

# *SFO News*

## *August 2009*



### *Issue 13*

#### **President's Letter**

*Alan Buchan*

I am very pleased to assume the position of SFO President in the coming year and hope I may be able to serve you well in that role. My predecessor, Kyle McCallum of Aberdeen, has helped in every way to make the transition a smooth one.

As President, I continue to represent the Borders Guild of Organists, though my family and I have just moved to the Highlands! Through the mountain of cardboard boxes I can just reach the (computer) keyboard to write this letter, but have not yet managed to reach the ivory one. For the first time in adult life, I do not have an organist's post, and I actually welcome the chance to sit in the pews and learn from the experience. I have greatly enjoyed the music at our first services at Newtonmore.

Located here, we are equidistant from most parts of Scotland, and thus I shall be well placed to visit - if I may - all of the eight constituent Scottish Societies at some point during the year. It will be a pleasure to meet new members and to be re-acquainted with old friends.

The SFO has some extraordinarily capable and devoted office bearers, who year upon year work hard to maintain the Federation's good work. We all owe them our thanks: Bridget Black for her skills as Secretary, Iain Galbraith for his sterling work on salaries and contracts, Robin Bell for his work with organists' training through the SCOTS scheme, Donald Maclagan for publicity, website and the SFO News and Norman Marr who has agreed to assume the role of convener of the organ advisory group. I should also pay tribute to Robert Lightband who has now stepped down from that post. There are many other individuals too numerous to mention who have worked hard behind the scenes. We wish former secretary Stewart Alston a return to good health.

All the functions of the SFO are important and they interrelate. The organ advisers campaign to save and preserve organs, but the best way of doing that is in training organists, and ensuring that they are well remunerated. Having a good organist at the organ bench of every good organ is the best way of ensuring the organ's survival as a musical instrument.

The number of organ losses in the North of Scotland is particularly alarming at the moment. These were by no means poor organs which were expensive to maintain. For

example the loss of the tonally intact and fully functioning 1887 Conacher at Fochabers, at the hands of the minister, was particularly unfortunate. The unusually fine 1914 Ingram at Turriff could perhaps have been preserved with some forethought and early involvement of SFO advisers. Nor was there good reason to discard the 1880s Willis at Lhanbryde a few years ago (eventually saved to the Isle of Wight).

Patrick Zentler-Munro's article on the "hybrid" organ at Fortrose Episcopal Church in the January 2009 issue of SFO News invites more specific comment. First, historical accuracy! The previous organ could not have been built by Ernest Lawton in 1863; Lawton commenced trading only in the late 1890s, though he might have helped with re-locating the organ in 1890 as a representative of Wadsworth. If the original date of the organ is in fact 1863, then it's just possible that the earliest organ by T C Lewis in the UK (St. Mary's Birnam 1863) might have found its way North when it was replaced at Birnam by the present Forster & Andrews instrument in 1874.

The lack of certainty over the exact history of the Fortrose organ may well explain why the former Redundant Organ Housing Company or BIOS did not intimate "any historic value". That, however, does not imply that there was no value, as Patrick must be well aware. Hugh Ross and I visited the Fortrose organ in 1993 as did Gerard Verloop, at that time editor of the respected Dutch organ history magazine *De Mixtuur*. The organ's historic and musical value was clearly established at that point. It would not have been expensive to restore, as major grants have been available since 1995 from the Heritage Lottery Fund and other sources, provided that applications are carefully prepared.

Was the organ really so inadequate? Dare I suggest that the SFO organ advisory service might have been a good starting point to find out; unfortunate perhaps that the main consultant chosen was an electronic salesman, albeit one with obvious knowledge and integrity. I have not yet seen or heard the "hybrid" organ, so I cannot comment objectively. Nor should any of the above be seen as an SFO view; I should just like to question a few points and leave you as SFO members to form an opinion. None of us will know, however, if the new "hybrid" will survive in working order as long as the pipe organ it replaced. The pipe organ survived 140 years in operating order; the challenge for the "hybrid" is therefore great.

I look forward to welcoming you to the SFO Conference next May. It will be based in the town of Peebles on Friday 7th May and Saturday 8th May. The guest recitalist is Dennis Northway, distinguished organist and choral director of Grace Episcopal Church, Chicago. Dennis will also give an illustrated talk on the organ in America. On Friday 7th May, we hope to start earlier than usual (mid-afternoon) with visits to interesting organs at Carlpos, Portmore House and Manor Church. It will be the SFO's 50th Conference; do put the date(s) in your forward planners now and warn prospective brides - no weddings that Saturday, please!

