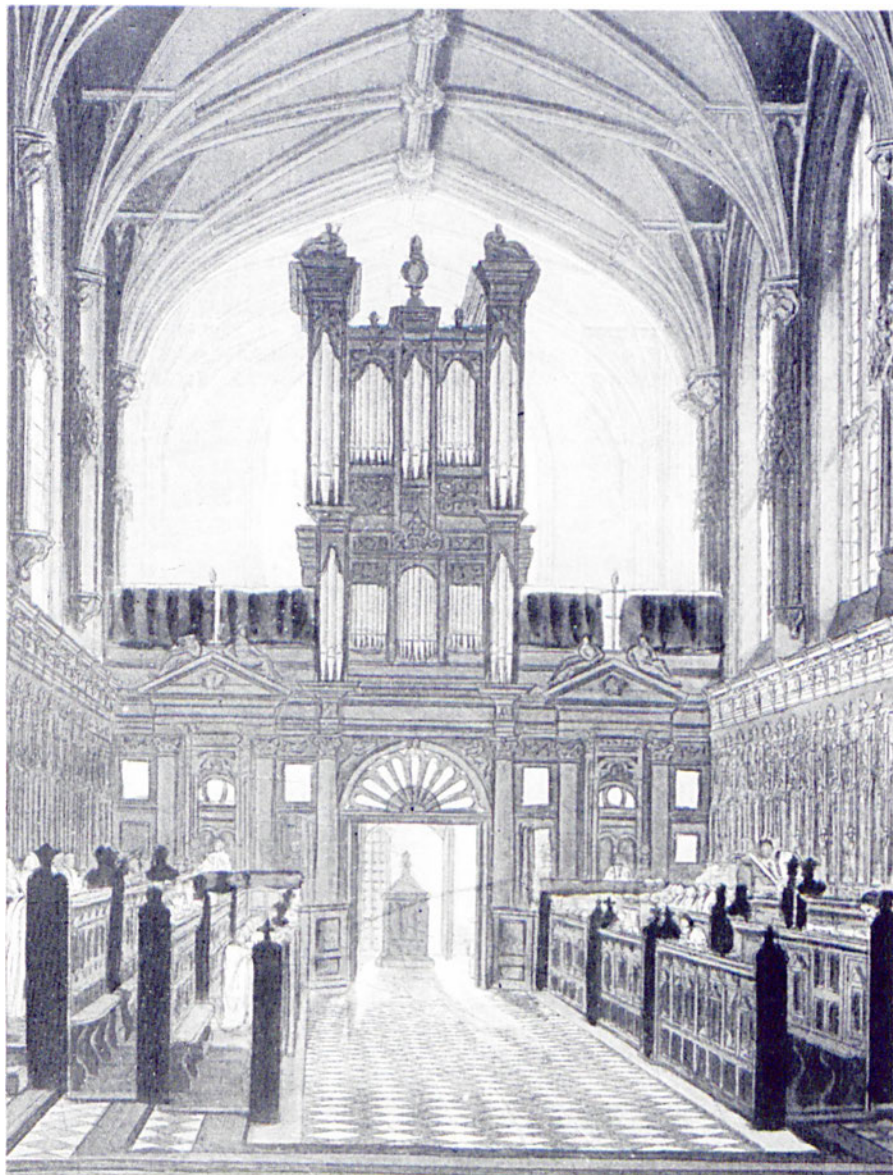


BIOS REPORTER



Volume four, no. 2 (April 1980)

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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The BIOS Journal is under the general editorship of the Council; any enquiries or offers of material should be directed to the Secretary.

A.G.M.

Notice is given that the Annual General Meeting of the British Institute of Organ Studies will be held at 9.00 a.m. in the Examination Schools, Oxford, on Saturday, August 2nd, 1980.

Notice of business should be communicated to the Secretary by Monday, July 21st, 1980, except for matters appropriate to Any Other Business (i.e. minor enquiries statements, etc.) which may be communicated to the Chairman at the commencement of the meeting.

Elections will take place during the course of this meeting for all officerships and the six ordinary Council places; nominations (duly proposed, seconded, and signed by the nominee) should reach the Secretary by noon on Friday, August 1st. Member's attention is drawn to the following minute recorded at last year's AGM:

"The Secretary pointed out that the present situation meant that elections (apart from bye-elections) were only held once every two years. In order to make for continuity in the conduct of affairs, he proposed that 3 Council members should be elected each year, for a term of two years; officers would continue to be elected every two years, in the same year. This was approved.

