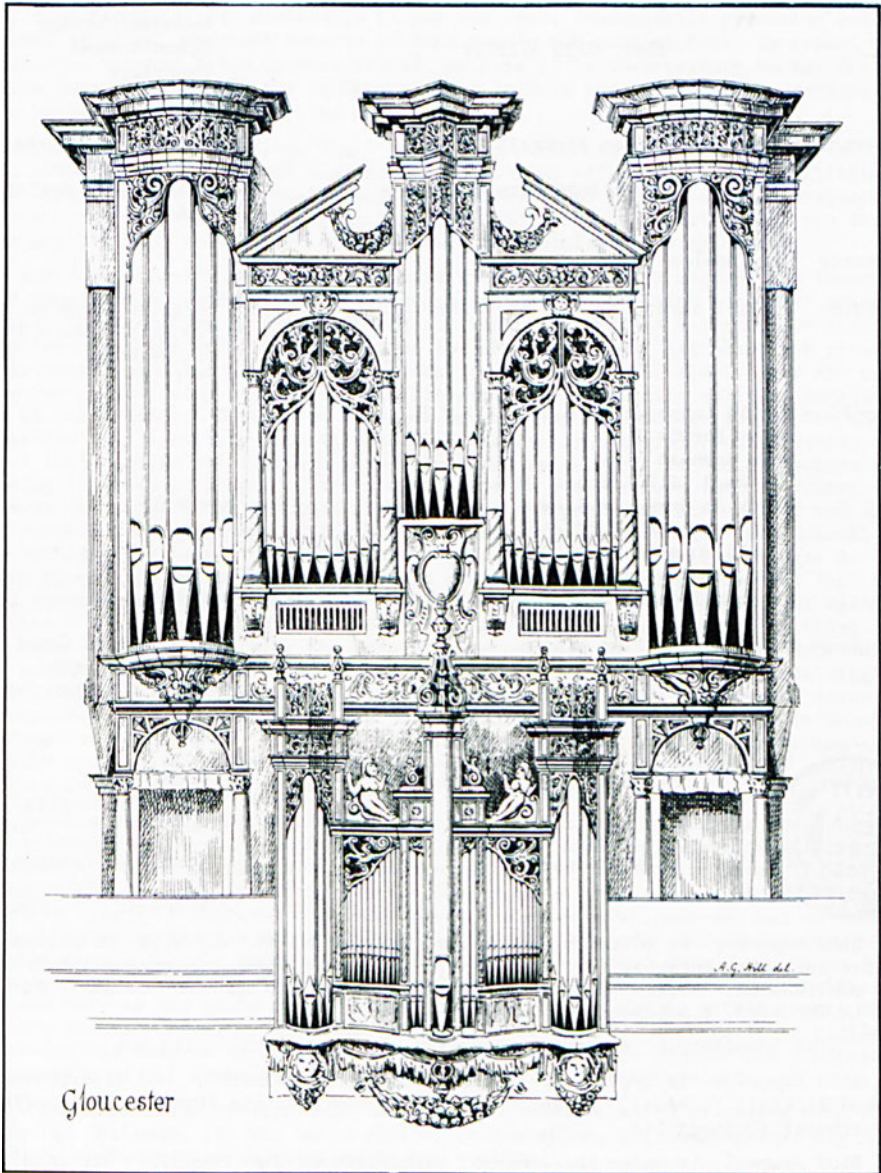


BIOS REPORTER



The British Institute of Organ Studies (BIOS)

BIOS is Registered as Charity No. 283936

BIOS

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

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

[Redacted]

[Redacted]

Membership Secretary Stephen Bicknell B.A.

[Redacted]

[Redacted]

Treasurer John Bowles M.A.

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

[Redacted]

Council Sheila Lawrence G.R.S.M. L.R.A.M.

James Berrow

John Brennan

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

Peter le Huray M.A. Mus.B. Ph.D.

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

Gerald Sumner B.Sc. Ph.D.

John Wellingham

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

(Hon. member)

Redundancies Officer Marilyn Wilson

[Redacted]

[Redacted]

Secretary of The Rational Organ Register

Nicholas Plumley M.A.

(Vacations)

[Redacted]

[Redacted]



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 *Rotes and Queries* column should be sent to The Revd. B.B.Edmonds, at:-

[Redacted]

The BIOS *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.G.M.

