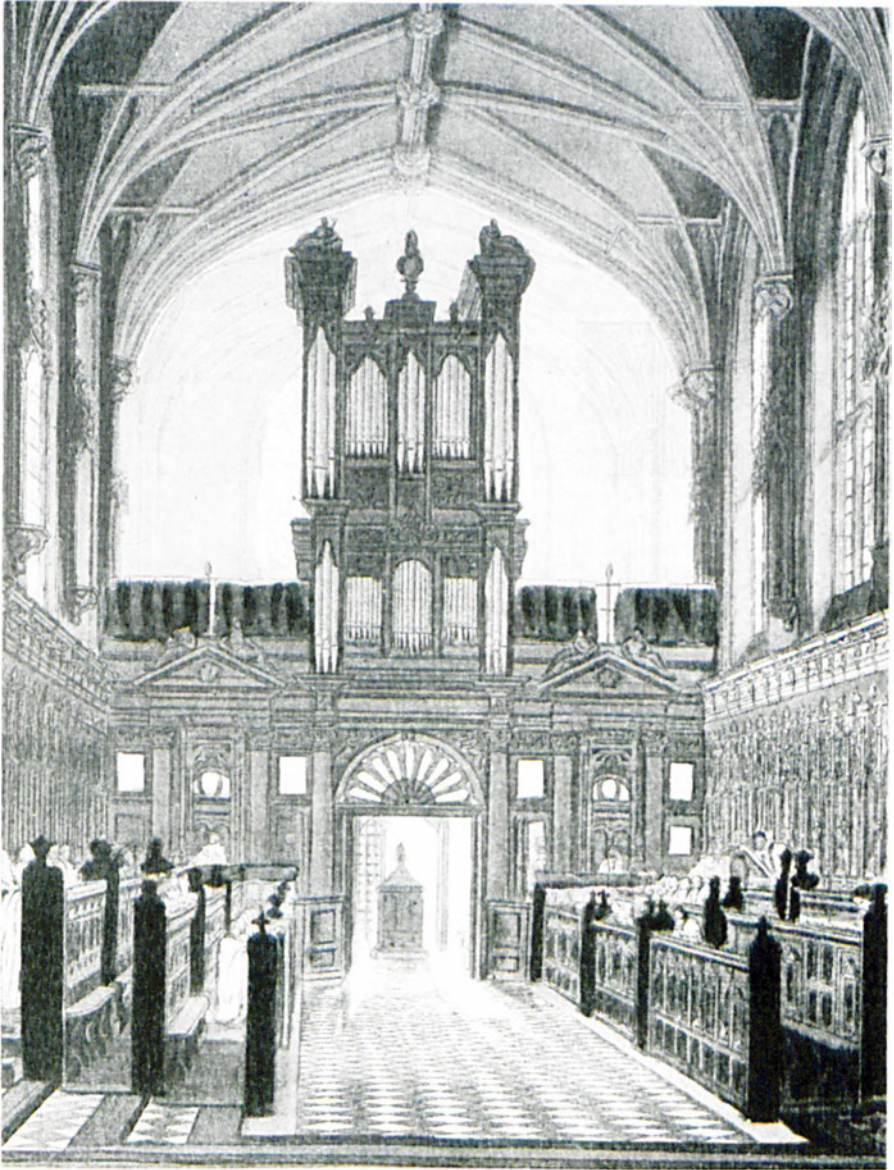


BIOS REPORTER



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BIOS

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The BIOS Reporter is edited by Nicholas Thistlethwaite who will be pleased to receive suitable material for inclusion and suggestions concerning the form of the publication; correspondence arising from Notes and Queries column should be sent to the Reverend B.B. Edmonds, at:

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Editorial

"Small is beautiful" is one of those ugly, ungrammatical phrases - a piece of advertising jargon - which has wormed its way into contemporary parlance. It's an irritating little phrase, which is far too neat to be (entirely) true, but it is devilishly clever too, for it sticks in the memory and cannot be cast out. Its author used it to classify an approach to the business of living in society ("life style", if you prefer the jargon), yet, despite a distaste for the phrase, we feel that recent events suggest an application in the sphere of organ design. A publication recently came our way, describing the organs of a certain large parish church in the south of England. Much of the account was historical, but the occasion for its publication was the installation and inauguration of a totally new instrument in the church - a "pipeless organ" (the phrase is another bit of modern jargon, and even more nonsensical, not to say, untrue). As if the appearance of a "pipeless organ" were not bad enough, it turns out that this instrument is conceived along the same lines as the Harrison organ in Coventry Cathedral - with much the same number of "stops" and a tonal design which clearly reflects that of the Coventry organ. Now, the Coventry organ is all very well in Coventry Cathedral; , but one is aghast at the thought of an instrument of such dimensions being transferred to a parish church. One is even more aghast at the thought of a pipeless charade of an organ designed on the same lines as Coventry being introduced in a parish church.

