

BIOS *REPORTER*

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

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Submit material to the Editor by post or e-mail.

SUBSCRIPTIONS

From 1 January 2015 the subscription to BIOS is £37 (£32 concessionary, £12 student).

Full details of membership and subscriptions can be obtained from the

Membership Secretary:

Melanie Plumley



e-mail: membership@bios.org.uk

The cover illustration is the organ at Birmingham Town Hall (see p. 7)

Photo © Mike Gutteridge/THSH (reproduced by permission)

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EDITORIAL

FROM THE CHAIRMAN

Prophetic words! At the AGM in April (and reproduced as text in the July edition of the *Reporter*) I said the following: *'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'*.

Since the most recent edition of the *Reporter*, two of our long-serving helpers have indicated that the time has come for them to step down from office. Melanie Plumley became our Membership Officer in 2002, later also combining this with the work of Publicity Officer. In these capacities she has been an invaluable member of the team for nearly a third of the history of BIOS. Those who have worked with her will testify as to her impressive efficiency in dealing with these vital aspects of any society's existence. She is a hard worker, thoroughly reliable in all that she undertakes: her presence on Council (in recent times, since her move to Cyprus, by Skype rather than physical) will be greatly missed.

Paul Joslin has indicated that other pressures mean that he must step down from his work as Coordinator of the Committee for the Listing of Historic Organs. Paul also took up his role in 2002 and has been the 'rock upon which' the scheme has been expanded and developed in this most recent phase of its existence. Paul has been at the centre of the transition from the emphasis on Certificates themselves to the more specific role that Listing can have in protecting 'organs at risk': it has been an exciting time to be able to observe the way that the BIOS scheme, though having no legal recognition, is becoming increasingly recognised and accepted by the wider heritage world as an equivalent to the secular listing of buildings (contents of course not being covered automatically by the listing of a building). Paul has borne the brunt in receiving and processing applications, drawing up and circulating papers for meetings, and preparing and sending out notifications and certificates to successful applicants. BIOS is very grateful to him for his dedication over many years to this increasingly important aspect of our work.

SECRETARY'S REPORT

MELVIN HUGHES

BIOS Council

BIOS Council met on 4 October with a reduced attendance because of the Memorial Service for Kenneth Tickell being held at Worcester Cathedral the same day. The co-option of Gordon Curtis, who is taking over as Acting Editor for BIOS *Reporter*, was agreed.

Council heard that a small group had been considering how better to market membership of BIOS, particularly at events promoted by other organ bodies, and BIOS products.

Council also noted that the NPOR was a significant financial liability against which at present we attract negligible identifiable donation income. It was intended to encourage donations and to be able to do so Council agreed to establish a restricted fund dedicated specifically to the NPOR so we can demonstrate that any donations received were being used solely to meet the running costs. This was in line with charitable law.

Plans were proceeding for a 40th Anniversary Residential Conference in Cambridge. This would probably cover 3 days (2 nights) for which the most likely dates were 8 to 10 September 2016. Nicholas Thistlethwaite had agreed to act as Editor for *JB/IOS* 40 (2016) which would focus on the 40th anniversary of BIOS as well as contain material about the Spitalfields restoration. BIOS also planned to produce a publication in the Anniversary year featuring the photographs taken by the Revd Andrew Freeman which were owned by BIOS and held in the BOA.

Thanks were offered to Nicola Macrae for editing the *Reporter* for the last few years and Gordon Curtis was welcomed to his new role. Methods for distributing BIOS reporter electronically were still under discussion.

The BOA (jointly with the RCO) had mounted a small exhibition at the University of Birmingham in conjunction with the recent *OrganFest* and David Shuker was thanked for providing the excellent two page article on the Archive in the September issue of *Organists' Review*.

Council approved the listing of 17 historic organs.

Council meets next on 24 January 2015.

FROM THE PUBLICATIONS OFFICER

KATIE PARDEE

With this issue of the *Reporter* we welcome Gordon Curtis, long-time BIOS member, as Acting Editor. Gordon is the author of a book on Bath organ-builder William Sweetland, as well as an occasional contributor both to *JB/IOS* and to the *Reporter*. Thanks must first go however to Nicola MacRae for her nearly three years of hard work as *Reporter* Editor, and particularly for bringing the interesting and important Scottish element of BIOS's work to the fore. We wish her the very best with her PhD work on Binns, about which we look forward to hearing more.

A change of editor provides the opportunity to re-examine a publication, evaluating and re-evaluating purpose, goals, and content. Those of us who have been looking critically at the *Reporter* over the past few weeks believe that it ought to serve not only as the voice of the membership, but also as a vehicle for letting the membership know what the Council is doing. We hope that this current issue gives you, the BIOS membership, an indication of the direction we think the *Reporter* should take. More 'departments' will appear in future issues, and we heartily encourage submissions from members. What do you think? What would

you like to see in the *Reporter*? Get in touch with Gordon about submitting items you think would be of interest.

JBIOS Notes

In recent years there have been several instances of duplicate submissions of book and CD reviews. Therefore, while we encourage members to write reviews of material that would be of interest to others, we would like to ask them to check with the Publications Officer and/or editor of the forthcoming *JBIOS* to make sure no-one else is already lined up to do it.

A Meeting with grandchildren of Andrew Freeman

In preparation for a forthcoming book in honour of BIOS' 40th anniversary on Andrew Freeman and his photographic collection, Chris Kearl (formerly BIOS Archivist) and Katie Pardee (Publications Officer) met with two of Freeman's grandchildren, Richard and Christopher, in Oxford in September. The meeting was very cordial, and the two grandsons were eager to help in whatever way they could with the collecting of information for the book. In just the short time we had together we learned much of interest: who knew, for example, that the Rev. Freeman was a composer? Or that he knew Elgar? We look forward to learning more from the descendants of this multi-faceted and multi-talented clergyman.

MEMBERSHIP MATTERS

MELANIE PLUMLEY

We have seen continued interest in joining BIOS and our thanks go to all members who recruit on our behalf. As subscriptions are our only significant source of income, strong membership numbers are crucial to the well being of the Institute. A larger than ever number of members have still not sent their 2014 subscription payments and under our rules this should mean memberships are considered to have lapsed in August. If you are one of those yet to pay, please do so urgently as BIOS has already incurred the cost of supplying not only the Journal but also editions of *BIOS Reporter* and the postage, let alone production costs, are a very real cost to the organisation.

The EGM held on 11th October approved a change in membership subscription rates. The rates have not changed for eight years despite major increases in costs, not least those related to the NPOR and to publication postage. If you are part of almost half the membership who pay by standing order, you must contact your bank to instruct them to pay at the new rate in January 2015. Standing orders are different from Direct Debits which is a scheme BIOS does not have the financial strength to undertake. With a standing order only the account holder, not BIOS, can instruct the bank to pay a different amount.

The new rates for 2015 are:

Ordinary members - £37 UK, £47 non-UK

Concessionary - £32 UK, £42 non-UK

UK student £12

Subscription payments can also be made by sending cheques, postal orders, using our secure on-line card service for Visa and Mastercard or by direct transfer to our bank account. Further details of these methods will be included in the individual payment reminders that will be sent later this year.

