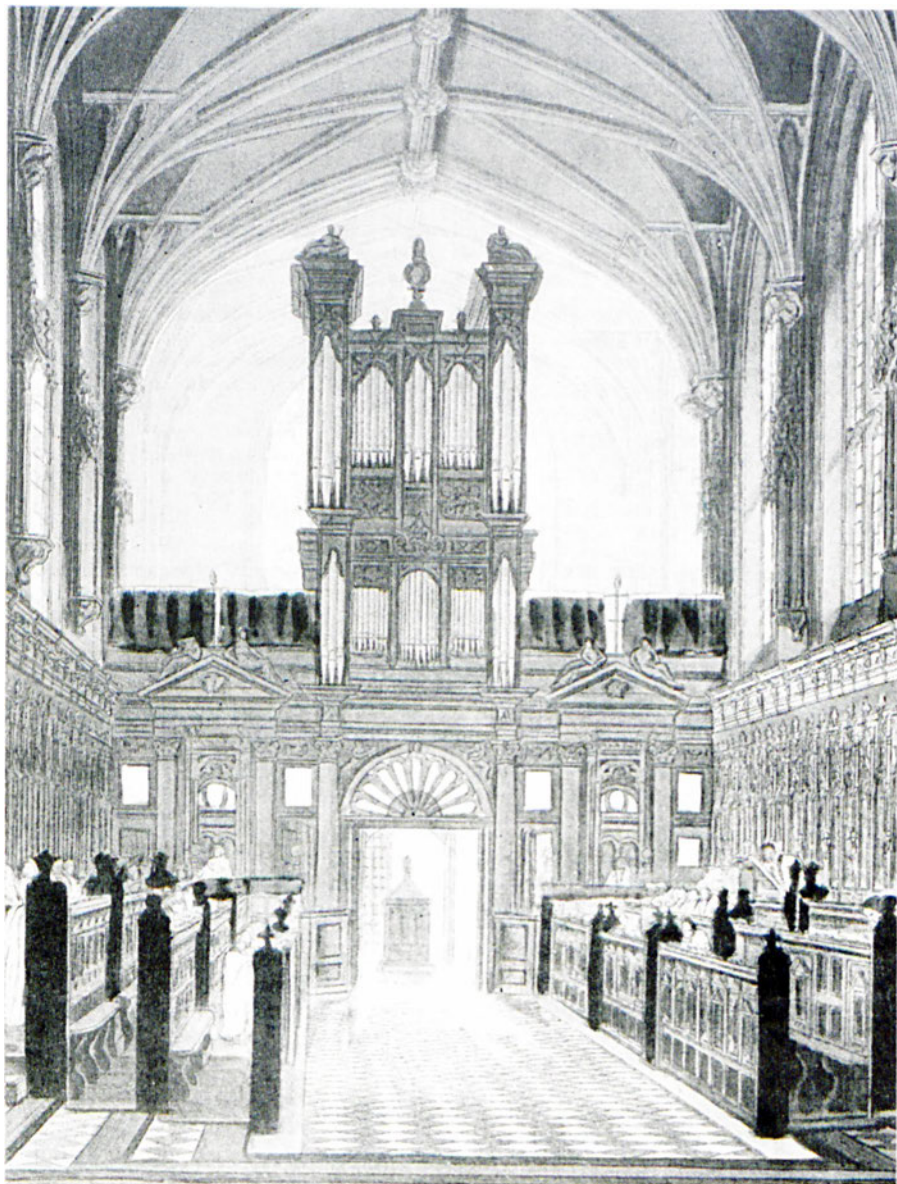


BIOS REPORTER



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The British Institute of Organ Studies (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

