bull (c. 1650-1712) did, and as some well-known players such as Robert Vanryne and Stephen Keavy do today. He was clearly multi-talented, but where did he acquire such adaptability? Making a bureau organ is a complex task. The so-called blog about Adcock by Michelle J. Holman³⁸ is a mish-mash of information from various sources, some recognizable, some not, but all entirely unreferenced. The most damaging mistake that Holman makes is that Adcock *'is thought...to be have been apprenticed to Abraham Jordan.'* As far as I know, there is absolutely no evidence for this. Abraham Jordan senior (d. 1715 or 1716) came from a family of Vintners in Ratby, Leicestershire,³⁹ and Adcock came from Leicester. The suggestion has never been made before, and although Adcock and the Jordans were members of London city companies it seems that this may be a case of wishful thinking.

Adcock died on the 28 December 1773, in the parish of St Martin-in-the-Fields, and his will was written on 15 December 1773 and proved on 7 January 1774.

PETHERS

John Pether is the only member of the family whose name appears on an existing organ, but other keyboard-making Pethers have left traces. William Pether, organ and harpsichord maker of Brownlow-street, Drury-lane, advertised in 1763.⁴⁰ He is a shadowy figure, perhaps subcontracting work from other builders. The organ of Richmond-upon-Thames of 1770 was contracted for by Thomas Knight of Westminster⁴¹ (not known to have built any other substantial instruments), but Leffler, Sperling and the so-called England notebook say 'Pether & Knight'. Sperling says 'Rawlings and Pether' for the organ of the Bedford Chapel, Charlotte street, opened in 1772.⁴² The *Metropolitan Manuscript* says that St Mildred Beard Street (1744) was by 'Griffin a Barber...& the work was done by Abraham Pether.'⁴³ Abraham Pether (1756-1812) was a painter, born in Chichester, and said to have been an organist there at the age of nine. His son

³⁸ abrahamadcock.com, live June 2014

³⁹ Joan Jeffery, 'Organ-builder history from fire insurance policies,' *BIOS Journal* 26 (2002), 78-80

⁴⁰ *Mortimer's Universal Director*

⁴¹ A. Cecil Piper, 'Organ in the Parish Church of Richmond, Surrey', *The Organ* No. 78, Vol. XX (October 1940), 80-83

⁴² *Gazetteer and New Daily Advertiser*, 12 January 1772. The Rawlins family were instrument makers and Freemen of the City of London

⁴³ *BIOS Reporter* Volume XXXI No. 1 (January 2007), 29.

Sebastian and especially his cousin William (c. 1738-1821) were also well known painters. The anonymous compiler probably means William the organ-builder, but there may be a connection.

William senior retired in 1777 and died in 1781, aged 76⁴⁴

Daily Advertiser, Monday 2 June 1777

‘Mr Pether Harpsichord Maker and Organ Builder in Brownlow Street Long Acre, begs leave to inform the Publick, that he shortly intends to decline Business; therefore is willing to dispose of his valuable stock. There are four neat and most exceeding fine toned chamber organs, and a Forte Piano Harpsichord with three Unions’ [sic].

He was buried at Paddington 4th April 1781 and his will was proved two days later. His wife Mary Pether was an executrix, but the other two executors were not organ builders. Pether’s stock-in-trade was auctioned in May 1781.⁴⁵ His son William Pether junior, also described as ‘organ builder’ in the insurance records, had William Gray (b.1756) living with him at the house at 12 Brownlow street later in April 1781.⁴⁶

A harpsichord by ‘Pether’ was offered for sale by the harpsichord maker Samuel Gillesby, also of Brownlow street, in 1774.⁴⁷ An organ was auctioned in 1784,⁴⁸ and pianos were advertised 1787-1789, from the music and instrument dealer Preston, in the Strand.⁴⁹ These were probably the work of George Pether.