I am delighted to welcome five new members to BIOS:

Prof. Anthony Bateman FRCPsych: [REDACTED]

Mr. Simon Lawford MA FRCO: [REDACTED]

Mr. Peter Lock: [REDACTED]

Mr. David Loxley-Blount LNCM SMISM: [REDACTED]

Mr. Roger S. Mant: [REDACTED]

It is with regret I must also report the deaths of Christopher J.M. Manners of Weston-super-Mare who had been a member since 1986, Kenneth Tickell of Wellingborough a member since 1981 and John Witham of Lee-on-the-Solent who joined in 1995.

The BIOS Facebook and Twitter feeds have frequent new content concerning the organ world at large and not only BIOS events. The aim is to provide useful information channels so do sign up to them.

Finally, I have enjoyed working as Membership Secretary over the past 12 years and handling publicity for almost as long. A number of factors, not least my continued residence outside the UK, means it is time for others to take on these roles. In assuming them, they can be assured as much assistance as they request and is possible will be provided. If you would like to help BIOS move forward, please contact the Secretary in the near future.

COMMITTEE FOR THE LISTING OF HISTORIC ORGANS

Grade I organs are of exceptional interest

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

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

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on 4 October 2014:

Location	Builder(s) and Date	Comments	Grade
Duns Parish Church, Berwickshire	P. Conacher 1881		II
St. Thomas of Canterbury RC Church, Arbroath	R. Postill of York		II*
Lochee Parish Church, Dundee	T. Hill 1890		II*
St. Salvador's Episcopal Church, Hilltown, Dundee	Wordsworth & Maskell 1882		I
St. John Lee nr Hexham, Northumberland, St John of Beverley	F.C. Nicholson of Newcastle 1886	Strict restoration 2012	II
Wool, Lulworth, Dorset, St Joseph RC	attrib. England c1783	Major restoration J.W. Walker c1970	II
Shrewsbury, Shropshire, St Giles	Gray & Davison 1883/95		II
Heydon, Norwich, Norfolk, St Peter & St Paul	Wordsworth & Co 1883		II
Boston, Lincolnshire, St Botolph	Harrison 1940	Incorporating some earlier material	II
Willesden, London NW10 2DD St Mary Magdalene RC	Bishop & Starr 1872	Ex Springfield Mental Hospital Wandsworth Surrey. Unaltered	II
Chantry, Frome, Somerset, Holy Trinity	Gray & Davison 1847/8		II*

Location	Builder(s) and Date	Comments	Grade
Holbrook, Suffolk, Chapel of The Royal Hospital School	Hill Norman & Beard 1933		II*
Leeds, West Yorkshire, St Aidan	J.J. Binns 1894		II*
Bridport, Dorset, Unitarian Church East Street	James Eagles c1845	Thought to have been made for Bridport Methodist	II
Barmouth, Gwynedd, St John the Evangelist, St John's Hill	Nicholson & Co 1895		II*
Glyndebourne, East Sussex, Organ Room	Hill Norman & Beard 1920-26	Case & console only	I
Northwich, Cheshire, St Luke Dyar Terrace CW8 4DN	Peter Conacher 'The Old Firm' 1897		II

The latest date for new Applications for Listing is 30 November 2014

MEETING REPORT

OrganFest2014 Birmingham
27 September 2014

CHRISTOPHER MOORE

At a time when many organisations are finding it difficult to attract new - and younger - members, it was good to witness three of those which support and promote organs and educate organists and lovers of the organ coming together for a day conference. Some local organists' associations are getting together more closely than before, such as in East Anglia, where the Suffolk, Norfolk, Essex and Cambridge associations are now sharing publicity of events and aiming to integrate their activities a good deal more than in the past (as presented in the excellent brochure *Pipes Away - a guide to pipe organ events across the East of England 2014*). Members of the Royal College of Organists (RCO), the British Institute of Organ Studies (BIOS) and the Incorporated Association of Organists

(IAO) met at St Chad's Cathedral in Birmingham for just such a coming-together and a sharing of ideas as well as for an enjoyable and varied day of music, talks and convivial conversation. The day was very well-organised, with excellent refreshments (including a bountiful lunch) and a positive atmosphere. However, looking round the room I saw only three people under 30 and the general age range was well above 50. Also, the actual number of people attending was rather smaller than I had expected. Birmingham is accessible and the publicity for the event had been thorough but the relatively small number of delegates perhaps serves to remind us that there are many members of our respective organisations who are not active participants. How, I wonder, can this be addressed?

The formal proceedings of the day began with short presentations by officers of the three organisations. First, BIOS Secretary **Melvin Hughes** ably and clearly presented the aims and activities of BIOS and appealed for those present who are not members to join us. There was a display table, manned by **Richard Hobson**, selling HOSA CDs at only £2.00, and many were sold, but it remains to be seen whether the purchasers will join us.

David Wakefield, a Trustee of the RCO spoke next and gave a good resumé of its work, stressing rightly the activities which the RCO organises for young organists. Then **Malcolm Hawke**, General Secretary of the IAO, spoke of the problems facing some organists' associations while maintaining a fairly up-beat assessment of the current situation.

After a break there then followed two interesting talks on the organ of Birmingham Town Hall, the first by **Dr David Knight** and the second by **Andrew McCrea**. These well-researched and illustrated talks gave us a good insight into the origins of this notable Hill organ, its subsequent development and its 'resident' players, including, of course, the great Sir George Thalben-Ball.

An early lunch was followed by a short bus trip to the Town Hall where we attended a superb recital by **Thomas Trotter**. No one knows this organ better than Thomas and his management, imaginative and colourful registration of the instrument and his hugely enjoyable programme showed him to be an absolute master of the organ (though we knew this already!). The Overture to Mendelssohn's *A midsummer night's dream* made a sparkling opening, and this was followed by pieces by former Town Hall organists, including Thalben-Ball's lovely *Elegy*. A performance of a new work by Jonathan Dove, *The dancing pipes*, commissioned by the Feeney Trust, was most exciting. Dove's music has its own character and this piece showed a remarkable understanding of the organ. Rhythmically complex and technically very demanding, the piece received a very warm reception and it was good to see Jonathan and his partner arriving in the Hall shortly before the piece started and being there to acknowledge the applause. After this, Thomas Trotter gave a magisterial performance of Elgar's great *Sonata in G*. He went fully to the depths of this music, again registering and pacing the music perfectly. As a lover of Elgar - and a player of the sonata - I felt this performance to be probably the finest I have ever heard. Needless to say, enthusiastic applause followed, and a delightful encore by Madeleine Dring was presented as the perfect rounding off

of this superb recital. How lucky the people of Birmingham are to have such a masterful City Organist and such a noble instrument at his disposal.

The buses duly returned us to St Chad's and a lecture by **Dr Jim Berrow** followed. Jim is a fascinating, erudite and challenging speaker, and his wide-ranging and occasionally provocative talk engaged us all fully. Entitled *Our digital future*, the talk was not, as some had expected, about digital organs - more our response to the digital age in which we live. Characteristically, however, Jim peppered his talk with anecdotes, observations and witticisms which gave us much food for thought. It would be good to have his talk reproduced in the *BIOS Journal*, perhaps, for all to read.

Afternoon tea was followed by Solemn Choral Mass in St Chad's, preceded by good performances of Elgar's *Vesper Voluntaries* played by students from the Birmingham Conservatoire. I was struck by what a fine and versatile instrument the 1993 Walker organ is and how well it speaks into the building from its west gallery position. Its colourful case respects and enhances Pugin's great building, too. Mass was presided over by the Archbishop of Birmingham, and Professor David Saint, Director of Music, conducted the choir and small orchestra. This group were positioned in the north transept and were clearly heard in Haydn's *Little Organ Mass*.

