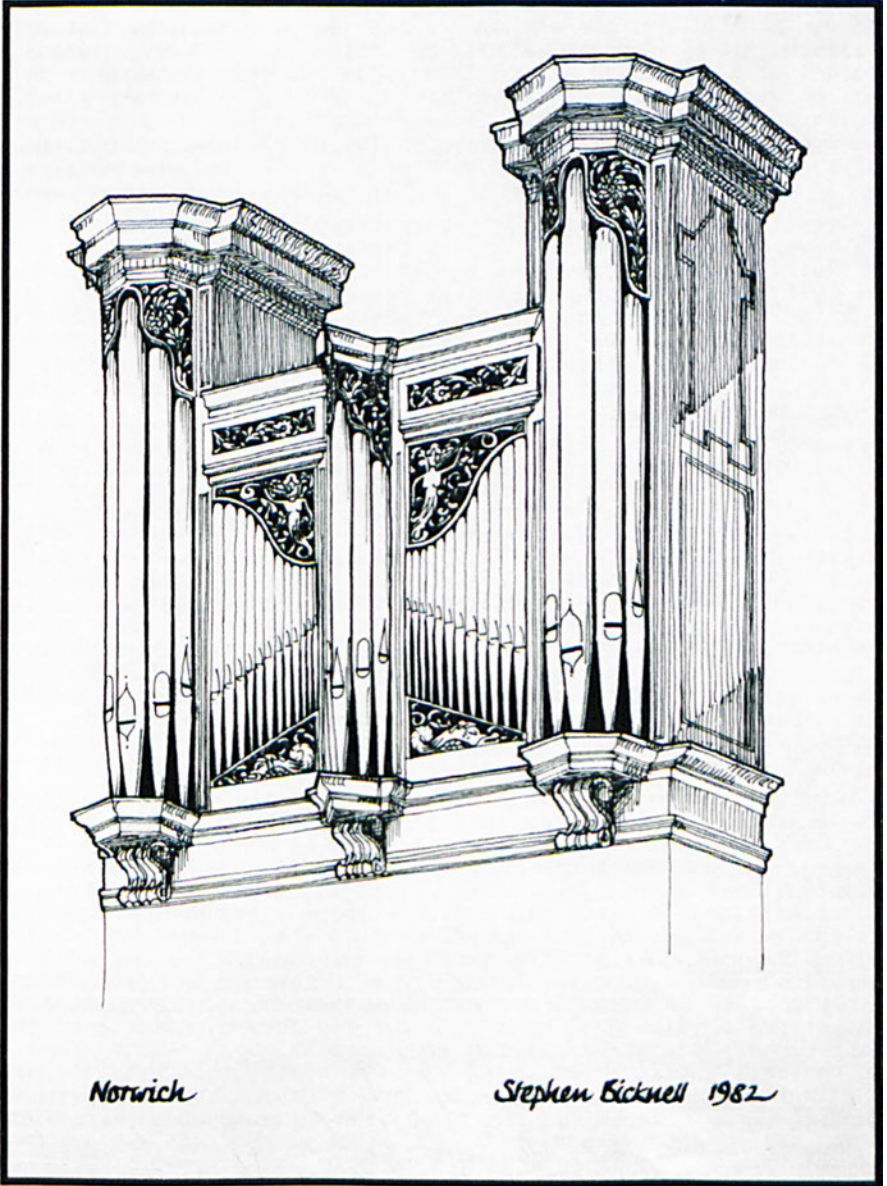


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# BIOS REPORTER



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The British Institute of Organ Studies (BIOS)

**BIOS**

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The BIOS Reporter is edited by Nicholas Thistlethwaite who will be pleased to receive suitable material for inclusion; correspondence arising from *Notes and Queries* should be sent to the Reverend B.B. Edmonds at:

[Redacted]

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# EDITORIAL

We recently received a letter from an organ builder, who, for reasons which will be apparent, had best remain anonymous. The salient paragraph of the letter went as follows:

It is with some sadness that I note the mention in this month's Reporter of the Hill organ from Leith. We have today received an invitation from the Department of the Environment to tender for the rebuilding of the Leith organ with electric action and tonal modifications, in Aldershot. We have declined and returned the papers, explaining politely but firmly that after all the effort that was made to save this organ, we feel this course of action is quite wrong.

