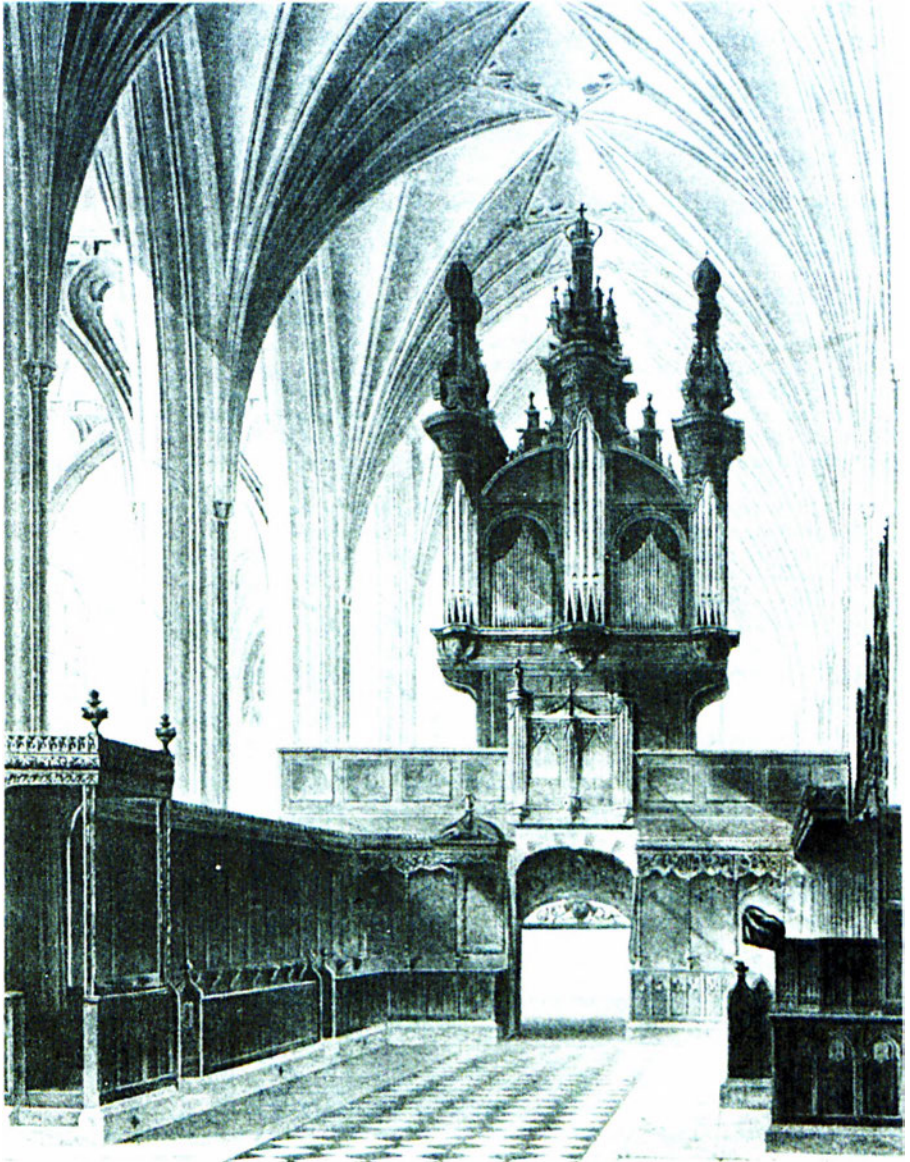


BIOS REPORTER



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BIOS

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

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The A SB and all that

There was a certain appropriateness about the appearing of the Alternative Service Book at the beginning of Advent. But this coming of something new has not been

widely welcomed by organists and church musicians, who therefore run the risk of failing to recognise its implications for their art. This must be a matter of some concern to churchmen who wish to see the liturgy decently and effectively celebrated; it must also, I would suggest, be a matter of more general concern to BIOS, for it not only implies an estrangement between clergy (many of whom favour the ASB) and organists (most of whom seem not to), but it also threatens a failure to take at all seriously the implications of the new rites for organ design - and the quickest way for an organist and his instrument to lose sympathy with a well-disposed congregation is for that instrument to be rebuilt or replaced in such a way that the operation looks like self-glorification for the organist rather than an exercise to equip the church to celebrate the liturgy more adequately.

