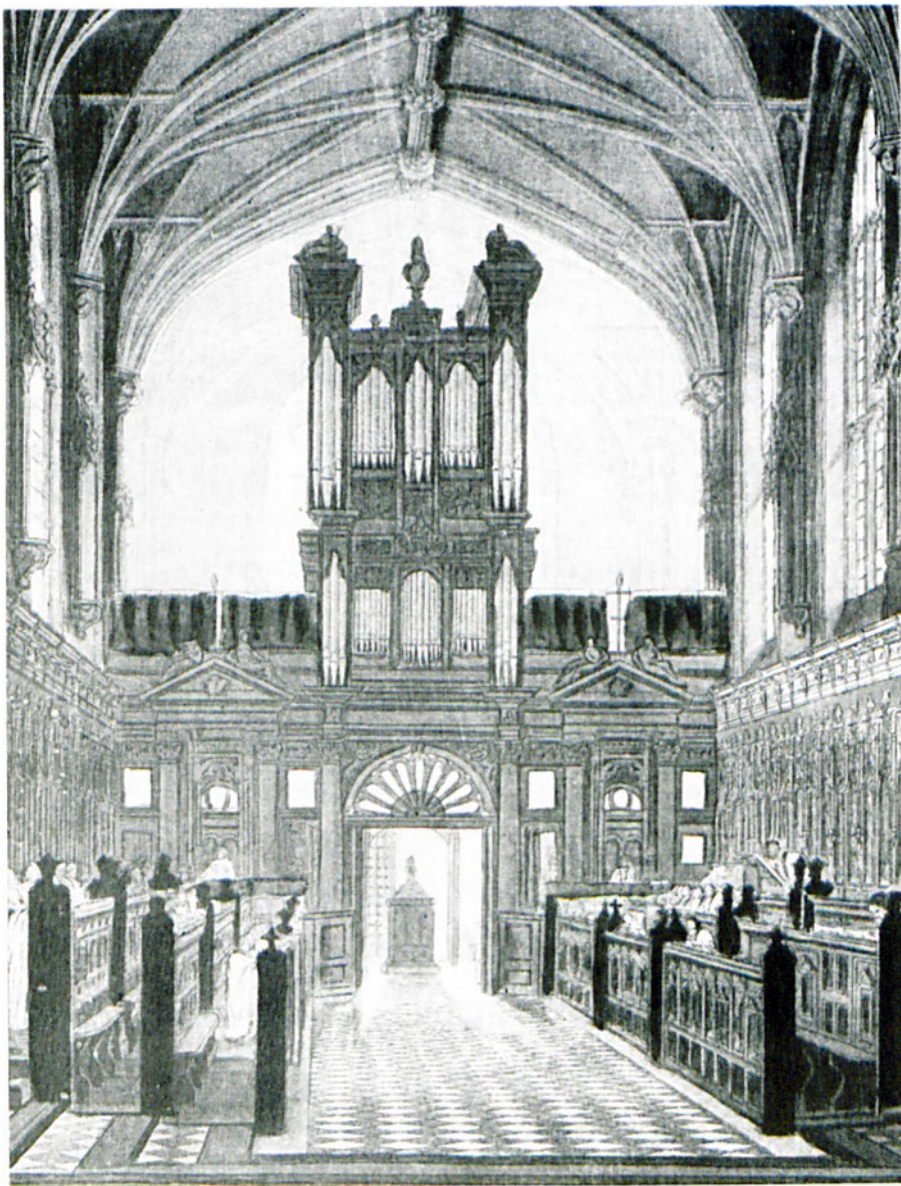


# BIOS REPORTER



Volume four, no. 3 (July 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 Revd. B.B.Edmonds, at:

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## Editorial

The great Marathon is over. Three hundred and fifty German organophiles are, we trust, safely on their way back to their native land, carrying with them a variety of impressions formed during their six-day stay in Oxford. What are those impressions?