It seems inevitable that annual meetings are not the most popular events in the calendar of any society: BIOS is, in this respect, no exception. Add to this the fact that BIOS AGM's normally happen in the course of the annual residential conference and this essential constitutional feature of our society's life becomes remote from the experience of nine-tenths of our membership in any one year. Consequently appearing below is a resume of three important aspects of this year's AGM held at Keele (a report of the Conference appears later in this issue); we hope it is unnecessary to say that either the Council or the Editor would be pleased to have any comments from members who were unable to be present at the meeting.

(1) a simple matter of reporting. The 4 'executive' officerships were up for election, together with 3 ordinary Council places. The 4 existing officers (Michael Gillingham, Nicholas Hiestlethwaite, John Bowles and Stephen Bicknell) were re-elected unopposed. There were 6 nominations for the Council places, and, after a secret ballot the three retiring members were re-elected - Jim Berrow, B.B.Edmonds and Gerry Sumner.

(2) The AGM found itself somewhat preoccupied with finance. With regret, the Council found it necessary to recommend an increase in subscriptions (which were last raised 2 years ago). The Secretary pointed out that publications consumed a high proportion of subscriptions; at 1982 rates this accounted for £7.22 per head, excluding the production of circulars, and the provision of 'stock' copies (they sell slowly over the course of a few years) and those sent to certain libraries. An optimistic estimate suggests that £8 of the present £10 would be absorbed by printing and postage costs. The Chairman commented that a society as active as BIOS inevitably incurred running costs; it was right that members and officers should be fully reimbursed for their expenses in undertaking business on behalf of the society, but he could assure the membership that these costs were kept to an absolute minimum - as an example, he stated that not all Council members took advantage of the decision made by a previous A® that Council members should claim basic travelling expenses for attending Council meetings. At this point the discussion was opened to the whole meeting. One member pointed out that the proposed membership fee was relatively little when compared with the price of certain commodities - cigarettes and alcohol, a meal in a restaurant, a night in an hotel. Another member, whilst endorsing the Council's regret that an increase was necessary, felt no hesitation in accepting the increase as the necessary price of maintaining the standard of BIOS publications. After further discussion, the A® unanimously accepted an increase to £12.50 (ordinary) and £7.50 (students and senior citizens). In thanking the meeting for its support, the Chairman expressed the hope that the membership at large would appreciate the need for the increase and that no one would feel unable to renew their subscription as a result of it.

(3) the Chairman's own 'remarks' touched chiefly upon increasing anxiety concerning redundant organs. He began by thanking Marilyn Wilson, BIOS' Redundancies Officer, for her hard and often unrewarding work, and then went on to talk about three main threats to redundant organs. Firstly, there was the danger of an organ falling into the hands of a certain type of person whose sole interest was commercial, and who had no scruples about breaking up worthy old organs. Secondly, the inefficiency and complacency of many of those most closely concerned with the fate of redundant organs was to be deplored. And thirdly, that complacency and inefficiency presented great opportunities to vandals and thieves who could break into a redundant church and do untold damage within days of the building closing. The Chairman encouraged all BIOS members to be vigilant, and concluded his remarks by saying that the society must work to gain the confidence and cooperation of all who might be able to help eradicate this scourge.

Finally - and in a sense no less importantly - it should be recorded that a vote of thanks to our Chairman, for his tact, wisdom, good stories, and hospitality, was proposed and enthusiastically endorsed by the meeting.

The great lateness of this issue is due entirely to several minor crises in the life of your typist who is very sorry for the inconvenience caused.

Redundant Organs

Organ by T Pendlebury of Lancs. Built 1908. Now dismantled and in store.

Specification Great 8,8,8,k.
Swell 16,8,8,8,J+,8. Tremulant
Pedal 16,8. Usual couplers and balanced swell pedal.
Action Tracker to manuals, pneumatic to pedals.
Casework Pitchpine.
Dimensions 16' x 9' it" x 9' (approx).
Contact Redundant Organs Officer (address inside front cover).

Streatham Hill Congregational Church.

Norman and Beard Ltd 1905. Detached, drawstop console. In reasonable playing order.

