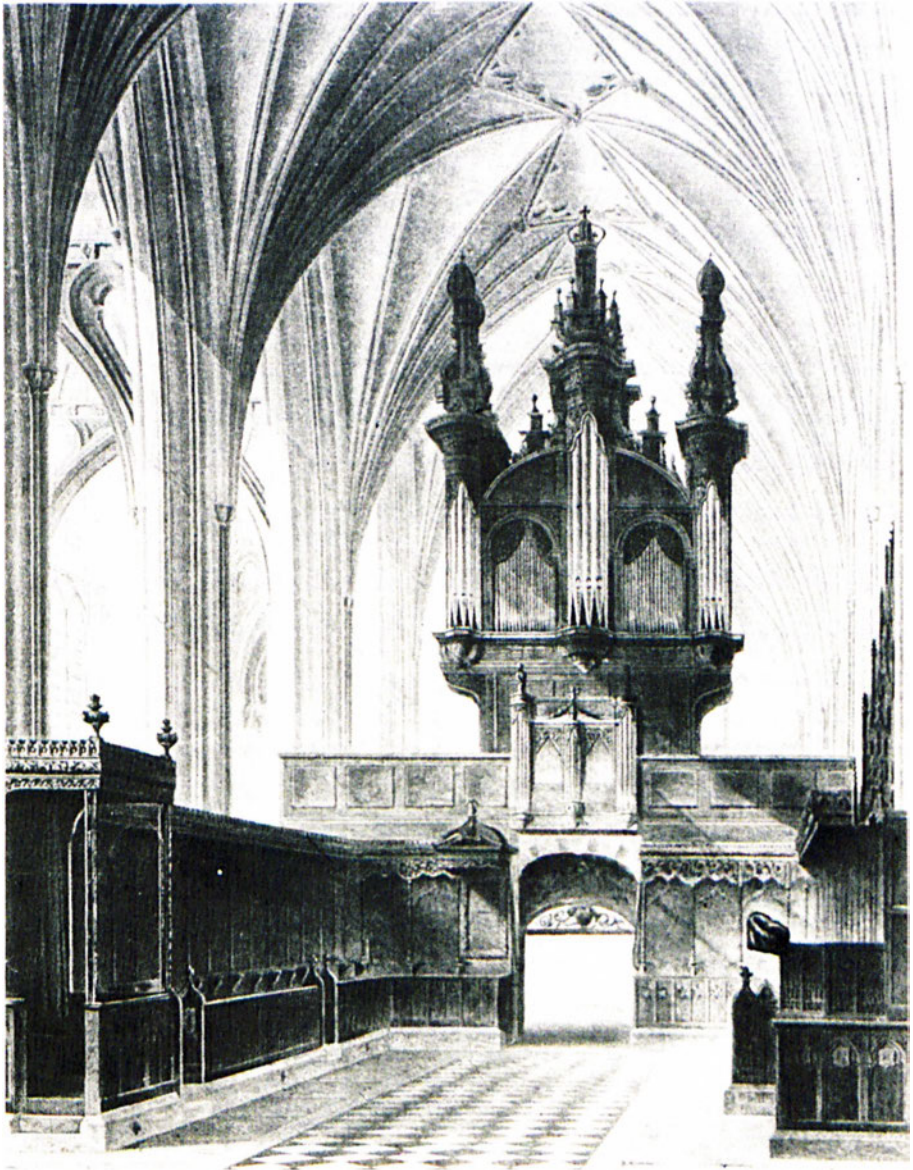


BIOS REPORTER



Volume five, no. 2 (April 1981)

BIOS

Chairman Michael Gillingham M.A. F.S.A. LL.B.

Secretary The Revd. Nicholas Thistlethwaite Ph.D. M.A.

Membership Secretary Stephen Bicknell B.A.

Treasurer John Bowles M.A.

Archivist Michael Sayer Ph.D. M.Sc, M.Inst.P.

Council James Berrow

John Brennan

The Revd. B.B.Edmonds M.A.

Peter le Huray M.A. Mus.B. Ph.D. (Hon.member)

John Rowntree M.Ed. A.R.C.M.

Gerald Sumner B.Sc. Ph.D.

John Wellingham

Peter Williams M.A. Mus.B. Ph.D. (Hon.member)

Donald Wright B.Sc. Ph.D.