Let me make my own position clear. It seems to me that the ASB stands in the same traditions as the various revisions of the Book of Common Prayer: it is in the vernacular, it is designed to further lay participation in the offices and the eucharist, it is a conscientious attempt to return to the earliest known models without a doctrinaire refusal to admit later material.

In all these ways (and also in its provision of so many options) it is essentially 'Anglican' in character. With this, I have every sympathy. On the other hand, the realization of these ideals, and their precise expression in words seem to leave something to be desired (which is particularly unfortunate from the point of view of the church musician: he and his choir are asked to desert a rich literary heritage and to embrace some very clumsy poetry and prose which discourage musical expression; under these adverse circumstances, it is hardly surprising that many musicians fail to appreciate the more positive qualities of the ASB).

A carrot has been held out which some church musicians have pursued. Professor David Martin and his friends have mounted a campaign which they see as an attempt to safeguard the Book of Common Prayer in the face of an ascendant mediocrity. There have been Petitions to General Synod (subscribed to by dozens of well-meaning agnostics) letters of protest, letters to the press, and a rather dubious survey of the effects which the ASB was having upon church attendance in a not-very-typical Archdeaconry. But this was simply a carrot. By encouraging a protest against the literary shortcomings of the ASB and a vote for the Book of Common Prayer, Professor Martin and his cronies are driving their donkey on to trample over the liturgical and theological insights which are expressed (albeit, deficiently) in the ASB. Most of those who claim to adhere to the 1662 Prayer Book would get a shock if they actually attended a 1662 Communion Service - I doubt that it would be entirely to their taste. As a vehicle for teaching, and as a reflection of what is happening in the Eucharist, the ASB has considerable advantages over the Prayer Book, though the literary expression is not so lofty or accomplished.

As a generalisation, what we see happening in the world of English Church Music is something which has happened before: a marked divergence between parish church music and cathedral music (on this, see Professor Nicholas Temperley's splendid new book, "The Music of the English Parish Church"). The cathedral, with its considerable musical resources, remains the home of the English choral service as expressed in the context of the offices of the 1662 Prayer Book. Long may it remain so. But in the typical parish church, the Eucharist has once again become the chief act of worship for a congregation which is no longer a two-or three-services-a-Sunday congregation. In most churches, one of the revised services (probably the ASB forms) will be used for this. It is vital for the future of Church Music that those involved in making music in the churches take note of this and stir themselves to do something about it. This does not mean signing useless petitions; nor does it mean turning up grudgingly to play hymns for the morning Parish Eucharist, and reserving all one's musical efforts for a sad little imitation of cathedral evensong. Unless church musicians ensure that music (and good music) remains part of the main act of parish worship, that worship will be impoverished and may in due course change its character in a way totally unacceptable to church musicians. More on this next time.

Nicholas Thistlethwaite

Briefly.....

We understand that, despite the fire earlier this year, plans will go ahead for the reinstatement of the Willis organ in the Alexandra Palace. The Restoration Appeal launched in the Spring is to continue and work has already begun. Most of the organ's interior had been removed from the Hall before the fire and damage to the organ was therefore slight. Some anxiety has been expressed that plans for rebuilding the Hall itself may envisage physical reconstruction which would mar the original acoustic; the tunnel-vaulted roof of the Hall and the apse behind the organ probably contributed importantly to the instrument's effect. We await news of a final decision on this matter.

The Organ Historical Trust of Australia held their Third Annual Conference in Adelaide, between August 30th and September 1st, 1980. A large number of instruments was visited including a high proportion dating from before 1900 (Bishop, Eagles, Dodd, Fincham & Hobday, etc.) and modern organs by Rieger and Casavant. Several papers were read, including "What can one learn from small Victorian-era organs?" and "Approaches to Restoration". Those of us who met OHTA President John Maidment during the BIOS/GDO Conference last year would have been interested to hear his paper on "Preservation and Restoration of Historic Organs in Britain and the Continent".

Conferences

Details are enclosed of two forthcoming BIOS Conferences. The first is a day conference to be held in York and District on Saturday, April 27th; the subject will be "The English Organ in the Early Nineteenth Century". We have not held a day conference in the North before, (though two of the Residential Conferences were held there) and we hope that members will support this one. Please see that your form is returned before the closing date, March 29th.

