

The Whitehall Organs

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There are to-day few who will dispute this verdict. Liszt's association with, and unselfish support of Wagner, was probably one of his most pregnant enthusiasms. If Liszt had been an opponent of Wagner, the course of musical development would have been disastrously retarded. In our issues for August and September, and in our present issue, the close relations of Wagner and Liszt are laid bare by Mr. Ashton Ellis's account of their Correspondence, recently published. We need not here follow Mr. Hervey in his sketch and estimate of the composer's work, because the whole subject is now being dealt with in our columns. But we can heartily recommend the book. A useful catalogue of Liszt's principal compositions and literary works, and a list of biographies and works relating to the musician, are appended, and add greatly to the value of the volume.

BOOKS RECEIVED.

- Family letters of Richard Wagner.* Translated, indexed, &c., by William Ashton Ellis. Pp. xvii. + 306. Price 3s. 6d. (London: Macmillan & Co.)
- Forty years of song.* By Emma Albani. Illustrated. Pp. 285. Price 10s. 6d. (London: Mills & Boon.)
- Hints for choir-members.* By Herbert Wright. Pp. 6. Price twopenny. (Grange-over-Sands: H. Wright.)
- Richard Wagner Sämtliche Schriften und Dichtungen.* Vols. xi. and xii. Pp. iv. + 419 and vii. + 431. (Leipzig: Breitkopf und Härtel.)
- Beiträge zur Bach-Kritik.* Von Johannes Schreuer. Pp. 43. (Dresden: Holze & Pahl.)

Correspondence.

THE WHITEHALL ORGANS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In answer to Dr. Flood's query as to the date of Norgate's appointment, may I say that the year 1611 is quite correctly given. It was on November 25 of that year that Edward Norgate and Andrea Bassano received a joint grant, with survivorship, of the office of tuner of his Majesty's 'virginals, organs, and other instruments.' [James I., Sign Manual, vol. 1., No. 105.]

The question as to the builder of the organ of 1662 is not so easily settled. I think Dr. Flood is mistaken in concluding that the holder of the office of 'organ maker' was necessarily a *master organ builder*. That it was held by a practical mechanic there can be, I think, no question, but I am strongly of opinion that Father Smith was the first master-builder to receive the appointment.

It should be remembered that there was plenty of work tuning and repairing the organs in the various Royal Palaces at Whitehall, St. James's, Hampton Court, Windsor, and elsewhere, to keep a handy man well employed, and the salary of £20, together with the emoluments of the office and payment for work done, would make the post a most desirable one to such a person; but neither work nor remuneration would have been sufficient to tempt a master-builder to devote the whole of his time to the Royal Service. If Farr had been a master-builder, with a workshop and a staff of artificers, I take it as certain that he would have built many organs, and, with the prestige of the King's patronage to help him, some of these organs would have been in important buildings. How comes it, then, that out of the large number of organs which were built during the early years of the reign of Charles II., not a single one has hitherto been credited to him? Is it not incredible that the name of a craftsman of sufficient standing to be selected to build 'a fair double organ' costing £900, for so important a building should have been completely lost, and no other work of his hands, before or since, have been chronicled?—especially when we remember that at least a dozen of Father Smith's, and about an equal number of Harris's instruments can be dated with certainty between the years 1660 and 1681?

My own explanation of the matter is that Farr received the appointment in 1660 because he seemed a capable man.

(Experts were hardly to be looked for, seeing that organs had been so long disused.) When a new organ was required, and possibly somewhat earlier, a builder of repute was called in, to wit, the young German, Bernard Smith, and the superiority of his work was so marked that thereafter he was employed to do all repairs as well. This much at least is certain, that Father Smith did most (and apparently all) of Farr's work from 1671 onwards, though Farr continued to hold the position and draw the official salary till his death in 1681. The assumption that Smith did the work (including the building of the organ) from 1662 onwards is supported by the appearance of Farr's name in the list of Charles II.'s 'Four and Twenty Fiddlers,' on November 12, 1663 ['The King's Musick,' pp. 163-4]—possibly by way of compensation for his loss of income owing to the employment of Father Smith. The fact that his name is found there only once seems to suggest that he was no greater success in that capacity than as a craftsman, so to console him for his removal from the band he was given on May 10, 1664, £30 a year for the maintenance of Michael Wise, 'late one of the children of his Majesty's Chappell Royall, whose voice is changed,' as well as certain clothing for the same youth ['The King's Musick,' pp. 167-8]. With this he had, perforce, to be content.

Yours faithfully,

ANDREW FREEMAN.

Cambridge.

[P.S.—Since the above was in type, Mr. G. E. P. Arkwright has kindly sent me the following extract from the Declared Accounts in the Audit Office, Bundle 392, No. 65: 'Declaration of the account . . . from Mich^{mas} 1 Chas. I. [1625] to Mich^{mas} following. *Maker, repairer & tuner*.—Andrea Bassano for 3 quarters of a year ending Midsummer 1626, Edward Norgate succeeding the said Andrea Bassano (by letters patent 30 Dec: 9 James I.) the first payment to begin from the death of the said Andrea Bassano.' Whether the salary was paid to Bassano on behalf of himself and Norgate, or whether Bassano kept the whole of it to himself, I should not like to say. Suffice it that both were appointed in 1611.]

[We regret that owing to the great pressure of matter we are compelled to hold over the third instalment of Mr. Freeman's article on the Whitehall Organs.—ED. M. T.]

CHIME TUNES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I shall be obliged if you will allow me the opportunity of asking your readers interested in old tunes, for information respecting two melodies played for many years by the chimes of the Parish Church, Wellingborough. Up to the present I have not been able to trace their origin, and as they are chime tunes of great interest I shall be grateful for any particulars respecting them.

Sir Paul Pindar (Ambassador to Turkey in 1611) gave a treble bell to the church in 1640, making a peal of six—the number of bells required for these tunes. The week-day tunes were—'Turkish March' (this seems to point to a period near to the benefactions of Sir Paul Pindar), 'How pleasant is expression,' and 'Henrietta.' I have been unable to obtain the notes of the 'Turkish March,' but here are the other two tunes:

No. 1.



['How pleasant is expression' (?). This tune is printed in Loder's 'Instruction Book for the Violin,' published nearly a century ago, with no name to it.]