Readers will recall the Leith organ (Reporter, July 1982, p.4). It is an A.G.Hill instrument (1897), with 3 manuals and 28 stops, on tubular pneumatic action. It is (or was) very largely unaltered. On paper, it seems to be a typical Hill instrument of the period, and first-hand reports indicate that the excellencies which might therefore be expected, were indeed to be found. 'Tonal modifications' are about as appropriate as replacing Butterfield's chancel at All Saints, Margaret Street, with something in plate-glass.

Tubular pneumatic action has its problems. There are questions about the availability of components and materials, and not so long ago, most builders in this country would have declined to retain an existing action of this type. But views are changing. A number of builders have restored tubular pneumatic actions in recent years, and discerning players (their sensitivity perhaps sharpened by frequent acquaintance with good tracker actions) can now be heard insisting that there is an important distinction between tubular and electro pneumatic actions which has a significant effect upon the player. Broadly, the best tubular pneumatic actions maintain that sense of physical contact between player and sound-producing parts of the organ, whilst electro pneumatic actions destroy it. If this is so, it follows that we cannot substitute one for the other with impunity, and the retention of tubular pneumatics is not simply a matter of mechanics and the organ builder's convenience: it has implications for the player, and for the integrity of the instrument.

To return to Leith (in particular): various things must concern us. There is, first and foremost, the fact that it is the Department of the Environment which is inviting tenders for this work. The DOE has a massive responsibility in so many areas for the protection of our national heritage, not least, in setting up and staffing enquiries into controversial proposals. It can only be highly disturbing that the Department is collaborating in (and paying for ?) the rebuilding of an instrument which ought in fact to be scrupulously preserved in its present state. Secondly, we must pass to the implied question of who has proffered advice for rebuilding ? It seems that the organ builders were not asked to make proposals, but were invited to tender for a given scheme. The public should know who is responsible for this dubious scheme. And then, there is the attitude of the organ builders. It is praiseworthy for an organ builder to decline to tender for a scheme which he believes to be misguided and destructive: say what we will, it is clear that none of the English firms is so over-loaded with work that it can lightly turn away the chance of a substantial contract. But how many will do this ? If only there was in this country an organisation within which reputable firms could agree on a common approach to such cases, and could agree that none of them would have any truck with such proposals, we should

soon see a dramatic decline in the spoiling and destruction of fine old organs. The builders could only gain in respect. But, of course, there is no such organisation, and someone will be found to do the job. We shall wait with interest to see whom it will be.

## Archive

Members may recall last year's press reports of substantial cuts in the funding of British universities and inevitably this was bound to affect the operation of the English Organ Archive housed in the Library of Keele University. Although the Library has ample space for the Archive collection, and although the Librarian is anxious to keep the collection there, the University can no longer provide the generous xeroxing and microfilming services that we have hitherto been able to pass on to BIOS members; nor is the Hon. Archivist's service to BIOS any longer subsidized by the University.

The long-term objective of the BIOS Council is to acquire some central location for the Archive, with perhaps a part-time paid administrator-cum-archivist, but until then it will be necessary for the cost of the present Archive service to be met. In practice, this means that the Hon. Archivist will wait to accumulate enough enquiries to justify going to Keele, and, recognising the importance of the maintenance of this service to members, the Council has agreed that, in the short term, the society should meet the Archivist's travel expenses on such occasions. If information is required more urgently, the Archivist may be able to supply it, provided the enquirer is prepared to meet the expense of a special journey being made for the purpose. Unfortunately, personal research is no longer an alternative since there is now no University Archivist who will take responsibility for opening and supervising the Archive Room.

Members should be aware that the Council is actively considering future provision for the Archive, and is confident that the present dislocation will be temporary. The Council would wish to apologise to members for any inconvenience arising from present circumstances.

M.S. / N.J.T.