In one respect, it is hard to be sure. One of the disappointments of the conference was the lack of communication between Germans and English, arising from the fact that comparatively few on either side were fluent in the other tongue. But some things were clear. The variety of English organs was a revelation - as it ought to have been when it is considered that the programme included everything from a Snetzler chamber organ to the rebuilt organ in St. Paul's Cathedral. The Germans appeared unaware that England had anything like St. Mary Rotherhithe or the G.P.England organ in Blandford Forum, and the qualities of these two instruments were shown off in some of the best playing of the week. Similarly with the grand old Gray 8c Davison organ in St. Anne, Limehouse; wind leaks and badly out-of-tune reeds not withstanding, Francis Jackson got enthusiastic applause for his performances on this eye-opener of an organ. It is difficult to know whether the German's interest in the English romantic organ (Salisbury Cathedral, Eton College Chapel, Farm Street etc;) was due to their novelty value or an unsuspected musical quality in such organs - certainly, any of the organs we heard could more than bear comparison with the average German organ of the same period. About one thing there can be little doubt. For most of the Germans, the highlight of the week was the day in Cambridge, culminating in Evensong at St. John's College and dinner (for most) in the Hall of Trinity College. The John's choir was in excellent form in works by Howells and Shepherd, and the ethos of Anglican choral evensong made an obvious impression upon most of our visitors; they found it difficult to accept that this was just an ordinary choral service, such as they might find any day, and that the majority of the playing was done by a young organ scholar.

For those members of BIOS present, the chief virtue of the programme was the opportunity to hear a broad selection of English organs, in performances of contemporary music. Stephen Cleobury's recital at Eton (Stanford, Bridge, Howells, Elgar), Glyn Jenkins' at Blandford (Russell, Wesley, Adams and Webb), and Francis Jackson's at Limehouse (S.S.Wesley, Mendelssohn, Stanford and Smart) were notable in this respect, and each demonstrated how a contemporary programme illumines the character of an historic organ. We have heard one or two BIOS members speak lightly of this year's conference as "a great organ-crawl!". In one sense it was, and it was inevitably accompanied by the discomforts and inconveniences which arise from extended travel. But to those members, we would (gently) make three points. First: anyone who writes about the organ or who has an interest in it cannot fail to benefit from sitting and listening to distinguished instruments well played; some of us spend so much time philosophising about organs that we forget they are designed to be played and listened to. Second: for anyone with an interest in the historical English organ, the conference programme offered a unique opportunity to study the tonal development of the English organ, making valuable comparisons between organs of one period and another. Third: for anyone attracted by fine playing and by the extensive repertoire of the organ, the week was a feast: players of eminence performing a considerable range of music upon (in most cases) instruments of distinction.

In 1981, we shall return to the style of residential conference which BIOS has previously planned. But there need be no apologies for our collaboration with the GdO, or for the programme which was drawn up. The severest test to which an organ can be subjected is to be listened to - and we have all learnt a lot from our week in Oxford.

## Conferences

We hope that the October issue of the Reporter will contain full details of the BIOS programme for 1980-1981. Arrangements are being made for a day conference in Yorkshire (April ^th is the provisional date), a conference on the English organ of the nineteenth century (date and location yet to be fixed), and a residential conference in the summer at Dartington, Devon. Other possible conferences are under active consideration.

For the time being, it is important that members should note that we shall be holding a day conference in London on Saturday November 15th, with the title "Organ Building in England". The programme will include papers on how organ builders have organised their businesses in the past, and a major part of the conference will consist of organ builders, speaking from personal experience of the present circumstances and opportunities of English organ building. Full details, together with application forms, will appear with the October Reporter about one month before the conference.

## General meeting

The Secretary gives notice that an extraordinary general meeting of the society will be held during the course of the London conference on November 15th, 1980, at which the Council will present proposals to members concerning subscription rates. The Council feels that these must rise, but chose to defer the matter at the AGM in Oxford because of the comparatively small number of members present on that occasion (about ^0), feeling that this matter should be considered after due notice by the greatest possible number of members.