With best wishes to you all,

Alan Buchan

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### **Stirling & District Society of Organists**

*Ailsa Simpson*

At our recent AGM we were delighted to elect Prof John Butt of Glasgow University as our Honorary President and also David Looseley as President. The meeting also elected me Secretary and I am so pleased to be able to serve in this way.

*Now thank we all our God,  
With hearts and hands and voices ...*

... the opening words of Nun Danket ... are a fitting summary of the Rev. Ian Paterson's talk to the members of Stirling & District Society of Organists after their annual lunch in mid-January. Ian, a former Minister of St. Michael's Parish Church, Linlithgow, and currently the Locum Minister at the Church of the Holy Rude and Allanpark South Church in Stirling, spoke entertainingly of the integral link between worship and music in the church and of the part played in church life by its musicians ... its organists, its choir members and its instrumentalists.



*The Chapel of Cromlix House*

*photo by Sandy Simpson*

He was speaking in the splendidly appropriate and appropriately splendid setting of the chapel at Cromlix House near Kinbuck in Perthshire, a luxurious country house hotel which has hosted the Society's Annual Lunch for a number of years now. This year marks the 70th anniversary of the Society's founding by Dr. William Baird Ross, who was the organist at the Church of the Holy Rude in Stirling in 1939 and

who is best-remembered by most church musicians as the composer of the much-loved descant to Crimond.

The Stirling & District Society of Organists is planning a series of meetings and events to mark this milestone in its history, starting with a joint meeting with the Tayside Society in Perth during April and continuing with a celebrity recital by George McPhee in the Church of the Holy Rude on 17<sup>th</sup> October at 2.30 p.m. and a joint meeting with the Lanarkshire Society in November as curtain-raisers for events in the winter and spring of 2010. Anyone interested in knowing more about the Society and about its events is invited to contact the Society's President, Mrs. Ailsa Simpson, by calling 01324 715568.

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### **Edinburgh Society of Organists**

*Nicola MacRae*

The ESO continues to thrive and our activities over the past year have reflected the many aspects of the organ.

In September the Society visited organs in the Dean and Stockbridge areas of Edinburgh and many of us discovered hidden gems such as the delightful 1912 Arthur Ingram and the 1903 JJ Binns organ of St Stephen's Comely Bank. Everyone had heard of the C.F. Hamilton Organ of Dean Parish Church but it is always a joy to become acquainted with organs that are relatively unknown.

It is always good to be sociable and our "Social Evening with Buffet and Quiz" in the Minto Hotel gave our members the opportunity to do so. The quiz was very well thought out and presented by our very own ESO quiz master David Turner, who tested our general knowledge as well as our musical knowledge.

Organists often find themselves in the role of Choirmaster and our November event "Choral Repertoire for the Church Year" reflected this. Expertly led by Morley Whitehead at Morningside Parish Church with Peter Backhouse accompanying, it was an excellent opportunity to discover works which were unknown to many of us that are suitable for all choral forces. The pieces were very thoughtfully chosen and many of us were inspired to try them with our own choirs.

It was very fitting for the ESO to have a "Leighton Celebration" held in St Mary's Episcopal Cathedral as our January meeting. Peter Monger gave a very interesting, informative lecture on Leighton's organ music which was greatly enhanced by live musical examples and slides of the scores. The lecture was followed by an excellent recital by Michael Bonaventure in which many of the works discussed in the lecture were performed. One of the many highlights was the performance of the complete set of Six Fantasies on Hymn Tunes.

Our speaker for the annual Social Luncheon, held in February was John Butt who gave an entertaining and light hearted postprandial address. His address did have its serious

moments and he made us consider what we now call “historically informed performance”.

In March we visited the High Kirk of St Giles where we had the rare opportunity to play the organ. This event was arranged at very short notice as the planned visit to the workshop of Forth Pipe Organs had to be postponed. This was a fine substitute and it was clearly appreciated as the numbers attending were high.

This year’s President’s Meeting took place in St Peter’s Luton Place where we were given the opportunity to hear ensemble music which would have been played in church services during the Baroque and Classical eras, including a selection of Mozart’s Epistle Sonatas. Four young Edinburgh musicians, two of which are ESO members, formed the ensemble which consisted of two violins, cello and organ.

The recital following the AGM in May was given by Nicholas Wearne, Assistant Organist of St Mary’s Episcopal Cathedral on the organ of Palmerston Place Church. Nicholas’ playing was exemplary and he really showed the capabilities of the organ.

Also in May, a few members visited notable organs in Manchester. Six organs were visited in total including The Bridgewater Hall and Manchester Cathedral.