At least nine square pianos by this maker survive, some recorded by Clinkscale,⁵⁰ for instance:

‘Georgius Pether Londini Fecit No. 9 Berner’s Street, Oxford Street 1779’

⁴⁴ *St James’s Chronicle or the British Evening Post*, Thursday 5 April 1781

⁴⁵ Whitehead and Nex, 247

⁴⁶ LMA, P87/JS/004: composite register 1744-1789, and Jeffery, 110, 124

⁴⁷ *Gazetteer or New Daily Advertiser*, 10 January

⁴⁸ *Morning Chronicle*, 28 April 1784: ‘by Pether & Co, almost new, property of the late Anthony Blomer Esq, of Maidstone’

⁴⁹ *General Evening Post*, 12-14 April 1787: three pianos by Pether, *Star*, 21 May 1789: two pianos by Pether

⁵⁰ Clinkscale Online, earlypianos.org, consulted June 2014

'Georgius Pether from Mr. Kirkman London Fecit No. 61 Oxford Street' [undated, but George Pether 'instrument maker' is listed in Oxford street in Doane's 1794 Directory]

John Taylor was apprenticed to George Pether 'Harpichord Maker' of St. Marylebone on the 11 May 1782, and Josiah Thurston on 26 March 1789. By 7 January 1792 when Benjamin Gibbons was apprenticed, Pether was 'Harpichord Maker and Piano Forte Maker.'⁵¹ A son, also George, was a piano maker in Newington in the 1841 census,⁵² presumably baptised 17 December 1780 at St Marylebone of George and Lydia Pether.⁵³ A daughter was baptised at the Percy Chapel in 1777.⁵⁴ I have drawn attention to a circle of organ-builders there in the 1780s and 1790s.⁵⁵

ARGENTS

Humphrey Argent senior (c. 1725-1795), and junior (c.1761-1840)

Ipswich Mercury, Wednesday 27 August 1760

'St. EDMUND'S BURY. At the opening of the New ORGAN in St. James's Church in this Town, the following Pieces of Music will be perform'd----:

Monday Sept: 1st, *The Dettingen, or Handel's New Te Deum, Jubilate, Coronation Anthems*, an *Anthem* by Dr. Boyce, and several *Concerto's* on the Organ, by Mr. *Dupeeis*, and on the *French Horns, Bassoon and Hautboy*; with a *Solo* on the *Violin* by Sig: *Pinto*, at the Church in the Morning; and in the Evening at the Assembly-Rooms, by Desire, The Noble ORATORIO of JOSHUA.

Tuesday Sept. 2nd, *The Messiah*, and a *Concerto* upon the *Organ* by Mr. *Dupeeis*; and in the Evening, the ORATORIO of *Acis and Galatea*, with *Concerto's* and *Solo's*. [sic]

The Oratorio of *Judas Macabaeus*, at the Church; and in the Evening the Grand ORATORIO of SAUL. The principal Vocal Parts by Signora *Passerini*, Mrs. *Scott*,

⁵¹ Apprenticeship fee registers, NA IR1/31, f.124, IR1/34 f. 52 and IR1/35 f.79

⁵² HO 107/1064/1/12 p. 16, age 60

⁵³ LMA P89/MRY1/80, St Marylebone baptisms 1779-1786

⁵⁴ LMA P90/PRC/001, Percy Chapel baptisms 1776-1808. 'Lydia, of George and Lydia Pether,' 13 April 1777

⁵⁵ 'Organ-builders at the Percy Chapel' *BIOS Reporter*, Vol, 35 No. 2 (April 2011), 56-58

(late Miss *Young*), Dr. *Nairs*⁵⁶ Boys from St. James's, and many others. The Instrumental by Signors *Passerini, Pinto, Cervato, Dupeeis*, Messrs. *Vincent, Miller, Adcock*, and many others from London.

The Doors of the Church to be opened before Nine in the Morning, and the Performances to begin after Ten o'Clock, The Evening Performances will begin at Six precisely, with a Ball after them.

And as such Performances are designed to be continued every Year, for the Benefit of a NEW HOSPITAL, and for the WIDOWS and ORPHANS of Clergymen; alternately, the second Week in July, after the Salary for the Organist is settled or discounted. Those Gentlemen that will favour the Publick with their Performances, will be very obliging in sending Word to Mr. Argent, the Organ Builder, at the Half-Moon in this Town, a very honest, reasonable, and ingenious Man, and one that deserves to be encouraged for his Industry.

N.B. Tickets at Five Shillings each for either of the Performances, to be had of Mrs. Rogers, Mrs. Steel, and Mr. Green, Booksellers in Bury.'

