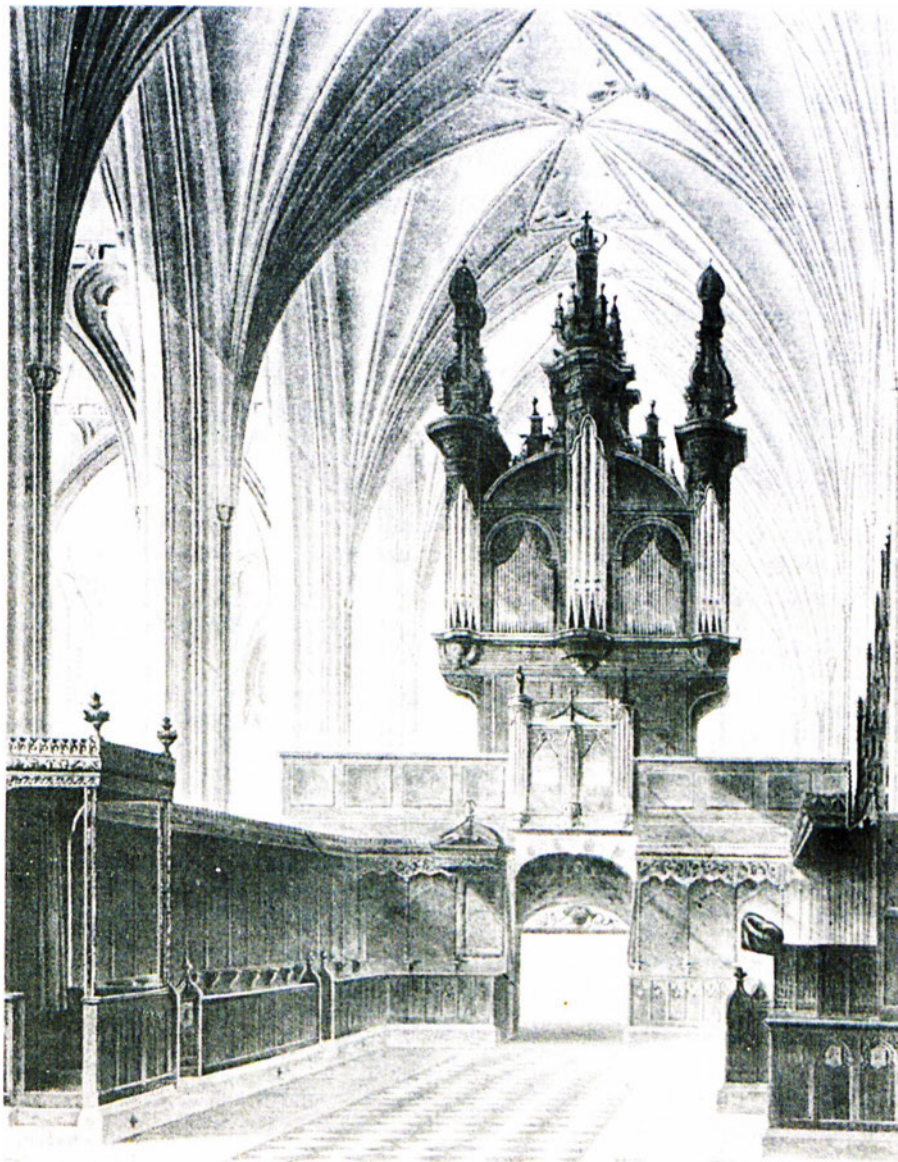


# BIOS REPORTER



Volume five, rto.4 (October 1981)

# 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

"Most of UE believe in conservation until we have to live with the consequences of it". So we concluded, our previous Editorial. It will serve as a text for this one.

Organists are awful fidgets. They will not leave things alone. Most of us will learn to live with the shortcomings of a house or another person, but all too often, the organist will not accept the 'limitations' which his organ imposes. Perhaps it is because the money which is, he imagines, going to remove these limitations is not his own: it is so much easier to be objective when spending someone else's money.