Specification Great 16,8,8,8, k, A, 2,8.
Swell 16,8,8,8,8,^,111,8,8. Tremulant
Choir 8,8,8,4,8.
Pedal 16,16,16,8.
Action Pneumatic. No details of dimensions.
Casework Oak casefront with silvered pipes resting on wall approx 10' from floor.
Contact Revd. A.G.Halliday, [REDACTED]

BIOS Playing Days

An extension of the work of BIOS will be to have four Playing Days in different spots around the country, on suitable instruments, to give practical help to organists on particular problems - such as, coming to terms with the classical organ. In each session, a group of organists will play and be taught in a relaxed atmosphere. Observers are most welcome, too. It is hoped that in this way, BIOS can make a positive contribution to the encouragement of organists in different parts of the country.

Organists of all levels are invited to play in a relaxed atmosphere. Sheila Lawrence will help in a practical way with basic touch, technique, registration, music repertoire and the use of the organ in the Liturgy.

Miss Sheila Lawrence is Director of Music at the Servite Priory, London, and is very involved in the educational aspect of the organ. She has had many years' experience, teaching organ on mechanical action, and to this end runs courses to promote greater understanding of the instrument. She also records regularly for the B.B.C. and specialises in early music.

Obituary

Gilbert Curtis, a member of BIOS since its inauguration, died earlier this year, on May 26th. He will be particularly remembered for his life-long work in church music in the Birkenhead area, for his labours over twenty years as organs adviser in the diocese of Chester, and for his work as Secretary and Treasurer of the Benevolent Fund of the Incorporated Association of Organists. His was a familiar face at organ advisers* conferences, and at IAO Congresses, and he will be greatly missed by those who were most closely concerned with his work in its various spheres. Our sympathies go to Mrs Curtis.

N J T

WHAT THEY WERE SAYING.....

We are waking up to the recognition of what is beautiful and becoming. There was an organ opening in St James' Church, Manchester Road, last night. The interior of the instrument is new, but the fine case goes back to 18M+. In the eighties a new organ was put in the church and the fine old case was relegated to the lumber-room, to be restored to its right all these years after by men of better taste. A thing worth emphasising is that the case was made to match the architecture of the church, but this was **totally** ignored by those who thirty years ago went in for a new organ with a cheap and

;-a-nart^stip case. Bradford

Telegraph 30th January 1913

B.B.E.

Dear Sir....

Vital Statistics

In the correspondence following David Wickens' the question of belying organ pipes has been raised. I was told before the war by the organ consultant, Sidney J Ambler, that this method of construction was used for large wooden pipes, the speech of which it assisted. Further, Thomas Elliston says in "Organs and Tuning" (3rd edition with addenda I to VII, p.523)- "Wood pipes are slightly bellied larger in the middle than at the ends", and W and T Lewis in "Modern Organ Building" (3rd edition p.168), "The Pedal Open Diapason so called is of wood, generally of large scale and ponderous tone. The pipes are 'bellied', i.e. larger at the middle than at the top and block. This is the usual manner of constructing all wood pipes, but in the case of this and the 32ft stop the treatment is exaggerated on account of the large size of the pipes. This practice is said to give better tonal results than if the pipes were made simply of straight pieces of wood, but the explanation probably is that it is a matter of great difficulty to plane a long joint unerringly true, i.e. it will be slightly concave or convex. The first is fatal, so the joint is planed convex. This shape also, for mechanical reasons, is more conducive to a perfectly sound joint, an essential condition for speaking pipes".

Frank Mitchell, however, in BIOS Reporter refers to metal pipes being bellied in the pipe shop of William Andrews and Son, Bradford, while David Wickens says he has found a difference of less than 1% between the top and mid-pipe measurement (presumably of metal pipes). Perhaps one of our organ builder members will tell us what is the usual practice in the trade.

H.W. de B. Peters
Bognor Regis

Dear Sir,

On a lighter note

The Reverend Bernard Edmonds does well to rap our (and his own) knuckles in a smart reminder to watch our English, even though in the examples quoted the real intentions were conveyed, and, undoubtedly, understood.

Long may he fight the good fight against sloppy English (*exempli gratia* : the odious 'pee' for penny or pence).

Many years ago, whilst on a tuning round, I came across a note on a console : "Please look at D# on the pedal. It sings during prayers", and recently overheard a telephone caller say "I'll phone you on Tuesday, and let you know whether it's Wednesday or Thursday".