In order to inaugurate this system, it was agreed that the 3 Council members polling the lowest number of votes in 1980 should serve a term of only one year, permitting elections for 3 Council places to be held in 1981."

N.J.Thistlethwaite
Hon. Secretary

Pseudo and Phoney Michael Sayer

These words were used by the Chancellor of Manchester Diocese after a consistory court had rejected an application from the parish of St Andrew, Dearnley, for approval of six electric altar 'candles'.

In his judgement, reported in Church Times of 8 February 1980, the Chancellor said that "the six electric candles, when lit, were clearly artificial candles. They were 'pseudo', a pretence, and therefore, not the genuine and best articles for use in worship". The congregation had claimed that real candles were a fire risk but, said the Chancellor, an article pretending to be other than it in fact was, was 'phony'.

The implications of this judgement for musical instruments are self-evident ; if there is to be consistency and uniformity in church standards, then anything pretending to be a real organ when it is not, is equally inadmissible.

Diocesan advisers might also consider how far this argument should be extended; ought one to support a faculty application for an organ 'restoration' when the term is used to cover the replacement of mechanical action by electric, and the pretence that sensitive music-making is still practicable?

Parochial Church Councils do need protection from their own ignorance; I was recently asked to advise a PCC that had been persuaded by a cheap organ builder to spend £5,000 on electrocuting a delightful early Victorian instrument, the arthritic organist finding it 'heavy' to play. I recommended cancelling the contract and getting a competent tuner for two days to adjust the action ; they were overjoyed with the result, and with the saving of £4,9[^]-0.

Another parish had been allowed to spend over £12,000, the cost of an adequate new organ at the time, on 3 rebuilds in 10 years of a remote-controlled 1930s job condemned as worthless by every consultant asked to examine it and by all the major organ builders. One of the functions of the English Organ Archive ought to be the collection of case-studies of churches who have been allowed to spend uneconomically on ill-advised rebuilds; organ builders are, like the rest of us, in business to make a living and embarrassing mistakes continue to occur, usually through insufficient guidance on the client's side. I would be glad to receive, in confidence, suggestions for case-studies that might be used (anonymously, of course) towards the education of clergy and organists in the simple economics of bad design.

English Organ Archive

BIOS is grateful to Mr E.A.K. Ridley, of Barbican, London, for obtaining a microfilm (to be kept in the EOA at Keele) of the late Harry Shapley's organ index, the original now being the property of the Horniman Museum in south London. Mr. Shapley, of Darwen, Lancashire, compiled a vast index of thousands of organs in Britain with their builders and dates, arranged by counties; he was not always able to keep it up to date, and it remains incomplete, but the microfilm will nonetheless be a valuable research asset. Thanks also to Douglas Carrington for drawing attention to the existence of this index.

Gray & Davison's Liverpool Factory.

In 1857 Gray & Davison of London acquired the business of Bewsher & Fleetwood, who traded from 1 Bronte Street, Liverpool. Bewsher (or Bucher?) & Fleetwood had been in business there since about 1820 and the firm is therefore a contemporary of Samuel Renn in Manchester. Bewsher & Fleetwood's earliest recorded work is the addition of Pedal pipes to the Smith organ of Kendal parish church, in 1824, but in 1825 they undertook a substantial rebuild of the organ in Chester Cathedral: the organ to be replaced by Gray & Davison in 1844.

The Gray & Davison ledgers in the EOA collection run from 1821. The first two volumes (1821-39) relate to the period when John Gray ran the business, but with the arrival of Frederick Davison in partnership, a fresh set of ledgers was begun, identified by the sequence A, B... on the binding.

Ledgers A, B and C, run from 1839 to 1857; but with the acquisition of Bewsher & Fleetwood and the opening of the Liverpool office, the sequence divides with ledgers D1 and E1 (1857-65) recording the London accounts, and ledgers D2 and E2 for Liverpool. From 1865 to 1890 much larger ledgers were bought and stamped "London" and "Liverpool" on the spines, but from 1890 a single run of ledgers served both accounts as communication by telegraph and telephone became easier, and as the growth of trade began to slow down.