Now this fidgeting is not necessarily a bad thing. In as much as it is an extension of an organist's desire to use his instrument imaginatively, it may very well be a good thing. If it hadn't been for Bach's fidgeting over the organ at Mühlhausen in 1708 we would know that much less about what he desired to find in an organ; if it hadn't been for Gauntlett's fidgeting, the best mid-Victorian organs might never have been built; if it hadn't been for the fidgeting of Ralph Downes (and others) our own generation would have taken longer to discover instruments which opened up the organ repertoire. We none of us complain of an organist who fidgets sufficiently to convey to his vicar and P.C.C. that heeling and soling a third-rate instrument is as unacceptable musically as it is financially. What we *should* complain of, however, is the organist who is temporary custodian of a fine musical instrument, the intact work of an acknowledged master of his craft, and starts fidgeting for alterations to it.

Let us first consider the organ builder - especially if he is one of those who says "Ah, if William Hill were here today, this is how he would set about it" and then proceeds to outline his usual prescription for 3 manual organs, built before c.1950. How often have we heard such phrases, used as excuses for all sorts of fashionable expedients? The point is not how any given past master *would* have done it: the point is, how *did* he do it? And let us be clear on another matter. We spoke last time of the organ builder who feels that his own artistic instincts are cramped by the requirement to leave well alone. We are not talking about a great number of organs when we talk about organs whose integrity must be respected and whose character must be scrupulously preserved. Perhaps they constitute 3 or 4% of the total organ population? This leaves the organ builder with freedom from the constraints of conservation in upwards of 95% of his work - this is surely not cramping his style too much?

As for the organist who cannot accept the limitations which an historic instrument imposes, all we can say is that organists are in great demand, and it would be best if he went elsewhere. On the other hand, he might prefer, after a little reflection, to revise his ideas and accept the challenge which the organ offers. After all, we are not in most cases talking about an utterly eccentric organ. An organist who is ready to try to see behind his prejudices may discover a highly musical instrument waiting for him, perfectly adequate for the accompaniment of the liturgy, and opening his mind and his ears to parts of the repertoire which he had hardly noticed before. Even better, he may begin to see music which he thought he knew very well in a different light: for example, Mendelssohn's sonatas played on a mid-Victorian Hill or Gray & Davison with mechanical action (yes, it may be heavier than we expect today) assume an integrity which is largely obscured when the same pieces are played on vast romantic organs with remote consoles and the extreme tonalities of a later period.

Some of our best known survivals from the past are now reasonably safe: there should be no more throwing out of eighteenth century cases, or talk of chopping Rotherhithe in half. But the partial survivals (no case, but an intact chorus of c. 1790) and anything which is Victorian and looks a little dull on paper is still in danger. We should go further, and add that the best instruments of the first half of the present century are also threatened - indeed, many (most?) of the largest have already been destroyed. Vigilance by BIOS members, and the seizing of every opportunity to demonstrate the true potential of our diminishing inheritance of historic organs: these are essential.

Nicholas Thistlethwaite

# Under Threat

## 1. Liverpool

The Church of S.Francis Xavier, Everton, Liverpool was built between 18<sup>+</sup>5 and 18<sup>^</sup>9 to the design of J. J. Scoles - "perhaps the greatest rival of A.W.N. Pugin as the leading Catholic architect of the earlier 19th century", according to a booklet produced by SAVE Britain's Heritage. The church seats in excess of 1500, and was conceived as "a glorious expression of the major role of the Jesuit order in the religious life of Liverpool". Thanks to many gifts over the years, it has become "one of the most complete and moving repositories of Victorian Catholic art in the country".

The proposed closure of S.Francis Xavier is part of a Pastoral Plan produced by the Archdiocese of Liverpool to rationalise the parishes of the inner-city area. Those campaigning against closure argue that this plan is unnecessarily drastic, and that a loop-hole in the legislation concerning listed buildings is being used to avoid application (with the resulting enquiry) for listed building consent (the proposal is to leave the spire and the lady chapel standing - hence a work of 'alteration', not 'demolition'). However, what should particularly concern BIOS is the fate of the organ.

