



**Norwich,**

**открыт, (технически)**

VOLUME SEVEN, No. 3 (JULY 1983)

*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.

(Hon. member)

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)

*Redundancies Officer* Marilyn Wilson

[REDACTED]

[REDACTED]

*Secretary of The Rational Organ Register*

Nicholas Plumley M.A.

(Vacations)

[REDACTED]

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]

The BIOS Reporter is distributed by Stephen Bicknell, 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 sent to the Secretary.



# EDITORIAL

Why do musicians and the musical public still spurn the organ ? For spurn it, they (largely) do.

There are, of course, exceptions. This summer, in the great tourist centres, there will be series of organ recitals which are very well attended: at Westminster Abbey, in the Oxford and Cambridge college chapels, and so on. Many of those who attend these recitals will be people who are not in the habit of concert going. They will be making an annual expedition on the tourist trail, and will hear a largely unfamiliar instrument play completely unfamiliar music. In much the same way, evensong at King's College Chapel is packed, day after day, with visitors for whom Anglican choral evensong and church-going in general are (and will continue to be) novel experiences. This is not necessarily a bad thing. Rather like the weekly organ recitals in the Victorian town halls, these occasions broaden taste, widen experience; they provide opportunities which would not otherwise arise.

But it is not these audiences which concern us, so much as those consisting of people who make a habit of going to hear music performed. These people do not, on the whole, go to organ recitals. Again there are exceptions - the Royal Festival Hall series, for example. But more usually, we hear of poorly attended recitals (often given by distinguished players) in which the bulk of the audience consists of the organ fraternity, many of whom seldom attend concerts outside the church and organ music sphere.

As an example, we might cite a particular city, where a concert hall seating 1200 people would be sold out for a piano recital by an internationally known pianist, whereas the opening recital on a major rebuilt organ in the same city, given by an organist of international reputation, was attended by 150 people, with tickets sold at the bargain price of £1.

There is no single answer to the question of why this should be so. Given the fact that no one can dispute the technical accomplishment of the best organ recitalists, we are bound to ask, does the problem lie with the medium (i.e. the instrument itself) or with the music ? Something must be allowed for the often uncomfortable environment in which an organ recital audience finds itself: hard pews in an inadequately heated building are not very attractive in the depths of winter; but this is surely a relatively insignificant consideration.

Difficult though it is for organists to accept, many musical people find the sound of the organ unappealing. Even the best players are compromised by a second or third rate instrument, and it has to be admitted that the organ recitalist suffers as a musician because he cannot take his instrument with him to each concert. Whatever may be their virtues in the accompaniment of Anglican psalmody, no many English organs, new and old, are not integrated musical instruments, whose musicality attracts attention from those with a discerning interest in music in general, but no particular interest in the organ. Many organs, in the degree of control which they permit the skilled player, cannot bear comparison with the instruments used by the concert pianist or violinist. The organ is further harmed, in the opinion of the musical public, by the trivial music with which it is so often associated. Goodness knows, there are still plenty of recital programmes produced today which would illustrate this well enough: music of a calibre which would be unthinkable in the concert hall; but if we look no further than the music played before and after services by so many organists, the point is made.

The only solution in the long term is better organs, and organists whose musical horizons are not defined by what goes on in the nearest cathedral. Only that way will it cease - to be just to draw an often unconscious distinction between musicians and organists..



# Redundancies

## Exminster Hospital Chapel, Devon

Built by James Philpott of Exeter c1875- Pedal ranks mounted against wall to either side of organ.

Specification Gt 8.8.8.A.A.A.2.II.8  
Sw 8.8.8.A.8.  
Pd 16.16

Action Tracker to manuals, pneumatic (?) to peds

Casework Minimal; decorated front pipes

Dimensions 17' high x 10' wide x 12' deep (approx)

Contact Nigel Browne [REDACTED]

## No Location given

Forster & Andrews c1890.

Specification Gt 8.8.A.2.  
Sw 8.8.4.8.  
Pd 16

Action Tracker (in need of attention)

Casework No details

Dimensions 10' high x 8' wide x 12' deep

Contact Paul Goodman, [REDACTED]

## Preston, St. Thomas

Built by Jardine & Co. c1878. Virtually untouched. General condition good, but needs cleaning. Action said to be light and sensitive even when coupled.