We also enclose an application form for the Annual Conference, to be held this year at the John Loosemore Centre in Buckfastleigh, between Wednesday 29th and Friday 31st of July.

General Meeting subscription rates

At a General Meeting held during the day conference at the Royal College of Organists on Saturday, November 15th an increase in subscription rates was agreed. Two main factors prompted the Council to request this increase. First is the ever-escalating cost of printing. We hope that the quality and cost of the BIOS Journal can be favourably compared with other literature of the same sort, but the fact remains that costs of production and postage have risen considerably since the last increase in subscription rates (July 1978). Secondly, the Council feels that the society should make at least some contribution to the travelling expenses of Council members, who come to London 3 times a year for Council meetings. At the moment, the burden is shared unequally; London members pay out very little, whereas members from the West, North-West, and North-East of the country incur considerable train fares in order to transact the society's business.

These matters were discussed at the General Meeting and an increase in rates was agreed to, with no dissensions. The subscription rates are therefore now :-

Ordinary members £10 pa.

Students & Senior Citizens £5 pa.

RCO Conference

The day conference held, by kind permission of the President and Council, at the Royal College of Organists on November 15th was attended by 66 members of BIOS. Throughout the day we were greatly helped by the efforts of Barry Lyndon, Clerk to the Council of the RCO, and our thanks are due to him for his patience and courtesy.

The topic for the day was "Organ Building in England". In the morning, Nicholas Thistlethwaite and Herbert Norman considered historical aspects of the subject; Dr. Thistlethwaite gave a brief survey of the work methods and work forces of Eng-

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lish organ builders from the earliest times to c.1850, and then Mr. Norman contributed from his own experience an account of the firm of Norman & Beard in the years before the amalgamation with Hill & Son. Mr. Norman's enthralling account was received with a handsome ovation, and we are pleased to report that he has promised to deposit a typescript of his talk in the Archive.

In the afternoon the conference turned its attention to contemporary problems. We were fortunate in having Nigel Church, Robert Pennells, and Ian Bell to discuss some of the challenges and problems facing today's organ builders in England. Mr. Church and Mr. Pennells each described the character of their respective firms (Church & Company, and J.W.Walker & Sons Ltd) both the range of work undertaken and the structure of the firm. Ian Bell discussed some of the tensions, set up between the artistic instinct of the organ builder and the practical requirements of the client. Each speaker raised basic questions which would merit a further conference in themselves. Our gratitude is due to all our speakers, for their contributions which made for a stimulating and thought-provoking day.

A list of BIOS members is available, price 25p + 10p postage from:-

Robert Wetton, [REDACTED]

Redundant Organs

High Pavement Unitarian Chapel, Nottingham.

Three manual organ by Bishop (1876), with minor alterations by Cousins (1896) Compass GG-G (56), CCC-F (30). Choir unenclosed.

Specification Great 16,8,8,8, **k**, h-, 2[^],2,111,8.

Swell 16,8,8,8,8, **e**⁺,2, III, 8,8, **k**.

Choir 8,8,8, i f, 2, 8.

Pedal 16,16,16,8.

Usual couplers.

Action

Tubular Pneumatic.

Casework

No details given.

Dimensions

No details given.

Contact

Mr. N H Day, [REDACTED]

Newcastle upon Tyne Roman Catholic Cathedral.

Organ by T C Lewis (1869), chests and most of pipework original. Action electrified.

Great to Mixture, Swell to II and 16,8,8,8,if reeds.

Choir to 15th and Clarinet. Ped 16,16,16 and reeds.

Contact: John Rowntree, [REDACTED]

Martock, Christian Fellowship, Somerset.

One manual chamber organ, date unknown, although reported to be of antique value.

Details available: Principal, OD.Bass, OD.Treble, Dul.Treble, Dul.Bass, St.Diap.

Contact: Mr W G Maynard, [REDACTED]

A Loosemore Weekend The Challenge of the Classical Organ

In place of a purely factual account of proceedings, I would like to describe how "The Challenge" affected me, an organist whose basic training dates from the early 1950's.