Frank Mitchell
Sheffield

Briefly....

Members who were entertained by showings of two films made by Jim Berron for Central T.V. at Keele may like to know of two other programmes which he has produced. The first, broadcast on ITV on December 5th, covered the preparations made by Simon Rattle and the CBSO to mount a concert performance of Gershwin's neglected masterpiece "Porgy, Bess and Simon Rattle". The second is a performance of Britten's "Ceremony of Carols" sung by the boys of Christ Church Cathedral, Oxford, conducted by Francis Grier (with Frances Kelly, harp) and filmed in the Cathedral. No date has been announced for its screening.

Copy for the January Reporter should have been in the editor's hands (N.B. new address) by December 3rd.

CHANGE OF ADDRESS Please note that the Secretary's address has changed. Nicholas Thistlethwaite should now be contacted at: [REDACTED]

He hopes that a telephone will be installed shortly, when he will be available through the Gonville & Caius College switchboard (0223 312211).

A two-day course on Early Organ Music is being organised by the Early Music Centre using the organs of St Andrew-by-the-Wardrobe and St James', Clerkenwell. The music covered will be from the early 16th century through to Henry Purcell. Performance practice and fingering, articulation, clues to registration, historical style and the relation of organ music to other instrumental music will be covered.

This is the first course of its kind in London, and will be of interest to BIOS members. It offers an opportunity to extend our knowledge of the golden period of English keyboard music, a period which is relatively neglected by many organists.

Further details of the course can be obtained from The Early Music Centre, 137 Goswell Road, London EC15 7ET, or telephone 01 251 230*+. The course will be directed by Sheila Lawrence and the dates of the course are 5th and 6th February, 1983-

A Tale of Two City Churches

Betty Matthews

In 18*+5 a decision was made to take down the church of St Benet Fink in the City of London, and the Royal Exchange building was eventually erected on the site. The organ in the church had been given in 171*+ by a parishioner, a Mrs Sarah Gregory; an earlier offer from a Roman Catholic gentleman had been refused, although the sum of £1000 was gladly accepted for ornamenting the new church. This, however, was many years before, when Wren rebuilt the church after the Great Fire.

Mrs Gregory also gave a freehold house, the rent of which was to pay the organist's salary. The organ cost £*+00, and was built by Abraham Jordan, and the gallery on which it stood had also been her gift.

The Vestry Book of the church, now in the Guildhall Library tells us in an entry dated 5th December 18*+5, that the Corporation had the consent of the Bishop of London to demolish the church, and that they (the Corporation) claimed the walls, roof and floors. In addition, they wanted the pews, galleries, communion table, pulpit, organ and chandeliers. The Churchwardens said that the Corporation were not entitled to these items.

A solicitor, Mr William Robinson of Doctors' Commons, was consulted, and gave it as his opinion that the organ and chandeliers "must be considered as amongst the goods of the church". The organ, it was emphasised, "stands separate, supported by pillars and not attached to the wall". From this I understand that the Corporation had valid claim only to the fabric, and not to the furnishings of the building.

Presumably, this problem was resolved. The parish was amalgamated with St Peter-le-Poer, and at another meeting, on June *+th 18*+7, the latter laid claim to share in "a Moiety of the net proceeds of the Organ, Bell and other Furniture of the Parish of Saint Bennett Fink".

Again, I do not know the outcome of this claim, but the organ, as we all know, finally landed up at Malmesbury Abbey, where the mutilated remains of the case are to be seen.

C W Pearce, writing in "Notes on Old London City Churches", asks with some feeling, "What became of the freehold house and its rent left by Mrs Sarah Gregory to provide a salary for the organist? Who receives that money now? Both St Benet Fink and St Peter-le-Poer (demolished in 1907) tell a sad story of desecration, and a perversion of funds left originally by pious donors for religious and musical purposes and for no other object". The money, Pearce thinks, should be devoted to some deserving Charity, such as that established by the Incorporated Society of Musicians.

Retribution eventually overtook St Peter-le-Poer and their claim to a part of the proceeds of the sale of the St Benet's organ. When St Benet Fink was rebuilt in Lordship Lane, Tottenham, the Willis organ from St Peter went into it!