N.J.T.

## Bishop stone

The article "Organo Pneumatico" in 3IOS Journal No.2 contains (p.32) a passing reference to the organ at Bishopstone in Herefordshire, formerly at Eton College, and remarks "it seems now that this has been broken up". This remark, which is all too true, cites Freeman & Rowntree's 'Father Smith' as authority, but as the account there given, based on "information given by the Rev. B.B.Edmonds" is not entirely correct, it seems desirable to set the record straight.

According to the Rowntree addition to Freeman, the organ remained at Bishopstone until August 195^ when such of it as then existed was seen by Mr Edmonds, who, however, must be mistaken about the date. I visited Bishopstone church in September 19^6, and by then the organ and the gallery in which it stood had already disappeared.

I can relate the story of its removal and destruction in more detail, and can add something to what has been published about its state after it left Eton. My grandfather, Rev. O.M.Ridley, was Rector of Bishopstone from 1875 to about 18931 and the organ, which was played by my grandmother, was something of a family tradition. I have in my possession Sir Frederick Ouseley's (autograph) scheme for a rebuilding of the organ, dated August 3rd 1880. I also have my own notes of visits on September 3rd, 193^ and May \*+th, 19^0. From these I can add something to the post-IS^O history.



As to its destruction, I can best quote from a letter, dated September 28th 1955» from my cousin Mrs Barbara Bullick, who was then living at Ross-on-Wye and had made inquiries locally on my behalf

"After various attempts, which ended in failure, I have found out about the Bishopstone organ. I.....met Mr Benjamin who is vicar of Stretton Grandison and Stoke Edith, he is also an organist. When he went to Bishopstone, (I can't remember how long ago) he found the organ in an appalling state, rotten and unplayable, and to his mind too far gone for anything to be done. However, he had expert advice and this confirmed his opinion. The next thing was, what to do, and he took the Archdeacon's advice and Eton College was approached and asked whether they would like the organ back ..... After some uncertainty the College thought they would like it, and sent a man down to see about packing it up etc. He spent three days with Mr B. and then decided that the College really did not want the organ - not worth the effort. The next move was to offer it to the Hereford Museum, but they simply hadn't room for it. After this it was advertised with absolutely no result, and at long last, Mr Benjamin persuaded Ingrams, very reluctantly, to remove the whole thing and the gallery, for £25\*"

I remember being told that one stop had been acquired by a master at Eton. Then as to its state between 18\*+0 and 19\*+6\* Ouseley's scheme for rebuilding was never carried out, and the organ remained to the end practically, if not exactly, as it was rebuilt on its removal from Eton to Bishopstone. There are published accounts of it, besides that in Freeman, in (1) Pearce's 'Notes on English Organs' (reproducing Leffler) and (2) Albert Mellor, 'Music and Musicians of Eton College' (1929). (There is a "Ghost" reference in the index to Clutton and Niland's 'The British Organ' but no corresponding reference in the text). Apart from the details in my own notes of 193\*+» The state of the organ can to some extent be inferred from Ouseley's report, taken in conjunction with other accounts. Mellor gives the specification as:-

<u>Great</u> GG to C	<u>Choir</u> GG to C	<u>Swell</u> Fiddle G to C
Open Diapason	Stopped Diapason	Open Diapason
Stopped Diapason	Dulciana	Stopped Diapason
Principal	Flute	Cremona
stop missing		Hautboy
Fifteenth	<u>Couplers</u>	
Trumpet	Swell to Great	<u>Pedal</u> GG to C
stop without name	Choir to Great	Pedal Pipes
	Great to Pedal	

My 193\*+ note agrees exactly with this except that it shows the unnamed stop as a Stopped Diapason, the two stops so labelled being presumably treble and bass of a divided rank. Ouseley's report is consistent with this except that (a) he has conjured up a Clarabella from somewhere; (b) he says the Great Trumpet is absent; and (c) he seems to indicate the presence of a Choir to Pedal coupler. Ouseley notes that three stops, viz. Twelfth, Sesquialtera and Trumpet, had been abstracted or disused. Thus there were considerable alterations in the 18\*+0 rebuild, but scarcely any since, and at the same time of destruction the organ would appear to have contained, of Smith's pipework, at least the following, in whole or in part:-

Great Open Diapason, Stopped Diapason, Principal, Fifteenth.