We are very lucky in Edinburgh to have such an active society and our members benefit from our varied and interesting activities. Of course, none of this could be achieved without the hard-work, skills and talents of those involved in such, of which we are very grateful.

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### **The organ in the church of St Michael and All Saints, Edinburgh.**

*Philip Sawyer*

I am invariably impressed by the fact that many instrumentalists know enough about their instruments to undertake routine maintenance and minor repairs; in addition, they are usually very careful about the conditions in which their instruments are kept. That said, they always seem to know the point at which professional instrument-makers or instrument-repairers need to be consulted.

Organists can become rather obsessed with the instruments that they play regularly. A meddlesome organist can be the bane of an organ-builder’s life; it is important for an organist to know his/her own limitations and when to call in an expert. It does no harm, however, for anyone who plays the organ to know how the instrument works and how it is affected by the environment in which it is expected to operate.

When I have had to draw people’s attention to an instrument’s faults or failings, I have often been told “You would say that; you’re an organist.” I find myself gently pointing out that people with toothache tend to visit a dentist, those with myopia an optician, and those with cars

that need repaired a trained mechanic. Organists with specialist knowledge should perhaps be given a hearing, but how does the average man in the pew judge whom to believe and whom to ignore? I know of one church that, in organ-related matters, always took the advice of the person who was paid to play its organ; the fact that the person in question had no experience of different kinds of organ and was not a musician seemed of little importance. Caveat emptor!

When in May 2004 I took up the post of organist at the church of St Michael and All Saints, Brougham Street, Edinburgh, I made a mental list of the pros and cons. The pros were, and still are: a Rector and congregation for whom good and well-performed music is important; the opportunity to accompany a good church choir that is directed by a fellow professional musician; the Anglo-Catholic liturgy with many opportunities for music; not having to use the car to get to the church.

The con was the state of the organ. It appears to have been built by Forster and Andrews in 1872 as a 3-manual instrument for a Congregational church in Scarborough; it was rebuilt in 1920 by Abbott and Smith. In 1966 it was moved to another church in Scarborough and rebuilt as a 2-manual instrument by Wood Wordsworth. In 1992 Peter Wood installed it in the Church of St Michael and All Saints, Edinburgh.

The specification of the organ is as follows:

<b>Swell</b>	
Bourdon	16
Open Diapason	8
Rohr Flute	8
Echo Gamba	8
Voix Celestes (from c)	8
Principal	4
Fifteenth	2
Mixture	III
Contra Fagotto	16
Cornopean (ex. Contra Fagotto)	8
Oboe	8
Clarion	4
Tremulant	

<b>Great</b>	
Open Diapason I	8
Open Diapason II	8
Dulciana	8
Hohl Flute	8
Principal	4
Harmonic Flute	4
Twelfth	22/3
Fifteenth	2
Mixture	III
Double Trumpet	16
Trumpet (ex. Double Trumpet)	8

<b>Pedal</b>	
Acoustic Bass	32
Open Metal	16
Bourdon	16
Lieblich Bourdon (Swell)	16
Octave (ex. Open Metal)	8
Bass Flute (ex. Bourdon)	8
Fifteenth (ex. Open Metal)	4
Flute (ex. Bourdon)	4
Ophicleide	16
Trombone (Great) changed in July 2009 to Clarion (Swell)	16 4
Trumpet (Great)	8

<b>Couplers</b>	
Great to Pedal pistons	
Great to Pedal	
Swell to Pedal	
Swell to Great	
Swell octave	
Swell unison off	
Swell sub-octave	

<b>Pistons</b>	
6 thumb pistons to Swell	
6 thumb pistons to Great	
8 general combination thumb pistons	
Thumb pistons to Great to Pedal, Swell to Pedal, Swell to Great.	
5 (6 from July 2009) toe pistons to Swell	
5 (6 from July 2009) toe pistons to Pedal	
Toe pistons to Great to Pedal, Swell to Pedal, Swell to Great.	
All departmental and general pistons are adjustable and can be stored in a multi-channel system.	

The organ is in the north-east gallery above the Lady Chapel; it speaks into the chancel and the north transept. The console is detached and stood, until July 2009, at floor level where the nave and north transept meet.

The following gives a very brief synopsis of relevant happenings inside the church in recent years:  
Before 1992 there was an electronic 'organ' that had replaced a pipe organ.

The building used to be heated by hot water circulated through pipes and radiators. The hot-water heating was replaced by a gas-fired system that circulates fan-driven heated air; the duct that delivers the heated air was placed in the north transept.

The electronic horror was discarded; in 1992 the present pipe organ was installed.