## Conferences

### Saturday, June 16th, in Peterborough

Details of this conference are enclosed, and it is hoped that a good number of members will be able to attend. Our Chairman, Michael Gillingham, and the Cathedral Organist, Christopher Gower, will talk about the organ and its rebuilding, after which Simon Lawford, the Assistant Organist, will give a short recital. Following lunch, we shall travel briefly up the AI to Easton-on-the-Hill, to hear the Holdich organ there, before returning to Peterborough in time to hear the organ accompany choral evensong.

### Saturday, September 24th, at the Royal College of Organists

The day's theme will be the role of the organ adviser in the design of new organs. Peter Hurford will make a major contribution in the form of a paper at the beginning of the session; at the end of the day, he will offer some reflections on what has been said. Other speakers will include Peter Collins, John Mander, and John Rowntree. The conference will end with a recital by Patrick Russill in the Little Oratory.

# Redundancies

## Downhill Parish Church, Glasgow

Henry Willis, 1876: 3m & 31 stops. Rebuilt on electro-pn action in 1954, but fluework little altered and said still to be very fine.

Specification      Gt 16.8.8.8.4.4.2.2.III.8  
                         Sw 8.8.8.8.4.4.2.III.16.8.8.  
                         Ch 8.8.4.4.2. (8)  
                         Ped 32.16.16.16.8.4.4.16

Action                Electro pneumatic, with detached console

Case                    ho details

Dimensions        ho details

Contact              John Balding [REDACTED]

## Preston, St. James

Hill & Son, "1870's". Pipework mostly original. Restored c1974 by Hill, Norman & Beard. Church to be demolished very soon.

Specification      Gt 8.8.8.4.4.2^2.111.8  
                         Sw 8.8.8.8.4.2.III.8.8  
                         Ch 8.8.8.4.2.8  
                         Ped 16.16.8

Action                Tracker (manuals), tubular pneumatic (pedals)

Case                    Chancel front (oak) and Aisle front (pine)

Dimensions        17' (wide) x 18' (deep) x 22' (high)

Contact              Rev Barry Penn, [REDACTED]

## URC, Ramsgate (formerly)

Forster & Andrews, 1893.

Specification      Gt 9 stops Sw 9 stops Ch 6 stops Ped 3 stops

Action                Tracker

Casework            No details

Dimensions        25' (high) x 16' (wide) x 8' (deep)

Contact              Harry Levy, [REDACTED]

## Waltham Newtown Free Church, Waltham Cross, Herts.

Positive Organ Co., c1900.                    49 note keyboard.

Specification      Double Bass (15), Open Diap, Salicional, Melodic  
                         Diapason, Gedeckt (^s) , Principal (^s)

Action                Tracker & pneumatic

Contact              Mrs J. Chapman, [REDACTED]

## Princeville Methodist Church, Bradford

Wordsworth & Co., c1900.

Specification      2 manuals & 26 stops

Action                Tracker (manuals) & pneumatic (pedals)

Casework            Across front of the organ only

Dimensions        14' (high) x 16' (wide) x 11' (deep)

Contact              Mr. S. Kershaw, [REDACTED]

\*\*\* The Redundancies Officer apologises for the fact that full details cannot always be given; unfortunately, many of the people who supply the information know little or nothing about organs, and their reports are correspondingly limited.

Marilyn Wilson

# Miscellanea (4)

## FACING THE MUSIC

A question from a correspondent in France has set me wondering about the origins of reversed and detached consoles. Southern Germany is of course the home of this idea. Peter Williams suggests that Egedacher's organ of 1706 in Salzburg Cathedral was probably the first example of this device (1); the organ case was pierced by windows, and the player sat between two halves of the organ facing the church, although he was still connected to the instrument on either side. Later and more famous examples were free-standing: Weingarten is probably the best known.

In Britain there were probably a number of examples of Chair Organs played from their own keyboard in the back of the case. It is probable that Thomas Dallam's rebuild in 1609 of the organs in St. George's Chapel, Windsor left just such an arrangement (2), and Thomas Thamar's organ at Peterborough was also of this type (3). Two of the organs built in Brittany by Thomas Dallam de la Tour after the rest of the family had returned to England were played from behind (4).