Choir Stopped Diapason, Flute.

Swell Open Diapason.

Although Ouseley found no Trumpet in 1880, there was such a stop on the Great in 193\*+1 and what was left of it in 19\*+0. According to my recollection, these pipes were a pretty mixed lot.

E.A.K.Ridley.

# Under Threat

## Salisbury

The editor makes no apologies for including once again notice of the three manual organ by Gray (c.1815), formerly in Fisherton Street United Reformed Church in Salisbury. When this instrument was threatened with destruction in 1978? BIOS offered to take it into custody until a suitable home could be found. No such home has yet been forthcoming. The chief difficulties are (a) that the instrument requires complete re-acting, and (b) that the survival of the intact Choir case makes a gallery the desired location. A purchaser would find himself with the pipework (in good condition and little altered), the chests, console (Vowles 1879), main case front (22' high x 12' wide), and Choir case (8' high x 8' wide by 3' deep). As laid out at Salisbury, the instrument was about 15' deep, exclusive of the Choir case.

The re-housing of this organ is urgent: it cannot remain much longer in its present store, and BIOS cannot easily afford a further removal and storage. Further details are available from the Reverend Nicholas Thistlethwaite (address inside front cover).

Great (C-e ' ' ' sic )		Choir (C-f' )		Swell (C-f'')	
Open Diapason	8	Dulciana	8	Double Diapason	16
Stopped Diapason	8	Stopped Diapason	8	Open Diapason	8
Principal	++	Principal	++	Stopped Diapason	8
Flute Harmonic	k	Flute	++	Gamba	8
Fifteenth	2	Clarinet	8	Principal	k
Sesquialtra Bass	III			Twelfth	2*
Cornet Treble	III			Fifteenth	2
Horn Diapason	8			Mixture	III
		Pedal (C-f)		Cornoepen	8
		Open Diapason	16	Oboe	8
		Bourdon	16	Clarion	k

## Hulme, St George

The Samuel Renn organ in St . George Hulme, Manchester, built for the 1829 Festival in Chester Cathedral, has been unplayable since 1960. The church is on the point of closing. An illustration of the organ may be found in Michael Sayer's Samuel Renn, English Organ Builder. (PhilSmore 197\*0)

Dimensions: 18' (5\*5@) wide, 25' (7\*5m) high (case-front), 12' (3\*5\*0 deep (which might be halved by putting the Swell above the Great). The original stop-list was slightly altered in 1896, but it can be restored as below:-

Great (GG-f, 58 notes)		Swell (GG-f, 58 notes,	enclosed from TC)
Double Stopt Bass	)	Stop Diapason Bass	
Doable Open Treble (TG)	)	Stop Diapason	(TC)
Open Diapason		Open Diapason	(TC)
Open Diapason		Dulciana	(TC)
Stop Diapason		Principal Bass	
Flute		Principal	(TC)
Principal		Celestina	(TC)
Twelfth (now missing)		Fifteenth Bass	
Sesquialtra Bass 15,17,19,22	)	Sesquialtra 12,15,17	(TC)
Cornet Treble (mid-c)	8,12,15,17)	Hautboy	(TC)
Trumpet Bass	)		
Trumpet Treble (TG)	J	Pedal (Originally GG-B,	16 notes, but now
Clarion (now missing)		30 notes from CCC)	
Sw to Gt : Sw to Ped : Gt to Ped.		Pedal Pipes (16ft Open Wood)	

Available immediately. Information from Dr M.Sayer, English Organ Archive, home



Since this is an almost unspoilt Georgian Organ, and certainly the last pre-romantic cathedral organ left in England, there may be substantial grants for restoration. Cost of purchase and removal about £1500 restoration estimated at around £15000.