Redundancies Officer Miss Marilyn Wilson

Secretary of The National Organ Register

Nicholas Plumley M.A.

(Vacations)

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:

The Reporter is typeset by Robert Wetton (Bournemouth) and distributed by Stephen Bicknell (London) to whom the Council extends its thanks. It is printed by Parchment (Oxford) Ltd.

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



The A SB continued

In the last issue of the Reporter I spent some time discussing the attitude of many church musicians to the ASB. This may not have seemed directly relevant to the work of BIOS, but, in fact, I would argue that it is. One of the broad aims of the society is to promote appreciation of the organ, and more than that, to persuade church authorities that an organ is not a liability, but an asset.

In the majority of churches (i.e. those which do not possess a genuinely historic instrument which merits preservation irrespective of its contemporary appropriateness to the liturgy) this means demonstrating to those who are largely uninformed on these matters that the organ is a necessary and appropriate accompaniment to the liturgy. Inevitably, "appropriate" implies that the organ is carefully thought-out to meet the musical needs of worship as efficiently and economically as possible.

We can consider this matter of "appropriateness" in the light of what has happened in the past. There is evidence (though it is somewhat scanty) to suggest that in pre-Reformation days, when the liturgy was performed by clerks or their deputies in the choirs of the cathedrals the organ was positioned close to their stalls, so as to be on hand for giving notes and filling-in missing parts. The organ was the servant of the liturgy, playing a comparatively minor role in services which were still dominated by a body of trained singers, chanting to plainsong much of the time. Following the Reformation, when hearing the word became all-important, and the interior of churches came to resemble lecture theatres, the organ (when there was one) was usually positioned where it could speak directly into the building and so lead the modest amount of congregational song which the Prayer Book service and the canons permitted. The scale of the organs was also modest, but with interludes played on the Chair or Swell, the tune announced perhaps on the Cornet, and the verse accompanied on the Great chorus, the English organ of the eighteenth century did its job tolerably well. In the following century, all changed. The Gothic revival sought to restore church interiors to something of their mediaeval glory and the Romantic Movement (together with Tractarianism) strove to restore an element of mystery to worship. By elevating the role of the clergy and choir, a specialist area was created in the worship from which the laity were barred. The organ was no longer there to accompany congregational singing; it was there to accompany the trained singers - who, themselves led the congregational singing (as well as discharging extensive portions of the service on their own). The organ was sited accordingly, in close proximity to the singers, and its design was revised and expanded to include registers suitable for the accompaniment of the small trained choir. In a very real sense, the organ sited in a chamber to one side of the chancel, with diminished chorus work and expanded solo and accompanimental voices, was the servant not of the whole congregation, but of a small part of it : the choir.

If we can appreciate this, then we can more readily understand that as the form, or the mood of worship changes, there must be an adequate response on the musical front. There is no virtue in clinging to past glories - that is not what the Church is all about. If we believe that music has an important part to play in worship, then we can only be saddened by a failure on the part of church musicians to make a positive contribution when new forms of worship are introduced. We may not feel that these new forms of worship are the best that could have been devised - but there is nothing in the history of western Christianity to suggest that liturgy must be unchanging; rather the reverse. After all, conservative-minded Cornishmen in 15th century described the radical new forms of worship as "but like a Christmas game...we Cornishmen utterly refuse this new English". They were speaking, of course, of the Book of Common Prayer.

My conclusion is, that neither the new liturgy, nor the long-term cause of church music is best served by organs designed to meet the very different demands of the Anglican church between (very roughly) 1860 and 1940. That is not to say that

the best organs of this period should not be carefully preserved - but that is a different problem; I am thinking of what happens when an instrument of indifferent quality requires major attention, perhaps replacement. In many instances, we ought to accept re-siting and an instrument designed essentially to support the congregational role in worship. On both counts, our new organs will be a good deal smaller than most of the old ones. The organist must subjugate personal taste to the real needs of the liturgy. If he fails to do this, the whole cause of church music in the parishes will be dangerously undermined.

Nicholas Thistlethwaite

A.G.M.