As I had to catch a train, I left before the Mass had ended and travelled back to London in the company of David Wakefield. The journey involved much discussion of the day and, indeed, of the future of the three organisations. The fact that we had all come together and shared a valuable, enlightening and enjoyable day ought to indicate that we should continue to build stronger links and pool our ideas to ensure that interest in the organ 'world' is not allowed to wane and that our organisations remain lively, energetic and committed in the years ahead.

MEETING REPORT

Restoration of the H C Lincoln Organ at Thaxted Parish Church, Essex.

11 October 2014.

DAVID SHUKER

In the world of historic organs 'poverty' and 'obscurity' lack the negative connotations that are normally associated with such words. The lack of funds in a parish or Free Church congregation will often mean that organs survive without 'improvement' for decades. 'Obscurity' in the case of organs means that they can be found in a quiet backwaters where fads and fashions have simply passed them by. In the case of the organ made by Henry Cephias Lincoln (c.1788–1864) in 1821 for the proprietary chapel of St John's Bedford Row, London, a long period of 'decent obscurity' in rural Essex led to its almost unique survival as a largely unaltered example of a pre-1850 organ. **Canon Dr Nicholas Thistlethwaite** recounted how that tireless chronicler of late-Georgian and Regency musical life John Marsh was present at opening of the organ. We know little about the siting of

the organ in the Bedford Row chapel but upon its closure in 1858 the organ was moved to Thaxted. It was moved and re-erected by G. M. Holdich (1816–1896), whose naturally conservative inclinations meant that little if anything was done to the organ at this time. It was only during the early years of the twentieth century that three of the original registers were removed. From 1914 onwards the organ had a significant champion in the guise of Gustav Holst (1874–1934) who lived locally. Holst referred to the organ as ‘his organ’ and resisted all efforts to alter it. From the 1930s onwards the organ went into a genteel decline and for many years another organ at the west end was used. Finally in 2006 a determined effort was made to raise funds for a complete restoration.

Dominic Gwynn described how the restoration was helped by the fact that the Lincoln organ was well-designed and well-made. Nonetheless, the provision of unison pedal pipes was an innovation for 1821 and they were placed inside the organ making some access difficult. Some of the missing Great mixture pipes were found in a box inside the organ in sufficient number for the register to be reliably reconstructed. The restoration was carried out with the intention of leaving the organ as it had been found, with its character unaltered, but with its pipes and mechanism functioning as the builder intended. The organ had been designed and voiced for a smaller space but, as amply demonstrated by **Richard Hobson** during the first talk, its choruses and solo stops are sufficiently assertive to fill, but not overpower, Thaxted church.

When Lincoln’s organ was installed in St John’s, Bedford Row the organist was Theophania Cecil (1782–1878), the daughter of Rev’d Richard Cecil who was minister at the chapel for thirty years. Miss Cecil published a collection of voluntaries in 1812, one of which (No 12) formed part of a recital given by **Anne Page**. Music by Handel, Boyce and J. S. Bach sounded very well on this organ, as one might expect, as it retains enough of the character of an eighteenth-century instrument. However, some indication of what was to become the ‘Victorian organ’ could be discerned in arrangements of, albeit late-classical, orchestral pieces by Martini and Haydn. As with all good musical instruments the ability to perform music that the instrument maker could not have dreamt of is a real test of quality and that was demonstrated by a contemporary piece, *The Lincoln Trinity* by Jake Walker, which was commissioned for the opening of the newly-restored organ in September 2014.

For many of us, used to seeing the Andrew Freeman photograph of the Thaxted organ taken in 1908, it was a real thrill to hear the restored organ—preserved by the benign embrace of ‘decent obscurity’ but now equipped to withstand a long life in perhaps a little more limelight.

A detailed account of the history and restoration of the Lincoln organ can be found in *The H.C. Lincoln Organ in Thaxted Parish Church, Essex* by Nicholas Thistlethwaite and Dominic Gwynn (2014, Positif Press, Oxford. ISBN 9780906894569).

John Marsh’s account of a visit to Lincoln’s workshop and his attendance at the opening recital in 1821 in St John’s Bedford Row can be found in *The John Marsh Journals. The Life and Times of a Gentleman Composer (1752-1828) Vol II* by Brian Robins (2013, Pendragon Press, Hillsdale NY. ISBN 9781576471739)

NEWS FROM MEMBERS

Andrew Hayden. Star Organs of Britain Calendar 2015 is now available featuring organs north of the Border price £18.50 incl. p&p. Please visit www.starorgansofbritain.co.uk or write to Andrew Hayden at [REDACTED]

Canon Nicholas Thistlethwaite. BIOS members will be delighted to know that at the beginning of September the appointment was announced of Canon Nicholas Thistlethwaite, Precentor of Guildford Cathedral, as a Chaplain to the Queen. Long-standing members will be aware that Nicholas, in addition to being a former Chairman, is also a founder member of BIOS. The Chairman has written to Canon Nicholas to send him the congratulations of our members on this distinguished appointment.

Christopher Herrick writes: 'In 2013 I was invited to give an organ concert during the International White Nights Festival in the new (2006) Mariinsky Theatre Concert Hall in St Petersburg. The programme, performed on a thrilling French organ built by the Strasbourg firm Daniel Kern (2009), included works by Bach and Verdi as well as Reubke's *Sonata on the 94th Psalm*. The concert was very well received and the management were keen to invite me back again in 2014.

As I had recorded all Bach's organ music on Swiss Metzler organs for Hyperion Records over a ten year period from 1989 to 1999, and I had also performed the complete Bach works in 14 concerts on consecutive days in New York's 1998 Lincoln Center Festival, I proposed the idea of a similar series of Bach concerts to the Mariinsky management. To my surprise and delight they jumped at the idea.

I marshalled Bach's works into 12 programmes which were spread over a period from January to May 2014. The last two concerts were also the opening concerts in the 2014 International White Nights Festival. The Mariinsky Theatre Concert Hall has beautiful acoustics and holds an audience of 1100. The concerts were almost entirely sold out.

More information can be found at: www.christopherherrick.org '

OTHER NEWS

Hope-Jones's 1890s scrapbook discovered

Robert Hope-Jones (1859-1914) started work in Birkenhead and went on to join the Wurlitzer Company in America. He earned himself the title 'Father of the Theatre Organ' and died a hundred years ago on 13th September 1914. Coinciding with the centenary of his death comes the discovery of a fragile old scrapbook of newspaper cuttings and letters, originally the property of Hope-Jones, which was recently donated by Mr John Candor to the Lancastrian Theatre Organ Trust's Theatre Organ Heritage Centre, at Eccles, Manchester.

This historic 190 page book was compiled jointly by Hope-Jones's two Company Secretaries, Arthur Speed and Alfred Foxworthy, and Robert Hope-Jones himself, who has annotated many of the cuttings and letters. Mr Candor has had custody of the book for some years, but it came to him from one George Andrews who worked as an organ builder for Norman & Beard in Norwich. Hope-Jones left this behind when he emigrated to America in 1903. Indeed, in a letter Hope-Jones wrote whilst sailing to America he said 'I am leaving everything I possess in England so as not to defraud Norman & Beard.' We must therefore be thankful that George Andrews preserved it.