### Hulme. St Mary

Manchester Diocese does not fare well in our columns this month. Members will recall reading about the 1858 Hill organ in St. Mary's Hulme (Reporter. January 1980). We have striven to find a home for this important instrument, and Manchester diocese assured us that they were doing likewise. Although the Secretary of the Diocesan Board of Finance promised (in February) to inform us of any developments, we heard nothing. Recently, we have heard from another source that a local builder was eventually authorised to remove the organ (it is not clear whether he had to pay for it) and it appears that the pipework is being used up in different instruments, here and there. This is a sad end for a fine and important organ and suggests that it is high time the Church of England made provision for the removal and preservation of historic organs in redundant churches. We venture to suggest that this would not have happened with church fittings of a more obvious cash value.

## Redundant Organs

### St James. Akeley. Buckingham.

Bishop and Son (1901). Said to be in good order.

Specification Great Open Diap 8', Dulciana 8', Flute 4'.  
Swell Violin Diap 8', Lieb Gedact 8', Salicet if.  
Pedal Bourdon 16'.  
Usual couplers  
Tracker to manuals, pneumatic to pedal.

Action  
Casework No details  
Dimensions 15' x 7' x 6'  
Contact Revd R.H.Collier, [REDACTED]

### Westfield College Chapel. London.

A Victorian chamber organ, said to date from about 1840. Builder unknown. The whole instrument is enclosed in a swell-box although only three stops are marked 'Swell'. The organ appears to be in good working order, the tone is very 'gentle' and a modern pedal board has been added.

Specification Great Open Diapason (to Ten.C)  
S. Diapason Bass (plays bass octave on both keyboards)  
S. Diapason Treble  
Prin 4', 15th, Sesquialtera (really a Mixture).  
Swell Dulciana 8', Vox Angelica, Flute 4'.  
Pedal Double Diapason 16'(orig 20 pipes, upper 12 added).  
Coupler Double Diapason to Great.

Action Tracker.  
Casework Rosewood.  
Dimensions 10'8" x 6'7" x 3'2" (plus pedalboard).  
Contact Dr B.Thwaites (Principal), [REDACTED]

### Blenheim Baptist Church. Leeds

A three manual and pedal organ by Binns (1903) is available through church closure. The instrument was well maintained up to January 1980. Any enquiries to: Mr D.S.Dawson, [REDACTED]

# What they were saying

...Mixtures are doomed. Many of our finest performers never use them now; Sir W.Parratt and Dr Turpin, in particular, are dead against them. Mr Willis appears to be gradually dropping them: we sometimes get a Great Sesquialtera, or a Swell Mixture, but no more. Mr Hope-Jones openly derides them; and, I may say, now and then puts in a Mixture on the Swell only in deference to some organist's express wish. With a large organ on two or two and a half inch wind, mixtures had a function to perform; but with reeds now on moderately large organs on ten, twelve and, say, up to eighteen inches of wind, mixtures are not required; and neither Mr Casson nor his friends can deny my statement, - Mixtures are doomed.

("Lennox" 1895)

(Musical Opinion 3/1895 358. "Lennox" described himself as a young organist he expressed decided views often and at length. It would be interesting to know who he was, and whether age brought enlightenment.)

.oOo.

Lamentings heard i' th' air; strange screams of death;  
And prophesying, with accents terrible,  
Of dire combustion and confused events  
New hatch'd to the woful time.

(Lennox 1606)

(Macbeth Act 2 Scene 3\*)

. oOo.

Elliot and Hill's organ stood upon the screen which closed in the choir..... The whole of the vast nave, octagon, and transepts were to the west of it. From a musical point of view, such a position for an organ is unrivalled. To its position may be attributed partly the indisputable fact that the organ of 1831, containing twenty stops, was heard with more effect in all parts of the church and produced, on the whole, an impression of greater volume and power than its successor, the present organ, with forty stops.