Specification Gt 8.8.8.4.II  
Sw 16.8.8.4.II/III.8.8.8.  
Ch 8.8.8.4.8.  
Pd 16.16.8.

Action Tracker

Casework No details

Dimensions Described only as wide, but shallow in layout.

Contact Derek Ward, [REDACTED]

## Accrington, St. John

Built by Henry Willis in 1887-

Specification Gt 8.8.8.8.4.4.2.8  
Sw 16.8.8.4.2.8.8.  
Pd 16.16.8.

Action Tracker to manuals,

Casework No details

Dimensions No details

Contact Blackburn diocese: ;

## Next time

Material for inclusion in the October issue of the Reporter should be sent to Nicholas Thistlethwaite at the address inside the front cover not later than Monday, September 5th.

# Miscellanea (5)

## A FILTHY ROW

Two letters preserved in the archives of Lichfield Cathedral attest to the fact that the best laid schemes can be sent awry by the failings of human nature. We all know of instances where organ builder and consultant have all but come to blows, and it is perhaps some consolation to find that much the same sort of thing happened in the eighteenth century, though the language used is perhaps more colourful. If, by any chance, descendants of the two gentlemen involved should read this article, I apologise for publishing a correspondence that might otherwise have lain undisturbed for ever, but I am sure that they will understand that I would not wish to impute to either party blame for what is described. Readers of a tender disposition may wish to pass over the paragraphs that follow ...

Thomas Cottrell of Halesowen in the County of Salop organbuilder maketh oath that he this Dept, (sc: 'deponent') on or about Whitsuntide was three years last Did come to Lichfield by Notice & desire given him by George Lamb of the Close of the Cathedral Church of Lichfield Organist to amend & repair the Organ of the sd Cathedral Church And that he this Dept, according to such Notice Did attend the Dean & Chapter of the sd Cathedral to agree upon a price for amending and repairing the sd Organ And that the sd Dean and Chapter Did appoint several of the Vicars of the sd Church to be Approvers of this Depts. performance with intent (as this Dept, apprehended) to pay him according to his merit. And saith that after the approbation of the Vicars appointed as aforsd He this Dept, did receive for amending the sd Organ the sume of fforty pounds And that upon the time of receiving the sd mone'- he thereout paid to the sd George Lamb the sume of twenty pounds by reason only that the sd Lamb had frequently sd to this Dept. Damn you if you will not pay me half you are allowed for amending the Organ it shall never be approved of & then according to your agreemt. you will have nothing for your pains And further saith that he this Dept, did apprehend & believe that the sd Organ had been much abused by holes voluntarily bored in the Pipes and some ill designs used to prejudice the same And this Dept, further maketh Oath & saith that the sd George Lamb did endeavour to perswade this Dept, to take several Pipes out of a little organ in a place in the sd Church called the Lady Choir and asked & desired this Dept, to make him an house Organ of the said Pipes which this Dept, refused And this Dept, being surprised & shock'd at such a request answer'd that such practice would bring him to hanging or words to that effect And the sd Lamb then said Damn you never fear it for they will never miss them

Jurat apud Civitat Lichon  
vicésimo quarto die Augusti  
Anno Dm 1728 Coram

Thomas Cottrell

Mich. Tilley

Un Magr in Cane Extraor

George Lamb's reply:

Revd. Sr.-

I am informed, that very scandalous things are laid before you, concerning me, wch, I vow to God, are as false, as God is true.

The first is, of giving Cottrell an ill Character, In not understanding his business, Though I did not do it, He deserv'd it.

The good opinion I had of him, was upon seeing an Organ that I see att his own nouse, that he said was his own Making Wch. made me as well as Mr Quant give you the encouragement to have him to mend this. But when we went to the opening off Birmingham Organ, Mr Jordan the Organ Maker Inform'd the Company that it was Old Smiths raakeing, Only a new frame put to it, so that wee was deceiv'd in him, till he came to do ours, Your self was Inform'd sometime after he had been here that he was not capable of tuneing itt, And sent John Hodgkins to me, to look after him, that he tund it as it should be, I 0 beyd your Coraands, And never left him, till it was finish'd, But was with him both night & Morning

for constant, except one afternoon that I left him to tune one half stop. When I came to hear it the next morning, Made him alter every thing he had done, it was so abominable, not fitt to be heard. In finding him so ignorant in what he had undertook, I ask'd him ehy he wou'd go on, and knowing himself not capable to do it, wch. upon that he begd of me to assist him in it, and he wou'd pay me for it. And accordingly I did, or he said he must never have gone home it would so blast him.