We can assume that G & D purchased Bewsher & Fleetwood's tuning and maintenance contracts, and hence, that organs appearing for the first time in the Liverpool ledger of 1857 were largely Bewsher & Fleetwood products. Since only 20 B 8t F organs have been identified, the G & D records ought to tell us a great deal about the work of this shadowy Liverpool firm.

Unfortunately, volumes D2 and E2 are lost, and Gray & Davison's Liverpool records survive only from 1865 with a vital 8 years unrecorded. What is evident, however from the Liverpool books of 1865-90 is that, by purchasing Bewsher & Fleetwood, Gray & Davison vastly expanded their business in the area centred on Liverpool until it almost equalled that of their London factory. This area extended from Cumberland to Birmingham, and from Anglesey to east Lancashire, including a near-monopoly of the churches in Shrewsbury (about 20) and a vast number in Liverpool and Wirral.

We also know, from serial numbers of new organs, that up to 100 were built in the Liverpool workshop before 1865 and a further 100 up to 1883. Comparison of our newly-indexed records also shows that both Gray & Davison in Liverpool and Jardine of Manchester were competing with HiH's estimates for work in Lancashire throughout the period from 1865 to around 1890. Certainly Jardine's best work of this period was regarded in the locality as equal to Hill's, so presumably Gray & Davison's was also.

Lost, too, are the Liverpool shop-books. G & D's London shop-books, running from 1840, are a unique and important collection of technical detail, although identifying instruments known only by a serial-number will take years of patient research. A start is being made, however, on attempting to locate the products of Bewsher & Fleetwood; my own feeling is that a good few of their instruments survive undetected in north Wales and the borderland of Cheshire and Shropshire. We ought to know more about this firm: any clues gratefully accepted.



Redundant Organs

Elsecar Methodist Church, Barnsley.

"Holt, Sheffield, 1878". Must be older. Formerly GG (lowest keys now fastened).

Specification Great O.D., S.D., Dul., Pr., 12th., 15th.

Swell (Ten. C.) O.D., S.D., Pr., Oboe.

Pedal ? Couplers; Sw-Gt and Gt-Ped.

Action

No details.

Casework

Gothic case.

Dimensions

15' to 16' high x 9'3" wide x 4'3" deep + 1'6" pedal projection

Contact

Roger Fifield. [REDACTED]

Holy Trinity, South Shields, Co. Durham.

J.J.Binns (early part 20th cent.) In original condition and fully operative.

Specification Great 16,8,8,8,4,4,2,2(?),Tr.

Swell 8,8,8,8,4,4,III,Corn., Oboe.

Choir 8,8,8,4,Clar.

Pedal 10,16,10^,8,8.

Usual couplers including Octave and Sub-octave.

Action

Tubular Pneumatic.

Casework

Front case, central tower and 2 flats, side case 5 flats.

Dimensions

20' x 9'6" x 10'

Contact

Revd. J.Ruscoe [REDACTED]

Salem Baptist Church, Cheltenham.

Organ dating from c.1855i builder unknown. Built as a two-manual, enlarged to a three-manual in 1900; further rebuilt in 1920. Most of original pipework remains.

Specification Great 10,8,8,8,8,4,4,2,8. (soundboard has 10 sliders)

Swell 16,8,8,8,8,+,2,111,8,8.

Choir 8,8,8,4,8.

Pedal 16,16,16,8,8. Compass; 56/30.

Tracker to Great and Swell, tubular pneumatic to Choir and Pedal

Casework

Two towers with a single flat in between.

Dimensions

23' x 12' x 9' (approx).

Contact

Mr R.Williamson, [REDACTED]

Organ Case for Disposal.

The Scott case in St Peter's Church, Northampton is for disposal. It was built to fit round a window and so has a 'dip' in the middle. Applications should be made to The Ven. The Archdeacon of Northampton, [REDACTED]

The Carnegie Trust

It became known some time ago that the Carnegie Trust was exploring the possibility of making grants for the restoration of organs. Andrew Carnegie himself gave more than £500,000 for the building of church organs during his life-time, but his trustees discontinued such grants following his death - presumably because of the insatiable demands from churches, and the difficulty of deciding how much, and to whom.