(W.E.Dickson 1887)

(Musical Opinion 4/1887 315\* W.E.D. was connected with Ely Cathedral from 181+3, and was Precentor from 1858 to 1895\*)

.OOO.

I have your letter and quite agree with you that a word of protest shd be made regarding that impudent charlatan's doings at Worcester; as you know, he has only been a kind of sewer-maker between 'pipe' and 'key'. - Now he buildsi \_ censored - I should be glad to intervene as named, but have never been in Worcester in my life, so would inevitably get into hot water, sooner or later; but why don't you get Stainer, or the bird Parrot to write? - both must have heard the organ and played on him, and ought to serve you with a note of remonstrance. - I have been down on the Electric-fluid man in and out of season when silly 39-Article-men have asked about his capers; - the organs here brawl in church continually and his name is accused by his asinine clients. - Get the southern men named to blow upon him with their east winds.

I am not insensible to your cry of agony, and have sent a letter re Panopticon organ, to 'Musical Opinion' which ought to ornament the April No., though it goes quite against the Editor's grain. - My impression is that there is a vast conspiracy to be-little all organ builders of eminence by H.Jones'S syndicate fellows in order to puff him - the beast Jones. Without giving us the least taste of his quality, J. has, through the silly and perpetual letter-writing of other people got a huge advertisement before showing a card I ...You will find my letter is a scorcher, and I have smote your enemies on the hinder parts, considerable. - I am now almost bed-ridden with swelled ankles and blue with indignation.

Yours truly,

W.T.Best

(1895)

(Original in the possession of B.B.Edmonds

.oOo.



On the late excellent organ builder, Mr Bishop, being summonsed to Durham Cathedral to move the organ from the centre to the side of the choir, I was induced to inquire of him how he, a conscientious man, and friend to music, could be party to so scandalous an act, as that of ruining the effect of both the organ and the choir-service for all future times. He replied thus;- "I may as well do the job now, for if I don't somebody else will. Depend on this; we shall soon have to put all the organs back again." This, however, has not yet proved true, the organs are not put back, and architects are still successful in their inexcusable efforts to displace our cathedral and other church organs. On this subject I must not venture. I merely glance this way, to show that it is not always easy to correct, soon, a bad fashion. ^ y\_er..q\_e,y 1863)

(Musical Standard 1/7/1863 338.)

.oOo.

"The old organ, magnificent in its day, was erected in the year 1818. The builder was Thomas Elliot. ... The organ up to the present reconstruction was throughout, upon only 2^in. wind pressure, but the effect (owing, doubtless, to the voicing) was very fine".

In other words, if you're no good at voicing, puttie pressure up 1 They did 12in. static - and the rebuild broke down completely within 20 years. (Anon. 1901;+ graffito 1979)

(Musical Opinion 8/1901 759; 9/1923 1162. (graffito 3.B.E.)).

B.B.Edmonds.



If you are looking for a Christmas present for yourself or a friend, our member Laurence Elvin informs us that copies are still available of his book:-

Forster and Andrews, Their Barrel, Chamber and Small Church Organs, which priced at £3.50 post free (if ordered direct from the author at 10 Almond Avenue, Swanpool, Lincoln.) represents remarkable value for money these days. There are 100 pages, 25 illustrations and a number of line drawings and engravings of great interest. Described as "one of the most enjoyable and wide-ranging books about organs to have been published", it provides a condensed history of the firm, together with a complete list with dates of all organs built. Church music during the early part of the last century receives special mention, leading to the introduction of the barrel organ and its manufacture by the Hull firm and others. Then came the small organ with or without pedals. The development of all types of small instruments by a number of firms is dealt with very fully, as well as house or chamber organs of all sizes. An important chapter deals with historical influences on the design of the small organ today. Pipe scales of larger Foster and Andrews instruments are also discussed,, which makes this study of additional value. m i

## Notes & Queries

For once in a way the answers have exceeded the queries. An omnibus thank-you to all answerers; individual replies where appropriate, probably not until after the Oxford marathon.