By 1998 the organ's soundboards had been ruined by the heating system. Sandy Edmonstone of Perth was asked to rescue the situation; he did this by departing completely from

his usual pattern of work and choice of materials: the soundboards were replaced by direct electric chests made from high-quality MDF in order to avoid problems caused by the drying out and warping of wood; the magnets are mounted vertically so that any dust and dirt deposited on them by the heating system is encouraged to fall off; unlike normal direct electric, each pallet has a length of tubing to its respective pipe; this replicates as far as possible the "wind bar" in a conventional soundboard. The pipework was put back 'as was' except for the addition of a Pedal Ophicleide.

The heating continued to take its toll both on the wooden pipework, on stoppers in metal pipes, and on the wedges in the reeds.

In 2004 it became quickly apparent to me that the organ had suffered from some years of neglect; my immediate predecessors had not had the time, inclination or knowledge to take an interest in what went on inside the console and in the organ-chamber. I found an instrument that would not stay in tune, whose wind supply was giving cause for concern, and whose reputation, because of conditions outwith the control of the organ-builder, was not exactly the kind to attract future organists to the church. In addition, the congregation had become accustomed to a church whose working temperature was about that of an average family living-room in winter! So began a period of 17 months during which we discovered, almost by chance, that the organ's main wind reservoir was faulty. It was repaired. Suspicions remained about the electric blower.

The repair led to a re-assessment of the efficacy of the Swell Schwimmer valve. This was thoroughly cleaned (dust and incense get into all sorts of places!) and re-regulated so that the wind-pressure would be more reliable.

This, in turn, led to a re-assessment of the Great Schwimmers; these also were cleaned of dust and incense, and re-regulated.

A visit by the heating engineer revealed that the congregation had forgotten exactly how the heating system worked; hot air was being delivered but had nowhere to go. As a result:

The floor-level vents, the purpose of which is to allow the heated air to flow evenly by allowing cool air to leave the building, were cleared and/or re-opened.

The thermostat setting was reduced. The church's current working temperature is around 18 degrees Celsius.

We discovered that we could direct some of the heat away from the organ. Organ pipes really do not benefit from moving air circulated around them; it affects their speech.

The heating is set to come on very early on Sunday morning, so that by the time the organ is needed for choir practice at 9.30am the church is already at its working temperature. The cellar where the heating plant is situated was cleaned thoroughly so that as little dust as possible would be circulated in the church and, therefore, around the organ.

When Sandy Edmonstone and his assistant arrived to tune the organ in October 2005, they didn't quite believe what they found.

Despite the fact that the heating system had been working for some hours, the two manuals were still in tune with each other (the organ had been tuned in June with the heating off).

The organ chamber was at about the same temperature as the rest of the building, not 5 degrees Celsius or more above it.

Tuning could go ahead without its being too badly affected by warmed circulating air.

This is not the first church that I have known where people have benefited and an organ has suffered from sudden and extreme changes of temperature. The parish church of St Andrew and St George, Edinburgh, had electric blowers that circulated warm air too quickly; this split some of the wood of the new Wells-Kennedy organ before it was fully erected in the church. At St Mary's, Haddington, the noisy blowers not only adversely affect the Lammermuir organ's casework and tuning, but also allow a lot of dust from the church's stonework to find its way into the organ.

The project to restore the fabric of and redecorate St Michael and All Saints gave us an opportunity to take stock of the organ and its future. We decided that, in the first instance, the organ needed to be made as reliable and efficient as possible; the following work was undertaken early in 2009: The winding system was revised: new blower; new main reservoir; other repairs and replacements where necessary. Any unwanted unsteadiness in the wind, and fears about the ageing electric blower, are now things of the past.

The swell-box front – the shutters of which used to face east, away from the congregation – was removed and replaced by

a full-length front with shutters facing west; the new front was installed a few inches out from the pipes to avoid 'shading'. There have been two advantages: the Swell has been revealed as a much more lively and telling department; changes in temperature now affect the upper and lower parts of the Swell box at the same time.

For some years, the choir sat in the north transept, near to the console. Unfortunately, both choir and console were directly in front of the heating vent, and were on the main route from the west door to the sacristy. For financial reasons, there was no possibility of a new, silent heating system; we decided, therefore, to move the choir and console to the south transept. However, for reasons connected with the church's liturgy, the choir needs to be in the north transept at Christmas and during Holy Week.

The following work was undertaken in June and July 2009: The console was serviced and placed on a mobile platform. The number of toe pistons to Pedal and Swell was increased to 6. Why there had only been 5 of each when there were 6 thumb pistons remains a puzzle. A new transmission system was installed; this allows the console to be used in either the south or the north transept, and to be placed more centrally for concert use.