Conservation is a growing preoccupation of Western Society. Two hundred years ago antiquaries potted around the survivals of former ages with a detached enthusiasm which was regarded as merely quaint by many contemporaries. When engaging upon investigations, they not infrequently destroyed or marred the object of their study. A century later polemics began to replace curiosity. Survivals were not merely survivals - they were a vital part of our inheritance from the Past, and in that sense, an aspect of the Present. William Morris and his friends protested vigorously against the abuse of old buildings by ill-informed and insensitive architects and planners. Today, their descendants can point with pride to the emergence of Conservation as a science, and a largely respectable science at that. The attempts to restore old buildings not just in the spirit of the original but using the same materials and techniques as the first builders is eloquent testimony to the success of the movement. In the more responsible circles, restoration of an old building without first consulting all available documentary sources and making detailed studies of the building and related types is unthinkable.

Does all this suggest parallels in the field of organ study? Surely it does. Sutton, Hopkins, Pearce - these men were antiquarians who recorded many curious features of the old organs which were still to be found in their day, and their work has proved invaluable. Subsequent study has shown that the organs were often not as unaltered as they thought, and their attributions were often based on inspired guess-work rather than scientific deduction, but without their immense labours our knowledge of the Old English organ would be drastically reduced. With the exception of Sutton, these Victorians were men of their age. Hopkins may have been interested to discover how Schmidt or Harris built an organ, and he would recommend retaining their material if still sound, but he was in no doubt that these instruments were period pieces and needed adapting and altering to meet the needs of later generations; in that sense, Hopkins and his sort were not conservationists as we would understand the term.

The next phase is difficult to date. Were builders like William Hill and Frederick Davison conservatives or conservationists when they retained work by the best early builders? Probably, they were a bit of each. They worked in the same idiom as Schmidt, Harris or Snetzler, so did not compromise their own designs by re-using this earlier work. But for a conscious return to an earlier style, and for a willing acceptance of the limitations imposed by retaining historic material we have really to look to the post-war years of this century (in Britain, that is) and notably to the reconstruction of many of the City of London organs.

As we look back now, we are alternately impressed and frustrated by the approach adopted at this period. There are some builders who will have much to answer for when the history of this phase of British organ building is written up objectively, but the best of them accepted the principle that all sound historic material should be retained (though one suspects that some 'poor' old material scrapped in the '50s would now be kept and properly restored) and the attempt should be made to restore it to something approaching its original condition.

Unfortunately, little research had been done into the manufacture and voicing of pipework by the old builders, and it was still (largely) accepted that non-mechanical actions, balanced swell-pedals, unit chests, pistons, and high-pressure reeds could be used alongside seventeenth and eighteenth century pipes.

As a means of suggesting how far things have progressed since those days, we might consider the organ shortly to be inaugurated in Pembroke College Chapel, Cambridge. Before the instrument was dismantled three years ago, a most thorough survey of both the records and the instrument itself was made, including a photographic record of the organ as it then stood. The organ contains pipework by Schmidt, and further unascrbed old pipework; it is housed in two cases of c.1700.

In reconstructing this instrument, the attempt has been made to match new pipe-work to old by modelling the new on other pipework by Schmidt, as far as we can now discern that. The key action is mechanical, again modelled on an old English action, and the keys correspond to dimensions employed in the eighteenth century. There are, of course, no pistons or swell pedals, and the console design is again based on an early English model. The one serious anachronism appears to be the use of Equal Temperament.

We shall all wait with great interest to hear Mr Mander's organ in Pembroke Chapel, and it seems that, as he was one of the first English builders to see the value of retaining old material in the post-war years, so he will prove one of the first to enter fully into the spirit of the present phase of the Conservation Movement.

But these are early days. We still get reports of English organ builders throwing out mechanical actions and applying electricians to old organs, when a competent builder could easily overhaul and regulate the original trackers. We still hear of megalomaniac organists wanting to destroy an intact historic instrument in order to have the self-glorification of ten more stop knobs (or perhaps, stop keys) and those nice little white buttons in the key-slip. We still learn about organ builders who will do virtually anything to an organ of whatever period in order to secure a job. And then, at the other end of the scale, we have the irritation that some of the most commendable restorations fall short in details, for instance, the colour and treatment of the overhanging sides of the case at Trinity College, Cambridge, such a flaw could have been avoided by adequate study and consultation.