To me, at that time, the most exciting sounds imaginable were to be heard on Radio Hilversum - Mixtures, cornets, Nazards, Quintadenas, etc. These exotic tone colours from the past, came to be regarded as essential for Baroque music and we eagerly took them into our vocabulary. The Romantic organ certainly benefitted from the new infusion of colour, but we were still a long way from the truly Classical Organ.

(continued overleaf)

An understanding of the nature of the Classical organ has come more slowly - particularly in respect of the non-German schools. It is only during the 1970's that we have really come to appreciate what is left of our own national organ heritage.

At this point we come face to face with "The Challenge" of the title. Many of us now have a fair understanding of what constitutes a N.German, S.German, Spanish, Dutch, French, Italian or even a Georgian or early Victorian organ. But far fewer of us actually know how these instruments should be played. Just as we adopted so-called "Baroque" sounds into our Romantic Organs, so we still try to bend historic and neo-Classical instruments to our Romantic playing techniques. "The Challenge", then, (as John Wellingham, Director of the Loosemore Centre, wrote in BIOS Journal 4) "is to say STOP| This instrument is different; how do I make contact and accept the need to re-educate my hand and ear to serve some of the most wonderful music".

The detailed implications of this Challenge were presented by John WeUingham during a weekend workshop at the Loosemore Centre in Buckfastleigh. Members of the course played their prepared pieces of early organ music, and problems of tempo, registration, ornamentation, and notation were discussed. It soon became obvious that the key-word was "articulation". The initial test was to match a single contrapuntal line on the organ Flute, in duet with J.W. playing a Treble Recorder. Every time it was the organist's notes that were "glued" together. We were to discover, however, that the organ's highly sensitive action made possible the formulation of a carefully controlled attack and release to each note that was able to match in every way the articulation of the recorder player. Certain slow melodic lines could even preferably be played on one (carefully controlled) finger than with the standard legato fingering.

The unmusicality of finger-changing legato can only be matched by that of toe-heel legato pedalling. The c17th. style and positioning of the pedals at Loosemore make it physically impossible to use any but the most rudimentary heel work. This brought home to us that Bach's pedal style must have been almost entirely toe work. Furthermore, we discovered that it was the tradition in slow-moving pedal parts to use the right toe in the upper register, and the left toe in the lower. This, of course, ensures the desired effect of a non-legato, but well-articulated Bass or Cantus Firmus part.

In addition to the practical sessions, we had a slide show by J.W. on historic organs in Europe, and the centre's resident organ builder (and co-director) William Drake gave an illustrated talk on the developement of the Classical organ in modern times. Drake's 1974 two-manual chamber organ - very much the "star performer" of the centre - is illustrated in BIOS Journal 4 and its stop list is given in "The Classical Organ in Britain", Vol.I.

It is good that close links exist between the John Loosemore Centre and BIOS - particularly in the persons of its Directors and Patrons. I see the work of the Centre as complementary to that of BIOS. Well-restored historic organs and well-constructed new Classical ones are available to us in (slowly i) increasing numbers. We must, for our part, STOP and ask ourselves "What does the Music demand of the Organ".

Rodney Tomkins

Harris as Composer

It is strange that in the 250 years since his death, no one has discovered that Renatus Harris (1652-01724) was also a composer. I came upon this fact quite by accident when looking for something in the British Union Catalogue. There under 'Harris (Renatus)' one reads 'As Strephon the young with Aurelia the fair. A song, etc'... (London c1710), also 'Caelia with an artful care. A song set by Mr René: Harris (T.Cross Jun^r sculp.)' (c1710).

There seems no doubt that this man and the organ builder are one and the same, for not only is the name Renatus unknown in England, but his original French name René is also given. In 1710 Harris was creating his masterpiece at Salisbury and as there was a flourishing musical society in the city (the best outside London) it would be nice to know whether either of these compositions was performed there.

A third song is somewhat earlier c1700. 'Cou'dlthe lovely Caelia move. A song... exactly engrav'd by T Cross'. Yet another^ Renatus Harris was not written by Harris Senior for it is dated c1735 and will be referred to in a moment.

Within the small space available for this note, I have not thought it worth while to order, or even to look at the songs which are available at Chetham Library, Manchester (Nos 1 and 2) and at the British Library (Nos 1 and 3). This is by no means for lack of interest on my part, but because the time involved might be several months, and it would probably not be possible to reproduce them here. However, anyone who has a copy of D'Urfey's 'Wit and Mirth: or Pills to Purge Melancholy ... The second Edition ... London ... 1707' in facsimile, can look at Vol V p.212-213 where they will see 23 bars in A minor, entitled 'Belinda why do you distrust' by René Harris, words by Ward.