The Pedal Trombone 16 stop (ex. Great), redundant because of the Ophicleide, was reused as a Clarion 4 (from the Swell Clarion).

So far we have not dealt with the pipework of the instrument; there is much to be done in way of cleaning, repairing and revoicing. We took the decision to do what has been described above in order to guarantee reliability and flexibility. The more artistic issues will need to be dealt with over the coming years.

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## **The St. Andrew's Hall Organ**

*John Power*

*[Following his talk to the Glasgow Society of Organists entitled "Gone to Blazes" the author has allowed us to publish the following article. This is part 1 and it will be continued in future issues – Ed]*

On an autumn night in 1962, Glasgow lost a very fine and famous concert venue, the St. Andrew's Halls, after a serious fire which left only a smouldering shell. The fire was allegedly started by a dropped cigar or cigarette, following a boxing match held earlier in the evening. Also destroyed by the inferno was a magnificent 4- manual pipe organ by Lewis & Co. Ltd., built in 1877, and rebuilt by the firm in 1905.

The building, when it first opened earlier in 1877, was referred to as the New Halls, or the New Public Halls, before being renamed "St. Andrew's Halls" in August 1879. The original organ achieved substantial coverage in the following article published in The Glasgow Herald, 20th November 1877.



## OPENING OF THE NEW HALLS ORGAN

Last evening the New Halls organ was opened by Mr W.T. Best of Liverpool, before an audience which almost entirely filled the large hall. This important event has for some time past been looked forward to with great interest, and we are glad to be able to say that the occasion proved a triumph for everyone concerned. It is impossible in the time and space at present at our command to enter into details regarding one of the largest and most complicated instruments in Europe. During the season we expect to have several opportunities of pointing out its many excellencies, and to compare it with the most renowned organs extant. For the moment, then, we must content ourselves by saying that the quality of tone brought out last night by Mr Best has been described by some of the best qualified judges in the kingdom as unsurpassed in grandeur. In this opinion we concur, but be that as it may, its ultimate position as an instrument cannot be hurriedly estimated. The giant king is destined to last for the use of generations yet unborn, and they, divorced from all the temporary influences, will be best able to fix its rank amongst the most important organs of the world. There cannot be a shadow of doubt, however, that, as we have already indicated, the instrument is an honour alike to its builders, and to its country. We take the following particulars from the official programme :-

"Early in the progress of their work, the directors of the Glasgow Public Halls Company determined that the great hall would, as a music room, be incomplete without an organ on such a scale of completeness as would fully equip it, not only for the accompaniment of oratorios, but for every variety of those solo performances which of late years have become so popular and instructive in Liverpool, Manchester, Bristol, Leeds, and some other places. With this view, Mr Henry Smart, of London, and Mr W.T. Best, of Liverpool, were commissioned to prepare the specification of an organ fitted for the purposes contemplated. Tenders were subsequently invited from M. Cavaille-Coll, of Paris, Messrs Forster & Andrews, of Hull, and Messrs T.C. Lewis & Co., of London, for the construction of an organ on the designs so prepared. The tender of the last-named firm was ultimately accepted, and the result is the grand instrument which now crowns the summit of the orchestra at the southern end of the great hall.....

...The organ has four manual claviers - acting respectively upon the solo, swell, choir and great organs \* - and one pedal clavier. The compass of the four manual claviers is five octaves, or 61 notes, from CC to C : the pedal clavier extending from CCC to G, being a compass of two octaves and a half, or 32 notes.

(\*Perhaps an error? Surely the great should precede the choir clavier according to the descending order given. Not so! W.T. Best, who had a major role to play in designing this concert hall organ, preferred to have the Great Organ as the first clavier, then Choir, Swell and Solo, as seen in ascending order. Ref. Audsley's "The Art of Organ Building" )

### LIST OF THE STOPS

SOLO ORGAN			Feet	Pipes
1	Tuba	metal	8	61
2	Tromba	metal	8	"
3	Harmonic Flute	wood & metal	8	"
4	Octave Flute	wood & metal	8	"
5	Cor Anglais	metal	8	"
6	Oboe	metal	8	"
7	Clarionet	metal	8	"

SWELL ORGAN			Feet	Pipes
1	Bourdon	closed wood	16	61
2	Open Diapason	metal	8	"
3	Spitz Flote	metal	8	"
4	Viol de Gamba	metal	8	"
5	Voix Celestes	metal	8	"
6	Flauto Dolce	wood & metal	8	"
7	Octave	metal	4	"