We must press forward. Much has been achieved, but until organists and organ builders in England have learnt to respect the inheritance from the past, and have accepted that their respective positions involve responsibility rather than privilege, we shall continue to see historic organs mauled, mistreated and destroyed. 'Ignorance is bliss', they say - and too many organists and organ-builders in England slumber on in a blissful state of ignorance.



Review

Flentrop - Organbuilders - 75 Years.

This little paperback is an attractive account of the founding and development of the Flentrop firm from 1903 to 1978. It is an English version of the original Dutch edition published by Flentrop in 1978.

The author, Jan Jongepiper, has based his book on his interviews with D.A. Flentrop and Hans Steketee. There are 63 pages of text plus 10 pages of illustrations. The chronology starts with H.W. Flentrop (b.1866), his successor D.A. Flentrop (b.1910) and the present head of the firm, J.A. Steketee (b.1936). It records how the business developed from 1903 to 1978. Included are interesting glimpses into the ideals which D.A. Flentrop sought to achieve, vis-a-vis those elsewhere in the "Reform" movement.

Pages 5 to 63 form a catalogue of the works carried out from the Zaandam premises, reaching from Holland and surrounding countries, as far as Canada, U.S.A., Dutch West Indies, Portugal, and Japan. The book forms a useful historical and personal record of a well-known and respected organbuilder, and will rank as a collector's item.

J.R.K.

No price is stated, but the book may be obtained from:

Sunbury Press, [REDACTED]

Conferences 1980-81

- 1 "Organ Building in England"
at the Royal College of Organists, Kensington Gore
on Saturday, November 15th, 1980.

Details of this conference will be found on the enclosed sheet, and members intending to attend are exhorted to fill in the application form and return it to the Secretary as soon as possible. It will be noted that non-members of BIOS are welcome to attend this conference upon payment of the appropriate fee.

The aim of the conference is to consider the artistic, and practical constraints under which English organ builders have worked in the past, and under which they work today. As well as papers which are intended to be chiefly informative, there will be sessions at which extensive participation in discussions is invited.

All members are asked to note that a brief General Meeting will be held in the course of this conference (as announced in the last Reporter) to consider proposals concerning the level of subscriptions.

- 2 "The English Organ in the Early Nineteenth Century"
in York and the surrounding area
on (provisionally) Saturday, April 13th, 1981.

Further details of this conference will appear in the January, 1981 Reporter. The provisional programme includes visits to two instruments dating from the early nineteenth century and recitals of contemporary music; there will also be a paper on the history of the York Minster organ between 1800 and 1850. It will be necessary, in due course to decide whether to hire a coach for the visits, or to rely upon members' cars.

- ^ "Mendelssohn and the English Organ"

No date or venue has been settled for this conference; again, more precise details will appear in the next Reporter. It seems likely that the conference will take place either in May/June or in the Autumn of 1981.

- 4 "Annual Residential Conference"
at the John Loosemore Centre, Buckfastleigh, Devon
between Wednesday 29th and Friday 31st of July, 1981.

The programme for this conference will explore the relationship between instrument and player, and will include visits to local organs of interest. It is hoped that a good number of members will attend this conference, in what is one of the most attractive areas of the English countryside.

Note: All day conferences at which there are no restrictions on numbers are open to non-members of BIOS - though they will be asked to pay a higher conference fee than members. Residential conferences may be able to take non-members, though this must be left to the discretion of the organisers.

Please publicise these events amongst organists and musicologists, and encourage them to join the society, as well as to attend conferences.

Pedal, Great and

Nomenclature and Disposition in the Contemporary English Organ.