An instrument purporting to be a pipe organ, but actually not having a pipe to its name is offensive enough; worse, in some ways (because it is a more widespread problem) is the pretentiousness of someone prepared to inflict an instrument out of all proportion to both building and function upon a parish church. No doubt there is a choir - perhaps there are civic services - possibly even a recital series : but how on earth does one justify such extravagant notions in the cold light of day? And, moreover, how did the diocesan advisory committee justify the granting of a faculty?

The situation which gave rise to the nonsense described above recurs up and down the country, on varying scales, causing endless problems for the more conscientious organ advisers and organ builders. Organists refuse to go back to first principles and think out carefully what are the true needs of their particular church. All too often, a scheme for a rebuild, or even for a new organ, does not reflect changing liturgical needs and a shrewd provision for the future - it represents simply what the organist has always had, and what he is determined not to do without. Organists seem unwilling to accept that, just as the Victorian and Edwardian parish choir tradition has all but passed away, and could not (in any case) easily find a place in modern parish worship, so organ-building on the scale required to sustain that tradition is no longer appropriate. A church which, in c.1900, had a choir of 60 singing a semi-choral mattins and evensong every Sunday, led by the organist from a large, chambered organ designed to provide colour in choir accompaniments, has, in 1980, a very different tradition: the parish communion is the main Sunday worship, presided over by the priest at a nave altar, and attended by a congregation which expects to join in sung and spoken parts alike; the music performed solo by the choir is as greatly diminished as is the number of choir singers, and the choral repertoire has a bias towards the period pre-1800. The sort of organ required by such a situation is different from the grand Edwardian organs of 75 years ago. "Small is beautiful" is a suitable (if inelegant) principle to be applied to organ design in this changed situation. Quite apart from the functional argument which makes a case for the smaller, economically-designed instrument, finance is a determining factor. It was one thing for organists to expect churches to provide grand instruments in the days of huge congregations and unlimited funds: it is a different matter in the present strained financial situation. This, of course, does not solve the problem for a church which has inherited an historic instrument of large size, and discovers BIOS yapping at its heels about conservation : but perhaps the generality of organists might take as a motto for the 1980s, "Small is beautiful".

Swarbrook at Wells

In the early 18th century there lived in Wells a certain Dr. Claver Morris. He was not only a Physician but an accomplished musical amateur and it appears that he started the Music Club in Wells which for many years met every Tuesday in the Vicars' Hall, no doubt in imitation of the successful Musical Society in Salisbury where Dr. Morris had lived prior to his move to Wells in about 1709.

His diary: The Diary of a West Country Physician 168*-1726. E. Hobhouse (ed.) has been published (He was born in 1659 and died in 1727) and on 22 September 1709 he wrote that he went to Shepton Mallet to 'give my judgement on the organ in Shepton Church' - 'T'was the day of opening the organ'. Afterwards they went to Mr. Whitlandt 'where we made a very good Consort of Musick. Mr. Dean, Mr. Hill, Mr. Nicols ^Jacob NickeHs, temporary organist of the cathedral 17^27, Mr. Broadrib ^William Broderip, cathedral organist 1713-26/7, Mr. Mills, Mr. Dolton and myself were the Performers on Instruments and Mr. Wiltshire Mr. North, Mr. Broadrib and Mr. Dean were the Performers with Voices'. As the diary is rather scrappy there is a fairly large gap for ten years and then on 10th February 1719 'I was at our Musick-meeting, at the organ, after it was made by Mr. Swarbrook a note lower, was the first time play'd on: we bargained with Mr. Swarbrook to give him for that, and putting in a Bassoon-stop, and a Hoboy, one into the organ in Close Hall - 35 Guineas at 21s'. /The editor adds a note that the rate was often 2l/6d owing to the bad state of the coinage/^. It appears that this organ is the one in Vicar's Hall. By 1725 Swarbrook was back in Wells and was supposed to be repairing the cathedral organ but seems to have taken four years over it. No doubt the Hospitality he was receiving made him in no hurry to leave Morris noted on 31st October 1725. 'Mr. Swarbrick dined'^with others/ and again on December 12 'Mr. Swarbrick being invited to a Stew'd Rump of Beef, and a Goose, Dined '.;/again with others^.