Surely one of the most lavish organ opening festivals. The implication is that Argent constructed the organ: no other evidence seems to be available. An old picture of the organ case is displayed at the west end of St. James's, now the Cathedral.

'Mr. Humphrey Argent, Organ Builder at Colchester' appeared on a subscription list in 1764,⁵⁷ and in 1766 a man of the same name was landlord of the Noah's Ark inn.⁵⁸ In 1772 an organ was built for Orford, and Argent's career appeared to be going well.

Ipswich Journal, Saturday 19 September 1772

'For the Benefit of Messrs. GIBBS and WEBBER. On THURSDAY October 1st 1772, in the parish Church of ORFORD in Suffolk, will be opened an ORGAN (built by Humphrey Argent of Colchester), the Gift of the Right Honourable the Earl of Hertford, at which time a Solo Anthem will be Sung, and several Pieces

⁵⁶ James Nares (1715-83), Organist of the Chapel Royal, St. James's, so these are the boys referred to, rather than local ones

⁵⁷ Temple Henry Croker, *The Complete Dictionary of Arts and Sciences* (London., J. Wilson and J. Coots, Cambridge, Messrs. Fletcher and Hodson, Dublin, W. Smith & Co., 3 vv, 1764-66). Volume 1, 1764

⁵⁸ Jess A. Jephcott, *The Inns, Taverns and Pubs of Colchester*, (Colchester, the author, 3rd edition, 2007), 135

of Musick perform'd upon the Organ...In the Evening will be a Concert and a Ball....tickets from Mr. Gibbs, Ipswich, Mr. Webber, Orford.'

Daily Advertiser, Tuesday 14 September 1773

'To be sold, a good Chamber-Organ, with a Violin in a Case, for 12 Guineas: the Price is set, and there will be no abatement; they would not have been disposed of, but the Parson to whom they are left to does not play on any Instrument: the Organ alone cost more than three Times the Sum above mentioned, and wants but little more than putting in Tune; It was made by the Maker of St. Edmund Bury's Organ. Enquire of Mr. Willet, No. 20, Lombard -Street

Ipswich Journal, Saturday 20 November 1773

'ON WEDNESDAY, December the 1st, will be opened the CHURCH-ORGAN, at HADLEIGH, by Mr. JOSEPH GIBBS,⁵⁹ the same being entirely rebuilt, with great additions, by Mr. Argent; the Gilding and Painting by Mr. Dunchaine....PURCELL'S TE DEUM and JUBILATE, CHORUS in the MESSIAH etc...ZADOCK the PRIEST'

Ipswich Journal, Saturday 26 March 1774

'To be SOLD a very fine -toned portable ORGAN, built on a new Construction, with a fine Flute Stop, a Set of Ivory Keys; the Compass from double C up to E in Alt; Mahogany [*sic*] Case, and stands on a Frame: The Height [*sic*] of the Organ, when on the Frame, three Feet; the Width two Feet six Inches, and two Feet thick. The Reason of its being to be sold is, the Person has left off playing. It was made new about three Years since, and will be sold cheap.

To be seen at Mr. ARGENT'S, Organ-Builder, near the King's-Head, COLCHESTER; who builds and repairs all Sorts of Organs, tunes and repairs Harpsichords and Spinnetts,⁶⁰ and waits on Ladies and Gentlemen, who please to favour him with their Commands, on very reasonable Terms, to any Part of England.⁶¹

A remarkably compact instrument. John Avery also made small portable organs of comparable dimensions. The 1792 organ in the Boston Museum measures 3ft 9 in high,

⁵⁹ Joseph Gibbs (1699-1788), was organist of St. Mary-le-Tower, Ipswich from 1748 until his death

⁶⁰ There is a surviving spinet, signed 'Humphrey Argent, Cambridge 1789'. Offered at Sothebys, 7th June 1963, and 3rd April 1964. By 1970 in California. See Donald Boalch, *Makers of the Harpsichord and Clavichord 1440-1840* (2nd edition, London, Oxford University Press, 1974), 5

⁶¹ Bernard Edmonds, *BIOS Reporter*, Volume 6 No. 3 (July 1982), 10-11, notes this, but with the incorrect date of 6th March

3ft 4in wide and 1ft 10in deep.⁶² A chamber organ now belonging to Grant Vicat and loaned by him to Moreton Hall prep school near Bury St Edmunds is signed in pencil by the builder and a pipe is dated 13th August 1774.⁶³ Mr. Vicat has also discovered internal inscriptions of January 1733.⁶⁴ According to L.S. Barnard, who gives no sources, the organ was made for the organist of West Malling church, and it was certainly in Ditton church until 1960 when it was moved to Rochester Cathedral.⁶⁵

At this point press interest in Argent seems to have evaporated, but a chamber organ is advertised for sale fourteen years later.