John Rowntree

Now that organs in England are adopting a more logical disposition, and at a time when there is seen a wish to re-establish our national organ identity, the need for a clear nomenclature to describe the disposition of organs is clear. In Germany, Hauptwerk, Ruckpositiv, Brustwerk and Oberwerk etc. define function, position and relationship with some clarity, as do Hoofdwerk, Rugwerk, Borstwerk and Bovenwerk in Holland, or Grand Orgue, Positif, Récit and Echo in France.

The adoption of a somewhat slavish 'Werk-Prinzip' disposition in the early years of European organ reform led to some literal translations of German nomenclature. Great Organ, Back Positive, Front Positive, or Great Organ, Chair Organ, Front Organ and Upper Organ. These bald translations of organ reform terminology seem less than adequate in terms of the English language and, worse, are downright confusing e.g. Front Positive (BW) and Back Positive (RP), this latter, of course, in front

What, however, does our tradition offer that we in England may profitably use today?

Pedal Organ and Great Organ present no problems.

As B.B. Edmonds has written in BIOS Journal IV the term Chayre (Chaire, Chair) Organ was generally used for a division in Ruckpositiv position. We thus have a name for our second manual. Whilst in England there has never been a fully developed Brustwerk division, the term Echo was used to denote a subsidiary division placed above the Key desk in the lower half of the case. We therefore have a term for a subsidiary division in the lower front of the main case.

If a subsidiary unenclosed division is placed behind the Great Organ, on its own chest, or on a 'twin-chest' it may be legitimate to refer to this as the Choir Organ - as did Harris. There is little likelihood of confusion between Chayre and Choir, since it is unlikely that an organ will have both divisions.

Another possibility in a two manual organ is to use the terms Great Organ and Little Organ. At least, they are English. The disadvantage is that they do not define physical position - only relationship.

The problems really arise with the Swell Organ. This can take many forms:

- a boxed-in Echo, with shutters,
- a small Oberwerk with shutters - often hung in the main case over the Great,
- a large division, placed in the main case, behind, and on a similar level to the Great Organ,
- a large division with shutters, cased separately behind the main case,
- a large division with for example, a flue chorus, strings and a reed battery, placed in Brustwerk position.

These do not exhaust all the possibilities! But even so, are they all Swell Organs? Is 8, 2, 1-} in a box with shutters on the organ front a Swell Organ? Should the term Swell be reserved for large, romantic divisions with reed batteries, strings and flue-work etc? Equally, if the mere presence of shutters denotes a Swell Organ, then how is the location of the division to be indicated? Is it, however, possible to resolve this by only using the term Swell for a division which actually "swells" the sound, as in "full-swell", as against a smaller division, where the shutters function only to provide an "echo"? Most Brustwerk position divisions come into this latter category.

If we adopt this approach, then at least we have a basic rationale for the naming of manuals in England:

Great Organ - the main manual.

Chayre Organ - a subsidiary manual placed behind the player.

Echo Organ - a small subsidiary manual placed in the lower front of the case, with or without doors or shutters.

Swell Organ - a manual capable of materially swelling the sound of the pipes - capable of a variety of locations.

Pedal Organ - a division played by the feet.

The problem of defining the placement of the Swell Organ is not entirely resolved, nor is the nomenclature of an unenclosed division placed above the Great Organ - perhaps Upper Organ is a possibility? Further thoughts on the problem welcome!

Faculty Jurisdiction

Earlier this year, BIOS received an invitation from the Faculty Jurisdiction Commission to submit "views, comments, or suggestions" concerned with the operation of the Faculty Jurisdiction.

The Commission was set up under the chairmanship of the Bishop of Chichester by the General Synod of the Church of England, and its terms of reference are as follows:

"To review the operation of the Faculty Jurisdiction Measure 196** and, more generally, to consider how, and in what ways, the Church of England should monitor and, where appropriate, control in the interests both of the Church and of the wider community, the process of maintaining, altering and adapting churches in use for worship, taking account inter alia of the operation of the Inspection of Churches Measure 1951 the Pastoral Measure 1968 (and the proposed Amendment Measure), the ecclesiastical exemption and the making available of State Aid towards the cost of repair and maintenance of churches of historical and architectural interest."