So little seems to be known about Swarbrook, that even these few details can add something to our knowledge of this German-born builder who is said to have lived at Warwick. Unfortunately Dr. Morris died in 1727 so Swarbrook's gastronomic pleasures came to an end.

However, he continued to look after the cathedral organ until about 17^7 and also repaired the one in St. Cuthbert's. There also seems a distinct possibility that he may have worked on the organ at Shepton Mallet although this can only be conjecture as regrettably, the accounts of this church are missing. But it is fairly certain that John Broderip, organist of Wells Cathedral also held the post at Shepton Mallet as his death at the end of December 1771 was followed by several advertisements for the vacant position in the Salisbury and Bath newspapers. Swarbrook's work would certainly have been known to John's father, William, and with the recommendations of Dr. Morris and the Broderips, father and son, Swarbrook cannot have lacked work in this area.

Betty Matthews

Archive

The Archive is grateful to Dn Watkins Shaw for his gift of a large collection of organ builder^ specifications, leaflets, and pamphlets on historic organs. This adds to our bulk of resource material on twentieth century design criteria for researchers in the twenty-first.

We must also express our thanks to Mr. Joshua Knott for various gifts of material relating to particular organs. Such items are always very welcome.

M.S.

Conference 1980

INTERNATIONAL ORGAN CONFERENCE
of
THE BRITISH INSTITUTE OF ORGAN STUDIES
and
THE GESELLSCHAFT DER ORGELFREUNDE
to be held in
OXFORD
Sunday July 27 to Saturday August 2 1980

The 1980 Conference will be a joint Conference of the British Institute of Organ Studies and the Gesellschaft der Orgelfreunde. It promises to be an exciting meeting in many ways. The Conference will be based in Oxford, with accommodation for BIOS members in St. Hugh's College.

The main theme of the Conference will be the English Organ and visits will be made to organs of all periods, in Oxford, London, Cambridge, Eton etc. (see the outline programme below). It should prove an invaluable week giving a splendid opportunity to place organs in England in perspective. It will also be of great interest to visit these organs in company with our colleagues in the GDO, whose presence will without doubt be stimulating and pleasurable.

Demonstrations and recitals have been arranged with distinguished players including : Simon Preston, Peter Hurford, Christopher Dearnley, Patrick Russell, Gerard Gillen, Nicholas Danby, Richard Marlow, Peter le Huray, John Wellingham etc.. There will also be lectures on the historic and contemporary English Organ.

It is hoped there will be a strong BIOS contingent to contribute to the conference. As large numbers are expected, and in order to make the necessary arrangements for travelling (and eating!), it is **essential that all members book early**. Booking forms are enclosed with the Reporter. Please send them off in good time with your deposit 1 by May 1st.

Booking will be on a first come, first served basis:

John Powntree

Outline Programme

- Sunday 27/7 Evensong and Recital, St. Paulfe Cathedral, London.
(Smith 1695/Willis 1872/Mander 1977).
Short Recital, St. James', Clerkenwell (England 1792/Mander 1978).
- Monday 28/7 Lecture: The Historic English Organ.
Short Recital, Salisbury Cathedral (Willis 1876/Harrison 1978).
Short Recital, Blandford Forum Parish Church (England 179*0.
Short Recital, Bryanston School Chapel (Church 1980).
- Tuesday 29/7 Brompton Oratory, London (Walker 1952).
St. Maryte, Rotherhithe (Byfield 176*+/England&Russellcl800/Mander'59).
St. Annefc, Limehouse (Gray and Davison 1851).
Farm Street (Willis 1927/Bishop 1980).
- Wednesday 30/7 Lecture: The Contemporary English Organ.
Demonstration Recitals:-
Merton College (? Byfield).
Queente College (Frobenius 1965).
New College (Grant, Degens and Bradbeer 1969).
Wadham College (Willis 1862).
St. Hughte College (Tamburini 1980).
Christ Church Cathedral (Smith 1680/Rieger 1979).
- Thursday 31/7 Cambridge, Demonstration Recitals:-
Trinity College (Smith 1708/Metzler 1976).
Peterhouse (Snetzler 1768/Mander 1963).
University Church (Smith 1697/Hill & Son, Norman & Beard 1963).
Jesus College (Bishop 18*+9/Mander 1971).
Little St. Maryls (Bishop 1978).
Kingte College (Dallam 1605/Harrison 1968).
St. Catherinete College (Johnson 1979).
Evensong in St. John's College Chapel (Hill&son, Norman & Beard 1956).
- Friday 1/8 Henley Roman Catholic Church (Collins 1976).
Eton College (Snetzler c1760, Hill 1885/1902, Flentrop/Mittenreiter '73)
- Saturday 2/8 A) G*M. Freiburger Opgelbau 1977).
Douai Abbey (Rushworth&Drdaper 193*+ and Tamburini 1978 and