The Secretary gives notice, under the terms of the Constitution, that the Annual General Meeting of the society will take place at 11.00 a.m. on Friday, July 31st, in the John Loosemore Centre, Chapel Street, Buckfastleigh. An election will be held for three places on the BIOS Council; nominations for those places should be received by the Secretary not later than 9*00 a.m. on Friday, July 31st. Notice is further given that it is hoped to lay proposals before the meeting for a revision of the society's Constitution, in order to facilitate registration of the society as a Charity and a Limited Company.

Nicholas Thistlethwaite

Redundant Organ A 3-manual and pedal, originally by Bishop.

Built c.1845 for a school chapel as Great (enclosed), Choir and Pedal; moved to present location c.1870 when (presumably), the Swell was added; the choir organ has its own case behind the player.

Specification Great 8,8,8,8,4,2-f,2. + two spare slides.
Swell 16,8,8,4,2,111,8,8,8,4. all to tenor c with stopped bass.
Choir 8,8,8,4,4. all to tenor c and with stopped bass.
Pedal 16 (Open)

Action Tracker
Casework Choir case; main organ screened by pipework.
Dimensions Choir case: 5'6" wide x 2'6" deep.
Main structure: 13' wide x 8' deep x 17' high.

Contact John Rowntree, [REDACTED]

Our cover

..... shows the organ in Bristol Cathedral as it was before being removed from the screen in 1860. When Leffler saw it c.1810 the specification was as follows (as given in Pearce's Notes on English Organs p.60):-

<u>Great</u> (GG to d ' ', no AA sharp)	<u>Swell</u> (g tod ')	
Open Diapason (No 1)	Open Diapason	
Open Diapason (No 2)	Stopped Diapason	
Stopped Diapason	Principal	4
Principal (No 1),.. -Trj, *>>	Cornet	III
Principal (No 2) '..'	Trumpet	
Twelfth	Hautboy	
Fifteenth go' &>- ■ •*v*P'J		
Tierce	<u>Choir</u> (GG to d " ')	
Sesquialtera	Stopped Diapason	
Trumpet '...JIT,	Principal	
Clarion	Flute	
Cornet (c')	Fifteenth	

"Two of the Full organ Diapasons, and the Principal speak on the Bass of the Swell keys".

According to Pearce, the organ was originally built by Renatus Harris in 1685 as Great, Echo and Chair. The Chair had no pipes of its own but borrowed from the Great "by communication".

Briefly....

Members are reminded that our annual residential conference will be taking place at Buckfastleigh between the 29th and 31st of July. Application forms were sent with the last Reporter - spare copies are available from the Secretary. We hope to have a good turn-out for what looks like being a stimulating 2 days. Conference members will make their own arrangements for accommodation. There should be no problem (accommodation lists are sent out to those signing up) but it is the end of July, and those intending to be present are advised not to leave arrangements too late.

We have been told of another event at the Locisemore Centre which should be of interest to BIOS members. Between June 19th and 21st there will be a Keyboard Study Weekend with the Eighteenth Century Organ Voluntary as its subject. An SAE to the Loosemore Centre (Chapel Street, Buckfastleigh, Devon) will produce further details.

About 40 BIOS members and guests attended the day conference at York (April *both*) on the English Organ in the Early Nineteenth Century. The conference began in the grand surroundings of the Royal Station Hotel, where, following a cup of coffee, our Secretary delivered a paper on the York Minster organ and its three rebuilds of 1802, 1820, and 1829. This was, incidentally, delivered against the back-drop of a distant view of the Minster in all its glory (through the window). We then boarded a bus, after a congenial halt for lunch at the Three Cups Hotel, Stamford Bridge, visited three early nineteenth century organs - all of them in Catholic Chapels associated with the houses of old Catholic families. At Everingham and Scarthingwell we heard instruments by Charles Allen (1837, 185*+), and at Carlton, a small organ by Matthew Booth of Leeds (18*+6). Our thanks are due to Dr. Francis Jackson, Mr. Magnus Black, and our Chairman, Michael Gillingham, for demonstrating the organs, and to Christopher Dickens, who arranged the conference.

Mr. Joshua Knott writes as follows about a recently published book, "Organs in Mexico" by John Fesperman (Sunbury Press, PO Box 1778, Raleigh, N.Carolina 27602)

This fascinating and erudite book of 106 pages of text (including appendices A,B,C,& D) together with 17 colour plates and *+7 in black and white, constitutes a comprehensive study of the history and development of the organ in Mexico from the year 1530 onwards, revealing that before 1810 there were quite a number of 17th and 18th century organs. In the author's words

'These organs constitute a musical legacy almost beyond imagination, upon which musicians in the USA can well look with admiration, astonishment and even envy.'