I found another song 'Why Chloe will you not perceive' in 'Mercurius Musicus or, the Monthly Collection of New Teaching Songs, For the Year, 1700. Compos'd for, and sung at the Theatres, and other Publick Places. ... Printed by W Pearson D Browne ... and Henry Playford' [for January and February only]. There are 3* songs of which one is by Harris, according to Day and Murrie 'English Song Books 1651-1702' [London 19^0].

The fourth song mentioned in B.U.C. 'Fairest creature, thou'rt so charming. A new song, the words by Mr J Beard, etc'. [London c1735] in the British Library, must be by Renatus Harris junior, and shows a close connection with the theatre. John Beard (c1717-179') was a successful tenor singer, and had been a chorister in the Chapel Royal, under Gates. In this year, 1735, he appeared in Galliard's 'Royal Chase' and in the following years also at Covent Garden in Handel performances, and at Drury Lane. Having married the daughter of Rich, the manager of the latter theatre, he found himself, on his father-in-law's death, taking over the same position.

Nothing much appears to be known about the younger Renatus from the time he and his brother, John, applied for Letters of Administration of their father's estate in 1725, hut it seems that ten years later he had good contacts with the world of the London theatre. He was probably inhis later fifties, and there may be other songs by him, or perhaps this one has been wrongly dated, and was written by Renatus Harris the elder.

Betty Matthews
Sarum

5^—Since writing the above, Nick Plumley has kindly told me that Fitzwilliam MS 652 contains something by Harris to which Sumner makes reference on p.1^+8 of the third edition of 'The Organ'. As my editionisthe later one, I cannot comment on this, but also on p.li+8l read that Sir John Hawkins in his 'History of Music' vol IV p.356 refers to another song by Harris in the September and October 'Mercurius Musicus' for 1700.

Dear Sir.....

Regarding the reference to the late Mr H S V Shapley reported at the top of page **k** of the Reporter iv 2, I wish to clarify that the original organ index, complete, together with the earlier draft and notes, and his collection of books came into my possession shortly after the death of Mr Shapley, from his son. In addition, there are three large volumes of illustrations of organs with index, forming a unique reference.

Mr Carrington visited me shortly after the death of Mr Shapley, and is aware of the above, but as the full details have not been reported, I thought it desirable to have the records correct for the interest of all concerned.

Yours sincerely,

Wm. Neville Blakey

Brierfield, Lancs.

ear ir Regarding the interesting information given by E A K Ridley on Bishopstone (Reporter iv 3)> there is a misprint in 'Father Smith' reversing two digits; my visit was in fact in 19^5 during a stay with Andrew Freeman, and the removal of the instrument was then in prospect.

There was a viol di gamba knob between the trumpet and the nameless one, which did then indeed have a stopped diapason label, though I doubt whether it actually controlled one. The organ was in such a bad state that it was impracticable to note the actual contents, for playing was impossible and exploration inadvisable - in fact, forbidden.

A brass plate recorded 'This organ built by Father Smyth for Eton College was Presented in 18^ by Uvedale Price Esqre, enlarged and improved (under the direction of Vincent Novello) by John Gray, and was presented to the Rev Richard Lane Freer, B.D., Rector of this Parish, who has placed it in this Church reserving to himself the right of removal either during life or by will'.

Mrs Gilbert, a former churchwarden, passed on the statement that the pedal pipes had long before been removed to Worcester Cathedral; the gilded front pipes of the 18Vt case seemed to be original Smith. The pilgrimage of the house-master and the rescue of 'the only stop remaining, a flute' were reported to me a few years later by the organ builders, and it was proposed to provide two companion stops to make a small department in the Eton choir case. There are indeed three stops there, recently referred to as being all Smith. Was the house-master's journey more abundantly blessed than was told me - or what are the facts?

Yours sincerely, B-B-Eamonds Banbury, Oxon.