Gray & Davison installed an ambitious 3 manual organ in the church in 18<sup>^</sup>9; the Great had 13 registers (including 2 mixtures, and a 2' Flageolet as well as a Fifteenth), the 10-stop Swell had a 16-8-8-<sup>^</sup> reed chorus, and the Choir appears to have been made up of the same sort of subtle solo and accompanimental voices as the more-or-less contemporary G8eD organ, now at S.Anne, Limehouse. what is not yet clear is whether any of this instrument was incorporated in the organ built (or rebuilt?) by W. Hill & Son in 1907. The instrument is divided, on either side of a window, with the console attached to the south case; the action is tubular pneumatic, and the specification is as follows:-

Great		Swell	
Double Diapason	16	Bourdon	16
Open Diapason I	8	Open Diapason	8
Open Diapason II	8	Rohr Flute	8
Claribel Flute	8	Echo Gamba	8
Stopped Diapason	8	Voix Celestes	8
Octave	<i>b</i>	Octave	<i>b</i>
Flute	<i>b</i>	Fifteenth	2
Fifteenth	2	Mixture	III
Mixture	III	Contra Faggota [sic]	16
Posaune	8	Horn	8
Solo		Oboe	8
Harmonic Flute	8	Vox Humana	8
Concert Flute	<i>b</i>	Clarion	<i>b</i>
Orchestral Oboe	8	Choir (unenclosed)	
Tuba	8		
Pedal			
Stopped Diapason [sic]	16	<i>l</i> <sup>™</sup> Stopped Diapason	8
Bourdon	16	\ " Keraulophon	8
Octave	8	<i>hr'</i> vit ' ' V'Dulciana	8
Bass Flute	8	CM' /hf/TF flute	<i>b</i>
Trombone	16	V* a S* ■'-Principal	<i>b</i>
		Hi - .■^-Piccolo	2
		Clarinet	8

Anybody acquainted with the quality of Hill's work at this period will be seriously alarmed at the threat to this instrument, and its survival will become all the more important if it turns out that substantial quantities of Gray and Davison material are incorporated.

We are most grateful to Richard Walsh, organist of the church, for these details,

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## 2. Manchester

Reporter iv 3 (July 1980) noted the imminent closure of S.George's, Hulme, Manchester and the consequent threat to the Samuel Renn organ of 1829 from Chester Cathedral, unplayable since 1960. Since last year several projects to save the instrument have come to nothing, and the church is now only weeks from closing; it is estimated that dismantling and packing for transport will take 2 weeks by 6 men. Throughout the 19th century eminent organ builders refused to alter it, and it remains potentially the most unspoilt pre-romantic English Cathedral organ; the superb gothick case-front, soundboards, and flue-work are absolutely unspoilt, but it needs a site 30ft high (9m), 18ft wide (5.5m), and 12ft deep (3.5m). A BIOS member has already purchased the organ: will anyone fund its removal and storage as a matter of urgency? Please write to Dr Michael Sayer (address inside front cover) or telephone [redacted] [redacted]

### Great (GG-f, 58 notes)

Double Stopt Bass )  
Double Open Treble (T&))  
Open Diapason  
Open Diapason  
Stop Diapason  
FLute  
Principal  
Twelfth (missing)  
Sesquialtra Bass 15»17«19.22.)  
Cornet Treble (me) 8.12.15.17.)  
Trumpet Bass )  
Trumpet Treble (Tig) )  
Clarion (missing)

### Swell (GG-f, 58 notes)

Stop Diapason  
Open Diapason  
Dulciana  
Celestina  
Principal  
Sesquialtra 12.15-1?.  
Hautboy

### Pedal (30 notes from CCC)

Pedal Pipes 16ft, Open wood.  
Great to Pedal  
Swell to Pedal  
Swell to Great

## Redundant Organs

### Muff Field Wesley Reform Chapel, Bradford, Yorkshire.

Organ built by J.Murgatroyd in 1893\* Compass 58/30. Equal temperament.

#### Specification Great 16,8,8,8,4,4,2f,2,8.

Swell 16,8,8,8,8,4,111,8,8,4.

Choir 8,8,8,4,2,8,8. Trem.

Pedal 16,16,8.

Usual couplers but no further details given.

#### Contact

Mr Christopher Dickens, [redacted]  
[redacted]

### Union Street Methodist Church, Oldham, Lancs.

Organ built by Hill in 1881. Pneumaticised by Conacher in the 1920s.

Compass 58/30. Equal temperament.

#### Specification Great 16,8,8,8,4,4,2f,2(missing),111,8.

Swell 16,8,8,8,8,4,4,2,111,16,8,8,4.

Choir 8,8,8,8,4,2,8.

Pedal 16,16,8,8.

Usual couplers but no further details given.

#### Contact

Mr Christopher Dickens (address as above).