Ashburton

The centenary of the Father Willis organ at Ashburton, Devon (1880), has been celebrated by its execution.

Due to the wishes of the incumbent organist, the mechanical action, which needed restoration and was hence difficult to play, has been destroyed, and a new electric action has been provided at more than twice the price it would have cost to restore the organ. As well as the mechanism, the stop knobs have been changed to provide a dazzling plastic face.

Although the organ had undergone some changes this century, nothing would have prevented the preservation of an interesting late Father Willis.

Lengthy correspondence was conducted between the Vicar and the Loosemore Centre pointing out both the financial and artistic consequences of what was proposed. Since, however, a faculty had been granted for the work to be done, and the advice given by the Diocesan Advisory Committee did not preclude the electrification of the organ, this work has been carried out. Surely there is much scope for BIOS to work towards the education of those responsible for the care of our organ heritage.

John Wellingham William Drake

A Problem of Preservation

Hopkins 8c Rimbault (3rd Edtn, 1877; pp 560f) record the specification of Thomas C Lewis' organ in St Mary's (Roman Catholic) Cathedral, Newcastle upon Tyne. The organ was erected in 1869, and the stop-list as given in H & R was as follows:-

Great		Swell	
Bourdon	16	Bourdon	16
Open Diapason	8	Geigen Principal	8
Open Diapason, small	8	Lieblich Gedact	8
Hohlflöte	8	Viol di Gamba	8
Octave	if	Voix Célestes (c)	8
Gemshorn	if	Geigen Principal	if
Octave Quint	2f	Mixture	II
Super-octave	2	Bassoon	16
Mixture	III	Oboe 8c Bassoon	8
Trumpet	8	Voix Humaine	8
Choir		Trumpet	8
		Clarion	if
		Pedal	
Lieblich Gedact	16		
Lieblich Gedact	8	Great Bass (wood)	16
Salicional	8	Open Diapason (some Zinc)	16
Vox Angelica	8	Sub-bass (wood)	16
Salicet	if	Great Quint (, / ood 8c metal)	10§
Flute Harmonique	if	Octave	8
Clarionet & Bassoon	8	Posaune	16

The instrument was described by Hopkins as "a noble example of high-class work", a contention which was at least in part maintained by the fact that the organ contained two tons of spotted metal. The soundboards were huge (of the spacious dimensions preferred by Schulze). The organ stood in a west gallery, and Hopkins gave the case dimensions as: 25'6" wide, 15' deep and 21' high - the case, incidentally, was designed (in the Gothic style) by John F Bentley.

Shortly after the last War, the organ was removed from the gallery in which it had stood for 80 years. By this removal, the west window of the cathedral was exposed. The original gallery was either reduced in size or replaced (the writer is not clear which) and the present gallery is a somewhat small affair, quite unable to house an organ of any size - let alone Lewis' massive instrument. A hole was knocked through a wall at the south-east corner of the cathedral into the adjoining Presbytery, thus gaining access to a large room. Into this room was crammed Lewis' organ; the case, the original console, and the original action were all dispensed with and destroyed, and a detached console at ground level was provided. Lewis' pipework could not be heard properly in the building (microphones were eventually installed in the chamber to try to amplify the sound) but it seems that no pipes were tampered with; the massive soundboards were also retained.

Thirty years later, the wearing out of the 'new' action, and schemes to re-order the building in line with the spirit of Vatican II have produced a crisis. The roof of the chamber was found to be seriously affected by dry rot, and in order to attend to this, the organ had to be totally dismantled. Readers will themselves have an idea of how much it would cost to re-erect the instrument in its chamber (even assuming that to be desirable - which it was not) and have a new action installed by a first-rate organ builder. They will also guess how much it would cost to build a new west gallery to contain Lewis' huge organ (even assuming that this would be acceptable to the cathedral authorities) and have it re-erected, presumably with a new case, up there. The cost of either operation is apparently beyond the resources of the cathedral, and Lewis' organ is not to be retained.