Assessing Organ Timbre Charles A Padgham

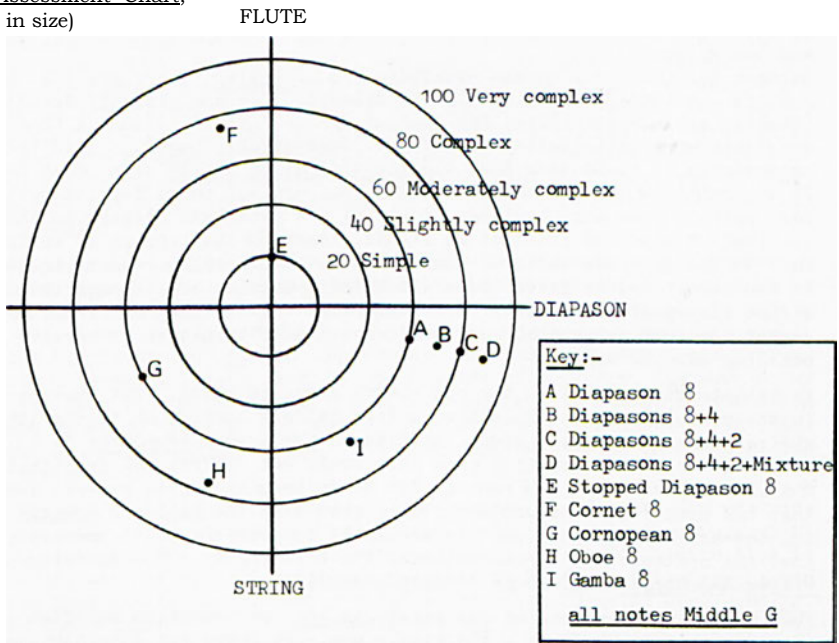
Written descriptions of organs fall down badly when referring to one of the most important qualities of all, that is organ timbre. Mere words are grossly inadequate to give more than a vague idea of the very rich and varied experiences of hearing organ sound. Also the same words can mean different things to different people. A similar problem occurs in trying to describe optical colour. However some progress has been made in this connection in the last few years by plotting the perception of a colour on a type of clock-face diagram. Hue (red, yellow, green or blue) is represented by the direction of a radial line, and the saturation (colourfulness) is indicated by the distance outwards from the centre. This method has proved to be of value.

On embarking on some research on organ tone I was faced with the problem of finding a more precise method of timbre assessment than mere verbal description. On analogy with the optical colour diagram, I have devised a diagram of organ sound on which the directions of the four points of the compass represent the four main varieties of organ tone, namely Flute, Diapason, String and Trumpet. On hearing a steady tone, one first decides on which radial line the timbre lies. For instance, if it is pure diapason tone, it will plot on the horizontal line towards 3 o'clock from centre, or pure flute tone will plot on the vertical line towards 12 o'clock. Composite sounds will plot in intermediate positions, for example, a fluty diapason will plot on some line between 3 and 12 o'clock depending upon how fluty it is, and a stringy diapason will plot between 3 and 6 o'clock.

In order to fix the precise position of each tone on the diagram it is necessary to judge its distance from the centre. This is done by estimating its complexity. A dull flute with no harmonic structure has almost zero complexity and plots at E on the diagram on the innermost circle, which is labelled "Simple" or 20. A full great-to-mixture sound will plot somewhere near the outermost circle, labelled "Very Complex" or 100. It is clear that pure flute tone will always be of low complexity, and trumpet tone of fairly high complexity. Thus some parts of the diagram will never be used.

Tonal changes on building up a chorus can be shown at a glance. For instance, basic diapason tone will move outwards on the diagram as upperwork is added, the movement being sometimes, but not always truly radial (see diagram).

Timbre Assessment Chart,
(reduced in size)



Towards the edge of the diagram we have brilliance, on the intermediate regions, brightness, and near the centre, dullness. Sounds of which the components can be heard clearly, for example an 8' flute and 2' fifteenth, will plot as a more complex flute, the 2' sound adding complexity (brightness). Flute-based complex tones with 12th or 17th components which sound reedy, such as a cornet, will plot in the region between 9 and 12 o'clock on the trumpet side of the flute line.

Timbre has more than two dimensions, and in using this diagram we have ignored the very important one of loudness. This could be accounted for by stacking a number of these diagrams on top of one another with spacing pieces in between, each one representing a different loudness level. There is, however, merit in keeping it simple.