Redundancies Officer

One of the aims of BIOS is clearly stated as that of working for the preservation and, where necessary, the restoration of historic organs in Britain.

From the outset of the Institute's activities, it was envisaged that such an objective should include the seeking out of intact organs, or simply material from such organs, which could be classed as having historical importance.

It soon became obvious that with the social and economic developments of present day society, an ever-increasing number of churches was becoming redundant. It thus became of importance that one of the Institute's duties should be to consider the organs contained in them. As the majority of these churches were built during an age of affluence, the chances that some material of historical interest might be found was relatively high.

It fell to the lot of the Secretary of BIOS to cope with these matters until the pressures of administration, arising from an ever-increasing membership became too heavy. The Council therefore decided to appoint a Redundancies Officer, and almost a year ago I agreed to undertake the responsibility.

It was clear that this aspect of the Institute's activities could develop greatly and it was difficult to envisage what lay ahead. The responsibility of the R.O. seemed not merely to be that of tracking down redundancies and recording them and their fate, but also, that of trying to put those who had need of worthy secondhand instruments in touch with those who wished to dispose of them. Such a task could escalate out of all proportion and difficulties could arise from sorting out the 'sheep from the goats' - but at least no harm could come from an initial attempt.

The first, and most obvious thing to do was to contact as many people as possible who were concerned with pipe organs in any way. The following organisations were approached, the C.P.W.; the Church Commissioners; Representatives of the Free Churches; the Secretary for Artistic Matters in the Church of Scotland, and the Organ Advisory Group of the Roman Catholic Church. The first of these, the C.P.W., proved to be an excellent source of information. The Secretary was able to provide names and addresses of D.O.A.s, Secretaries of Redundant Church Users Committees - all of whom were sent circular letters.

The response was very encouraging. General approval and promise of help came from all sources and it was welcomed that BIOS had taken the initiative and provided this sort of service. The danger soon became apparent, however, that the Institute might easily find itself in the position of acting as a clearing house for every redundant instrument, of whatever age or quality, in the country. One of the most difficult parts of the exercise is avoiding being forced into such a position.

Requests so far have almost all been for small two-manual tracker instruments and nearly all have been from incumbents or organists within the Church of England. The demand far outweighs the supply as small tracker instruments are like gold-dust at the moment. This is possibly a reflection of the current economic situation - with parishes and individual dioceses trying to conserve and re-deploy worthy instruments within their own boundaries. Unfortunately there is increasing evidence that a lack of communication exists between certain D.A.C.s, parishes and D.O.A.s. There have been examples when general organ advisory help has been requested, and it seemingly has not been available from the appropriate sources.

News of redundant instruments also comes mainly from within the Anglican Church. There is not so much information forthcoming, as yet, from the Free Church organisations, even though news reaches me of various chapel closures where quite important instruments are to be found. Vigilance by all is obviously a necessary activity.

Finally, it is of considerable help if those who have appropriate information keep me informed of the eventual fate of redundant organs so that the Register may be kept accurate and up to date.

Marilyn Wilson

Redundant Organs

St. Mary, Hulme, Manchester. (see page nine 'under Threat')

Behind the caseless front and electric console by Jardine (1965) are the unspoilt soundboards and pipework of a three-manual William Hill organ of 1858.