But for the introduction of the genuinely detached console, the credit must go to Abraham Jordan. The following advertisement appeared in the London Journal February 7th 1729/30 (5):

An organ made by Jordan, being the first of its kind, the contrivance of which is such that the master when he plays sits with his face to the audience, and, the keys being but three foot high, sees the whole company, and would be very useful in churches. The organ has but one set of keys, but is so contrived that the trumpet base, and trumpet treble, the sesquiáltera and cornet stops, are put off and on by the feet, singly or altogether, at the master's discretion, and as quick as thought without taking the hands off the keys. The said Mr. Jordan invites all masters, gentlemen, and ladies, to come and hear this performance at the workhouse against St. George's Church Southwark, and will give his attendance from 2 till 4 o'clock all next week, Ash Wednesday only excepted.

N.B. - This organ was play'd and approv'd by several masters, in publick, the latter end of November, and is fit for any small church or chapel.

And so this modest pioneer paved the way for the various experiments with long movements and remote consoles through the late eighteenth and early nineteenth centuries, eventually leading to Henry Willis' unhappy discovery that the link between musician and instrument could be made through a pneumatic tube.

And so we might pass over the early history of the detached console with scarcely a second thought, were it not for the fact that the one surviving example from the eighteenth century is such a remarkable and unusual instrument, and worth a full description in its own right. I refer to the organ built in 1785 by Richard Seede in the Catholic Chapel at Lulworth Castle in Dorset, described and illustrated by Christopher Kent in BIOS Journal 5 (6). On the basis of an internal examination of the organ carried out with Nicholas Plumley in 1981, I would like to give a different version of the specification from Dr. Kent:

Manual (GG, no GG sharp, to f''')

Open Diapason	common stopped bass below G, basses displayed
Open Diapason	
Stopped Diapason	bass and treble
Principal	basses displayed
Flute (open)	basses displayed
Twelfth	
Fifteenth	
Sesquiáltera	one rank now missing
Trumpet	replaced by Viola da Gamba

In a swell box conveyed from the soundboard:

Dulciana           from G (original)  
Hautboy            from G (now missing)

The organ stands in the 'north' gallery of the church, with the reversed console built into a dummy chair case in front of it. The organ is remarkable in other ways. The front pipes extend round three sides of the organ and belong to no less than four stops. As Dr. Kent says, "musically and acoustically the outcome of this arrangement is admirable", though, of course, it flies in the face of the 'rules' of classical organ building concocted in the twentieth century by proponents of the Orgelbewegung. The open metal Flute of 4' pitch is a distinctive voice. I maintain that it is this type of stop that is usually referred to by the name 'German Flute' in eighteenth century specifications, and that the stop of this name put into the Kings Lynn organ by Snetzler in 1754 was not the highly improbable stopped harmonic flute that modern writers have suggested (7). The same stop appeared as a 'Flute Almain' in the Harris & Byfield organ at St. Mary Redcliffe in Bristol in 1726 (8), and also in Robert Dallam's ambitious proposal for a 'french' organ at New College, Oxford in 1662 (9).

Let us return, though, to Mr. Jordan's splendid contrivance of 1730, and consider the question of shifting movements. It is clear from the description given above that Jordan's organ had an ordinary shifting movement, either with a separate division of the soundboard isolated by a slider, or with separate double slides for each of the stops affected by the pedal. It is also clear that Jordan is claiming to be the inventor of this device. This is very interesting when one considers the oft-stated claim that the Jordans introduced the Swell-box to England after seeing similar devices in Spain or Portugal, for the shifting movement, too, was very widely used in Iberia, but nowhere else in Europe.

Jordan's pedal is indeed the first of its kind in Britain; other claimants to the title do not bear close examination. Hopkins claimed that Dallam's organ in St. George's Chapel, Windsor (this being the new organ of 1661) had two shifting movements (10): in fact, the specification he quoted was of the organ in St. Peter's Church, St. Albans, as it stood in the early nineteenth century (11). This organ had come from St. Martin in the Fields, had been rebuilt on several occasions, and is not known to have had any definite link with Windsor. The organ in Fraralingham, Suffolk, has a shifting movement: this too is of mid-eighteenth century date, and is not contemporary with Thomas Thamar's work of 1674 (13).