The new policy seems specifically to exclude grants to churches, and lays emphasis upon helping in the restoration of instruments available for teaching, rehearsal and entertainment of the general public. We understand that Dr Gilbert Kennedy acts as the Trust's adviser. Grants have so far been made towards the cost of work on the Binns organ in Rochdale Town Hall, Willis organs in St George's Hall, Liverpool, Huddersfield Town Hall, and Aberdeen Music Hall, and an organ by Miller in Perth, and a William Gray organ recently acquired by the Scottish Philharmonic Society; the largest grant of all (£20,000) goes towards the rebuilding of the Schulze organ from Tyne Dock at Ellesmere College, Shropshire.

Henry Swarbrick

County magazines and local newspapers often run Notes and Queries columns, and 'organal' matter occurs from time to time, usually in 'convoys'. The following appeared in the Birmingham Weekly Post 24th November 1877* and not only tells us that Swarbrick had a brother in the business with him, but also throws some light on the frequent 'carving by Grinling Gibbons' statements:-

To Mr. Prescott, att his house in Warwick, Warwickshire.

Good Sir, - I have sent you a crach (1) of the trofey (2) intended for you, wich is in hand, and will be finished as the workeman hath promist me in a month. He is the best hand that I ever met in general, and draws as he carves. He is an Irishman, and but a lad of twenty years of age. Your troompet-marrewn (3) is don al but stringing. I hope your gent-men, but this time may com to som reselyshon to setel a salreay, and to consider that I cannot alwayes worke for nothing.

I sopus Mr. Giberns hath been with you and told his tale as folce as he hath to several^ as for the worke att Stratford he never came but three times and every time directed the workeman rong, so if I had not been in the way he would spoil the case; never paid on peacy wages to them; and told them that I was to pay them; and told them about the town they were beholden to him for thayer organ, and since my brother dyed I could not Draw or go with any work tel I had a design from him, and that I oed him a great deal of money, and went to Mr. Mason to get some which he denied without an order from me.

I do not know that I ever oed him on shillin; never came to Stratford but dronke and sware att the men and shouer he knew best, he knew the Draught. I do not know that ever I saw any of his drawings.

My sarvis to al friends. I am yours,

THOS SWARBRICK
Brom'ham, (4) July the 14th 1730.

The trumpet marine could be described as a narrow one-stringed 'cello, with one leg of the bridge shorter than the other, thus setting up a kind of brassy rattle. It was not played by stopping, but in the style of possibly the earliest stringed instruments, by using only the harmonics of the string. Sometimes sympathetic strings were fitted inside the instrument. Pepys in 1667 heard a Frenchman 'play on the trump-marine which he do beyond belief, but by 1730 it was becoming old-fashioned. Its interest here is that Swarbrick was experimentering with stringed organ stops, three of which he inserted at St. Michael, Coventry, in 1733- Owing to the 'difficulty of keeping the strings in tune' they were removed in 1763. (5) No description of them appears to exist. Who was 'my brother'? Henry Swarbrick, organist of Hereford Cathedral, may have been related to Thomas, but he did not die until 1754. The remarks about 'Mr. Giberns', besides providing food for thought and investigation, also indicate the completion of the organ a little earlier than usually stated. The Stratford organ, after enlargement by Hill, is thought to have gone to Nottingham via a Mr. Acton in 1842, (6) but nothing definite seems to be known.

B.B.Edmonds.

- (1) sketch.
- (2) trophy - a formal piece of carving, such as the panels with groups of instruments sometimes found on organ cases.
- (3) trumpet-marine.
- (4) Bromwich (Brummagem) now known as Birmingham.
- (5) H & R 1877 p.139.
- (6) Reporter III 1, N & Q Hill's Letter Book.

Restoration 1. Shrewsbury, St. Julian.

This redundant town-centre church, with ancient foundations on a historic site, has been reopened as a craft and art centre for Shropshire through the enthusiasm of Andrew Wright, a professional historian who has bought the entire building and its furnishings, including the organ.

The aisles have been divided into small craft workshops and the spacious vestry becomes a restaurant. The nave and chancel are left clear for concerts which will feature the organ, moved in 1883 from the west gallery to an open location in this spacious and resonant building.

The organ was built in 1834 by Bewsher & Fleetwood of Liverpool, who took away the previous Gray organ of 1792. In 1850 Groves & Mitchell (who sometimes sub-contracted for Gray & Davison) rebuilt it as a 3-manual, retaining the 183⁴ case and front pipes; subsequent alterations by Gray & Davison in 1874, 1901 and 1921, left the Choir intact, most of the Great chorus, and all Swell stops up to 4ft. BIOS member Daniel Verhulst (Salop Organ Building Ltd, of Bridgnorth) is undertaking a thorough restoration, reconstructing the instrument to its 1850 specification with Ten.C Swell, single rank of Pedal pipes, and unequal temperament tuning. An opening concert is planned for September 1980.