Specification Great Opens 16' to 3rk Mixture; Flutes 8,4; Trumpet 8.
Swell Opens 8' to 3rk Mixture; Flutes 8,*+;
Reeds 8,8,4, + 16(1965)-
Choir Opens 8,8,4; Flutes 8,4,2; Clarinet 8'.
Pedal Opens 16,16; Reed 16; also 1965 extensions and Bourdon

Contact Mr. Brian Raby (Churchwarden) Chetham's School, Manchester 3.

St. Luke, Darlington, Co. Durham.

Organ by Nicholson and Lord of Walsall. Date not specified, In good working order. Free standing. Of good solid construction.

Specification Great 8,8,8,8,4,4,2, Clarinet 8'.
Swell 16,8,8,8,8,4, Cornopean, Oboe 8'.
Pedal 16
Action Fully Mechanical. Pedal pneumatic.
Casework Pitch Pine. Spotted metal front pipes.
Dimensions 16' x 11'6" x 11'.
Contact Redundancies Officer.

Rickmansworth, High Street Methodist.

Organ by Rest Cartwright 1906. Well maintained (H.N.&B.) in excellent condition.

Specification Great Open D., St.D, Dulciana (grooved), Wald Fl.4.
Swell St. Bass, L.Ged. and Salicional (both to Ten.C.).
Geigen Prin.4., 15th, Oboe. Tremulant.
Pedal Bourdon 16.
Action Tracker. Pedal pneumatic.
Casework No details.
Dimensions No details, but described as 'compact'.
Contact

Great Boughton United Reformed Church.

Organ by Conacher built 1860/70. Electric blower, but still has original hand pump. Two manuals and pedals. Pulpit built in front as part of the organ in french-polished Oregon Pine. Pipe facade above pulpit.

Specification No details, but thought to have 13 stops.
Action Tracker?
Dimensions 15' high x 18'
Contact Mr. E. Wood,

St Bees.

The 1899 organ by Father Willis in St. Bees Priory Church will be known to some of our members. It was one of Willis' last instruments, and contains 54 stops. The time has arrived when increasing unreliability makes restoration necessary, and the parish (a small one) has to set about finding £25,000. This is an historic instrument, and, fortunately, the temptation to electrify the action has been resisted : Willis' original pneumatic action is to be restored, by Harrison & Harrison. This appears to be the sort of restoration work which BIOS would wish to support, and it is hoped that so themselves able to send donations to - The Reverend P.R.Bryan,

Idolatry

The Membership Secretary recently came across the following which he thought might amuse members the passage comes from Monasteries of the Levant, by

the Hon. Robert Curzon (London, 1881) and purports to be an account of a visit to an English church by a traveller from Persia ; members will readily identify the 'idol' which is referred to, and the 'strong man' or 'champion' is presumably a beadle.

"Leaving this country (sc. somewhere on the Atlantic seaboard of Europe) we got on board a ship, and traversed the sea, the recollecting of which alone heats ashes on the front of memory, and tears the garments of unhappiness with the rents of woe. This sea is the father of sickness, and the livers of those who sail upon it are turned upside down. We landed on the other side, upon an island, belonging to another sort of idolaters, who are also magicians, and likewise unclean eaters of the abomination, and practising many wicked incantations. Their idol is different from that of the other idolaters; it is much larger, and is placed in a high place, a Bala Khane, in their mosques; it has horns upon its head, sometimes more than two, and upon its belly it has stripes of pure gold, of great length and inestimable value. I went into one of the idolatrous temples (for which may I be forgiven J) towards the end of the service, which these idolaters perform there once in seven days only. There I saw the priest in a mihrab, or pulpit, such as we have here, for they have imitated us in this matter, for which their fathers are burning; and this priest seemed in a dreadful agitation of mind: we were sorry for him, my friend, and wished to help him; when of a sudden he stopped in his cries and concealed his face for fear, and fear also came over us, for the idol gave a loud groan; we stood up, intending to depart, and everyone in the place did so too, and made for the door: by the blessing of the Prophet we escaped; the unbelievers also poured forth in a stream, and departed with rapidity, not looking back; the idol was howling and swearing fearfully within the mosque: my soul became as water; but, having arrived at a place at some distance, we remained there, looking round a corner, to see what these idolaters would do. These are a brave nation, my friend, but by their hurried steps their alarm became manifest. Presently we saw a strong man, a roustam, with the grandfather of hats upon his head, and a large face, very red, and of a fierce appearance, and a spear or weapon in his hand. This man was a champion, and fearless altogether. ...an eater of lions; for he went of his own accord into the doors of the idolatrous temple, and shut them up, defending them with bars, and chains, and bolts of steel: regardless of the uproar of the evil genie, which was imprisoned in the bowels of the idol, he made the gates fast, and carried away the key; by this means, undoubtedly did this noble and valorous chieftain save the lives of all those who dwelt in the city of the idolaters; for if the evil genie had been able to get out, he would have devoured us all before he took his flight to Jehanum, or the mountains of El Kaf. Lahnet be Sheitan - cursed be the devil - poofi"