# Conference Reports

**I**· The sun shone not only on the Prince and Princess of Wales, but also upon the BIOS annual residential conference, held this year at Buckfastleigh from July 28th to 30th. Possibly the 'other event' detracted a little - attendance was markedly down on previous years - but the suitably informal atmosphere, together with the pleasant surroundings offered by this old Devon town, more than compensated for any disappointment on that score.

Throughout, the John Loosemore Centre was our base, and the conference opened with a highly enjoyable concert of choral and orchestral music of the 17th century given by the Loosemore Singers and Mr Loosemore's Band (directed by Catherine Mackintosh) conducted by John Wellingham. The Band, composed of young musicians from the R.C.M. and Guildhall, played with considerable verve on Baroque Instruments, and we had the further pleasure during the concert, of hearing John Wellingham perform Blow's 'Voluntary for Single Organ' and 'Vers for the Cornett and Single Organ' on the Loosemore Centre's organ.

The following morning opened with a fuller introduction to this instrument, by its builder, Bill Drake (whose workshop is a part of the Loosemore Centre), and we had an opportunity, then and later, to play and make a detailed inspection of the organ. It is a small, but versatile instrument, free of the self-consciousness which spoils many modern essays in the classical style, and with a refined mechanical action. This refinement was amply demonstrated later in the morning in a session with John Wellingham - 'The Challenge of the Classical Organ'. Mr. Wellingham demonstrated the potential for musical expression which such an organ offers if the organist will but loose himself from the constraints imposed by a century of non-mechanical instruments and the tutors associated with them. Following an early lunch (and catching up on the royal event) we departed on a tour of local organs: an interesting progression from neo-classical (Dartington College; Yates), through mid-Victorian (Totnes; Willis), to the tail-end of the Old English tradition (Teigngrace; James Davis), each instrument demanding a different approach as to touch, registration, and choice of music from the player. In the middle of all this came a Devon Cream Tea, and, in the early evening, we returned to the Bossell House Hotel for what turned into the Conference Dinner.

We were privileged to have with us Michel Cocheril, a French scholar who is undertaking extensive research into the Dallam family, and its connexions. M. Cocheril opened Thursday's programme with a fascinating discussion of the history of the Dallams, tracing their origins in England, their departure for Brittany at the outbreak of the Civil War, and their subsequent careers as organ builders both in France and England. Most fascinating of all was the survival in France of instruments by the Dallams which may eventually tell us more about English organ building of the early 17th century than anything which now survives in England. The remainder of the morning was occupied by the A.G.M., and then, following lunch, the conference closed, leaving at least one party free to experience the delights of the Dart Valley Steam Railway.

Our thanks are due to John Wellingham for all his hard work in organising the conference.

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**2**· 'Restoration' is a much-abused word in the vocabulary of English Organ Building, and the day conference on Saturday, September 5th, attempted both to explain this, and to frame a correct definition of the word. As originally conceived, the conference should have taken place at Tewkesbury, but the institution of a new vicar intervened, and it was transferred to the City of London; this may have encouraged the good attendance - though those of us from the provinces hate to admit it - and about sixty members were present.

The day began with a series of short papers which were intended to set the scene. Donald Findlay spoke about the work of the Council for the Care of Churches, and the function of the Organs Advisory Committee. It was clear from what Mr. Findlay

said that the O.A.C. is often able to encourage restoration of an organ rather than a less satisfactory course by its grants policy. Dr. Michael Sayer talked about how Archives can be used in preparing for the restoration of an instrument, and then Grant O'Brien (of the Russell Collection, Edinburgh) spoke in more general terms about the restoration of musical instruments, concluding with a few reflections on the organ. The morning concluded with a contribution from Stephen Bicknell who offered some stimulating thoughts concerning the dual character of the organ as both machine and musical instrument.

The afternoon session was held in the church of St Mary-at-Hill. After John Norman had spoken about the restoration of the William Hill organ, Alfred Champniss gave a recital, including, works by Bach, Mendelssohn, and Franck. The conference ended, most agreeably, with a discussion about a series of case studies upon which the Advisory Committee of the diocese of Barchester was desired to offer an opinion. So engrossed were members (and, it must be admitted, so late had we become owing to the difficulty of finding lunch in the City on a Saturday) that the conference did not close until an hour after the advertised time.

Jim Berrow is to be congratulated upon the success of the day's events.