8	Suabe Flute	wood	4	"
9	Nazard	metal	2 2/3	"
10	Fifteenth	metal	2	"
11	Full Mixture	four ranks		244
12	Echo Dulciana Cornet	six ranks		366
13	Contra Fagotto	wood	16	61
14	Trumpet	metal	8	"
15	Cornopean	metal	8	"
16	Oboe	metal	8	"
17	Clarion	metal	4	"

CHOIR ORGAN			Feet	Pipes
1	Lieblich Bordun	closed wood	16	61
2	Violin Diapason	metal	8	"
3	Dulciana	metal	8	"
4	Flauto Traverso	wood & metal	8	"
5	Lieblich Gedact	closed wood	8	"
6	Lieblich Flote	closed wood	4	61
7	Gemshorn	metal	4	"
8	Piccolo	wood & metal	2	"
9	Vox Humana	metal	8	"
10	Clarionet	metal	8	"

FRONT GREAT ORGAN			Feet	Pipes
1	Double Open Diapason	metal	16	61
2	Open Diapason (large)	metal	8	"
3	Open Diapason (small)	metal	8	"
4	Rohr Flote	wood & metal	8	"
5	Octave	metal	4	"
6	Twelfth	metal	2 2/3	"
7	Fifteenth	metal	2	"
8	Sesquialtera	four ranks		244
9	Trumpet	metal	8	61

BACK GREAT ORGAN			Feet	Pipes
10	Bourdon	closed wood	16	61
11	Viola	metal	8	"
12	Hohl Flote	wood	8	"
13	Harmonic Flute	wood & metal	4	"
14	Octave Viola	metal	4	"
15	Mixture	five ranks		305
16	Double Trumpet	metal	16	61
17	Trombone	metal	8	"
18	Clarion	metal	4	"

PEDAL ORGAN			Feet	Pipes
1	Double Open Diapason	wood	32	32
2	Open Diapason	wood	16	"
3	Open Diapason	metal	16	"
4	Violon Dulciana	wood open	16	"

5	Quint	wood open	12	"
6	Octave	metal	8	"
7	Violoncello	metal	8	"
8	Grave Mixture	metal, 2 ranks	6 & 4	64
9	Trombone	metal	16	32
10	Contra Fagotto	Wood	16	"
11	Trumpet	Metal	8	"
12	Clarion	Metal	4	"

COUPLERS				
1	Full Pedal Organ, acting on all pedal stops, except 4, 7 & 10.			
2	Great to Pedal	9	Choir to Great	
3	Choir to Pedal	10	Swell to Choir	
4	Swell to Pedal	11	Solo to Great	
5	Solo to Pedal	12	Great to Solo	
6	Swell to Great Sub Octave	13	Solo Sub Octave	
7	Swell to Great	14	Solo Super Octave	
8	Swell to Great Super Octave			

#### ACCESSORIES

- No. 1, 2 & 3 combination pedals for swell organ
- 4, 5, 6 & 7 combination pedals for great & pedal organs
- 8 Choir "crescendo Pedal
- 9 Swell "crescendo" Pedal
- 10 Solo "crescendo" Pedal
- 11 Ventil pedal for 'Back Great' Organ
- 12 Tremulant to Choir
- 13 Tremulant to Swell

Coupler pedals on left 1. Solo to Pedals 2. Great to Pedals  
 3. Solo to Great 4. Swell to Great  
 Pneumatic Levers acting on manuals and stops.

The following was the programme, which, by the way, proved too long and somewhat too severe for a Glasgow audience.

- Tocatta and Fugue in C major Bach
- Andantino Th. Salome
- Organ Sonato (sic) W.T. Best
- Adagio in E major Gustav Merkel
- Air with Variations and Finale H. Smart
- Fantasia in F minor Mozart
- Andantino C.V. Alkan
- Fantasia Pastorale W.T. Best



While researching the history of this historic concert organ, the writer has come across various facets worth developing in their own right. There were celebrity organists such as W.T. Best, Albert Lister Peace, Frederic Archer, Alexandre Guilmant, Alfred Hollins and Marcel Dupre, all of whom deserve further study. Performance practice is another possibility. Although the programme given above features mostly works for organ, the widespread use of music transcribed for organ brought classical and romantic music to an audience who might not have been able to afford to attend orchestral concerts.

Local events often competed for public patronage, such as the International Exhibitions, and the East End Exhibition. Social trends, such as the temperance movement, helped to create the long-running series of Glasgow Corporation Musical Recitals. These were held on a Saturday afternoon at cheap ticket prices to encourage folk to spend some time out of the public houses. The St Andrew's Hall, the City Hall and various other halls put on a variety of entertainment, much of which was preceded by an organ recital.