As a special offer our member Laurence Elvin is offering the last remaining copies of his book, Forster and Andrews, their Barrel, Chamber and Small Organs, at the price of £3 post free if ordered direct from him at 10 Almond Avenue, Swanpool, Lincoln. Containing a mine of information about the history of the firm, list and dates of all organs built, details about church music in the early part of the last century, barrel organs and the development of the small organ by the main stream of builders, the book has 1*4-0 pages and 25 plates, of special interest, there is a section devoted to pipe scales of some of the firm's larger instruments. Mr Elvin regrets that the second edition of his book The Harrison Story is now out of print. He is currently working on a comprehensive history of Bishop and Son, which is to be published in 1981.

Under Threat

The church of S. Mary, Hulme, Manchester was designed by J.S.Crowther, and consecrated in November, 1858. It is a noble, stone edifice in the Gothic Revival style - very high, with a steeple which must have been something of a landmark before blocks of flats encroached. The church suffered when the surrounding area was demolished, and it was declared redundant at the end of 1978.

William Hill built an organ for the church, which was presumably used at the consecration, in 1858. In c. 1870, someone (possibly Alex Young) made additions in a style which matches Hill's work admirably. In 1965, the organ was dismantled and re-sited with various additions; electro-pneumatic action and a new console were provided by Jardine's, but, fortunately, the original pipework was hardly touched. It is of excellent quality, in mouthing and voicing after the manner of Hill's middle period (1838-1860), but with a better quality of metal than usual. There are no indications of stereotyped factory production. The Great chorus, with its mixture, is one of the very few intact Hill choruses from this period.

Ideally, the pipework should be preserved and used with new, tracker action.

Its preservation (as an entity) is most important.

Any enquiries to the Secretary of BIOS.

| Great Organ | | Swell Organ | | Choir Organ | |
|---------------------|----------|-------------------|------------|-----------------------|----------|
| Violone (Ped) | 16 | Open Diapason | 8 | Cone Gamba | 8 |
| Large Open Diapason | 8 | Viola da Gamba | 8 | Dulciana | 8 |
| Small Open Diapason | 8 | Stopped Flute | 8 | Vox Angelica | 8 |
| Stopped Diapason | 8 | Octave | <i>b</i> | Gedeckt | 8 |
| Clarabella | 8* | Suabe Flute | <i>b</i> | Gemshorn | <i>b</i> |
| Octave | <i>b</i> | Fifteenth | 2 | Lieblich Flöte | <i>b</i> |
| Wald Flute | <i>b</i> | Twenty-second | 1* | Flautina | 2 |
| Octave Quint | 2§ | Mixture | III | Tierce | |
| Super Octave | 2 | Double Trumpet | 16* | Clarinet | 8 |
| Sesquiáltera HI | | Cornopean | 8 | Tuba Mirabilis | 8* |
| Trumpet | 8 | Oboe | 8 | | |
| Tuba Mirabilis (ch) | 8* | Clarion | <i>b</i> | | |
| Pedal Organ | | | | | |
| Open Wood | 16 | Octave Wood (ext) | 8* | Ophicleide (fr. Tuba) | 16* |
| Violone | 16 | Violoncello | 8 | Trombone | 16 |
| Bourdon | 16* | Flute (ext) | 8* | | |
| Echo Bourdon | 16* | Choral Bass (ext) | <i>b</i> * | | |

* 1965 ranks

Notes and Queries

Considerable difficulties - musical, liturgical, and theological - have resulted from the mid-nineteenth-century misconception of a parish church as a miniature cathedral. From time to time the opposite misconception, of a cathedral as just a 'big church', has been urged, usually by 'vista' hunters whose prey was often the organ on the screen. So many screen organs were swept away by the 'restorers' (sic), but a few remain.