Following consideration of this invitation, the BIOS Council decided that it was important that we should respond in some way and express our concern about the present arrangements as they affect organs in church buildings. As this matter is of central importance to the work of BIOS in seeking to preserve historic British organs we print in full the report which went to the Commission and urge BIOS members to make known as widely as possible within church circles, the points which the report raises.

..oOo..

The existing legislation seems to us to provide adequate basis for the safe-guarding of interests concerned in the granting of faculties. However, evidence suggests that the application of the statutes leaves much to be desired. This can hardly be remedied by further legislation, or by emendation of existing statutes. The flaws in current practice would be better dealt with by a more rigorous adhesion to the terms (and the spirit) of the existing legislation, and by the development of nationally accepted codes of practice to guide the proceedings of all diocesan advisory committees.

None of the existing legislation makes specific mention of organs, but in practice, many churches spend considerable sums of money upon these instruments - whether the provision of a new organ, or the reconstruction of an old instrument. In recent years, many schemes for a general re-ordering of the chancel and sanctuary areas to accommodate the new liturgies have included a re-siting of the organ, and the same considerations have led many organists to seek a reconstruction of their organ in an attempt to adjust its character to new demands - the organs of the Victorian and Edwardian eras (and the instruments in the majority of English churches date from one or other period) were designed with the needs of a choir-dominated mattins and evensong in mind; today, the emphasis is much more upon stimulating hearty congregational participation.

The result is a steady flow of applications for certificates or faculties authorising work on organs. Our experience suggests that the consideration of these applications varies from one diocese to another. In some, considerable care is taken by the diocesan organs advisor and the advisory committee to investigate the application thoroughly by visiting the church, inspecting the organ, and discussing the application with the interested parties; in many dioceses, little is done beyond the briefest consideration of the proposals as stated on paper: no visits are undertaken, and no attempt is made to discover the merits of the instrument which it is proposed to reconstruct or replace. In the latter case, experience suggests that the consequences will vary. If the organist or consultant involved is properly informed upon organ matters, and if the organ builder is experienced and competent, all may be well. On the other hand, the church may find itself spending considerable sums of money on patching up a third-rate instrument with a poor service record and a very limited future (in terms of mechanical durability); in such a situation, a more responsible use of resources would be to provide a new, and probably smaller instrument. Or else, for lack of reliable advice, the church may accept in good faith the estimate of an organ builder who is not competent to undertake the work required; in most parts of the country, there are small, one or two man firms able to submit relatively low estimates: some are highly useful local organ builders, maintaining a reliable tuning service and undertaking small rebuilds, whilst some have a record of severely limited competence, cheap-jack workmanship, and half-finished jobs. Or, again, an ambitious organist may persuade an ill-informed PCC to embark upon a quite unnecessary scheme of reconstruction: Sydney Smith's jibe about an organist being like a broken-winded cab-horse, "always wanting another stop", is as applicable today as it was last century. Or, finally, an instrument of historical importance may be destroyed or seriously damaged through negligence or ignorance. This last is a particular difficulty, as early work may lie hidden behind a later facade or within a later scheme, and its detection is a matter for specialists.

There have been many cases in recent years to illustrate all these possibilities, and it is clear that, in practice, the jurisdiction under consideration falls short of what is required.

As a preliminary to further reflections upon the present arrangements we would wish to suggest that the faculty jurisdiction, as it affects organs, should have two objects in mind:

- (a) the protection of organs of musical or historical significance;
- (b) the protection of parishes lacking informed, impartial advice.

In conclusion, we offer the following reflections on the present arrangements, with some suggestions for the provisions which we feel should be incorporated into any code of practice.