The contract for Bernard Smith's new organ at Durham Cathedral was signed on 18th August 1683. It forms Appendix E of Freeman's 'Father Smith', and the original is preserved in the Cathedral Library, (1) However, the organ that was eventually built was somewhat larger and more complex.

In an undated manuscript note (2) Smith proposes the addition of seven notes to the compass, already 5[^] notes from FF. He also suggests some extra stops, a 'Sexquialtera 183 pipes', and, in the 'Chear Organ' a 'two an Twenty 61 pipes'. Below this he says:

'the Block fleut is put in by the mixtur of 3 Rankes which is now *k* Rankes & the sexqialtera is put in that plas it is not only the Pipes that is addision, it is also in the soundbord, Rolingbord, keas, and in all musements (movements?) which Comes & Considering the addision in the front pipes, & painting Comes to a Grate Deal more to a Grate deall of work (sic) then the a Greement'.

It was these various additions, perhaps, that caused Smith to lament that he had 'out gon the pris' in his letter to the Registrar of 12th November 1686. (3) It is in this letter that we learn that the extra 7 keys controlled quarter-tones:

'as for the organ I have mad for your Catedrall Church, I know it is so good and sound mad as anny is in the holl worrelt. I must confess I have out gon the pris, for this I declare that it cost mee bove a thousand pound, lett anny boddy think or say what the plees.....'

'.....I have don also in the organ, for ferriety of stopes and quarter nots, that no organ has but yours and in the Temply that I made.'

Assuming that the organ had pipes tuned to E flat and A flat already, then the 'quarter nots' must have been G[#], d[#][°], g[#][°], d[#], g[#], d[#][°] and g[#][°], or vice versa. Another manuscript note (*k*) gives a list of the notes in the organ originally proposed, starting with F with a line below, and ending with an *c* with three lines above. This is a particularly interesting document, for the notes are written out in the same codified form that we know from Smith pipework, with characteristic symbols for each note and a short stroke denoting a sharp sign. High strokes above and below the letters, distinguishing one octave from the next, change each time between B and C, not between F[#] and G as in Dallam and Harris pipework. As far as I know this is the only contemporary illustration we have of an early pipe-making system, and hopefully a photograph of the document will appear in a forthcoming BIOS Journal. The only disappointment is that it refers to the contracted specification with no quarter-tones.

So it is now possible to give a revised specification of Smith's Durham Cathedral organ:

Compass FF to c^{'''} with quarter-tones, 61 notes.

Great Organ	Chair Organ
Open Diapason	Principal
Open Diapason	Stop Diapason (wood)
Stop Diapason (wood)	Voice Humand
Principall	Holfluit (If?) (wood)
Cornet IV (from c [#])	Super Octave
Quinta	Two & Twenty
Super Octave	
Holfluit (If?) (wood)	
Block Flute (2'?)	
Small Quint	
Mixture IV	
Sex Quialtera III	
Trumpet	

Smith's Temple Organ is the only other known to have had low FF, but perhaps the pitch was sharp. An examination of the Chair case and its front pipes, now in Durham Castle Chapel, might give some indication.

-----▶

Problems of pitch might have been the reason why George Dallam's organ of 1662 was so short-lived, but the evidence for this suggestion is too complex to go into here. One does wonder, however, whether Smith might not have surreptitiously recycled some of Dallam's pipework, for one of the ranks in the Sutton Organ at Jesus College Cambridge, ostensibly brought from Durham by J C Bishop after work he did there in 18[^]7, is certainly not made of Smith pipes. It is a metal Chimney Flute, and the marking suggests the Dallam/Harris school. Perhaps it came from the former Jesus organ (probably by Harris), or perhaps Bishop had some old pipework in stock that he thought might appeal to Sutton's antiquarianism, and concocted the Durham story to give it a veneer of authenticity. One is reminded of the so-called 18th century Spitz Flute on the organ in Eton Chapel, apparently 'discovered' in the 1950s and installed in the empty Chair case with a genuine Smith Stopped Diapason. The pipes are of clean, bright metal, and have twentieth-century stamped note-marks, complete with job number.