Older members will recall the agitations over the Norwich and Exeter instruments a few decades back. A collection of newspaper cuttings, letters, and other material about these controversies was made by Andrew Freeman. This has recently been discovered amongst the possessions of the late Canon Frank Rice

of Exeter, and may now be consulted in the Cathedral Library. It is very illuminating to see how hotly, vehemently, and often rudely, the iconoclasts expressed themselves, and the album is of considerable interest.

According to a columnist in the Yorkshire Herald 28 April 1924, J.W.Knowles of Stonegate, York, had made a special study of the York organ builders of the eighteenth and nineteenth centuries 'and is in possession of so many details of organs, organ builders, and organists, during the last 200 years, that I hope he will either publish them, or place them at the disposal of some recognised body or institution'. The Assistant County Librarian at York tells me that J.W. and his son J.A. compiled many MS and cuttings books, and these and the family's stained glass business records were presented to the Reference Library in Museum Street where they may be seen. The only organ material in the collection is in a MS book Notes on the organs, organists, and quires in York Chapels, and other places in the city. This is dated 1924, which makes it look rather as though it was a first response to the columnist's wish, and one wonders whether more of the 'so many details' survive elsewhere.

One of Father Willis' voicers was named Potter, and is remembered by his descendants as 'unable to bear equal temperament tuning'. Two sons were also voicers. One went to Canada; That was probably Henry Potter of Camden Town, who may be the 'Potter, London, 1898' whose plate I found some years ago at Eccles in Suffolk. The other, John Potter, organ voicer and tuner, 4, Serpentine Road, Regents Park Village East, N.W.' was advertising in the musical press in 1890. They had a sister who married W.H.Rogers, who with his brother F.J.Rogers had served his time with J.Stringer & Son of Shelton, formerly Bellamy and Stringer. W.H., after working with Nicholson & Lord and then Cousins, joined his brother-in-law John Potter as Rogers and Potter of Victoria Square, Shelton, where they took over the business of Stringer and Son who had ceased work in 1894. They used pipework made by F.J.Rogers who started the well-known pipemaking business in Bramley in 1897. Could John Rogers, who worked at St George Preston 1747-1753 and at St Nicholas Liverpool 177^i perhaps have been a forebear? Ultimately John Potter went to join his brother in Canada, and the firm became W.H.Rogers & Sons, later taking over Steele and Keay. In an interesting letter to me some years ago W.F.Rogers, son of W.H. and cousin of Norman Cunliffe, spoke of work at Bethesda Methodist Hanley, Hartshill, Meir, Mansfield Methodist, Newcastle Congregational, St Luke Wolverhampton, Plaistow Congregational, and Hanley ²¹ Town Hall. At the last-named the pitch was changed in consultation with Sir Henry J. Wood; 'This upset Mr David Clegg, who thereafter with his 'Bombardon' organ attachment had to play his music in one key with his left hand on the organ, and in another with his right hand on his Bombardon'.

W.F. was the last active member of the business, and the final job was the rebuild of the Hope-Jones, with case designed by John Norbury, at Congleton St. James in 1941.

I understand from a more recent visitor to Necton (Reporter III 2) that he found a plate Samuel Bishop, Norwich, 1845- He also found a 'Yamaha' at Raveningham, and asks about the previous 'rather good organ'. 'Paget' gives 'harmonium' so I am clueless. At Llanfwrog by Ruthin he found an organ with Great, Echo, and a 4-stop Pedal with a 3-rank mixture, the legend being 'R.T.L. built this organ 1878'. Ladykirk (near Duns) is - as the name could indicate - a rare example of the Church of Scotland still using a pre-reformation church; it has a late 18th century chamber organ which the enquirer thinks might be an England. The Baschurch (III 2) instrument I am informed went to Te Aroha in New Zealand's North Island, but no particulars are to hand at present. Stourport church has been in the news; I gather that at the local Wesley Chapel is an early Nicholson, claimed as his first. At Thorngumbald near Hull is an 1828 H.C.Lincoln with an attractive Gothick case. Slopes of Lea 'organ (II 3)- The enquirer has heard a vague attribution to Snetzler and suspects that by 'before the war' his informant meant the Great War. Betty Matthews tells us (i) that the Snetzler in Salisbury was bought by one Wilkins, an ironmonger, from 'a gentleman's house which was in

the country, north of London¹, and this may be the one.