This particular case is worth mentioning in its own right: The original organ was an early instrument by one of the best builders of the second half of the nineteenth century; it was always regarded, until its removal to the chamber, as

one of Lewis' best organs, and most of the pipework is still there, apparently little altered. But it is also worth discussing, because it has wider implications. So often, fine Victorian organs have had new actions introduced this century. So often, these new actions wear out, leaving the original pipework marooned. In many cases it would be possible to restore the instrument by replacing the original type of action, but frequently, the cost of doing this makes it impossible to implement. There is a gap here between what we would all like to see done - and what we know can, in fact, be achieved. It's a problem which is going to increase in the years ahead.

Members of BIOS should try to think carefully around this problem. How far can we go in urging conservation upon church authorities who genuinely cannot afford it? When an object ceases to be of any practical use, and is superseded by something smaller and more reliable, how far can we go in demanding that the (apparently) redundant instrument is left in situ, perhaps disfiguring a mediaeval building, or taking up space that is really needed for another purpose? Can we do anything to make conservation less of a burden on the embarrassed custodians of an historic, but broken-down organ? Most immediately (if it is not too late already), can we do anything to save the Lewis pipework and soundboards from Newcastle? - and that means saving it both from the melting-pot (it has a not inconsiderable scrap value), and from a third-rate reconstruction which would represent a further departure from Lewis' original conception.

N.J.T.

Report

Organ Builders and Teachers Weekend : John Loosemore Centre
6th to 8th march, 1981

It is perhaps unusual for a group of musicians and organ builders studying together for three days, in a converted Victorian Chapel on the edge of Dartmoor, to feel that they collectively must henceforth fulfil the role of the religious evangelist. That, nevertheless, is an accurate summary of the message which communicated itself with vigour at the above conference. It is clear that although the organ reform movement is flourishing in Europe, and in the more enlightened parts of the British Isles, much still remains to be done if the organ is to lose its popular image of the unmusical churchomnium and re-enter the mainstream of music-making.

The 16th century Flemish master Jacob Revins believed that the organ was an image of life here on earth. 'Many pipes stand there', he wrote, 'separated and divided, each in his place, each with his sound'. Much good came from the opportunity which the conference gave us, to discuss our art, whether we build the pipes or caused them to speak. As well as sharing ideas with John Wellingham and William Drake, the Directors of the Centre, we were privileged to attend workshops given by Mark Lindley on Renaissance and Baroque fingerings, tunings, and temperaments, and by Georg Jann from Germany on voicing. For part of the weekend Gustav Leonhardt joined us and talked about his experience gained in the land of organs itself.

We visited the 18th century organ at Teigngrace, the 1861 Father Willis at Totnes and had tea at Dartington College, where we inspected the 1967 Roger Yates organ. On the Friday evening John Wellingham gave an organ recital and demonstrated his agility with early fingerings.

We were enormously grateful to the organisers of the conference and much hope that this will be but the first in a long series of profitable weekends.

T.J.Vardon, Warminster, Wilts.

BIOS needs YOU!

We hope that you enjoy reading the BIOS Reporter. We hope that you find interesting the articles and comments and news items that we include. But - in order to continue producing the Reporter we need contributions from you. Your hard-pressed editor does his best, but it is not always easy to find suitable material, and many's the time he hopes for a useful contribution to drop through his letter-box. You can help in many ways, but over the page are some ideas:

-fc Write a "Letter to the editor" when something in the Reporter particularly interests you - especially if you disagree!

-)C Write up a piece of research you are doing (up to 1500 words).

^ Write about an organ you know which is worthy of preservation, but is "under threat" of destruction or alteration.

-K Write about an historic British organ in your area.

-fc Send interesting comments, no matter how short, from old journals or letters about organs in Britain.

Please think whether you have something to offer which would be of interest to other readers, and send your contribution to the Editor at the address given inside the front cover.

Some Comments on Pipe Measurements

We all accept that pipe measurements are a fundamental piece of technical evidence in organ research. What is less certain is what should be measured and how the measuring is best effected. My concern in this note is with scale measurement - which is usually taken to mean pipe diameter.