Preliminary tests have been made, in which listeners have heard steady sounds of single notes without transients presented at the same loudness level and in random order. These have shown that it is possible to plot reasonably precise points on the diagram, and that there is reasonable agreement between different people. There are obvious limitations such as possible disagreements as to the exact definitions of the pure basic tones, but it is felt that it represents an advance on the use of purely verbal description, even with the eloquence of a Bonavia-Hunt. It also has the added advantage that it compels the listener to listen to a timbre more intently, and gives guidance as to how to analyse it in a more useful and constructive way. Also it is possible mentally to reconstruct a tone by noting its position on the diagram.

I would welcome comments and criticisms of the method, and above all, trials by those whose job it is to produce, to analyse, or to describe organ sounds. Organ builders might find it useful to plot the progression of sound as a pipe is voiced. On the other hand, an organ designer might find it helpful when explaining to a builder his tonal ideas. All comments will be gratefully received. I will be pleased to send copies of the diagram to anyone on request.
The City University, Centre for Arts & Related Studies, (Music),
227 St John Street, London E.C.1.

Notes and Queries

Who was Wilcox?

Amongst the numerous organs attributed to Snetzler there are the undoubtedly genuine - autographed inside the soundboards, or unmistakably documented; the likeliest and the possible; the 'school of' or 'after' - some a long way after; the 'guesswork' attributions; and the demonstrably bogus. Into the last two categories it would seem that the Banbury Parish Church organ must be put.

It was built for the old church in 1765. Banbury was noted for its puritanism and for pulling down its heritage, becoming 'a grief and despair to the antiquary ... (not) a place of interest in itself, thanks to the triumph of vandalism' (1). In 1790 the glorious medieval church needed considerable repair, instead of which it was demolished in favour of a glorified preaching box, though this is in fact a fine classical building by S P Cockerell. Everything was sold or destroyed, except for four monuments, and the only item of furniture to survive in the new building was the organ.

No illustration of it in the old church seems to exist, but there is one of it in the new. (2) It stood in the eastern gallery backing on to the (then) insignificant chancel. This about the time of Cox's work (Reporter iv *f), but as he merely lowered the existing case this would not affect the fact that it has no Snetzler appearance. It is reminiscent of Rotherhithe in its general design except that the proportion of woodwork to pipework in the flats is greater - if, that is, the artist's proportions are accurate. So possibly it is no surprise to find that the contemporary press recorded its building in 1765 as being by Byfield, Wilcox and Knight. (3) Some old pipes survive.

This must have been one of the brief ad hoc partnerships so often encountered (Reporter iii 1). Byfield - the middle one - we know, and Knight we know; but who was Wilcox? Incidentally, in Cox's work as given (iv if), delete choir dulciana & add 12 pedal pipes. Also incidentally, there was another organ in Banbury attributed to Snetzler; for on its way from Sheffield to Lewes (if) it sojourned in the Unitarian Chapel from 1853 to 1857 and is now at the Unitarian Chapel in Hastings. At some point, it acquired an open diapason in place of upperwork.

Bneran Stuckey has been working on local history, and sends information about Archer of Epping (iv 2). J C Archer was the Epping Registrar of Births and Deaths; he was a good organist with a keen interest in the instrument, and amusical family. His great hobby was joinery, so it is hardly surprising to learn that he found occasion to work with Robert Slater about a century ago on the instrument at North Weald (which inspired the original query). The mechanical setting up was mainly his work, and he designed the bellows. The job was converting the old barrel organ to a two-manual, and moving it to a new organ chamber. It is more than likely that this was not the only occasion on which he helped Slater.

Thomas Elliston (5), referring to an unspecified number of Musical News, says that the organ at Holy Trinity, Stratford, E., contains work by Father Smith. This church I have never been able to trace. Many years ago an old lady who had lived there in her youth thought she had heard the name, and wondered whether it had been one of the Mission Chapels. There were a number of these in the area, none of them Holy Trinity; though one in the parish of Christ Church is mentioned but not named, in Mackeson's Guide to the London Churches for 1889. There must have been a number of Smith pipes re-used by various organ builders who had rescued them from their original homes when they were superseded. For example, it is known that T R Willis kept such a stock.