1. Appointment of diocesan organ advisers

There is no statutory requirement that a diocesan organ adviser be appointed, though, in practice, most dioceses retain one. This ought to be a requirement rather than an option. Many of the difficulties which arise in connection with organs, occur because an unsuitable appointment has been made. The organ is both a musical instrument and a machine; it may be of recent date, or parts of it may date back to the seventeenth century; the history of its construction and use can only be ascertained by careful examination of the material remains and the parish archives. In other words, specialist knowledge and experience are vital, if the organ adviser is to do his or her job adequately. The problem of finding a diocesan organ adviser is seldom solved by appointing the most prestigious local church musician (usually, the cathedral organist); rather as many excellent drivers have little notion of what goes on under the bonnet of their cars, so a distinguished organist is not necessarily the person best equipped to advise upon technical matters. Dioceses should be encouraged to make extensive enquiries before appointing an organ adviser, including seeking the guidance of the Council for Places of Worship.

2. Status of diocesan organ advisers

Some organ advisers are full members of the D.A.C., some are invited to be present when applications respecting organs are under discussion, some simply report to the Secretary of the D.A.C. who passes their comments on to the committee. It is important that the organ adviser should be in a position to advise the D.A.C. personally before a decision is taken, and he or she should therefore be either a full member of the D.A.C. or have the right to attend any meetings at which applications dealing with organ matters are under consideration.

3. Inspection

In the majority of cases it will be necessary for the organ adviser to visit the parish submitting an application. Organs are highly complex instruments, and a paper description will seldom yield much information of real value. Personal inspection by the organ adviser will inevitably involve expense, and the D.A.C. should be funded in such a way that any necessary travel and telephone expenses can be met - it might even be considered whether the parish submitting the application should not be required to meet these expenses. There have been instances in the past of the diocesan organ adviser's job being inadequately carried out, simply because expenses were not reimbursed by the diocese.

In cases where an instrument of historical importance is being worked on, or where the D.A.C. is especially concerned about aesthetic considerations, the organ adviser should remain in contact with the parish to ensure that work is being carried out within the terms of the faculty. Again, the expenses thus incurred should be reimbursed.

4. Archdeacons' Certificates

Under the terms of the Faculty Jurisdiction Measure, 1964 (12.4 (a)) the Archdeacon may issue a certificate for minor work "with the approval of the advisory committee". Our experience suggests that this reference to the D.A.C. is sometimes reduced to the merest formality, if it occurs at all. Even in cases where nothing beyond the cleaning and overhaul of an organ is envisaged (technically, such work comes within the terms under which an Archdeacon's certificate can be issued - 12.1 (b)) the application should be referred to the diocesan organ adviser and then to the full D.A.C. The organ is an extremely sensitive and vulnerable instrument, which can easily be damaged by incompetent workmen. Sadly, whilst most organ builders are reliable and experienced, there are individuals and small firms trading as organ builders, with an eye simply to a quick profit; the organ adviser will be able to advise parishes on this matter, and he must be given the opportunity to do so before a certificate or faculty is granted. It should be added that organ work is one field in which parishes should not be encouraged to 'do it themselves', though there have been examples of faculties or certificates granted for such work.

5- Cathedrals

The final matter we would mention may already have come before the Commission for consideration. Cathedrals are at present exempt from the Faculty Jurisdiction. There seems to be no logical reason why this should be so. Whilst cathedrals are not normally in need of protection from unscrupulous organ builders (though poorer cathedral establishments may be tempted by a low estimate) a number of cathedral organs need protection which, at present, there is no way of securing. The comparative affluence of many cathedrals has led to frequent rebuildings of cathedral organs in recent years, and in a number of cases, instruments of historical and musical importance have been dismembered or spoilt. These organs are quite as worthy of protection as the fabrics and other furnishings of the churches in which they stand. It would therefore seem to us highly desirable to bring the cathedrals within the Faculty Jurisdiction, in an attempt to preserve a significant part of the heritage of the English Church.