The Llewenni organ at St David, Denbigh (Reporter iv 1) was 'cremated, case and all, some time ago', apparently not long after I saw it, the reason given being woodworm. The present organ came from St James, Bolton.

So passed another historic instrument, unhonoured and unsung. The near-by Hope-Jones at Llanrhaeadr was restored and given an electric blower by Wood, Wordsworth some twelve years or more ago, having successfully resisted the threat of electronucation.

Herbert Norman writes about the McGruer Hollow Spar Company (iv 2) "This American firm made lightweight hollow spars of laminated plywood for World War One biplane wing spacer struts etc. They were of circular section about 3/16" thick at 3" diameter size, in a range having about 1/8" steps in diameter. At H.N.&B's my father had six or so pipes made up as Cs and Gs over three octaves, first as open flutes then as stoppered ones. Mouth construction was difficult and various forms were tried, but the easiest was the bow-fronted flue as in brass locomotive and steamship whistles. The tone was dull with some paper-rustling overtones, evidently lacking the natural resonance of the normal timber plank. Two of them were later used to make a 'cuckoo-call' machine to advertise a film and to puzzle winter passers-by in London's Regent Street.

There was, about this time, some interest in a three-ply pipe metal produced by the Hoyt Metal Company of U.S.A., a sandwich of plain lead between paper-thin veneers of tin bonded by rolling from a composite ingot. It was claimed it saved planing and was ideal for violes and trumpets. Pipehands disliked it, as manipulation of thickness was impracticable. Here again we found that the normal natural overtones arising from metal resonances were impaired by the lamination technique and an intrusive rustling lipping sound resulted. It was also prone to false joints on the soldered seams around the languid, another cause of odd transient sounds".

The Potter saga (iv 1) is enlarged by Hope-Jones: "Yesterday I had the advantage of a talk with Mr W.A.Potter, the clever voicer who has done so much to add to the growing fame of the organs built by Messrs Karn in Canada. He had with him one of his wooden flue pipes, orchestral oboe. ... I admire very greatly indeed the tone and the freedom of speech of the pipe kindly shown to us" (1). If W.A. was the 'brother in Canada' then perhaps Henry was the 'temperamental' father?

May I apologise for a lapsus calami in putting the Eccles organ in Suffolk instead of Norfolk?

Several people refer to the Cavaille-Coll in Kent (iii2) and Barrie Clark sends a description and a picture. (2) Putting all the information together, it appears that in 1901 it went from 'a French Convent' (in England it seems) to Lymington church, and in 1919 to Sandwich Methodist where it stayed until closure in 1966. Reversed console; gothic case, burnished tin front pipes; Great 16,8,8,\*,+. Swell 8,8,8,\*,+,8,8. Pedal 16. Tremolo. It was bought by Duncan Johnstone (now organist at Pond Street) and moved to Aberdeen University by Tom Robbins, where I understand, it is still stored.

Again, several people seem to have spent holidays near Ladykirk (iv 1) and all unite to tell us that the organ referred to is not there now, there is 'one of those things'.

Christopher Kent writes: Any information regarding Henry Millar/Miller organ builder of Bristol would be most gratefully received. He apparently moved from Gloucester to Bristol in 17\*+8 and set up in Lewins Mead. Brice Seede may have been an apprentice/associate and his eventual successor.

Other enquirers ask about Hurst of Long Melford and Dyer of London, both around the turn of the century. Henry Dyer & Son were at 6\*+ Burghley Road, Kentish Town in 1903, made an organ for Coggeshall Congregational, and rebuilt the G.P.England at St John, Portsea. (3) Dyer & Leverton of Holloway also existed, but date and works, I know not.