This priceless volume covers Hope-Jones's early period in Birkenhead. The newspaper and periodical clips date from April 1890 to August 1896 and come from 180 different publications. The letters begin in January 1891 and run to May 1895. These form the second half of the volume and are the original testimonials sent, at the request of Hope-Jones, by 125 organists and 25 organ builders, many still being well known names today.

Work is well under way by the Heritage Centre's Roger Fisher, studying and indexing the volume. During this many new discoveries have been made. For example, how many knew that when the Birkenhead factory was at its peak, with around 100 employees, there was a staff Brass Band which performed at Liverpool Philharmonic Hall amongst other places. Upon completion it is hoped that a book will be published. This will take the form of an illustrated summary of highlights from the old scrapbook, revealing to the organ world many previously unknown facts. It will incorporate an index to the summary and the whole scrapbook. The exact details of how this will be done are currently being discussed. Finally, the scrapbook will be put on permanent display in the Museum alongside many other Hope-Jones related items, at the LTOT's Theatre Organ Heritage Centre in Eccles, Manchester.

For more details call XXXXXXXXXX

Death of Lincoln Organ Builder

Julian Paul, the Lincoln Organ Builder, died on Saturday 11 October 11 at the age of 81 years. He was apprenticed with the Lincoln organ builders, Cousans in the 1950s and continued to work for them until he set up his own firm of Julian Paul & Son in the early 1980s. He undertook restoration work on many organs in the Lincoln diocese and for a time was in charge of the tuning and maintenance of the Father Willis organ in Lincoln cathedral, being subcontracted by Harrison and Harrison. Julian had slowly retired over the past 10 years and progressive ill health precluded organ building for the past 3-4 years. His son, Lewis who was apprenticed to Harrison and Harrison and who worked for the London firm of Bishop's for many years, has taken over the business.

RESEARCH NOTES

PAUL TINDALL

More about the Pethers: the interesting Mr. Carlyle of Carlisle

'The late Thomas Carlyle, of Carlisle, artist' (1734-d. 15 November 1816¹) was born and died in his native town. According to an informative obituary,² he was also a sculptor and woodcarver, and worked in London for the organ-builders Pyke, Pether and George England from 1756-65.

'he travelled to the Metropolis in 1756, where he continued nine years, principally working in Organ-building with PETHER, PIKE, and G. ENGLAND. The Variety of ingenious works which he assisted in executing will not be forgotten, -especially "The Temple of Calliope," a self-going Organ, built by Pike, and exhibited by him at Oxford, Birmingham, and many other places. The fine Organ-case of "St. Stephen's, Walbrook", was designed by Mr. CARLILE, and he assisted in building that well-toned instrument.'

The *Temple of Calliope* was a grand organ-clock, a type of luxury bauble popularised by Charles Clay, and by John Pyke (d.1762) and his son George (c. 1725-1779).³ But who designed the external appearance? Clay petitioned for a patent for a repeating and musical watch in 1716, and died in 1740.⁴ Another organ clock '*The Temple and Oracle of Apollo*', was advertised by Clay's widow in 1743, and is now at Windsor Castle.⁵ *The Temple of Calliope*, alas, does not seem to survive, but parts of another big organ-clock, '*The Temple of the Four Grand Monarchies of the World*', completed by John Pyke, are now at Kensington Palace.

Daily Advertiser, Wednesday 23 November 1743

John Pyke, 'having sometime since purchas'd the famous clockwork machine...The Temple of the Four Grand Monarchies of the World...left unfinish'd by the late ingenious Mr. Clay...has now completed it.' It is to be seen daily, price 2s 6d at the corner of Brownlow street, facing Bedford Row.

These clocks had barrel movements, sometimes using bells, but organ stops for the grander examples, set with extensive tunes by the leading composers of the day, such as Geminiani, Corelli and Handel.

¹ Familysearch, accessed July 2013

² *Carlisle Patriot*, Saturday 28 June 1817

³ Arthur W J G Ord-Hume, *The Musical Clock* (Ashbourne, Mayfield Books, 1995), 284, 321

⁴ Obit. in *Gentlemen's Magazine*, Vol. X, February 25 1740

⁵ Dominic Gwynn, 'Impossible to describe. The Charles Clay Organ Clock in the Royal Collection,' *BI-OS Reporter*, Vol. XXI, No. 2 (April 1997), 10-14

It is not known which Pether Carlyle worked for, but William Pether senior (c. 1705-1781)⁶ was certainly at 12 Brownlow Street between 1763 and 1777, when he advertised that he 'shortly intends to decline business.'⁷ 12 Brownlow Street was one of the houses facing Bedford Row, according to Joshua Horwood's map of the 1790s. The obituary of Carlyle records that among the 'contemporaries of his youth' was '*W. Pether, the mezzotinto scraper*,'⁸ which makes it likely that the organ-building and painting Pethers were connected.

The England connection is perhaps most interesting of all. George England (c. 1719-1775) built the organ at St Stephen Walbrook in 1765. Surprisingly, considering the fact it is surely the grandest of all Wren's parish churches, this was the first post-Restoration instrument. The remarkable case, with its delicate decoration, remains in the church, pushed forward from its original position and now looking dull and dusty, with plain-metal nineteenth-century front pipes. The much-criticised restoration or remodelling of the church in 1978-87 did nothing to address the issue. The organ itself was replaced in 1888, and sold to St Bartholomew-the-Great. It is said that 'practically nothing' of the old work now remains there.⁹

Carlyle's woodcarving included much work at Carlisle Cathedral, which appears to have been swept away in later restorations.

*'An operative artist, Mr. Thomas Carlyle, of singular abilities, was employed, who finished the Bishop's throne, altar-piece, pulpit, screens and pews, nearly all with his own hands, but with a design furnished by the Bishop's nephew (Thomas Pitt, Lord Camelford), from which he could not safely depart, the suggestions of his fertile imagination were fettered; yet, notwithstanding all these drawbacks, his work remains a rare instance of ingenuity and expertness in a provincial workman...an original genius, and still living in Carlisle, in his eighty-third year...the beautiful Gothic organ was built by Avery, and opened on Easter-day, 1806. The design for this instrument was made by Mr. Robert Carlyle, son of the above-named artist.'*¹⁰

Plate 4 in this book illustrates Thomas Carlyle's Bishop's Throne, in a rococo Gothic style, so an obvious target for later nineteenth-century restorers. The obituary also records a life-size statue of a horse for the Earl of Surrey at Greystoke, and a statue of Sir Hugh de Morville at Brayton Hall. The Cumbria Record Office preserves '*Thomas Carlyle's plan of the City of Carlisle and the places adjacent*.'¹¹

⁶ The notice of his death (*St. James's Chronicle*, 5 April 1781) states that he was 76 years old

⁷ *Mortimer's Universal Directory* (1763), and *Daily Advertiser*, Monday 2 June 1777

⁸ William Pether (Carlisle c. 1738-Bristol 1821), a celebrated painter and engraver active in London, Nottingham and elsewhere. Sarah Bates, nee Harrop, the famous singer, and wife of Joah Bates of the Handel Commemoration, was one of his sitters, and see below

⁹ Nicholas Plumley, *The Organs of the City of London* (Oxford, Positif Press, 1996), 49-50, 127-129

¹⁰ James Storer, *The History and Antiquities of the Cathedral Churches of Great Britain*, 4 volumes (London, Rivingtons, Murray etc, 1814). Volume 1. Unpaginated, but the page is dated 1806

¹¹ DL ONS/LJ/5/4/38/22

Robert Carlyle (1773-1825), the son, was 'an Artist who excels in drawing Antiquities and copying the works of eminent Masters.'¹²

The evidence above suggests that the Carlyles and the Pethers were well acquainted, considering their many connections between art, music, and the City of Carlisle. It is notable that both families seem to have moved around the country a great deal.