It is not known when the quarter-tones at Durham disappeared, but they had certainly gone by 1815i when G P England added some top notes extending the compass to e''', presumably using the extra space on the soundboard where the quarter-tones stood. When the Willis organ was built in 1872, the old organ was relegated to the oblivion of the triforium. The Choir organ and Chair case went to the Castle Chapel in 1879, and some coats of arms and Bishops' Mitres to the Castle Great Hall. One front of the main case has been re-erected on the South side of the Nave, the other front has disappeared. The keys, presumably the work of England, are in the Monks' Dormitory, now the Cathedral Museum.

The 300th anniversary of Smith's instrument is almost upon us, but sadly the organ, as good 'as anny is in the holl worrelt' is in no fit state to be feted with anything more than a tear or two of regret.

Notes: (1) Durham Cathedral Misc. Charters 5990*
(2) *ibid.* 5990*g
(3) Freeman 'Father Smith' Appendix D
(*0 5990*f

Keele Report

John Clare

The 1982 residential conference was held at Keele University. It was organised by Dr Michael Sayer, Honorary Archivist of the English Organ Archive, and focussed on the resources and potential of the Archive, which is housed in the University Library. The Archive is based on the working drawings, order and shop books of several nineteenth and twentieth century organ builders. A recurrent theme was the importance for historical research and practical organ building, of making appropriate arrangements for such material to be preserved, if possible in one location. It is equally important for the Archive to be used, not least because its accommodation at Keele is apparently only secure for so long as it is seen to be serving a useful purpose. The arrangements for gaining access to Archive material were summarised on page 8 of the July 1982 issue of the Reporter (Vol 6 No 3)-

It was recognised, however, that the future development of BIOS, although to some extent dependent on the resources of the Archive, should be seen in a wider context. Although with some *kOO* members BIOS has now established itself as a significant influence in relation to its stated aims, the limits to its human and financial resources will inevitably restrict the nature and scale of its activities. There was general agreement that it should, from time to time, determine its own priorities as a means of deciding which projects it should undertake in order to achieve its objectives. There was considerable formal and informal discussion about such priorities. It was accepted, for example, that BIOS should devote considerable effort to the education of organ builders, architects, clergymen, organists and listeners alike. Not to forget those owners of 'public organs in private places' which are often better preserved than their ecclesiastical counterparts; and a personal afterthought - to catch them young. In an increasingly secular society, and when in any event many churches offer no musical inspiration, can organ music and organ building be effectively sustained by the churches? Should we not, therefore, endeavour to establish a better appreciation of the authentic

performance of organ music in schools as well as concert halls?

At the same time, it was recognised that BIOS's educational activities could not be persued at the expense of either research (the Archive again, as well as the investigation of surviving historical instruments) or the conservation of important examples of organ building. There was some discussion of the work of the National Organ Register, including its possible computerisation and - more speculatively - of pipe banks and even of an organ museum.

There were opportunities throughout the conference to hear a great deal of organ and harpsichord music, in particular through Sheila Lawrence's lecture-recitals. My impression, however, is that there was less enthusiasm for organ music than for organs. Those taking part in the conference may not have been typical of the BIOS membership, but it seems essential that there should be a close relationship between the performance and composition of music for the organ on the one hand, and the objectives and standards of organ building on the other. There is a role for BIOS in establishing and developing this relationship, which was further explored in the course of the one-day conference at Cambridge.

This is a personal, rather than exhaustive account of the ideas that were canvassed in the course of the conference, and members are invited to use the Reporter as a means of contributing to the discussion.

The conference was by no means entirely introspective. David Wickens followed up his recent articles in the Reporter, on pipe measurements, by explaining his techniques and the means of displaying and interpreting the information, in the course of summarising his research into the methods of Samuel Green. Jim Berrow outlined the uncertain relationship between architects and organs. Most of the formal part of the proceedings led up to the visits to the Samuel Green organ at Armitage, the architectural (but not musical) extravaganza of Bodley's church and organ case at Hoar Cross, and Lichfield Cathedral (demonstrated for us by Alfred Champriss as a result of Jonathan Rees indisposition).