The eighteenth century produced other innovations, both mechanical and tonal, apart from those described above. As part of a further exploration of these, I would be very grateful if readers could tell me of any examples of eighteenth century string stops, apart from the ubiquitous Dulciana, and a few examples of Salicionals and Viole da Gamba made by Snetzler.

- (1) Williams, The European Organ, p.70
- (2) The Organ, vol. XLV, pp 146-7
- (3) B.M. Add. MS 42044, vol. XLVII no. 42
- (4) Ploujeau and Ergue-Gaberic
- (5) Hopkins & Rimbault, The Organ (3rd ed.) pp 141-2
- (6) BIOS Journal 5, pp 83-97
- (7) Clutton & Niland, The British Organ (1st ed.) p.89
- (8) *Ibid*, p.82
- (9) BIOS Journal 5, p.19
- (10) Groves Dictionary of Music list ed.) vol. III, p.532
- (11) England Notebooks
- (12) Freeman's claimed link is based only on Hopkins' quoted specification: Organ, vol. I, p 4f
- (13) Based on an examination of the interior of the organ in June, 1982

Sephen Bicknell

# Remembrancer

Continuing our re-publication of the *ORGANO-HISTORICA* articles on English organs which appeared originally in *The Christian Remembrancer* in 1833-36.

## THE ORGAN AT WESTMINSTER ABBEY.

This instrument was built by a German of the name of *Schrider*, son-in-law to Father Schmidt, the builder of the organ at St. Paul's Cathedral. Schrider succeeded Schmidt in his business and appointments, in 1710. The organ at Westminster Abbey appears to be the first instrument he built on his own account: but after the death of Schmidt, he became celebrated as an organ-builder, and finished some very fine instruments, which are in existence at this time, and will be noticed in future numbers of this publication.

Although bred and brought up under Schmidt, his organs are of quite an opposite cast to his master's. His *Diapasons* are distinguished by being voiced stronger in the treble than *Schmidt's*, and partaking somewhat of the quality of the *Principal*. Upon examination, *Schmidt's* diapasons appear to have very few *nicks* on the languid, which is the cause of that fine *round* quality of tone that characterises his diapasons; on the contrary, *Schrider's* diapasons have more *nicks*, and consequently, are more *reedy*.

The instrument under notice has lately undergone an extensive repair and improvement, by the late Mr. Elliott, who added a set of double diapason pipes. The following is a description of its stops: -

GREAT ORGAN		CHOIR ORGAN	
1 Open Diapason.	East front	1 Stop Diapason.	
2 Open ditto.	West front	2 Flute.	
3 Stop ditto.		3 Principal.	
4 Principal.		4 Fifteenth.	
5 Flute.		5 Cremona.	
6 Twelfth.			280 pipes
7 Fifteenth.			
8 Sexqialtra.	3 ranks.		
9 Mixture.	2 ditto.		
10 Trumpet.		1 Stop Diapason.	
11 Clarion.		2 Open ditto.	
12 Cornet.		3 Hautboy.	
13 Pedal pipes.		4 Trumpet.	
14 Double Diapason.			128 pipes
	940 pipes	Swell,	128pipes.
		Choir,	280ditto.
		Great organ,	940ditto.
		Total of pipes	1348

The compass of the great and choir organs, is from G G to D in alt ; - 56 notes : that of the swell, from fiddle G to D in alt ; - 32 notes. The pedal pipes (stop 13) were added to the organ, during the time Dr. Arnold was organist, by that celebrated artist, Avery ; and, although on a small scale, they are very fine in quality of tone. Of the *double diapason* pedal pipes, added by Elliott in 1828,\* the effect is not good, as they do not blend with the other parts of the instrument: the scale, in all probability, not agreeing with that of the other stops ; or, perhaps, there is not a sufficient quantity of wind, as to weight, since only one pair of bellows supplies the whole organ. The wind in this organ is remarkably unsteady, although a new pair of horizontal bellows were inserted by Elliott, after the coronation of George the Fourth. The unsteadiness of wind did not exist with the *Id diagonal* bellows. A new *trumpet* and *clarion* were added at the same time, but they are *voiced* so soft, that the ear can scarcely discern whether such stops are in the organ, or not. The only good parts of this instrument are the *diapasons* of the *great organ*, which are very fine; and the *pedal pipes* by Avery.