A chronological list:

William Pether, (c. 1705-1781), organ-builder of Brownlow-street, Drury-lane from at least 1763 until his retirement in 1777. A son William, daughters Mary and Sarah, and another son Thomas¹³ are mentioned in his will.¹⁴ In 1750 he married for a second time:

*William Pether of St. Mary-at-Hill in the City of London Organ Builder and widower aged 40 years intends to marry Sarah Chandler of Croydon Spinster aged 30 years.*¹⁵

They were married the same day, and a son George was baptised at St. Mary-at-Hill on 24 September 1752,¹⁶ perhaps the harpsichord and piano maker. A harpsichord by 'W. Pether, London 1775'¹⁷ was offered for sale on the *Hpschd-L* website in March 1997, from Madison, Wisconsin, along with another of 1769 by John Kershaw of Manchester.

Thomas Carlyle, woodcarver and sculptor (Carlisle, 1734-Carlisle 1816), but in London working for organ builders including George Pyke and some Pether 1756-65: in 1765 for George England

William Pether, mezzotint engraver and painter (Carlisle 1738- Bristol 1821). In Nottingham in 1780,¹⁸ he moved to Hereford from London, in 1795, and was still there in 1799.¹⁹ Son of William Pether the organ-builder according to the old *Dictionary of National Biography*, though there is no other evidence for Pether senior's presence in Carlisle. See William junior, below. The *DNB* says that Abraham and William the painters were cousins. The implication from the material presented here and below is that William Pether and John Pether the organ-builders were brothers.

¹² Nicholas Carlisle, *Collections for A History of the Ancient Family of Carlisle* (London, Printed by W. Nicol, 1822), 46

¹³ Perhaps the Thomas Pether, artist and wax-modeller, fl. 1772-1781 who was living with Abraham Pether at one point (DNB)

¹⁴ NA, PROB 11/1077, made 7 September 1780, proved 6 April 1781.

¹⁵ London Metropolitan Archive (LMA), CLC/199/D/011/MS 09772/044. Marriage Allegation at St. Katherine-by-the-Tower, 2 August 1750. Marriage ages in banns were customarily rounded down

¹⁶ LMA P69/MRY4/A/00/MS 04546. Composite register for St. Mary-at-Hill 1558-1812

¹⁷ Probably the one recorded by Boalch

¹⁸ DNB

¹⁹ *Gloucester Journal*, Monday 27 April 1795, and *Hereford Journal*, Wednesday 9 January 1799

Abraham Pether (Chichester 1756-Southampton 1812)

The Examiner, Sunday 2 April 1812

'Sunday last, Southampton, was buried Mr. Abraham Pether, artist...died aged 56 April 13th...at the age of nine years performed organist's duty at Chichester Cathedral.'

'Abraham Pether. This artist was born at Chichester in 1756. He evinced so remarkable a genius for music, that at the age of nine years he actually played the organ in one of the churches of his native city... Pether, despite his skill in music and painting, was also a good mechanic and mathematician... he died April 13, 1812...there was some William Pether, of Chichester, who printed and engraved in mezzotinto...'²⁰

Was Abraham Pether the youngest son of John the organ-builder? Abraham was in Chichester in 1780 and in Chelsea in 1794,²¹ but in Bridge Row, Pimlico in about 1805.²²

John Pether (d. 1786), organ-builder of Paddington-street, St. Marylebone made his will on 18 March 1783, and probate was granted on 6 June 1786.²³ He wished to be buried at Paddington next to his late wife Mary Magdalen Pether. Personal effects and £40 left to his youngest son and executor Abraham: all else to be divided between eldest son Eaton Pether and youngest Abraham. No other children are mentioned, but by implication, there were some. 'Mr. Pither,' organ-builder, presumably the same, appears in Paddington Street in 1777.²⁴ John Pether built bureau organs in partnership with Adcock.

A Jordan organ was made for Canons Park in 1716 and moved by the builder to Holy Trinity, Gosport in 1748.

London Courant, Friday 16 October 1747

'We hear the Gentlemen of Gosport have lately purchased the fine Organ which was made by Mr Jordan, Organ Builder in the year 1720, for his Grace the late Duke of Chandos, and then set up in his Grace's Chapel at Cannons, have now agreed with Mr Jordan for a thorough Repair with Additions, to be set up at Gosport. And the Revd. The Dean and Chapter of Durham have agreed with Mr Jordan for a grand Repair for the great organ in their Cathedral, and to make most of the work new.'

It was repaired by John Pether in 1761 for £20 and 'a few years' after 1772 by Henry Rawlins and John Pether.²⁵

²⁰ Michael Bryan, *A Biographical and Critical Dictionary of Painters and Engravers*, (London, printed for Carpenter & Son, J. Barker. etc, 1816), Volume 2, 711

²¹ Married at the Subdeanery Church, 3 July 1780. Son Sebastian baptised Chelsea 31 August 1794. LMA P74/LUK/165: baptisms register 1778-1812

²² *Holden's Triennial Directory, 1805-1807*

²³ LMA, MS 9172/176

²⁴ Joan Jeffery, 'Organ-builder history from fire insurance policies,' *BIOS Journal* 26 (2002), 129

²⁵ Revd. John Capper, 'The Handel Organ at Holy Trinity Church,' *Gosport Records* No. 5 (November 1972), 22-25, presumably quoting church accounts. The swell was tuned and enlarged in 1802, and

Eaton Pether, (born c. 1736-38?), eldest son of John Pether. Apprenticed to Abraham Adcock in 1752 according to some unreferenced reports: if that is true and he was apprenticed at the usual age he would have been born in about 1738. His signature is inside the Longman & Broderip 1786 organized pianoforte in the New York collection. The name is very unusual, but an Eaton Pether married in Yarm, Yorkshire, across the river from Stockton-on-Tees in 1759, aged 23.²⁶ An annuity organ was provided for St. Thomas's church in Stockton in 1750 by Thomas Griffin,²⁷ who is reported at St. Mildred Bread Street 1744) to have sub-contracted some Pether (presumably William or John) to do the work.²⁸ Griffin had a dubious reputation as early as 1772:²⁹

'XIV Thomas Griffin, whose original profession was that of a barber and pe-ruke maker, which he followed many years in London. He afterwards commenced Organ-building, which profession he followed till he was elected Music Professor in Gresham College, in the month of January 1763. He was shamefully illiterate, and understood as little of the science of Music, as he did of organ-building, which was a stolen trade.' A Citizen.'