GLASGOW CORPORATION SATURDAY AFTERNOON MUSICAL RECITALS

SEPTEMBER 10 ORGANIST W.R. MORRIS

“ 17 “ HAROLD RYDER

“ 24 “ FELVUS HENN

ST VINCENT DE PAUL SOCIETY ANNUAL CONCERT, ST ANDREW'S HALL

WEDNESDAY EVENING, 28TH SEPTEMBER, (1904) at 7.45.

His Grace the ARCHBISHOP OF GLASGOW will Preside.

ARTISTES – Mdlle Zelig de Lusson, Miss Kate Rooney, Miss Margaret Horni, Violinist ; Mr Joseph O'Mara, Mr Robert Radford, Mr Edgar Barratt, Solo Pianist ; Mr J.J. O'Halloran, Organist.

GLASGOW CORPORATION SATURDAY AFTERNOON MUSICAL RECITALS

OCTOBER 1 ORGANIST A.H. PICKEN

“ 8 “ W.B. HARTLEY

“ 15 “ DR GEORGE STEWART, Mus. Bac.

“ 22 “ JOHN K. FINDLAY

“ 29 “ WILLIAM McVICAR

NOVEMBER 5 “ R. HUTTON MALCOLM

“ 12 “ J.J. O'HALLORAN

“ 19 “ T. FREER

“ 26 “ ROBERT F. FREW

DECEMBER 3 “ DR D.F. WILSON

“ 10 “ ALBERT J. GRAY

“ 17 “ WILLIAM R. MORRIS

“ 24

ANNUAL PRODUCTION AT THESE RECITALS OF "THE MESSIAH"

Madame LOUISE (?) FIDLER, Soprano

Madame AGNES PADDON, Contralto

Mr WALTER LAWLEY, Tenor

Mr W.L. COCKBURN, Bass

Chorus – THE GREENOCK CHORAL SOCIETY (150 VOICES)

Orchestra – THE GREENOCK ORCHESTRAL SOCIETY

Leader of Orchestra - Miss M.B. McKIRDY

Organist – Mr HUTTON MALCOLM

Conductor – Mr FRANK SMITH

DECEMBER 31 ORGANIST Dr JOHN K. FINDLAY

1905

JANUARY 7 ORGANIST R. FELVUS HENN

“ 14 “ HAROLD RYDER

JANUARY 21 ORGANIST WM. SCHOFIELD

“ 28 “ B.W. HARTLEY

FEBRUARY 4 “ ALEXANDER FERGUSON

“ 11 “ J.J. O'HALLORAN

“ 18 “ ALBERT J. GRAY

The fact that these appear to have been the only concerts in the 1904 – 1905 Season is explained by the knowledge that the Lewis organ was rebuilt in 1905. At the height of Glasgow's industrial prosperity, pollution caused by smoke must have found its way into every nook and cranny of the organ. If there was no curb on smoking in public places, 28 years of cigar, pipe and cigarette smoke must have had some effect on the workings and appearance of the organ. In addition, 28 years of fairly regular use probably meant that an overhaul was due. Another consideration is that perhaps the tonal scheme had become "old hat". Fashions changed as much then as they did post WWII. It is significant that Thomas Berry was included as a consultant as regards changes in the tonal scheme, as he appears to have taken over from Dr A.L. Peace as the main featured organist. Here follows the specification of the rebuild, beginning with the title page. This information was found in the Glasgow Archives at the Mitchell Library.

[This article will be concluded in the next issue of SFO News -Ed]

## Salary Scales 2009 – 2011

Iain Galbraith

[At the request of readers this article is reprinted from the last issue but on individual pages to facilitate photocopying – Ed]

Readers will recall that towards the end of 2007 the Salaries Committee proposed that the 2006 – 2008 salary scales should be extended by one year to 1<sup>st</sup> January 2009, and this was endorsed by the SFO Committee. It was further decided that publication of the scales as a separate document (*Quartet*) would cease and that they would hitherto be published in *SFO News* and on the SFO website.

Therefore, the Salaries Committee of the Scottish Federation of Organists has undertaken a comprehensive review of recommended salary scales for organists. After much deliberation, and taking into account rises in the UK Government's Retail Price Index and Average Earnings Index and bearing in mind that it will be the first increase for three years, the Committee has recommended increases in the scales of 10% from 1st January 2009.