The bankruptcy lists of h888 include Mitchell, Thynne and Bishop, organ builders', and the Bishop name has excited a query. I know not. Hadfield and Earee (III 1) I have been told, should be the almost-as-improbable Eardle. I have not seen a plate of theirs and am dependent on correspondents; but Musical Standard (1886) records work done at Canterbury Cathedral that year by Hadfield and Earn (2) which seems to settle it. Matthew Chivers of Caine - all I can say about him is that two letters of his to William Bennett in 1843 and 1846 (3) refer to work at Caine and for 'Mr Waire of Headington'. W.Pitts of Warmington - Warmington is a village near Oundle. William Pitts, organist of Brompton Oratory from its opening for over 50 years and editor of Oratory Hymn-tunes (1871) was born at Oundle in 1825 (and was trained in music by his father, who was an organ-builder. (4) I have never come across an organ of his in his area, though I followed a rumour to Wittering. I find I should have gone to West Wittering (1878) in Sussex. John Keeler (III 1) made an organ in 1849 for St Andrew, Montpellier, Bristol.

John England and Hugh Russell in 1782 made an organ for the Hon. Thomas Fitzmaurice at Llewenni near Denbigh. His son, Viscount Kirkwall, seems to have presented it in 1810 to St Hilary's Garrison Church, Denbigh, long demolished. Sperling (5) speaks of an organ presented by Kirkwall to Castle Chapel Denbigh, which he attributes to H.Holland 1811. As the church for the castle started by the Earl of Leicester in 1563 was never completed, a little investigation seems needed into what actually happened; but one would surmise that Holland moved the England & Russell. The Viscount married the daughter of Baron de Blacquire which accounts for the erroneous attribution of Llewenni to him (6) in a reference which also attributes the organ to George England and inaccurately connects it with the Casson one made for St. Mary, Denbigh.

In August 1945 I visited St.David Denbigh and there found an organ with a late 18th century case which had come from St Hilary's. The old Parish church of Denbigh was St Marcella, at Whitchurch, and from it in 1895 was brought an old one-manual organ, displacing at St David's an old Pilcher 1847. This formed the Choir organ of the instrument I saw, the case and Great being from St.Hilaryfe. The Swell was of unknown provenance, but had the same number of stops as the Holland Swell, though not the same stop list. The Great tallied with the Holland Great except for a salicional instead of a trumpet, though of course, the stoplist was a common one. The grapevine indicates that this instrument is no longer there - if so, what happened to it?

It was cared for, when I saw it, by Wainwright, son-in-law of John Bellamy who had also tended this organ. Bellamy, mentioned earlier as in partnership with Stringer, had been foreman to Alex Young before setting up in business, and had done much experimental work for Casson, at whose request he had moved to Denbigh. They made an organ for Corwen in 1887 on Casson's system (7)» but by 1945 this had passed even from memory. Best had given the opening recital; it was divided, had Roosevelt soundboards, and Italian stop-names.

In the 'eighties J. Baillie Hamilton introduced a reed organ with special features which he called Vocalion. Some were made by Warren in Toronto, but a number were made by Hill & Son, and a few are still to be found in use.

Latterly the patents were taken over by Aeolian, but the name Vocalion migrated to phonographs and the reed organ became the Orchestrelle. A Hill one now in private hands is for sale if anyone is interested. (8)

A personal appeal to end with. I am engaged on an enquiry which entails making a list of cases where electronic organs have been replaced by pipes; or where a short-lived electronic has been succeeded by another (in one instance, three in twelve years). I should be most grateful for information to help in this.

B.B.E.

(1) Organs and Organists of Salisbury Cathedral (1972)

(2) M.S. 8/9/186b~[(37 MTO! io/1887 p.21.

(4) J.T.Lightwood: The Music of the Methodist Hymn-Book (1935) p-503.

(5) HI- 115- (8) M.O. 2/1908 p.357 (7) M.O. 9/1887.

(8) Mrs Wilkinson, Old Rectory, Kingston, Cambridge.

AIMS OF BIOS

1. To promote objective scholarly research into the history of the Organ and its music in all its aspects, and, in particular, into the history of the Organ and its music in Britain.
2. To conserve the sources and materials for the history of the Organ in Britain, and to make them accessible to scholars.
3. To work for the preservation, and, where necessary, the faithful restoration of historic organs in Britain.
4. To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote a greater appreciation of historical overseas and continental schools of organ building in Britain.