Stoplevel as at 1850 and 1980, after restoration: Man: c-f (54) Ped : C-e ' (29)

Great	Swell (TC, bass keys play	Ch.)	Choir
Op. Diap PC') comm.bass	Double Diapason		Bourd.Bass CC to TC
Op. Diap TCJ in front.	Open Diapason		St.Diapason Bass
Stop Diapason	Stop Diapason		St.Diapason Treb
Principal	Principal		Keraulophon TC
Twelfth	Twelfth		Dulciana TC
Fifteenth	Fifteenth		Principal
Sesqui. CC.17/19/22.	Sesquialtera 12/15/17*		Flute TC
mC.12/15/17-	Cornoepan		Fifteenth TC
Trumpet	Hautboy		Clarionet TG
Pedal	Clarion		
Double Open Diapason Pipes. Gt-Ped, Ch-Ped, Sw-Gt,			Sw-Ch 3 composition pedals

Dear Sir...

I know that Andrew Freeman was a great admirer of Walford Davies - indeed very much laudator temporis acti as regards the Temple Church. Since my talk I have been informed by Andrew's younger sister (the 'Blanche' of the squabbles recorded in his schoolboy diary) that he was in fact a pupil of W.D. Also it should be recorded that his two grandsons rowed for Oxford... in the same boat!

Mr. Herbert Norman gives some more facts about the Stourport Hope-Jones. As he says the organ was an entity as it stood. Nevertheless George Jackson, who was organist from 1890 until sometime in the 'thirties, wrote 'There is no pretence that it is a complete instrument, as it was originally intended to be the light-wind portion of a larger instrument, which was the reason why no case was provided'. He said that it was opened in the old church, 'an ugly red brick building', by Hugh Blair, and refers to the Parish Magazine for June 1897 as containing eulogies by Blair and Haydn Keeton. Until May 1931 the blowing was by a large handwheel working three feeders via a crankshaft, and these remained in situ for many years.

There is a tracker-action Ingram, Hope-Jones organ at Alwalton, alongside the A1 near Peterborough. The Phoneuma is practically speechless.

Great: Swell to Great, Open D. Hohl Flute Viol d' Amour, all at 8'

Swell: (leverpedal) Superoctave, Phoneuma 16, Lieblich Gedackt 8, Viol d' OrchS Suabe Flute 4.

Pedal: Sub Bass 16, Great to Pedal. Compass 61/30

Is anyone researching Hope-Jones?

Yours sincerely

Bernard Edmonds

Restoration 2.

Belper, St. Peter.

Rodney Tomkins' comprehensive 'Derbyshire Report' in the Autumn 1979 Reporter (Vol III, No3) mentioned the restoration work, in progress at the time he was writing, at St. Peter's, Belper. Now that the work has been completed, the following account may be of interest. Perhaps at this stage I should warn anyone contemplating a similar 'amateur' scheme not to plunge in without careful and detailed consideration, and experienced advice. In many ways this was a very special case, and the absence of serious basic faults (despite the complete failure of the action) could not normally be relied upon. The successful conclusion of such a project, demands a committed team which most churches would be unable to supply.

No records have been found of the instrument (if any) installed in the church between 182*+, when it was consecrated, and 1853- In that year William Holt of Bradford built a two-manual and pedal organ, which appears to have been completely new, in the centre of the west gallery. The specification was as follows:-

Great Organ (CC-f	54 notes)	Swell Organ (C-f	b2 notes)
Double Diapason	16 stopped wood	(prep) Double Diapason	16 stopped bass then
Open Diapason	8 metal	Open Diapason	8 metal (open metal
St. Diapason Bass	8 wood 12 notes	Principal	4 metal
Clarabella Treble	8 wood	Fifteenth	2 metal
Viol de Gamba	8 metal TC	Fifteenth	
Principal	2i metal	Octave Higher	1 metal
Flute (chimney)	b st wood bass	Cornopean	8 metal
Twelfth	2§ metal	Side position 'trigger'	swell pedal.
Fifteenth	2 metal	C*-top C 8/15/17, top C*-f 8/15).	
Sesquialtra	II-III (CC-mid C 19/22, mid		
Trumpet			

Pedal Organ (CCC-D) Open Diapason 16 wood....very large scale.