Music at Keele itself, was provided by a small organ built by Dominic Gwyn and Martin Goetz, and a harpsichord built by Malcolm Rose. Both were faithful copies of at least the essential features of older instruments. This is now an accepted practice with harpsichords, but is something of an innovation in organbuilding (see also the new organ by Mander at Pembroke College, Cambridge). It is, of course, important to distinguish such reproductions from instruments made by a particular builder in the same style, over however long a period. Moreover, the result can only be successful as the care taken in choosing the original instrument; in determining and reproducing its essential features; and in the overall standard of workmanship. It was generally agreed, however, that the Gwyn/Goetz organ (albeit of limited size and tonal range) was exceptionally musical. It is unnecessarily inconvenient, although historically correct, to have to blow even such small organs manually, but am I alone in thinking it a pity that British organ blowers make such an obtrusive noise? A pity also that those other builders who had undertaken to demonstrate small organs did not appear. If British organbuilding is to prosper, there must be effective counter-arguments to those who favour importing organs. This will require a convincing demonstration that British builders can produce, within a realistic timescale, instruments which are as good as and comparable in price to those of their overseas rivals, who are eager to meet a demand which is not necessarily based on national considerations.

Can You Help

. We need help in two specific areas of BIOS administration:

- (1) A Covenant Officer :: Someone with time and a minimum of experience to work with our Treasurer in administering covenanted subscriptions - an important source of income, now we are a charity. This might be an area in which one of our retired members could help.
- (2) Someone to take responsibility for mailing part of each issue of the Reporter.

Please write to the Secretary for further information, or with a firm offer of help.

Notes and Queries

B B Edmonds

Why did Renatus Harris get his name?

In those families within the puritan tradition it was often the custom to give children unusual forenames with a particular religious slant. Here was, for example, the well-known 'Praise-God' Barbon. Organ students will know of someone else, in more modern days, given the name 'Rest-in-the-Lord', wisely shortened. A popular puritan name is stated to have been Renatus, 'Born-Again', Réné, still with us in its feminine, Renate.

But Harris is said to have been a 'papist'. What would he be doing with such a puritan name? It is as though Ian Paisley had named a child 'John Paul'. Renatus was evidently proud of it, for he passed it on to one of his sons.

Is this trying to tell us something, or is it supreme irrelevance?

He Argent at Rochester Cathedral, I am informed, is now in the collection of Bernard Bibby. With regard to C E Willis of Uxbridge, Brian Trant sends information. He was A.R.C.O. and a composer, and about 1910 took over the High Street Music Shop from Louis Adler. One or other of these gentlemen had ornamented the shop-front with organ pipes. He had made a very home-made organ on the upstairs landing, with which Brian was familiar, and after Willis' death this went to Ickenham Congregational. It seems to have been his opus-one-and-only and its merits were due entirely to a rebuild by Walkers; 'if ever there was a case of a genuine silk purse evolving from a real sow's ear, this was it' comments Brian.

He also seeks information about the organ in the west gallery of St Joseph R.C., Elm Grove, Brighton. Who made it and whence came it? There is a decided oriental flavour; intricate carving, hunting scenes, livestock, two fierce dragons supporting the console flanked by two mendicants with begging-bowls. Lower lips of all wooden pipes are carved with figures, all woodwork treated against termites, and key ivories rivited.

William Quance of Clifton is enquired about; around 1900 it seems, at 9 Upper Berkeley Place. In Musical Times for January 1855 an organ is advertised for sale by Mr Harris of 58 Great George Street, Bermondsey, and Mr Knott would like to know about him. I can only say that there was a Josiah Harris organbuilding at 105 Malpas Road, New Cross in the 'seventies, (1) but I do not know of any work by him.

W Hedgeland began his business about 185[^] in Charles Street, Manchester Square (2). He had a large organ with detached console in the 1862 Exhibition, and built a large three-manual at St John, Hove, and the 1869 job at St Mary Magdalene, Paddington, amongst many others. Little seems to be known about him and his career, and information would be welcomed. I have a reference to M.O. 191⁺ p.*+66 but have no ready access to volumes of that period.

There were several generations of John Rayson and the organbuilder of Ipswich is said to have been the tenth of them. He was 21 when he came, in 1857, from Norfolk with his father, and after trading as a civil engineer and then working with Willis, he returned to work with his father. He lived to a great age, and died in 1933*. He did work for Dr Hayne, and he had a collection of organ papers and pictures which would be invaluable if traced.