So it's no surprise that the organ at Stockton was replaced or rebuilt in 1759.³⁰ Perhaps that was why Eaton Pether was in Stockton in that year. An Eaton Pether witnessed a marriage at St Paul, Covent Garden in 1780.³¹

George Pether, (perhaps born 1752, son of William the organ builder?) Harpsichord and piano maker of Marylebone c. 1777-after 1794.³² One nameboard reads '*Georgius Pether, from Mr. Kirkman Londini fecit Num.61 Oxford Street,*³³ and a son was named Jacob Kirckman [*sic*] Pether in 1787,³⁴ so Pether had worked for the famous maker Jacob Kirkman (1710-1792). He says so in an advert of 1784:

Jackson's Oxford Journal, Saturday 10 July 1784
'PETHER, Harpsichord and Grand Forte-Piano Maker (from Mr. Kirkman's) begs leave to inform the Nobility and Gentry, that there is to be SOLD, a

repairs were made by Mr. Jacobs in 1817 and James Butler in 1823, for thirty guineas

²⁶ Marriage with Mary Harrison, via ancestry.com, accessed October 2014

²⁷ Terry Friedman, *The Eighteenth-Century Church in Britain* (New Haven and London, Published for the Paul Mellon Centre by Yale University Press, 2011), Doc. 172, quoting Vestry records

²⁸ *Reporter* Volume 38 No. 3 (July 2014), 26

²⁹ *London Evening Post*, 21-23 January 1772. The tone sounds very like Sir John Hawkins (1719-1789): 'One Griffin a Barber in Fenchurch-street, pretended to make organs...'(A *General History*, (1776) London, J.A. Novello, 1853 edition), Volume 2, 692.

³⁰ Friedman, op. cit

³¹ Revd. W.H. Hunt (ed.), *The Registers of Saint Paul's Church, Covent Garden* (London, printed for the Harleian Society, Volume XXXV, 1907), 283, 13 July 1780

³² *Reporter* Volume 38 No. 3 (July 2014), 27-28

³³ Martha Novak Clinkscale, *Makers of the Piano 1700-1820*, (Oxford, Oxford University Press, 1993), 216

³⁴ Jacob Kirckman Pether, of George and Lydia, b.27 September, bap.4 August 1787 St. Marylebone. *Familysearch*, accessed June 2013

good-toned PIANOFORTE, very reasonable, at Mr. Darcey's, Organ-builder, in St. Clement's, Oxford.'

Mr. Darcey

John Darcey is a shadowy figure, but he seems to have been active in Oxford between 1758 and 1784. Langwill³⁵ records a surviving bassoon.

Jackson's Oxford Journal, Saturday 10 June 1758

'JOHN DARCEY (Musical Instrument Maker from LONDON) At the sign of the ORGAN, GERMAN-FLUTE and HAUTOBOY in St. Clement's, OXFORD' MAKES and mends a Variety of Musical Instruments, viz. Organs to play by Barrel, Finger, or Clock-Work, from the Size of a Tea-Chest to a Chamber –Organ: — Harpsichords and Spinnets are repaired at the most reasonable rates.'

Jackson's Oxford Journal, Saturday 6 April 1776

JOHN DARCY [sic], Wind Instrument Maker in St. Clements, Oxford (who worked upwards of 30 Years for the prime Players in London), begs leave to inform the Public, that as he is now advanced in Years, he intends to decline the Branch of Organ-Building; and that he has therefore now to be Sold cheap, or Ruffled for, a large Chamber Organ in a Mahogany Case, with Ivory Keys, consisting of four stops, viz. a Diapason, Principal, Twelfth, Fifteenth Mixed [Mixture?] Compass from double G to e3 in Alt. - Also to be sold, a curious Barrel Organ, of four Stops, and two Barrels, set to a Psalm Tune, Minuets, and Country Dances; likewise a smaller Ditto; two Bird organs at a Guinea and a half, and three ditto at one Guinea each. Bassoons, Concert Pitch, a third, fifth or eighth cheaper than in London, and warranted in Tune...Mr. Darcy will forfeit a Guinea to any Person who will produce a Bassoon, Hautboy, Voxhumane, German or Italian Flute (which any one may blow at the first Trial), Bagpipe, Tabor, Pitchpipe, or Common Flute, that are better in Tune than those of his own making – he also fixes additional Keys to any of the above Instruments, the Excellence of which is easily discovered by a good Ear.'

William Pether junior (fl. 1781), organ builder (or not- perhaps the insurers were lumping Gray and Pether together) living in his late father's house at 12 Brownlow Street with the ob William Gray on 21 April 1781, a few weeks after William senior's death.³⁶ It is possible that this is William Pether the artist: the original insurance policy for 12 Brownlow Street in 1779³⁷ records him as 'painter', from 'Surry'.

³⁵ Lyndesay G. Langwill, *An Index of Musical Wind-Instrument Makers* (5th edition, Edinburgh, the Author, 1977), 36

³⁶ Jeffery, op. cit, 78-80

³⁷ Lance Whitehead and Jenny Nex, 'The Insurance of Musical London and the Sun Fire Office 1710-1779,' *Galpin Society Journal* LXVII (2014), 181-216. Online supplement on the GSJ website, 247, accessed August 2014. Policy No. 413266, 21 April 1779

George Pether junior (born 1780?), presumably son of George Pether senior. Piano maker in Newington in 1841.³⁸

Some Germans³⁹

Edmund Schulze's extraordinary organ at Doncaster led German organ builders to move to England to work on it, and many stayed. Doncaster and Hull were more attractive places than they are now. Schulze's best known employees and associates in England are described by David Wickens,⁴⁰ but some more details are available.

Schulze is recorded arriving in England at the Port of London on 1 July 1851 from Hamburg, obviously in connection with the Great Exhibition organ. According to Burn,⁴¹ he was in England again in January 1857 to sign the Doncaster contract in March, to voice stops for the Temple Church in 1859, and with a staff to erect Doncaster in 1860. Burn implies that Schulze was also in England for the work at Christ Church, Doncaster (1863), Leeds (1862 onwards?)⁴², and Tyne Dock (1864) where he is said to have contracted smallpox. By 1866 he was back in Germany, erecting an organ for the Petrikirche in Soest.

In 1861 he was boarding with Samuel Meacock, music seller and organ-builder of 53-54 High-street, Doncaster.⁴³ Other German builders were living at 86 Church Street: Ernst Kaestner (born c. 1832, who is not found in any other census, and perhaps returned to Germany), Rudolph Otto, and Carl Schulz or Schulze⁴⁴ (both born c. 1836 or 7).⁴⁵

Carl Schulze was already married to a woman born in Owston Ferry, which is near Doncaster, though over the Lincolnshire border. The fact that Carl Schulze's sons⁴⁶ Frederick (b. c. 1861), Charles (c. 1867) and John H. (c. 1869) were born in Doncaster, Hull and Sheffield respectively, seems to indicate him moving from Schulze to Forster & Andrews and then to Brindley, which agrees with other evidence. In the 1901 census⁴⁷ Carl Schulze was still an organ-builder in Sheffield, and had taken a British passport. His daughter Sarah was born in Sheffield in about 1883.

³⁸ *Reporter* Volume 38 No. 3 (July 2014), 28

³⁹ *Reporter* Volume 38 No. 3 (July 2014), 9

⁴⁰ David Wickens, 'The influence of Edmund Schulze on Yorkshire organ-builders,' *JBIOS* 34 (2010), 134-174

⁴¹ J.H. Burn, 'Edmund Schulze's English Organs,' *The Rotunda*, Vol. 5 No. 3 (1934), 18-23

⁴² The contract was signed in October 1861, but accounts vary as to when the work was finished. See *Reporter* Vol. 36 No. 4 (October 2012), 99-100

⁴³ Census, RG9/3518, f. 67 p. 16. The entry reads 'Edward Schulte, 37, ob, born Germany,' but given the age, this must be Edmund: his brother Eduard was born six years later, in 1830.