There were two couplers: Swell to Great and Great to Pedal. Total cost: £305. The Great Double Diapason was to be added when the church collections permitted and duly appeared in 1855-

In 1873 Radcliffe and Sagar of Leeds rebuilt the organ as a three-manual, the Great remained untouched, but the Swell was provided with a full-compass chest, a Stopped Diapason and a Tenor C Oboe. The two 'Fifteenth's' were used to make a conventional two-rank mixture, 19/22 breaking to 12/15 at mid C.

The four-stop Choir Organ consisted of:-

Stopped Diapason	8 wood	
Dulciana	8 metal TC,	bass grooved into Stopped Diapason
Flute	k stoppedmetal	
Clarionet	8 TC	

The Choir chest was placed behind and rather lower than the Swell, with long horizontal trackers passing beneath the Great and Swell action to squares actuated directly by the Choir keys. An extra pedal stop, Bourdon 16, was placed on the Choir chest and the whole pedal organ converted to two-stage pressure - pneumatic action. A new parallel-concave pedal-board of 30 notes was provided with a 30-note touch-box, but the Open Diapason remained at 27 notes, the new Bourdon had 29, and the coupling action, though fitted with 29 sets of stickers and backfalls, worked on 27 notes only because the Holt roller-board was re-used without alteration. This and apparent last-minute changes to the Choir specification, suggest that Messrs Radcliffe and Sagar were, at kindest, a muddle-headed concern.

The usual five unison couplers were provided, though the Choir to Pedal, inscribed in different script and contrived differently, appears to have been added later.

One interesting discovery during the recent work was the pencilled signature "James J. Binns" in three places inside the swell-box. J.J. Binns was in the employment of Radcliffe & Sagar until he started up on his own account in 1881. Under one of the signatures, in a different, but probably contemporary hand is

added "Organ Butcher".

In 1902, J H Adkins of Derby overhauled the organ, removing the Tierce rank from the Sesquialtra, and the top ten pipes of the upper rank of the Swell Mixture and papering over the windways. Otherwise the instrument remained unchanged and still cone tuned. By the late 1930's the organ was again in need of repair, but the fact that it remained hand-blown even then would seem to indicate that it occupied a very low position in the priorities of the powers that were.

in 1938 the church was left a bequest. The vicar of that time had attended a demonstration of a Hammond organ, and one was duly purchased. During the 1939-1945 war a stray piece of enemy aircraft ammunition penetrated the church and passed through one of the Open Diapason case pipes. The hole remained to complete the picture of decay for the next thirty-five years.

No further thought was given to the organ until the preset organist, Denis Makin, approached two established organ builders in the early 1970's. One offered to buy the pipes for £200, the other to build a smaller instrument using some of the existing pipes. Neither would consider restoration, and in any case the cost of such work would have been beyond the resources of the church.

So the matter rested, until Rodney Tomkins, FRCO, Chairman of the Derby and District Organist's Association, suggested that the Golden Jubilee of the Derby Diocese could be fittingly marked by the restoration of this, potentially, one of its finest and most historic organs.

The Church's P.C.C. in 1978 accepted proposals for a restoration project to be carried out by voluntary labour, and to cost around £1,500. The choice as to the form the restoration should take, ranged from retention as left by Adkins, to restoration to the original Holt design. Conversion to a more modern tonal concept or the installation of new action of whatever type, was not considered.

The restoration aimed:-

- (1) To restore the Holt sound on Great and Swell, while retaining the obvious improvements in the latter.
- (2) To retain the less historic Choir organ, but with a significant tonal improvement, viz., replacing the Dulciana by a 2' open flute stop made from the Dulciana pipes as far as possible.
- (3) To retain and thoroughly restore the Radcliffe & Sagar action, completing the Pedal compass to 30 notes throughout.