Thomas Richard Willis, whose antecedents and training I do not know, started in business at 29 Minories, London E., 'Tower Organ Works', in 1827 (6) His instruments included St Peter ad Vincula in the Tower (hence perhaps the name of his works), a one-manual without pedals or stops, only an octave coupler. (7) Scudamore anticipated? Others were St Andrew Leytonstone 1875, Winterbourne Monckton, Pi shill, a barrel organ which came into the possession of Gordon Paget, and an in-

genious multum-in-parvo organ at Oxted Congregational. He supplied the trade with pipes and parts. I have his price-list, which must be in the 'eighties as he offers treatises on organ building by H. & R. (31/6) and Dickson (2/6) and on tuning by Hemstock (2/6) the two latter published in 1881 and 1876 respectively. Nevertheless, he lists a metal open diapason to GG for £30.10.0., or voiced and tuned £3 extra; a three-rank to GG was £8.5.0., again £3 for voicing and tuning; manual keys cost 60/- per row, and soundboards 52/6 per stop. Spotted metal pipes 20% extra, and zinc to special order only; a set of 8 brass cones-and-cups 48/- and prepared leather 4/- per skin. For finishing pipes he still required to know, besides pressure and pitch, the temperament to be used. Pipe metal (not spotted) a shilling a pound!

In 1890 his premises were burnt down. 'Four pipe organs were burnt, besides a large stock of pipes, including some of the celebrated Father Smith's soundboards and accessories ... Temporary premises have however been secured at 8, Haydon Square ...' (8) Nevertheless no further activities seem to be recorded; and indeed, if the Mr T R Willis of 1890 is the 1827 founder, he had well earned his retirement; what M.O. terms 'a lengthy period' was upwards of 60 years. His work on my list was mainly rebuilds, alterations, and soling-and-heeling - none of them Smith jobs; though Mackeson credits him with a rebuild at St Katherine Cree in 1866. Pearce, however, says Henry Willis, but was that not at a later date? The Literature seems silent.

A query on Coleman & Willis comes in here. I do not know the date of the partnership; but the only organ of theirs which I have seen, formerly the property of the R.S.C.M. at Addington, bore the Minorities address. I should surmise that it was before 1866, when we meet A W Coleman solus at St Matthew, Pell Street, and the following year giving the opening recital on his rebuild at St John Wapping, where he was the organist. In 1872 he rebuilt the Davis at St Philip Stepney, but the work was completed by Haywood the same year; A.W.C. probably died then, or at any rate suddenly ceased business. His magnum opus seems to have been a 34-stop 3-manual at St John-on-Bethnal Green.

Rather a lot about small men this time; but there is much interest expressed in them. I can now give an answer about John Dix, (ii 4; iv 4) variously referred to as of York and of Whitby. Born in 1847, he was apprenticed to Forster and Andrews in 1860, staying with them until he went to Binns in 1885. After 40 years with them he seems to have worked on his own, and was referred to in 1932 as the oldest working organ builder. I have only one reference, Norton near Pickering, which refers to him as St John Dix.

A few organ queries; Gyffyn near Conway; Llanelli-by-Gilwern - not the big Llanelli; Hampreston in Dorset; and the one preceding the electronic now at Tredington near Shipston on Stour (of flagon fame). An answer - St Peter Eastgate, Lincoln, used by Hope Jones at Mostyn House School (iv 4) is recorded by White's Lincoln Directory 1892 as by T H Nicholson of Lincoln. Misprint - the 1900 Wiveliscombe Congregational organ Tiv 3) was by Minns, not Binns.

I ought here to mention that I hope to be abroad for several weeks in March/April and for that period it must be 'service suspended'. Best Wishes for 1981.

B.B.Edmonds

(1) Transactions Leicestershire Archaeological Assn. 1910 xlv 153*

(2) Bodleian. Ms.O.D.P.b.70.f.63.

(3) Jackson's Oxford Journal 27 November 1765*

(4) M[^]O. 6/1897 608.

(5) Organs and Tuning 1924 edn 137.

(6) M.T. 6/1885 advt.

(7) Pearce OLCC 243.

(8) M.O. 6/1890 4oi.

PS If anyone is interested in having a Fr Willis 3 manual set of keys with 'engine turned brass pistons', let me know as I have 'rescued' them from a fate worse than death.

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.