Some recent statements about John Compton are queried - that he began with cinema organs, and that his business dated from 1920. In fact he set up in 1902 at Nottingham - for a time the firm was Musson and Compton - and built a number of church and chamber organs. Tracker, tubular, and electric actions; straight and extension; Huthwaite, All Souls and Qnmanuel, Nottingham; Doddridge Memorial Northampton; Methodist, Launceston; an extension organ at Leamington which attracted interest; and at Hucknall Torkard in 190\*+ a \*+-manual with \*+2 speaking stops and 13 couplers. This was straight, except for Solo and Pedal; had tubular action, pressures up to 16" from a battery of hydraulic blowers, a stop-key

console, stop-crescendo pedals to Great and Swell, and 'pedal controllers' to each manual. When these were on, the Pedal stops and couplers automatically grouped themselves into a suitable bass, and continued to 'follow' the manual registration.

In 1907 his works were burnt out; he moved to Measham and six years later back to Nottingham. Then after the war, when the son of August Gern gave up his business, Compton took it over and moved to the Gern factory in Chiswick. So 1920 was his London d^but, and it was after that when cinema organs came to the fore. His life and work deserves someone's research.

Dr Moody in his 1913 booklet on the Ripon Cathedral organ refers incidentally to the baptism there of a child of Gerard Smith. His predecessor Dr Edwin Crow is little more informative ( $\kappa$ ) but does tell us that the entry is for a child of 'Gerhard Schmidt, Organ Builder'. The child, however, remains nameless. It does not seem to be generally known that the register of Peterborough Cathedral also has an entry; 'Urania, Daughter of Gerrard Smyth, Organ-maker, by his wife, baptized privately Jan. 12th rec^ into Church January ye 8th, 1705-6'. If the maker of this transcript copied it correctly, then the parish clerk had got his dates a little mixed.

Robert and William Gray made an organ in 1796 for the Rt. Hon. Spencer Perceval, who became Chancellor of the Exchequer, then Prime Minister in 1809, was assassinated in the House of Commons in 1812, and in whose memory All Saints Church Ealing Common was, long after, given by his daughter and erected on part of his estate. He seems to have lent the organ to Napoleon, and it stood in the Tuileries until 1817, when Lady Perceval brought it back and sold it to one Charles Bailey of Minehead. John Lean acquired it from him, altered the case, and had it erected in 1829 in Wiveliscombe Congregational Chapel. AnewBinns organ was installed in 1900, and the old organ was transferred to the Schoolroom. Can anyone take the story further please?

'Sir, - The old organ of St Martin-in-the-Fields, (5) was repaired by a Mr Sherborne, at Bath. Formerly he was a coach-builder, but at the time, 18\*16, was called an organ-builder, and for whom I repaired the metal pipes at Bath. Yours, respectfully, G.Cope. Metal Pipemaker, with Mr Hunter, organ-builder, Kennington April 6, 1868. ' (6) Sherborne migrated to Sunderland in 1857, where his organist daughter married C.J.Vincent and became the mother of Henry Sherborne Vincent, organ-builder, G.F.Vincent, organist of St Michael, Cornhill; and Dr Charles Vincent, co-editor of The Organist and Choirmaster. Sweetlana of Bath was apprenticed to Sherborne.

H.S.Vincent died in 19351 hut the business continued, and information is requested. For a time it was Vincent and Sewell. The firm of Conrick and Vincent of London in 1877 built a 38 stop 3-manual at Christ Church, Caernarfon, and probably was linked in some way; for in 1905 the instrument was enlarged by H.S. Vincent & Co. to a 57 stop divided ^-manual (7)-

Finally, to make the letter of Thomas Swarbrick of Bromwicham (iv 2) an accurate transcript in the third line read 'draws as well as he carves' and in the penultimate line 'he drew the Draught'.

B.B.Edmonds

- (1) M.O. 6/1902 670.
- (2) East Kent Mercury 7/7/1966.
- (3) The Organ xxi \*+2.
- (\*+) M.T. 11/1881.
- (5) sc. at Wotton-under-Edge.
- (6) M.S. 11/V1868.
- (7) O. & C. 10/1905. Rebuilt as a three manual in 1928 by Rushworth & Dreaper

## **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,