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Notes and Queries

Scarcely had the enquiry on the Wiveliscombe organ (1) gone to press, than the instrument was mentioned to me by John Maidment from the Australian angle; he has now kindly sent me up-to-date history. Dr C.A.Edwards of Sydney, born in Wiveliscombe, saw it in 1901 on a visit, and finally purchased it on another visit in 1915* It was erected in Sydney Conservatorium of Music, first in the small hall, and then in the concert hall; it is recorded that it was played on occasion by Arnold Mote, born in Sidney, who came to England, and was organist at Sherborne Abbey. In 1920 it was installed as a war memorial in St Peter's, Watson bay, Sydney, where it still is.

An Australian member is concerned in founding a Reed Organ Preservation Society and claims to be the only professional reed organ builder still working there. She would like to know about any reed organ society either here or on the continent, and any reed organ builders still operating; and any contacts she might make on a visit (2).

On a hill high above the A*83 at Llanbister I recently came across a small one-manual, in an early nineteenth century case with dummy pipes, bearing the inscription Reconstructed Cox and Spiers, Banbury 1859 on a brass plate. No sooner had I arrived home, than I received an enquiry from the organist of Banbury Parish Church concerning Cox of London who, according to the Oxford Journal of 18*t2, in that year lowered the organ and rebuilt it, apparently supplying Dulcianas to swell and choir and a Cremona to the great. Did he settle in Banbury afterwards? By the dates this is a distinct possibility. The Curator of Banbury Museum made certain records available, the following information finally emerged;

Charles Cox is recorded as organ builder and pianoforte tuner at various addresses between 18*4-7 and 1862. Spiers seems to have been a versatile character; carpenter and joiner in 18*3, by 18*+6 he was landlord of the Butcher's Arms; in 1856 he added brewing, carrying both these on until 1872. In 1862 - the year Cox ceased work - he is noted as a funeral carriage proprietor; perhaps an outlet for organ building? As yet I have found no traces of their labours in their own locality; but there are works by Henry Achurch (who, according to J.T.Lightwood's notes (3) is recorded in 1866 so far afield as Knaresborough) and H.W.Balsar Ludwig a generation later. Talking of funeral activities, Dyer and Leverton (1) are said to have doubled as undertakers, and - appropriately enough - Corps shared premises with one in Reading.

The note on John Compton (1) should have mentioned his apprenticeship with Halmshaw of Birmingham and his later work with Brindley and Foster. He once stated that he knew, as a boy, 'two very interesting and effective examples' of the mounted cornet, at Tettenhall and Market Bosworth (k) Has anyone any info? The latter is rumoured to have had, at one time, a Snetzler. I have, however, a note made by the Revd Gordon Poole, Vicar of Quinton near Stratford-on Avon, in October 1925, that he had just visited the Wesleyan Chapel at Thornton in Leicestershire, where was an organ which 'had originally been in Bow Church, Cheapside, from there it went to Market Bosworth, from there to the new church of St Hilda, Leicester, and now it is in the above mentioned Wesleyan Church'. It still was some 20 years ago - but had not escaped alteration. No mounted cornet. Nor was there one in the first organ Bow had (after the Great Fire), the Russell of 1802 (5) so some sorting-out is required. Incidentally, A.H.Mann was briefly organist at Tettenhall.

Queries - In the 1891 Guide to Birmingham Churches the organ at Netherton was ascribed to Harrison of Leeds and that of Rowington to Parsons of Leicester. Enquirer is baffled and so am I. Of the six Parsons so far recorded (6) Sheffield, Plymouth, and London were the bases. The Hope-Jones at Mostyn House School, Parkgate (139*0 was made up from the old organ at St Peter Eastgate, Lincoln; what was that? An organ from Windsor is said to have gone to St George, Headstone (Harrow) and then to West End, Chobham; information sought. The Wiltshire Maga-