⁴⁴ Not thought to be related. His name is printed as 'Carl Schulze' in the National Register of Burials (NRB) when he died aged 71 in the first quarter of 1908

⁴⁵ RG9/3517/ f.79 p.15, noted in Wickens

⁴⁶ 1871 census: RG10/4687 f. 118 p. 39, 34 Old Street, Sheffield

⁴⁷ RG13/4369, f. 120 p. 37

A List of Germans

Schwarzburg-Rudolstadt is a former principality in Thuringia. The villages of Paulinzella and Milbitz are close to the town of Rudolstadt. Most employees of Forster & Andrews lived in Sculcoates, a suburb of Hull.

The Breternitz, Ernst, Tesch and Specht families intermarried in England, and also in Germany: Wilhelm Heinrich Christoph Ernst and Johanne Caroline Specht had a daughter Johanne baptised in Hanover on 29 June 1856.⁴⁸

Heinrich Breternitz, ob, voicer and tuner, living at 2 Knowsley Cottages, Sculcoates, Hull, next door to Albert Vogel in 1871,⁴⁹ born c. 1838 Schwarzburg-Rudolstadt, wife Hermine (33) and son Heinrich (4) also born in Schwarzburg-Rudolstadt. Heinrich Gustav Breternitz married Hermine Caroline F. Specht in Hull in 1867,⁵⁰ so Breternitz and the Spechts were related.

Walter Heinrich Albert Drechsler, born Halberstadt 26 March 1855,⁵¹ living as ob with his family in Hammersmith in 1891.⁵² According to Fischer,⁵³ he was the nephew and pupil of Adalbert Förtsch of Blankenhain near Weimar (1826-1899 – the first maker of the *Kegellade* chests in Thuringia), and took over the workshop in 1878. He left the business and moved to Wiesbaden by 1881. His son Curt was born c. 1880 in 'Blankenhain, Thuringia', according to his naturalisation statement of 29 May 1909.⁵⁴ The census entry of 1891 records that Walter's son Eugen was born in Germany c. 1884, but younger son Herbert in Shepherd's Bush c. 1890. So Drechsler must have arrived in England after 1884. Walter advertised in 1886 as 'Drechsler & Specht (from Ed. Schulze)' and later that year as 'W. Drechsler,' both in Askew Crescent, Shepherd's Bush.⁵⁵ Whether this was Edward Specht is not known, but it is likely. Presumably Specht was the one 'from Ed. Schulze.'

Drechsler's later career was very successful.⁵⁶ He worked for Kuhn in Switzerland 1900-1905, voicing the Lausanne Cathedral organ of 1903, and then was chief voicer for Goll of Lucerne 1906-1927. During this time he worked on the enormous surviving organ at Kloster Engelberg (1924-26). In 1927 he started a new company 'Orgelbau A-G Willisau' near Lucerne, which lasted until about 1931. Several large organs survive from this period, and he is also said to have voiced for Steinmeyer.⁵⁷ Drechsler died in Switzerland in 1933, though his wife Marie Adele was still living in London.⁵⁸ One English Period Drechsler organ, of 1887,

⁴⁸ Familysearch, accessed September 2014

⁴⁹ RG10/4780 f.61 p.7

⁵⁰ *Free marriage registers*, via Ancestry.co, 4th quarter 1867

⁵¹ Freudenkreis Kollegiorgel Schwyz, accessed at Kollegiorgel.ch October 2014

⁵² RG12/40/f.23 p. 36

⁵³ Hermann Fischer (ed.), *100 Jahre Bund Deutscher Orgelbaumeister 1891-1991*, (Lauffen, Orgelbau-Fachverlag Rensch 1991), 170. Fischer's information comes from Ernst Flade's unpublished *Orgelbauerlexikon* in the Deutschen Staatsbibliothek in Berlin

⁵⁴ National Archive (NA), HO334/47

⁵⁵ DBOB

⁵⁶ Most of this comes from the Goll researcher Bernhard Hoerle of Dietikon, at Bernhardhoerler.ch, accessed October 2014

from Clacton Methodist church, was relocated in 2013 by Orgelbau Schulte of Kürten to the St. Maria Königin church in Hesselental. It has been returned to mechanical action, but alas is not a pretty sight.

A certain 'L. Drechsler, Musiker,' arrived in Hull from Hamburg on the 14 September 1843.⁵⁹

Augustus Engelbrecht, born c. 1848 Wismar, ob at 42 New George Street, Hull in 1891⁶⁰. Said by Elvin⁶¹ to have been a pipemaker apprenticed in Stralsund.

Albert Ernst, born c. 1888 Hull, son of Ernst C. Ernst. According to Elvin⁶² he was a voicer at Forster & Andrews from 1902 and maintained the dwindling business with Matthew Cooper until their retirement in 1956.

Ernst C. Ernst, ob, born c. 1854 Germany, living in Sculcoates 1891,⁶³ with wife and daughter aged 12 both born in Germany, but two other children aged 9 and 3 born in Hull. Died Sculcoates 1926 aged 72.⁶⁴ According to Elvin⁶⁵ he was apprenticed to Louis Krell (1832-1919) of Duderstadt in Lower Saxony, and worked for him as a journeyman, before becoming a foreman with Forster & Andrews. A Christoph Ernst, of the same age, ob, born Hanover, was lodging with his colleague Frederick W. Lythe at 22 Hughenden Road, Hastings in 1881,⁶⁶ so this is probably Ernst C. Ernst. Forster & Andrews installed an organ at Christ Church, Hastings in that year. In the 1911 census of Sculcoates he is called Christopher Ernst.

Anthony Holtzhammer, born Bavaria c. 1836, ob, living at 4 Waterloo Street, Sculcoates in 1881 with wife Ann, and sons Joseph (14) and Anthony (13), all born in Hull.⁶⁷ In 1891⁶⁸ Anthony and son Joseph are obs at 86 Tunis Road, Shepherd's Bush. The father is said to be an 'Austrian Subject.' According to the NPOR the organ at Upper Gravenhurst in Bedfordshire was built by 'Holtzhammer & Sons' in 1908.

Ernest (Ernst?) Kaestner, born c. 1832, ob at 86 Church Street, Doncaster in 1861,⁶⁹ with Otto and Schulze. Not found in any later census, so he may have returned to Germany.

⁵⁷ *La Tribune de l'Orgue*, Volume 59/2 (2007), 6

⁵⁸ Hoerler

⁵⁹ NA HO3/29: alien arrivals register

⁶⁰ RG12/3926 f. 71

⁶¹ Laurence Elvin, *Forster and Andrews Organ-Builders 1843-1956*, (Lincoln, the Author, 1968), 25

⁶² *ibid.*

⁶³ RG12/3931 f. 25 p. 9

⁶⁴ *NRB*, first quarter

⁶⁵ Elvin, *op. cit.*, 25

⁶⁶ RG11/1021 f.8 p.9

⁶⁷ RG11/4761 f. 125 p. 8

⁶⁸ RG12/42 f. 138 p. 38

⁶⁹ RG9/3517 f. 79 p. 15

Ernst Ladegast, born c. 1854, ob, visitor, 12 Station Road, in Hammersmith 1881⁷⁰ at the house of a French-born carpenter, Francis Laudias. Presumably a relation of Friedrich Ladegast (1818-1905), the famous organ-builder of Weissenfels.