Holy Trinity, Minorities excites a query. The church escaped the Great Fire but became ruinous and was rebuilt in 1706. No reference to any musical instrument exists before 1772 when an organ was bought from a Mr James Jacobson for £8[^], to be repaired by John Crang. However, there was Faculty trouble, and after the organ had been removed to the Sieve public house and unsuccessfully offered at auction, it was sold for £36.15s to a Mr Horwood. An organ was purchased in 1808 but was superseded by a new one costing £100 by Lincoln in 1813 (3) which remained until the closure of the church early this century - though it was still in situ in 1920.

The organ was in the west gallery, played from the back, in a grained case with gilt dummy pipes attractively arranged. The stop names were written on paper labels, there was a shifting movement, and there had been a swell box. Open to *ft, stopped (divided), principal, flaut, fifteenth, sesquialtera, cornet, trumpet, and a spare knob. The 1020



font went to St Lawrence Jewry after the blitz; the organ pipes were removed and the case was later destroyed in a fire. T R Willis had worked on it and looked after it.

In the Minnett Library at Camberwell (**+) is an interesting extract from the Will of Archbishop Laud: 'Item, I give to my successor (if the present troubles in the state leave me any) my organ in the chapel at Lambeth, provided that he leave it to the see for ever. ... But in any case the archbishopric is dissolved (as it is threatened) then I will that my executor add the organ, the barge, and such pictures as are mine, to my estate, that is, if they escape plundering.'

At a Methodist Chapel at, or near, Eaton (Notts) is said to be an organ, with case, from a London City church. Where? A more ghoulish item is recorded in a Somerset chapel (5) where timber from a Bristol Gaol execution scaffold was used for the organ. The same column records that the Redcliffe old case 'went to Archdeacon Randall' and the Seede choir case from the Cathedral was acquired by Mr W Killigrew Watt, who had it made into 'a piece of furniture' - a bookcase which was retrieved from Deerhurst Priory, and the case remnant incorporated into the present Lady Chapel organ, almost a century after its disposal in 1860. What Archdeacon Randall did with his spoil I have not discovered.

Alfred Hunter was apprentice to Holdich, and then worked for Bishop and later for Bevington. With another Bishop-Bevington man, Webb, he started as Hunter and Webb in Griffin Street, Lambeth, in 1856. About ten years later, they moved to Kennington and shortly Webb left to take over a public house. In 1881 a move was made to Clapham, son Robert was shortly taken into partnership; in 1921 Robert and his two sons were the partners, and in 1928 the firm moved to Queens Road, Battersea. Willis took the business over in the 'thirties.

Some confusion arises about which I cannot help much. There was an Alfred Fox Hunter, pipe maker to the trade, who must have been some connection. The Holdich front pipes at St Neots bear the signature Alfred Hunter. Then A I or A J Hunter of Catford was organbuilding about 1900. Can anyone sort this out?

T & C Lane were mentioned (Reporter vi 2) and I now hear from Charles Myers that when the organ at Weeton was opened up recently, Mr Pendlebury found inside the bellows:

Charles Lane	December	31st	1880	
Thomas Lane	January	7th	1881	Stony Stanton, Leicestershire.

Thus the dating is confirmed, but no information about the firm has been discovered. They seemed to know what they were about, unlike some more modern small firms with whose deeds one has to deal

- 1) MJ3. 12/1877
 - 2) M^T. 1/185*+
 - 3) Tomlinson E M., A History of the Minorities, London 1907. G P E MS calls the church St Mary's and cost £130. Boeringer BIOS 1 says 1820.
- *+) Surrey Collection of Prints etc. iii (Lambeth).
5) Bristol Daily Press 7/5/189*+

Musical Opinion 7/1895 6*+7- :-

Of course, I had heard English Organs; and it is curious that those which made the most lasting impression on me - so that I can recall the tone even now - were all by one maker (Hill), or at least were old ones edited by him. One was Trinity, Cambridge. It was not Walmisley's playing only which is memorable, for when other men touched it, the distinctive tone was there. ... A little instrument at St Andrew's, Wells Street, had the same kind of voice, and the Abbey organ too. ... These instruments left their voices in my ear to this day; because of a certain characteristic quality of tone which they all possessed, and which distinguished them from many other noble organs which I had heard. Lastly ... the Panopticon ... the organ played, I think, by Chipp, took possession of me; ... I do not pretend that it was the perfect organ; but it had an individual voice, which gave it a kind of personality.

(Antonio Mirica, Naples, 1895)

B.B.E.

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.