The chorus of the great organ is *harsh* : and the choir organ and swell are both worn out. It has an octave of German pedals for the feet. For the last two months the choir service has been performed without the help of the organ, as it is at this time undergoing some repairs and alterations, with the addition of a most splendid gothic case to the great organ. This case was made at Peterborough, and exceeds in elegance, beauty, and chastity of style, any thing of the kind in England, not excepting that at St. George's, Windsor. If half its cost were expended in adding a new *choir organ* and *swell* to the instrument, it would have been of the utmost advantage to the choral service, as at present the instrument does not possess a sufficient variety of *fancy stops* for accompanying the voices. Although the liberality of the Dean has been thus far extended, we would still plead for the further improvement of a new choir and swell organ of greater compass.

\* See The TIMES, Nov. 10th, 1828.

The Christian Remembrancer 1833, pp A98-9

As a *post-script* to the last issue's transcription of an article from The Christian Remembrancer dealing with the organ in St. Paul's Cathedral, we reproduce the following letter.

#### ST. PAUL'S CATHEDRAL

Mr. Frank Atkinson, the Librarian of St. Paul's, kindly shewed me last year a copy of The English Musical Gazette or Monthly Intelligencer dated January 1 1819 which contained a description of the St. Paul's organ. I have compared the notes I made of this description with the Remembrancer description in the BIOS Reporter. It would appear that the Clarion that Bishop added replaced a Nason and that his two 8 foot stops on the Choir replaced a three-rank Mixture and a Voxhumaine. Also, that he extended all the keyboards upwards: they all ran to C in alt. in 1819. The 1819 description says that the Great had no CCC sharp and the Choir no FF sharp or GG sharp ; the Remembrancer says nothing on this subject. I find some difficulty in reconciling the numbers of pipes quoted by the Remembrancer with the stop-lists and range of the keyboards. The 1819 description says there were 1976 pipes in all: this includes only 120 for the Great Cornet (5 ranks) but 5A for the Choir Cremona (full compass). The Remembrancer says the pedals had two octaves but only 13 pipes; no doubt "two" is wrong, or did half the pedal keys have no pipes ?

I hope these observations may be of interest. Other issues of the Monthly Intelligencer might also contain descriptions of organs, but I think Mr. Atkinson had only the one number.

Yours sincerely

Ronald Johnson

P.S. Comparison may also be made with what Cecil Clutton says on pp. 73-7A of the British Organ (original edition) and at the beginning of his booklet on the 1977 rebuild.

## Thanks

. . . are due to Bob Wetton who has been responsible for typing the Reporter until the beginning of this year. It is a time-consuming and demanding job, and we have been very grateful for the time and enthusiasm which Mr. Wetton has devoted to the task.

## Notes & Queries

. . . this regular feature does not appear in the present issue on account of understandable difficulties arising from the Reverend B.B. Edmonds' removal from Banbury to Suffolk. He (and it) will be back next time.

# Dear Sir...

Dear Dr. Thistlethwaite,

I write to take issue, albeit somewhat belatedly, with Geoffrey D.Morgan's remarks (vol. 6, no.1) concerning the tracker action of the Marcussen organ at St. Mary's Parish Church, Nottingham. Everyone who knows this organ knows that it is a truly remarkable instrument, and that it has more than proved its worth in both recital and accompanimental roles. The touch is not at all heavy, and does nothing to deter either myself or others from devoting a sizeable proportion of our playing time to nineteenth and twentieth century music by Messiaen, Franck, Reubke, Elgar, Peeters, and many others.

Dr. Monkhouse's subsequent reply did much to redress the balance. But if further evidence were required, a glance through the wealth of glowing compliments in our Visitors Book would reveal much - including one entry which just about sums it all up: "I could have continued playing all day and night", signed by one Geoffrey D. Morgan. Perhaps he has his wires crossed.

Yours sincerely

David S. Butterworth (Director of Music, St. Mary's, Nottingham)

Sir,

We know from Deutsche that Handel conducted his first performance of the Messiah at the Music Room in Fishamble Street, Dublin, and we also know that he used a small organ.