Much routine work and cleaning was carried out. New phosphor-bronze centres for roller boards were fitted (the seizure of these was one of the chief causes of trouble, due to corrosion). New roller-arm bushes and buttons in Nylon (made from rod by volunteers) were fitted. Broken stickers and trackers were repaired using heat-shrunk plastic tubing, instead of the more usual binding for new copper (hooked-end) or Phosphor-bronze (threaded) wires. Much pipework v/as repaired, several swell reeds had collapsed under their own weight, through inadequate support. All metal pipework remains cone tuned. The war-damaged pipe was repaired] The casework was restored by removing the old varnish, revealing good quality pine, and repainting decorative panels in gold and brick-red. Some keys have been re-covered and the pedal-board renovated. A new blower has also been installed.

The Service of re-dedication of the restored organ took place on 8th September 1979, including the two anthems sung by the choir of Leeds Parish Church at the original opening in December 1853 - 'Blessed be the God and Father' (S S Wesley) and 'For unto us a child is born' (Handel). Dr Francis Jackson gave the opening recital on 20th September, before a large and appreciative audience.

Since the opening a few further tasks have been performed:-

- (1) Lowering the mouths of the middle and treble octaves of the Great Open. It appears that these were 'arched-up' in 1873 and the whole organ raised in pitch, as no transposition of pipes, or lengthening was involved.
- (2) Replacement of the pallet springs. The old ones were mostly of brass and proved occasionally unreliable.
- (3) Fitting new return springs to the composition pedals.
- (k) Miscellaneous irregularities in the regulation of the pipework are being gradually eliminated.

Notes and Queries

The organ at Worle in Somerset has of recent years been locally dubbed 'the Prayer Book organ' (1) because it is said to be dated 1662. At the same time, it is said to have been made at Frankfort-on-the-Main - hardly B.C.P. territory! - , to have come to Worle from 'a chapel at Blackburn', and to retain 'its original pipes and casing'.

The case is almost certainly Harris, with 'gothic' cornice substituted and the collar removed from the central tower. The front pipes are clearly original, and have three types of pipe-lips (ogee, oval, bay-leaf) - almost as good as Renatus' signature. Last time I saw it, the organ had acquired tubular-pneumatic action and a stop-key console. There is much to be looked into, and by way of a start a correspondent asks whether anyone can identify the Blackburn chapel. Any other information welcome.

At St. Mary, Leyton, is an organ with pipework of the England period, which was acquired second-hand in 1822 for £257i and enlarged by Bishop in 1885. Forty years ago a statement reared its head, that the instrument came from one of the Brighton 'Establishments'. The origin of this statement is not known, and there seems no confirmation at Brighton. Mackeson's Guide, both 1876 and 1889, simply says 'Bishop' without date or comment. No other reference to it has yet appeared. Restoration is in progress, and the parish would like to find out the organ's history

Some potted enquiries : The McGruer Hollow Spar Company advertised c. 1930 as makers of circular wooden organ pipes; any examples known? A 17th century organ once at Hunstanton Hall had its iron pipes arranged in a perspective view (c.f. Wilton Abbey); picture and particulars enquired about. (I believe Capt. Lane acquired it for his collection, but it was not there when Freeman made his photographic sortie.) A clavierorganum by Herman Willen Brook 1712 from the Kendrick Pyne Collection, but then in the possession of Henry Boddington of Downall Hall, Wilmslow, was sold by Puttick & Simpson in July 1901 for £3 ! Whereabouts? Henry Aveling was a mid-19th century organ visitor, whose notes someone is asking about. (Aveling is a well-known medical name, not to mention steam rollers et al.)

Casson & Miller were at work briefly from Stormont Street, Perth, about 1887. News about the firm is sought, and in particular whether Thomas Casson was involved. G. Tillman 1878, whose name occurs inside an early 19th c. case with a soundboard dated 1858. Thomas Stanhope of Hampstead. Matthews of Bath. C.H.Walker of London.

In Keene's Bath Journal, 11 April 1908, it is recorded that there was buried 'At the Abbey Cemetary last Friday, Edward Matthews, an old inhabitant of Bath, organ builder, harmonium and american organ builder, a natural musician mechanical genius'. This last phrase echoes that used about Dr. Morse of Barnet. I found a 1906 organ of his at Otterhampton, Somerset. Newth of Dursley (Reporter III 1) - I found myself at a Conference sitting next to a Manchester clergyman named Newth. He knew of Gloucester forbears but not of any organ builders. His son had recently taken up the occupation. Atavism?