Rudolph Otto, born Germany c. 1837. In 1861⁷¹ living in Doncaster with Kaestner and Carl Schulze. In 1881⁷² ob journeyman in Sheffield, so probably working for Brindley. Son Frederick (10) was born in Sheffield, but daughter Sophia (14) was born in Hull. By 1901⁷³ Rudolph Otto was living at 127 Carver Street, where Brindley's factory was, and his son Ernest (18) is also listed as an organ builder. Died Sheffield 1908.⁷⁴

Karl Christian Reiter, born c. 1843 in Baden, ob living with wife born Hedon (near Hull) at 20 Nile Street, Hull in 1871.⁷⁵ Advertised his own firm in Hull from 1879.⁷⁶ Died Sculcoates 1899.⁷⁷

Otto Paul Rudolph born Hull c. 1862. In 1871⁷⁸ son of Charles Rudolph, tailor, born in Hesse, at 6 York Place, Hull. In 1881⁷⁹ ob at 4 Union street, Sculcoates. By 1887 he was in London.⁸⁰ In 1891⁸¹ he was at 187 Leighton Road, Kentish Town, next door to Edward Vickery ob, c. 38, born St. Pancras.⁸² A daughter was baptised at Kentish Town in 1897, when Rudolph was living in Brixton, and he died at the Brompton Consumptive Hospital on the 12 March 1897.⁸³

Carl Richard Theodore Specht, born c. 1851 Paulinzella, died 1919 West Ham, brother of Herwart. Married, secondly Sophie Tesch in Hull.⁸⁴ A London brewer and cooper, administrator of Edward Specht's estate in 1919.⁸⁵

Edward Specht, ob, born c. 1857 was living with his wife Augusta Ernst Specht, aged 24, German, and daughter Minnie, at 29 Alicia-street, Sculcoates, Hull in 1881⁸⁶, so probably working for Forster & Andrews. Augusta's unusual middle

⁷⁰ RG11/61 f.60, p.26

⁷¹ See note 29

⁷² RG11/4652 f. 86 p. 27, 13 Margaret street

⁷³ RG13/4369 f. 172 p. 3

⁷⁴ *NRB*, first quarter 1908

⁷⁵ RG10/4792 f.107 p. 30

⁷⁶ DBOB

⁷⁷ *NBR*, 2nd quarter

⁷⁸ RG10/4793 f. 180 p. 10

⁷⁹ RG11/4753 f.58 p.14

⁸⁰ Son George Otto Rudolph baptised at St George, Tufnell Park 6 November (LMA P83/geo/002), two daughters 1889, 1891 at St John, Kentish Town (P90/jnb/016)

⁸¹ RG12/140 f.46 p. 24

⁸² RG12/140 f. 46 p. 24 at 184 and 185 Leighton Road, Kentish Town

⁸³ *National Probate Calendar*

⁸⁴ Information from descendants on genforum, 2001, 2007, accessed August 2013

⁸⁵ 1891 census, RG12/231 f. 152 p. 63, and NPC

name may indicate that she was related to the Ernsts. Specht and Breternitz were also related: see above. In 1891 ob at 10 Cressida Road, Islington, living with his wife Wilhelmine, born Hull,⁸⁷ and brother-in-law George Tesch, ob, aged 19, also born in Hull. Edward's brother and administrator CRT Specht was born in Paulinzella, according to the 1891 Census. Edward Herman Specht of 34 Shrubbery Road, Tottenham, died 15 December 1899. Admin to CRT Specht.⁸⁸

Herwart Specht, cooper, born c. 1838 Schwarzburg-Rudolstadt, living with Breternitz and next door to Vogel in Sculcoates in 1871. An organ builder, and emigrated to the USA about 1913, according to Prosser descendants.

Albert Vogel, ob, voicer and tuner, born c. 1839, in Schwarzburg-Rudolstadt according to the 1871 census,⁸⁹ Milbitz in 1881.⁹⁰ In 1871 he was living in Hull with his mother Johanne (born in Schwarzburg) and his wife, born in Hanover. Breternitz and Herwart Specht q.v. were next door. Elvin⁹¹ says that he was Forster & Andrews's chief flue voicer and retired in 1913. Died Sculcoates June 1918.⁹²

Joseph Warmbold, ob, born c. 1853 Hanover, living with his wife, born in Rudolstadt, at 19 Francis Street, Sculcoates in 1881.⁹³ Died Hull December 1925.⁹⁴

Father Smith's Lost Trophy

Daily Courant, Tuesday 10 April 1705

'Lost on Saturday last a Silver Cup, with 2 Ears, new Starling [sic- Sterling silver], 8 ounces and 3 Quarters, with R.S. Engraved upon it in a Cypher. If any that finds it will bring it to Mr. Smith, the Queen's Organ Maker in Great Suffolk-Street, or to Mr. Horton's at the Sign of the Golden Boar's Head, shall have 10s Reward.'

What does this tell us about Bernard Smith? His two wives were called Anne (*d.* 1698) and Elizabeth (*m.* 1699). Who was R.S? Was the R *Regina*, i.e Queen Anne? Or was the S a *Smith* or *Schmidt*, a member of his own family? Speculation would be welcome.

⁸⁶ RG11/4762 f. 42 p. 11

⁸⁷ A second marriage, presumably

⁸⁸ NPC

⁸⁹ RG10/4780 f. 61 p. 7, at 1 Knowsley Cottages, Sculcoates, Hull

⁹⁰ RG11/4762 f. 62 p. 7. 56 Reform Street, Sculcoates

⁹¹ Laurence Elvin, *Forster and Andrews/Their Barrel, Chamber and Small Church Organs*, (Lincoln, the Author, 1976), 94

⁹² *NRB*

⁹³ RG11/4762 f. 21 p. 2

⁹⁴ All England Deaths registers, via ancestry.com, accessed August 2014

BOOKING FORM

**BRITISH INSTITUTE OF ORGAN STUDIES
DAY CONFERENCE**

**BERNARD EDMONDS RESEARCH CONFERENCE 2015
Barber Institute, University of Birmingham**

Saturday 21 February 2015

Please reserve a place for the BIOS Day Conference in Birmingham 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 note any dietary requirements.....

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,

[Redacted contact information]

BIOS MEETINGS AND CONFERENCES 2014–2016

Saturday 13 December 2014

The BIOS Lunch at the Grosvenor Chapel, Mayfair. A social occasion with a three course meal including wine for c.£25. Members, wives, partners and guests all welcome. Numbers limited to about 25. A menu and request for payment will be sent to those who sign up as soon as I finalise the details – please let me know soon.

Contact me directly - [REDACTED]

Saturday 21 February 2015

The Bernard Edmonds Research Conference at the Barber Institute of Fine Arts, University of Birmingham. Papers are still welcome for this day, details in the last *Reporter*.

Saturday 18 April 2015

Annual General Meeting and Day Conference at St John's Church, Notting Hill, London.

Day conferences are also being arranged at the Union Chapel Islington (Father Willis) and at All Saints with St Michael, Shrewsbury (Nicholson 1876), to mark the 200th anniversary of John Nicholson's birth.

2016 Cambridge

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

Please look out for updates on the BIOS Website (www.bios.org.uk).

Ideas for future Conferences are always welcome.

**For further information please contact:
The Meetings Officer, Richard Hobson**

Rear cover: The restored 1821 H C Lincoln organ at Thaxted Parish Church, Essex, that was the focus of a recent meeting (see p. 9).



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.