## BIOS Conferences 1982 Planned so far:-

### 1. Derby, Saturday March 27th.

A day conference, which despite its location in Derbyshire, will take 3 Yorkshire organ builders as its subjects. The conference will include a lecture, and visits (with careful demonstrations) to the organs in St. Luke's, Derby, and St. Peter's, Belper. The organ at St. Luke's was built by Isaac Abbott as his opus 1 ; it has 3 manuals and 30 stops. The Belper organ was written up in the *Reporter* (April, 1980) and is also a 3 manual instrument, built by Holt in 1853 and added to by Radcliffe & Sagar in 1873. Full details will be sent out with the January, 1982 *Reporter*, but members are invited to put the date in their diaries.

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### 2. Keele University, July 27th to 29th.

The theme of this conference will be the use of archive resources in the detection, identification, and scholarly restoration, of historic organs.

A spacious programme is planned, allowing members time to sit and discuss in congenial surroundings, and to make use of archive material on microfilm in the University Library.

We shall have the use of two splendid rooms in the Senior Common Room suite in Keele Hall, former seat of the Sneyd family and designed by Anthony Salvin 01856 (see Pevsner's Staffordshire). The SCR bar and Refectory are in the same building, and Halls of Residence a few minutes walk through the park. Members will have access to organs in the University Chapel and Keele Parish Church.

Nearest stations are Stoke on Trent and Crewe, both about 20 minutes by taxi from the University. The M6 passes nearby and illicit exit at Keele service-station leads directly to the campus gate in Keele village. Legitimate routes will be sent to conference members. There is ample parking space on Campus.

Conference runs from 2pm Tuesday till 2pm Thursday, but anyone wishing to come a day early (Monday), or to stay till Friday, can be accommodated. Shrewsbury and Chester are within an hour's drive, as is much of Derbyshire and most of Cheshire.

1982 prices are not yet published, but cost-per-person in 1981 would have been about £32. Bed & Breakfast for an extra night in 1981 was £7.50. Where else could you have a stimulating week amongst friends on a country estate for this price?

A full programme and booking form will be sent with the January 1982 *Reporter*, but reserve the dates now!



## Briefly...

Rodney Tomkins has sent us information about a 'Classical Organ Workshop' promoted by Derby & District Organists' Association, to be held at St. Peter's, Belper on Saturday, February 13th, 1982. The workshop will be directed by John Wellingham with sessions on Early English, Early French, and A.O.B. (Any Other Baroque). Further details from Mr. Tomkins, at [REDACTED]

At the A.G.M. of BIOS at Buckfastleigh on July 30th, elections took place for three vacant Council places. Sheila Lawrence, John Rowntree, and John Wellingham were elected to serve for two year terms. We extend a welcome especially to Miss Lawrence, who is new to the Council.

Gillian Ward Russell (who is researching into the life and music of William Russell) has asked whether we could invite members to inform us of any particular research which they are undertaking, so as to encourage exchange and discussion. We welcome the idea (an early issue of the *Reporter* included a 'register' of research underway) and invite members to write to the editor, giving brief details of any work which they would like recording in the *Reporter*.

## At the Servite Priory...

Sheila Lawrence

After a most fruitful conference between organ builders and organ teachers at The John Loosemore Centre in March (see BIOS Journal 5)» the need was felt to organise some sessions in London, where organists and students can come and hear specialists in specific fields of organ music; to take part in a practical master class. The keynote will be informality and, it is hoped, encouragement to younger players to try to play in a positive and constructive situation. The sessions will cover style, registration and articulation.

Alan Harverson, recitalist, broadcaster, and Professor of the R.A.M., will be doing German baroque music on November 7th. Sheila Lawrence, recitalist and Director of Music at the Servite Priory in London, will be doing Italian 17th. century music, particularly Frescobaldi, on November 10th, and John Wellingham, Director of The John Loosemore Centre, will cover the English 18th century Organ Voluntary on Nov. 21st.

The primary purpose will be to cover some very basic problems such as the control of mechanical action itself, decoration and improvisation within a piece of music and of course, contemporary evidences for registration. These sessions will be open to all comers. It is hoped that they will help to develop the techniques and expression required for playing on mechanical action instruments and will give an opportunity to assimilate skills which are perhaps not being given enough attention at the moment.

It will be extremely interesting to see what the outcome will be. It is hoped that this will be the beginning of a desperately needed fresh approach to authentic performance of pieces from all periods of the organ repertoire.