Ipswich Journal, Saturday 7 July 1787

‘To be SOLD by AUCTION by *John Sparrow* on Monday July 9th. The neat and elegant Household Furniture of Mrs. Firmin deceased, at her late dwelling house in Brook-street, Ipswich...N B an excellent fine-ton’d ORGAN, by Argent, in an elegant mahogany case, with an ornamental pediment; 5 stops viz. cornet, open diapason, principal, flute treble and flute bass; the bellows works either by hand or foot.’

Shelland church in Suffolk had in 1930 a chamber organ marked ‘Argent Colchester,’ said to have come from Buxhall.⁶⁶ This may be the organ whose mangled remains are now at Tilbury-juxta-Clare. A nineteenth-century source reports an organ dated 1759 at Dallinghoo.⁶⁷

In 1776 died Bernard Turner, the resident organ-builder in Cambridge,⁶⁸ and Argent seems to have moved there to take his place. He and his son, also Humphrey, tuned at Trinity College,⁶⁹ King’s, (where he replaced the bellows in 1778), St. John’s (repairs and re-pitching the same year), and Emmanuel (from 1779), where Humphrey junior was

⁶² John Koster, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (Boston, Museum of Fine Arts, 1994), 152

⁶³ Michael Wilson, *The English Chamber Organ* (Oxford, Bruno Cassirer, 1968) 54-55, 2nd edition 126-7, and personal communication from Grant Vicat, June 2014

⁶⁴ *Bury Free Press*, 23 November 2011

⁶⁵ L.S. Barnard, ‘The Organs of Rochester Cathedral’, *The Organ* No. 163, Vol. XLI (January 1962) 162-163

⁶⁶ *Musical Times* Volume 71, No. 1047 (May 1 1930), 461

⁶⁷ *Kelly’s Directory of Suffolk*, 1879

⁶⁸ Bernard Edmonds, *BIOSReporter* Volume 1 No. 3 (July 1977), 7

⁶⁹ G.F. Cobb, *A brief history of the Organ in the Chapel of Trinity College, Cambridge* (Cambridge, Fabb & Tyler, 1913), 23

organist from before 1790 until 1812.⁷⁰ The University organ in Great St. Mary's was tuned from 1778-1829.⁷¹ They also succeeded Turner at Ely Cathedral in 1778-9,⁷² and, rather oddly, are paid for repairs at All Saints, Maidstone in 1785.⁷³ They made repairs at Bungay, and received ten guineas for repairs at St. Neots in 1782.⁷⁴

One or other Argent was a member of the Society of Cambridge Youths, (founded 1724) the second-oldest bell ringing club, which performed at Great St. Mary's.⁷⁵

Humphrey senior died in 1795: ⁷⁶ *'In Trumpington-street, Cambridge, Mr. H. Argent, an eminent organ-builder.'* If he was so eminent, why is there so little evidence of major work after the prominent and apparently long-lived organ at Bury?⁷⁷ Humphrey junior continued tuning, though it is noticeable that when substantial work was required a London man was called in: for instance John Lincoln at St. John's (1795-6 and 1806-7), and John Avery at King's, Trinity and Great St. Mary's. He did however effect a 'complete repair' at St. Michael's church in 1800.⁷⁸ In the 1835 Cambridge poll book he is recorded as '*Gentleman*' of Green street, so probably retired, and he was buried at St. Andrew-the-Great on 30 January 1840, aged 79, having died on the 22nd.⁷⁹ James Ling took over the tuning at Great St. Mary's in 1829, so he may have been his successor.