C.H. Walker had no connection with J.W. Walker. He had a branch at h, Blagrove Street, Reading; but the main establishment of 'C.H.Walker & Sons (from Brinsmead & Sons)' - as the label on a chamber organ now at Greatworth has it - was 25 Manchester Street, Manchester Square, London. Such organs of his as I have met were competent and musical, without being outstanding. I was once told that he continued a connection with pianos, but whether as maker or dealer I cannot say. His son T.S. was apparently still in business at Reading in 19^9. (2). Gamba Organ Works, Old Kent Road, I cannot help with. An organ of theirs with tubular action, detached stop-key console, and a crescendo pedal, existed in a Hampshire village church; but the rest is silence. (3)

F.H.Sutton wrote in 1871 to Lady Lewis of Harpton Court concerning the restoration of the organ at Old Radnor: 'There was a tradition, Mr Mogridge said, of some of the old pipes having been in existence in some of the cottages; if such could be found, they would teach us a great deal, and be very useful'... 'making a blunder in such a case as this organ, would be equivalent to throwing away the remains of the Dodo at the Ashmolean, Oxford' (*4). There seems no record of any being found, nor will the intervening century have increased the likelihood, but the possibility should not go unrecorded. Sutton himself in 1866 described the organ (5) as 'practically empty of pipes and mechanism remains of the wind chest and of the bellows were in existence then, but all signs of the manual or manuals had entirely disappeared'.

Stowmarket Congregationals built a chapel in 1861, and a year or two later bought an organ, totally destroyed by bombs in 19*41» It was described as 'a 2-manual and pedal pipe organ of remarkably sweet tone but lacking deep power. It was antique said to have come originally from Hampton Court Palace, with keys of tortoiseshell and mother of pearl and elaborately inlaid case'. The old case had apparently not all come to Stowmarket, so far as I can deduce; but the larger case pipes had been 'richly painted in patterns' in their former home. Great stops on left, Swell on right, usual couplers, tremulant, Pedal Bourdon;

Great 8, 8, 8, *4, *4, 2f, 2 Sesq., Cremona; Swell 16, 8, 8, k, 2, 8.

Such was its condition about 1920, clearly owing something to modern work. Any information about it would be welcomed. The enquirer wondered whether it could link with the pre-Shrider Smith; but that was burnt in the Whitehall fire. (6)

Dr. Warwick Jordan, a well-known musician early this century, was a descendant of Abraham Jordan, it appears from a statement made by another descendant, Wilfred H. Jordan of Vancouver, when he visited London in 195*4 (7). There must be descendants of other old-time builders if only we could identify them, when perhaps some valuable information might be unearthed. We have already mentioned a Barnet descendant of Renatus Harris, C.W.Harris, who was organist of Wood Street Congregational 50 years ago. (Reporter III 1).

Further builder enquiries are Archer of Epping, Snell of London, J.Kemvss of Bristol, and T.Turner of Lambeth. J.C.Archer is modern (he died in 1932) and did a rebuild at North Weald. Edward Snell worked in Stoke Newingham; Eustace Ingram Senior was apprenticed to him before going on to Willis. Ducklington, near Witney had a Snell. John Kemys, organ builder of this city, died in Bristol 29 June 1765; he is mentioned in Gentleman's Magazine, (8) as also is T.Turner. (9)

A query comes about long-serving organists. So far as I know the world record is held by Charles Bridgeman, who was appointed to All Saints Hertford in 1792 at the age of 13, retaining the post for 81 years until his death in 1873. He would have played instruments first by Morse of Barnet, 1750; then rebuilt by one of the Englands in 1796; finally superseded in 1840 by a Gray & Davison which retained the England reeds (10). Twenty years after his death the church was destroyed by fire, and the new building was provided with a new Father Willis.

B.B.Edmonds

(1) Church Times 'Around the Dioceses' 2*4/12/1977

(2) M.O. 12/19*49 p. 185.

(3) M.O. 8/19*49 p. 617.

(*4) Quoted in notes in my possession, made many years ago by 'A.R.', which stated that the letters were 'still in existence'.

(5) Some Account of the Mediaeval Organ Case ... at Old Radnor, South Wales. Hatchard 1&>6.

(6) F. and R^ 135

(7) M. O. 2/1955 P- 507.

(8) 1762 P* 201.

(9) 1816 p. 33-

(10) Sperling II 130, 133* Not in G & D Shop Book No. 1, commencing 18/5/18*40.

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.**