In the first hundred years or so of organ journalism in Britain, pipe scales were not often mentioned. When they were mentioned it was simply the diameter measurement of one pipe that was given - e.g. an Open Diapason was described as having a scale of 6" at 8-ft C. This merely reflected the current practice of organ builders from the late 19th century; see, for instance, the Gray and Davison metal pipe book, or occasional entries in the Jardine books in the English Organ Archive. This piece of information, the diameter of just one pipe, is, of course, meaningless on its own unless the octave ratio used in calculating the rest of the pipe series is known, (it is rather similar to being given the composition of a mixture at its bottom note: you are given no clue as to what is happening in the middle of the register). The Victorians - and their sons and grandsons - were safe, however, because, we believe, they accepted the rationalisation commonly attributed to Topfer - viz. an octave ratio of $(= 1:1.682)$. This is frequently described by stating on which note above the given note the diameter is halved. In the case of the l : r a t i o, it is the seventeenth note; the pipe diameter at e' is half that at c°. This standard, having been almost universally accepted, was sanctified by the Freiburger Tagung für deutsche Orgelkunst in 1926, and such a ratio applied to a pipe diameter of 155*5mm at 8-ft C gives what is termed 'Normal Scale'. Variations from this are sometimes used, and indicated by the wording 'halving on the 18th' or 'halving on the 16th' note, etc., the former implying an octave ratio of $1:1*631$, and the latter, $1:1*7^1$. This was usually achieved, I think, by adding or subtracting, as the case may be, a note in the 1:1*5 series and does not, therefore, introduce a different scale graph.

Prior to the invasion of Topfer's ideas, scales were thought of and constructed quite differently in this country. It is possible that organ builders in the 18th century and early 19th century used logarithms in their calculations but it is unlikely; a practical craftsman in a conservative trade would more likely stick to simple calculations, and as far as pipe scales are concerned this means using simple arithmetical ratios. Christhard Mahrenholz, in The Calculation of Organ Pipe Scales from the Middle Ages to the Mid 19th Century, (English translation by Andrew H Williams; published by Positif Press" 1975), provides a very useful source of information here, although, of course, it does not draw on the English experience. In the little bit of 'surface' that I have 'scratched', the octave ratios I have found to have been used by English organ builders in the late 18th and early 19th centuries have been largely 1:2 or 3/5, the former always with some addition constant to make it workable. The latter, which Mahrenholz describes as having been used especially frequently in North German organ

building, is the nearest simple ratio in organ building to Töpfer's 1 : 8 (3:5 = 1:1*667)- to my present knowledge, it was used in the early part of the 19th century by Elliot, and also Renn, and I shall not be surprised if it had become general practice by the time Töpfer was all the rage. What I'm suggesting is that as far as English organ building is concerned, Töpfer was probably little more than a convenient 'modern' name applied to existing practice, just as the use of Vogler's name in connection with action layout was rather loose.

One important difference between English practice and Continental practice was the note on which a scale was laid. Hopkins (1) gives the clue to the English practice: "Organ builders are frequently heard to speak of an Open Diapason being made to a 12, 13, 14 or 15-inch scale, as the case may be. These figures refer to the width of the sheet of metal out of which the gamut G pipe is made..." Two important points emerge from this: gamut G (i.e. 5th-ft G) is the starting point, not 8-ft C; and, perhaps too obvious, the plate width (substantially the circumference of the pipe) is the initial measurement. The measuring of G pipes, therefore, is more useful than that of F pipes, and circumference measurements are more useful than diameter measurements.

Circumference measurements can be done very conveniently by wrapping a strip of tracing paper around the body of a pipe and marking off the point of meeting. I first heard about this from Gerard Verloop of Schagen, Holland, and first saw it practised by Martin Goetze and Dominic Gwynn; I thereafter totally abandoned calipers. The advantages are several: you have a permanent record of a pipe's circumference; you leave the actual application of the ruler till later when you have better light and less cramped conditions than usually obtain in the average organ interior; and it is possible to measure convincingly down to 0.2mm (which is equivalent to a diameter measurement of 0.06mm). The actual results will be close to original measurements, though a little larger, owing to (a) expansion of the outer face of the plate when rolled into pipe form, and, (b) the solder line. It must be remembered, also, that there was likely to be some error in the actual cutting-out operation, and that it was common practice amongst organ builders to 'add a little bit' to whatever measurement was used.

It is desirable to take the measurements of at least one complete stop in an organ (i.e. every pipe) - usually the Great 8-ft Open Diapason; the rest of the chomfses) will often relate to this one way or another, and it will normally be necessary to take only sample measurements from the other stops, say each C and G through-out the compass.