## Dear Sir,

I would be most grateful if BIOS members could give me any information about the organs and organists of Peterborough Cathedral. I am engaged in research on behalf of the Dean & Chapter. Could fellow members assist me in the following:

1. Specifications regarding (a) the Thomas Tamar organ of 1661; (b) the KeUingbur^i organ of 1735; (c) the Hill organ of 1868.
2. Any information on earlier, or later, organs.
- 3\* Similarly, any information on the lives of organists, either while at Peterborough or elsewhere, would be of particular interest.

If any member has such information which they feel may be of use, would they kindly forward it to me at:-

[REDACTED]  
Yours sincerely,

B. P. Jarvis.



Dear Sir,

Further comments on Pipe Measurements.

Whilst Topfer spent a great deal of his time straining to find the 'Normal Scale' (and then not liking it when he'd got it!) he used the cross-section areas of pipes and not diameters to arrive at his conclusions, which means that the datum from which he worked must have been the circumference.

Probably, David Wickens is understating the case when he says that circumferences are more useful than diameters, I would suggest that they are essential, because in the beginning, the pipe maker uses a template, or a scale, from which he cuts the flat metal which is knocked up on a mandril to form the pipe body.

Or so it was when I was an apprentice organ builder in the mid-twenties with William Andrews & Sons, of Bradford. I did my stint in the metal shop under the watchful eye

of a foreman of the old school who took tremendous pride in his craft. He would

delight in demonstrating how he arrived at the right thickness, when planing up the metal, by *feel*, and what is more pertinent to the matter of pipe measurement, how, in the knocking up and "eoddering" of the pipe bodies, he would carefully develop a

'belly' on each pipe, and then lay several octaves or so on the bench between his horizontally held hands, and gently swivel his palms to indicate the belling.

I have always taken it for granted that all metal flue pipes, apart from Gemshorn,

Bell Gamba, and the like are bellied, and wonder if this has ever been taken into

account when calculating the volume, or is it perhaps an insignificant value.

Certainly, Topfer's cross-section areas, if taken at the top of the pipes, would not

take into account belling, if any.

May I suggest that David Wickens should not abandon his calipers - he might find something of interest if he runs them up or down a pipe, and in any case, calipers plusFD is no problem in these days of pocket calculators!

Frank Mitchell  
Sheffield

Dear Sir,

It is bizarre for the Editor to send himself a letter, but I wish to comment upon a matter raised by David Wickens' article on pipe measurements Reporter v2) Some years ago I spent several days browsing through the old Shop Books of J.W.Walker, commencing in 1847, i.e. a little before the shift to C-compasses had become widely accepted by English builders. I was intrigued by the way the specifications were 'edited' - numbers, seeming to range from 11 to 16, were placed alongside the principal chorus registers. It was obviously to do with scale, but it wasn't until I went back to my Hopkins & Rimbault that I discovered the explanation. It was, as Mr. Wickens explained, the width of the sheet of metal out of which the gamutGpipe was made. Not, however, the gamut G pipe of the individual register, but of an 8' register made to the desired scale. So, for instance, a new organ built for 'Westminster' (St Matthew's ?) by Joseph Walker in 1851:

Gt. Organ CC to G

1 - Bourdon	1	Wood	<b>56</b>
2 - Double Diapn Trej			
3 - Open - large			<b>56 16</b>
<i>b</i> - Open - small I			56 full Dul
or Dulciana J			
5 - Stopt Diapn			56
6 - Principal			<b>56 11</b>
7 - Flute metall			<b>56</b>
8 - Twelfth			56 13
9 - Fifteenth			56 13
10- Ses 3 Hanks			12
11 - Mix 2			12
12- Trumpet			56 full

Pedals CC to E

Pedal Pipes - 16 foot

C to E - 29 - full

*b* Composition Pedals to Great Organ

2 Conn Pedals to Swell

Swell Tenor C to G

1 - Double Diapn	<i>bb</i> 11 treble
2 - Open Diapason	<i>bb</i> 16
3 - Stopt Diapason	<i>bb</i>
<i>b</i> - Principal	<i>bb</i> 1^
5 - 1 5	<i>bb</i> 12
6 - Sesquialtra	11
7 - Horn	<i>bb</i> large
8 - Oboe	<i>bb</i> full
9 - Clarion	

Bass of Swell Keys           to act on Bourdon  
and Stopt Diapn Bass of Great Organ.