The scales were approved by the Annual General Meeting of the SFO on 10<sup>th</sup> May 2008 and will be on the agenda for endorsement by the General Assembly of the Church of Scotland in May 2009. These scales come into effect on 1<sup>st</sup> January 2009 and will remain current until 1<sup>st</sup> January 2011 by when a further review and revision will have taken place.

### a) Churches without choirs

Salary £1,450 - £2,240 Deputy Fee £50 (previously: £1,320 - £2,035 / £45)

### b) Churches with choirs making an occasional individual contribution to worship

Salary £2,240 - £3,570 Deputy Fee £50 - £65 (previously: £2,035 - £3,245 / £45 - £60)

### c) Churches with choirs making a substantial individual contribution to worship

Salary £3,570 - £4,780 Deputy Fee £65 - £90 (previously: £3,245 - £4,345 / £60 - £80)

### d) Churches with complete and competent choirs singing full choral services

Salary £4,780 - £7,140 Deputy Fee £90 - £100 (previously: £4,345 - £6,490 / £80 - £90)

### e) Churches employing a full or part time professional director of music with extensive responsibilities are recommended to consider salary scales higher than scale d)

Salary £7,140+ Deputy Fee £100+ (previously: £6,490+ / £90+)

#### Notes:

1. These scales are calculated to give an increase of 10% based upon the Retail Price Index and the Average Earnings Index.

2. There is a uniform approach to Deputy Fees, these now covering all church services, weddings and funerals. Different services contain different emphases, but all are important and should receive equal treatment.

3. Recording fees remain unchanged:

The fee + 50% for sound recording

The fee + 100% for video recording

4. These scales are not mandatory. They provide guidelines for churches throughout Scotland. Whilst these scales are endorsed by the General Assembly of the Church of Scotland it is hoped that they will also be endorsed on an inter-denominational basis.

5. If exceptional situations arise, which are not covered by these scales – for example, the number and nature of services within the Anglican and Roman Liturgies, or within Church of Scotland linked charges – then dialogue and

negotiation are recommended as ways towards mutual agreement. Organists should be prepared to be pro-active in such matters and not diffident concerning reference to these scales.

6. These scales exist to provide a working framework and to maintain reasonable standards of remuneration. If there are musicians who are prepared to accept alternative remuneration, or to offer their services on a voluntary basis, then that is a matter for individual decisions and outwith the scope of these recommendations.

7. Churches that are experiencing financial difficulties or who do not wish to subscribe to these scales should not seek to engage deputies who do expect these scales to be observed.

8. It should not be necessary to emphasise that the labourer be worthy of hire. Those who benefit from SFO scales should be competent to do so.

9. Copies of current Income Tax information kindly supplied by the Church of Scotland's Financial Department may be obtained from the SFO Secretary.

10. The current Church of Scotland Contract for Organists is now an extensive document containing sections applying to Duties, Salaries, Hours of Work, Holidays, Sickness Benefits, Expenses, Disciplinary Matters, Redress of Grievances, Protection of Children and Young People, Dress and Worship. This is now a comprehensive document but there are areas that are perhaps ambiguous – Dress and Expenses, for example, and further negotiations may be necessary.

Not every church will adopt this contract and local variations exist. These matters should be checked carefully before entering into employment. Copies of the contract can be obtained from the Church of Scotland Legal Department at 121 George Street, Edinburgh, EH2 4YH (0131 225 5722).

11. Information is being compiled concerning Crematoria fees paid to organists. Such fees currently range from £8.20 to £19.50. This is a complex area of enquiry and a profile will be produced in due course.

12. These scales now remain relevant until 1st January 2011, by when a further review will have taken place.

Relevant and informed commentary is always welcome and should be addressed to Iain Galbraith, Convenor, via the SFO e-mail address: [publications@scotsorgan.org.uk](mailto:publications@scotsorgan.org.uk)

Please note, however, that queries regarding individual contracts and/or tax matters should be addressed to the Treasurer's Department, Church of Scotland Offices, 121 George Street, Edinburgh, EH2 4YN.

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Readers are encouraged to pass this Newsletter on to any interested non-members and they are in turn encouraged to join any affiliated society as detailed below.

Aberdeen & District Organists' Association  
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North Tarbothill, Bridge of Don, Aberdeen, AB23 8BS

Borders Guild of Organists and Church Musicians  
Ms Maggie Stead-Lenert, Secretary  
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Mrs Nicola MacRae, Secretary,  
17/6 Polwarth Place, Edinburgh, EH11 1LG

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72 Loch Road, Kirkintilloch, G66 3EB

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With effect from this issue, SFO News is also available in electronic form (.pdf file) from local Secretaries. If you would like to receive it in this form in stead of a paper copy please let your Secretary know.

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