There are several problems connected with the tabulation of results and their interpretation which are exercising my thoughts very much lately but which I will not attempt to put to paper at present. I would welcome any ideas or experiences from others engaged in this sort of work.

Author's Note :: I am indebted to Dominic Gwynn, who has given much thought to these matters and whose comments and suggestions I have found most useful and stimulating.

n»id c »iclt<lna

(1) Hopkins & Rimbault: *The Organ* ... (3rd edition) p.157, paragraph 70k.

WHAT THEY WERE SAYING

On the late excellent organ builder, Mr Bishop, being summoned 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 so easy to correct, soon, a bad fashion.

(S.S.Wesley 1865)

B.B.E.

Notes & Queries

In the year 1950 there was still a station at Chollerton (the booking office doubling as the village post office); so, by further bending an already circuitous route to Scotland - like syncopation, an irregular progress dictated by musical inspiration - I was able to spend an hour or so with the alleged Father Smith organ (1).

At the outset it was perfectly clear that, though there might be the odd stop or so of Smith, the organ itself was at least half a century later than the date of Smith's death. Moreover, neither the stoplist nor the console arrangements have escaped alteration. No clue to authorship presented itself anywhere visible, nor were Harrisons, who rebuilt it in 1903, able to answer my enquiry. Whence came the Smith attribution?

In the vestry was a portrait of Sir John Sutton, (2) and there was an inscription 'Sir John Manners Sutton, Bart., Norwood Park, Notts, presented the Altar Madonna and the Organ. 1850'. Nothing about Smith - and I fancy Sutton would have known better anyway. The incumbent had no knowledge of any source or origin of the Smith statement. In the years since then the only reference I have come across is in a letter by E E Adcock in 1920 (3) asking for 'chapter and verse' for a statement to him that Chollerton, which he had not himself seen, was by Father Smith. There was, so far as I know, no answer to his query, and we do not know the source of his information. The stopped diapason and the 'concert flute' contain old pipework; as does the case - not now speaking. Contrary to published specifications, my notes and photographs confirm the existence of 'CC-sharp' ; and the manual stops in 'F. & R.' need sorting into 8,8,8,4,4.

This gears in with a response to the note (Reporter V 1) that Coleman & Willis had their plate on the organ formerly at Addington Palace. Dr Peter Caudle, who purchased it from the RSCM in 1975i says that an earlier plate had been removed. He sends a picture, with the comment that the case is very closely similar to that at Chollerton, and that Nicholas Plumley had already compared it with West Buckland. Both these are less altered basically than Chollerton, although Buckland has had a second manual added. The Caudle one is very near to original, and from it we find keys GG-short to e, 'sandwich' sharps,'arcading' carved key-fronts, and a sliding keyboard. Key No. 1 bears the impress '3 1777'. If the 3 should happen to be the opus number, we might venture a guess at the other two. For none of them is there any known documentation, nor has any internal evidence yet been found to identify the mid-eighteenth-century builder of a 'standard line'; and that, as Dr caudle bears witness, of a high standard indeed.

I regret that I gave T R^ Willis his quietus a few years too soon. After his fire, and move to Haydon Square, he blossomed forth with an 'organ studio' as well as organ works at 4-5 Leman Street, moving on to 1 Aldgate Avenue at the end of 1893*, but after July 1894 we hear no more.

Another London partnership was Coleman & Carder who worked at St Peter, Bethnal Green; date unrecorded, but it appears in 'Mackeson' 1876. E Carder was at 'East London Organ Works' 9 Burdett Road, his first recorded work St Luke, Stepney 1873. His 1880 organ at St. Michael, Bromley-by-Bow had to be completed by Bate, who then took over his business and address, where Bate & Co operated until at least 1915* William Bate, often confused with Bates of Ludgate Hill, left William Hill in 1866 and started up for himself. Numerous organs included Whatley and Childer-ditch; and he had made up, or rebuilt, the house organ which belonged to Percy Daniel and which was clearly much older than implied by the gold lettering 'Gulielmus Bate Londini fecit', which has deceived so many. (4) Haywood who (V 1) took over some of Coleman's work was at 8 Charles Street in 1874, and by 1888 at 179 Drummond Street. St Jude Paddington; St Matthew Stepney 1889; and Oxford University Musical Club T890; are some of the works recorded of the firm which continued until about 1912.