A Snetzler organ, dated 1742, and formerly in the collection of Sir Thornley Stokes of Dublin, is about to be restored. I wonder whether any evidence exists that would point to the possibility of Handel having used this instrument for his first performance of the Messiah. There cannot have been many Snetzler organs in Dublin in 1742. Any suggestions or information would be very much welcomed by the undersigned at St. Peter's Organ Works, London E2.

Yours faithfully,

Noel Mander

Dear Editor,

W. & T. Lewis (as quoted by H.W. de B. Peters) were right; open pipes, both metal and wood, are slightly bellied in the making. My grandfather went further; some of the Norman & Beard Pedal Open Wood pipes are tapered from a point  $\frac{1}{2}$  up the body so that the top of the pipe was half a note smaller than the mouth.

In the case of metal pipes the bellying is achieved by taking a small shaving off the metal at the ends of the joint before soldering up. This is purely to avoid the hard tone which is generated if the pipes were to go the other way. Another example arises in the tuner's dictum that it is better to cut a cone-tuned pipe slightly short and cone it in, than to leave it long and cone it out. I believe this to be the cause of the slight change in tone which results from the use of tuning slides, since the shape of the air-column at the top of the pipe will approximate to that of a coned-out pipe top.

Finally, to set Stephen Bicknell's mind at rest, HN & B never claimed that Father Smith made tapered pipes. The only old pipes in the Chair case at Eton are the Smith wooden pipes which were given to the College. There never was any claim that the Spitz Flute was other than new pipes put in to make up a small chorus. I should know; it was one of the first stops I ever voiced.

Yours sincerely,

John Norman

# St. Paul's

SIR JOHN GOSS AND THE ORGAN IN ST. PAUL'S CATHEDRAL

On 27 March 1840 John Goss, organist of St. Paul's wrote to John Watts, Secretary of the Royal Society of Musicians, of which he was a member, from his home in Chelsea. The Festival he refers to is probably the one known as 'Sons of the Clergy' which took place annually and for which the Society provided the orchestra in return for £50 to be donated to the Society's funds:

Dear Sir,

In reply to your enquiry sent (?) by desire of the Committee of the R.S.M. whether it wd be objectionable to have the Organ Part of the performance at the Festival at St. Paul's transferred a semitone higher, I beg to say it wd in my opinion be very much so. Independently of the inconvenience to the Organist, & the trouble & expense of preparing copies written out in the attend (sic) keys (for such copies \_I wd not undertake the responsibility) the effect of the alteration arising from the peculiar temperament of the Organ would be very bad. I shall endeavour to get the Organ tuned higher before the Festival. I shd not so long have delayed replying but I forgot when at S Paul's to try the pitch which I find even now less than a semitone too flat, & shd the weather be warmer it will be still less flat.

I am Dr Sir  
Yrs truly  
J. Goss

The second letter is dated 'Chelsea April 4 / 40' :

Dear Sir, Will you have the kindness to inform the Committee that I have enquired of Mr. Bishop, who has the care of the Organ at St. Paul's, & find that the expense of altering the pitch wd be at least £15 - (?) It wd be considerably more if done in the way least likely to injure the Instrument.

I fear therefore that altering the pitch is out of the question, at any rate at the expense of the Dean & Chapter, whom we could not, I submit, reasonably expect to bear the expense, as this alteration is not required for the purposes of the Cathedral Service. I hope the warm weather will raise the pitch considerably.

I am Dear Sir  
Yrs very truly  
John Goss

It is an interesting point that whereas strings tend to flatten in pitch in the warmth, organs tend to rise, and the whole system of tuning at St. Paul's seems to have been rather slap-happy. I have not been able to find out what is meant by the 'peculiar temperament' of the instrument\*. Perhaps Goss is referring to its character, rather than its tuning !

These letters are reproduced by kind permission of the Governors and Court of Assistants of the Royal Society of Musicians and were copied from the originals by Betty Matthews, Hon. Archivist to the Society.

Betty Matthews

\* Would any of our experts on English temperaments like to comment on this phrase ? - Ed.

# 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.