Couplers

1 Swell to Great

2 Great to Pedals



Grosvenor Chapel 1732; Sperling attributes it to Jordan. Information asked on any history before the 1930 rebuild which, the organist tells me, 'killed it stone dead'. Gerard Smith has also been credited with it, on what evidence, I know not. Description and fate of an organ formerly at Quernmore, and the 1832 ex-barrel once at Nenthead and previously at Alston (old church). St Peter, Wyndham Square, Plymouth is said to have been originally by Green (5); history, please, and does any pipework survive? (rebuilt, Hele 1898). St Peter, Heysham (Lancs) has an organ with a mutilated 'goth' front, said to have come from Et George's Chapel Windsor, via a Manchester church. Any information welcomed. Description and provenance of organ and case recently moved to Bywell St Peter. Rumours of Father Smith have been attached to Stainforth, one wonders on-what basis. In 1921, Stuart Archer visited a small house-organ complete with Cornet, which was in use in a church then being built at St Budeaux. There was a mahogany case and a shifting-movement. Is this still extant?

It is well known that Rhenatus Harris was asked in 1686 to repair the organ at Magdalen College, Oxford 'because his grandfather made it first' (6); and as there was a payment of £10 pro *ecclesia* to someone named Harris in 1637, Dr Bloxam said this was 'evidently for the purchase of a new organ' - though it would have been rather snail for such a purpose - and the mysterious 'grandfather Harris' came into the craft. There must of course have been such a person; but people usually have two grandfathers, and Thomas Dallam was the other one, as has long been realised.

In looking through records when studying the chayre organ, I found some which lead me to believe that the £80 was paid to 'Harris ye Joyner', and not to an organ builder. For example, at New College in 1663 there was a payment to him (7). Had Rhenatus' paternal grandfather been an organ builder, one would have expected Rhenatus' father to have worked with him, and not to have been 'Old Dallow's servant' (8).

In 17<sup>2</sup> this advertisement appeared (9): 'Any person that will undertake to set 8 or 10 Psalm Tunes upon an organ to perform on pleasure without playing upon the Keys, are desired to send what the Charge will be, directed to Mr Povey, at his House, No 3, in Little Ryliffe Street, Goodman's Fields, and and if the Terms are agreeable, he will come to them to have the Work accomplished...After the Decease of the proprietor, this instrument is given to the Parish Church of Newington Butts, Southwark'.

Charles Povey (10) was a noted pamphleteer, often political and sometimes radical. Of his numerous business enterprises, only the foundation of what became the Sun Fire Office achieved stability. He invented a fire-extinguisher, and organised a halfpenny letter post in London and Westminster in 1709; in each case (to borrow Hinton's tactful phrase about C. S. Barker) 'profiting by the experiments' of others. The authorities took legal action to stop his postal activities. He liberally supported charitable and ecumenical works, and organised weekly concerts in St Martins-le-Grand, in which leading musicians performed.

In his Will, dated 17<sup>3</sup>, (11) he bequeaths to the church mentioned his 'great organ, being five feet in depth, six feet in the front, nine and a half feet in height, containing three sets of keys', together with fifteen guineas towards setting it up. He records that 'Mr Aaron Davis, an organ maker' had contracted to 'cause the said organ to play six several Psalm Tunes and four Voluntaries...without any persons playing on the keys thereof as also the bellows of the said Organ to move ... and perform by clockwork'. Is Aaron Davis otherwise known to fame? And did the church, pulled down a few years later, receive this gift?

B.B.Edmonds

- (1) M.T. 12/1876. (2) M.T. 3/1885. (3) The Organ LIV 1<sup>6</sup>.  
 (4) Reporter V 1,2. (5) M.O. 2/1902.  
 (6) J.R.Bloxam Registers of St. Mary Magdalen College Oxford Vol.ii pp. C & CXXVII.  
 (7) BIOS Journal 22. (8) H. & R. 1877 120-1.  
 (9) Daily Advertiser 23 November 17<sup>2</sup>.  
 (10) D.N.B. (11) Daily Post 1 8c 8 July 17<sup>3</sup>.

Relics Department: I do not propose to start an Exchange and Mart column; but the Father Willis keys and pistons found an appreciative home, and from the same stable there is a carved 'trophy', a little damaged, with rampant bird, which stood guard over the console at St Peter, Blackburn; and a five-slider charge pneumatic pedal touch box.

RUT

# 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.