These smaller London men worked on many of the old instruments, which accounts for the numerous queries about them; but I must apply rationing at this point.

If only we could find their records! (If they kept any, which I doubt.) A query comes from Dr Michael Callender (155 Gloucester Terrace W2) about Ferdinand Weber (1715-8*0, maker of Harpsichords and organs, who worked in Dublin from about 17*0 to his death. His advertisement in 1750 claimed that he had 'practised his art in Germany and in London' and Dr Callender would welcome any information or references to work in London or England. A 1746 harpsichord is recorded by Russell. (5) Canon Hilary Davidson (The Vicarage,18 Hartwell Rd., Roade, Northampton NN7 2NT) is anxious to know of any Victorian organs with reversed key colours, and if there is also a case. He tells me that press day approaches!

Swarbrick's 'trumpet marrewn' (trumpet marine, tromba marina) (IV 2) has interested several, but it being 'non-organ' I must refer you to the literature. (6) However, as I have recently been able to talk to one of the foremost experts on such things, here are two points. As I indicated, it was not played by stopping in the usual way; this would give such varying tensions and angles of pull on the 'wobbly' bridge that odd noises would ensue. It was played by using solely the harmonics of the string, which are got by light touch on the nodal points. And then its name is the subject of many ingenious theories, including the odd one of its being used for signalling at sea - why carry a double-bass for that? There is no definitive opinion on the origin of the name, which remains as much a mystery as that of the welsh rabbit (never 'rarebit', please!), scotch woodcock, or Vienna steak. The 'trumpet' part is obvious enough once you've heard it.

Some of us have for some time been seeking an organ with a classical style 19th century case which Freeman recorded at Shipston on Stour, saying that it had come from Honington. No signs or traces or remembrance, and the present Shipston organ has been there since 1888. Now Roy Williamson has answered the query about Tredington (V 1) with an extract from a Nicholson account for taking the organ there from Honington in 1903 and replacing the 15th with a 4ft flute, so it seems that AF was a few miles out in his map-reading on that occasion. John Bowles has sent a description but so far we do not know what happened to in when the electronic took over.

Someone raises a point from John Caldwell's article in the Organ Yearbook No 2 : 'Sumner states, without citing any reference, that "St Mailduf or Mailduf, an Irish saint who settled in Wiltshire and founded Malmesbury Abbey (d. c. 675)•• made organs" '. You can find something about him in the Britannica, though you will search the index in vain - look under Aldhelm. Aldhelm studied at the school at Malmesbury under Mailduf, 'Malmesbury's Irish founder'.(Another source spells his name 'Machduff' and he is also claimed as Scottish.) Sumner's uncited references are often from Freeman, but AF did not mention this builder in his Records of British Organ Builders. (7) However, I have found a MS note to the effect that Dr W H Grattan Flood states (8) that 'he made lutes and organs', as (says AF) Aldhelm (640-709) did after him. This source I have not seen.

Finally, two 'quickies'. On 30 January 1513 the Will of Bishop Smythe was proved. Amongst his bequests to Brasenose College Chapel was 'a pair of orgaynes bought at London of the facion of a countyng borde or lowe-table'. (9) The occupational hazards of an organ builder's family, left mayhap for months at a time, may account for the Presentment at the Nottingham Sessions in January 1555-6: 'We psent the organe makar wyffe for cowllynge wt hyre nebour'. (10)
B g Edmonds

(1) Photo in Organ Club Handbook No 5 (1951) & F & R Father Smith 1977 p.187.

(2) Reproduced in Positif Press 1979 reprint of 'A Short Account...'

(3) M.O. 3/1920. (4) The Organ XIII p.164.

(5) The Harpsichord and Clavichord 2nd edn. 1973*

(6) Transactions of the Philosophical Society 1692.

Galpin Old English Instruments of Music Methuen 1910.

Hayes Musical Instruments 1500-1750 II Viols St Violins. OUP 1930.

(7) Dictionary of Organs and Organists 2nd edition. Maté 1921.

(8) Irish Organ Builders in Journal R.Soc Antiquaries of Ireland XL 1910.

(9) B.N.C. Quatercentenary Monographs Vol. 1. V p.10.

(10) Records of the Borough of Nottingham Vol. 4

p.111. ('quarrelling').

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.