zine of 1855 noted that at Wingfield, Suffolk 'an ancient organ' was still to be found, 'the largest pipe is about 5 feet long, of wood'. Is anything known? And what of the organ set up 'at the expense of the parish' at Bradford-on-Avon in 1729? Dix is again enquired about; It is thought he might have been a Binns man, and his workshop may have been at Whitby. An organ formerly in Hungerford Hospital was once in a house at Newbury ; the present owner is anxious for information. It seems to have eluded the eagle eye of 'A.F.' In the Kodak Magazine for January 1928, L.A.H.Horobin had some organal matter and photographs; does anyone know of a copy, or what was included? The state and fate of the organ in Haden Cross Hall, Staffordshire, excites a query. A photograph appears in Victorian and Edwardian Staffordshire from Old Photographs showing a three manual with receding jamba in the Porritt style. Is it known what preceded the 1903 Binns at Bedford, St Peter? Iam satis

In the years following the Restoration of 1660, some members of an old Warwickshire family left Stratford-on-Avon for London. Several generations later in 1839 Eustace Ingram was born. His father served in the Crimean War, and when Eustace was in his late teens, his father married a second time; his bride, Louisa Shaw, was the daughter of 'one of the founders of the Royal Institute of British Architects ... at the time an architect ... in the City of London ... he designed Christ's Hospital ... and St Dunstan in the West'. So Eustace's obituary; but there seems some confusion between two John Shaws; the designer of the buildings mentioned was dead a few years before the RIBA was founded, 25 years or so before the wedding. John Shaw the Younger must be meant.

At the age of 1⁺, Eustace was apprenticed to Snell of Stoke Newington, and at 21 was articulated to Father Willis to learn Voicing. His son, Eustace, claimed that it was when with Willis (whose personal assistant he became) that his father accidentally discovered the principle of the harmonic reed. (8) He might have done; but such stops were being made by Cavaillé-Coll, when Eustace was in his cradle. (9) . Having started his own business in 1867, in 1873 he went into partnership with Speechley, a nephew of J.C.Bishop, who had been with Willis and left to start his own business in 1860. (He was Willis' soundboard man, and the presentation watch Willis gave him when he left is in the possession of Noel Mander who took over the Speechley business). Speechley and Ingram did not last long and the partners went their own ways, Ingram setting up in Eden Grove, Holloway. There were three sons in the business; but then Eustace junior went to Hereford and afterwards, in 189⁺, with his brother Arthur, established Ingram and Co. of Hereford and Edinburgh. (I believe that for some time the Hereford firm had been Hines and Ingram, but find no trace of this). After Hope-Jones left Norman and Beard, the firm split into Ingram, Hope-Jones & Co., Hereford, and Ingram & Co. Edinburgh. The latter was ultimately taken over by Rushworth & Dreaper in 195⁺; the former suffered a severe blow with the precipitate flight of Hope-Jones to the U.S.A. to avoid legal action, in 1903. It was voluntarily liquidated, though, the name Ingram continued to be used by the purchasers.

Meanwhile, also in 189^{*1}, Eustace senior had acquired the premises and business of G.M.Holdich in Liverpool Road. But Holdich and Ingram was very short-lived and soon became part of Gray and Davison's business, Eustace remaining for a while to manage it. (10) The Ingram influence has not left organ building, for Dr Ingram is the present proprietor of Starmer Shaw of Northampton.

B.B.Edmonds

- (1) Reporter iv 3.
- (2) Mrs Hardy, P0 Box 1^{*+1}, Mooroolbark, Victoria 3138.
- (3) Where are they now?
- (4) M. O. 6/1932 782.
- (5) Pearce OLCC *13.
- (6) Reporter iii 2; Organ xxiv 156.
- (7) M. C. 2/1925 507.
- (8) M. O. 8/19^{*11} 501.
- (9) Report to the Société des Beaux-Arts on the organ at Saint-Denis" (18^{*t1}) by Adrian de La Page, 18^{*t*}.
- (10) Organ Club Handbook No. 6.

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.