⁷⁰ Nicholas Thistlethwaite, *The Organs of Cambridge* (2nd edition, Oxford, Positif Press, 2008) 36, 63, 103

⁷¹ Edmonds, *op. cit.*, 10

⁷² Nicholas Thistlethwaite, 'Music and Liturgy 1600-1836,' in Peter Meadows and Nigel Ramsay (eds.), *A History of Ely Cathedral*, (Woodbridge, Boydell 2003), 251

⁷³ Walter B. Gilbert, *Memorials of the Collegiate and Parish Church of All Saints, Maidstone*, (Maidstone, Wescomb and Smith, 1866), 216

⁷⁴ Edmonds, *op. cit.*

⁷⁵ J.J. Eayen, *The Church Bells of Cambridgeshire* (Lowestoft, Samuel Tymms, 1869), 63

⁷⁶ *Gentlemans Magazine*, 797. The *Ipswich Journal* of 26 September 1795 gives his age as 70 when he died, 'on Saturday', that is, the 19th.September.

⁷⁷ It was not replaced until 1864, and even then some pipework was used again by Walker

⁷⁸ *Gentlemans Magazine* 1814 Part 1, 321-325

⁷⁹ FamilySearch, accessed 13 June 2014, and *Bury and Norwich Post*, 29 January 1840

OrganFest 2014

Saturday 27 September 2014, 9.45 for 10.15
St Chad's Cathedral and the Town Hall, Birmingham

BIOS, IAO & RCO celebrate the organ.

The English Organ Archive, RCO and IAO all have significant anniversaries this year, and we join with them for this day event in Birmingham which includes a recital by Thomas Trotter on the William Hill organ of the Town Hall, 180 years after it was inaugurated in 1834.

The main programme on the Saturday is preceded the evening before by a visit to Birmingham University to see an exhibition of archive material mounted by the EOA and the RCO, and to see and the hear the organ by Marc Garnier which is being installed in the hall of the new Music Faculty this summer. Members who would like to attend this extra event are asked to contact the Richard Hobson, the Meetings Officer. Please see below for details of how to book a place for the OrganFest.

- 9.45 Registration and coffee
- 10.15 Presentations by BIOS, RCO and IAO.
- 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 in the Town Hall by Thomas Trotter
Mendelssohn, Thalben Ball, Jonathan Dove (new work), Elgar: Sonata in G
- 3-3.40 Jim Berrow : Our digital future?
- 3.40-4 Viewing merchandise or material displayed
- 4.10-5 Choral Mass in St Chad's Cathedral. Birmingham Conservatoire students playing opening voluntaries, and closing voluntary by David Saint, Organist and Director of Music.

£30 all inclusive price (£10 for students). Book on the website www.OrganFest.net or through Jane Allsopp, [REDACTED]

BOOKING FORM

**BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE**

SATURDAY 11 October 2014 10.30 for 11.00
The Restoration of the Henry Lincoln Organ c.1821
Thaxted Parish Church, Essex

A day conference to mark the completion of the restoration of the important c.1821 Lincoln organ led by the adviser, Dr Nicholas Thistlethwaite. We hope that the organ builders Goetze & Gwynn will also be taking part, and the day will end with a recital by Anne Page. Full details will be available on the website in due course.

Please reserve a place for the BIOS Day Conference at Thaxted 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/mobile) (evening)

E-mail

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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THE BIOS LUNCH

Saturday 6 or 13 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.

Richard Hobson
Meetings Officer

2016 Cambridge

A residential conference to mark the 40th anniversary of the founding of BIOS.

The Meetings Officer, Richard Hobson, is always interested to hear from members who would like to arrange, or have ideas for a day conference. Please get in touch, he is now planning the programme for 2015 which will include a conference to mark the 200th anniversary of the birth of John Nicholson.

CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES

BERNARD EDMONDS RESEARCH CONFERENCE 2015

Proposals for papers are invited for the British Institute of Organ Studies *Bernard Edmonds Recent Research Conference* to take place on 21st February 2015 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 2014.

A summary proposal of 200 words, along with a brief biographical note, should be sent by 30 September 2014 to:

Richard Hobson,

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BIOS MEETINGS AND CONFERENCES 2014

Dates of Events

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

11th October: Thaxted Parish Church, Essex. A day conference to mark the completion of the restoration of the important c.1821 Lincoln organ.

December: Proposed BIOS Lunch. Saturday 6th or 13th of December 2014.

February: Bernard Edmonds Research Conference 2015



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.