A Nother thing is reported of me, that I put him on to make the price bigger than it woud bear, Wch. I had no hand in it, For att the Fountain in Bacon Street, wth. Mr Quant, Mr Hains & some other company, in talking upon what he expected to have Mr Hains desir'd to see his bill, And looking it overbid him come to him, And he would put it down fur him in a better manner. The next morning he went to Mr Hains and he set down every article that was in it, with his own hand and afterwards took it to Suffolk to have it neatly pen'd to give into Chapter, and Mr Stephenson, Mr Hains, Mr Quant, & Mr Edmonds, as judges, put their hands to it, and thought (it) well done, and reasonable.

A Nother base thing is laid to my charge, of putting Cottrell on to steal pipes out of the organ in the Lady Choir, Wch. I can call God to witness, I never had such a thought in my head, For if I had had a mind to have donesuch a thing as that, I have had so many opportunities, that I might safely have done it and not have set anybody on to betray me, For by peoples talking at Wallsal there was a stop wanting there, when he (Cottrell) went about doing that, as I am informd, and (he) wou'd have laid it on the Organist there, And I can swear that the last time he was here to do anything att our Organ there was nothing of the pipes damaged, nor cou'd any body have reachd so high, so that I can never be convinc'd but that it was his own doing, to get some money off you, and having that opportunity of me being sick at home. And when I came (to) church, ask'd him the reason off it, he said he had orders by the Dean. I bid him give me the Lee, I wou'd go up and see what he had done, he refus'd it me & tould me the Dean had commanded him to not let me come up till he had finish'd, where upon I let the Dean know of it And was sent for into Chapter, And desir'd me to look and see if it was as it shou'd be wch. with Mr Hains'es management, and his own, they made it not fitt to play on.

A Nother matter there is, that I can very easily make appear I am not guilty off, wch. is in putting the organ out of order, to get five pounds I beg the favour of you to ask Mr. Edmonds, how often I've gott him to helpe me to mend it and never charged you a farthing for it, or if you please to look into your Bills and see if there is anything comes up to it. This last time by Mr. Hinks'es boy throwing stones up, bruis'd the pipes. I took one half with Tom Spencer, he not knowing what to do with 'em especially the tuneing part, wch. was about poor (?) five and twenty shillings, and that was all I ever had, And for the future I'll never get five farthings by it.

I beg you'll let me give a character of my Enemies, that have been hatching mischief upon me, particular the parsons whom you have under you, Wch is pious Mr Perkins, and Honest Mr. Hains, as for John Lamb, and Tilly, their Malisiousness, is because I wou'd not consent to what they wou'd have me have done, Wch. Lambs is, that I would not go with him to forswear myself, that all parties was agreed for a Match for his son and Tilly, because I found he was going to ruin me in a cause that I had put into his hands, and took it from him, and Porkens (Perkins ?) because I wou'd not vote him in Bayliff, And Hains by being disapoint of the boys. They all of 'em Indeavoured to have Quant's child layd to me & Mr. Perkins went so far on with it, that after she had been born, before a justice (?) and likewise brought to bed, with a sworn (?) Midwife, He took her into the Vestry, and Mr White for a witness, and usd her with that severity she was Damn'd to all eternity, if she did not lay it to me, finding he cou'd no good (?) her upon my account, he did what he cou'd to have her said it was my sons and went on to prevail with her to gett from her if ever we askd her the question, And have severall times sent to her and promis'd she wou'd want for nothing, if she'd do what they desir'd of her, wch. was to ruin me and my Family.

As for his (Perkins') and Hain's actions I beg have mention some of 'em. Perkins son a year together never went to bed, but was Drunk and to that excess that he beppes his bed, and still goes on in the same way and lying in a

Alehouse entry, that he affronted authority, for Bayly more fell over him, when he was in that condition.

And as for his gown he deserves to have it stripd over his head, For he says absolution is nothing but priestcraft. And not long since in publick company he argued that if Kitt Barker had had a Gown on, he was upon the levell with him, to do anything that belongs to his cloth as well as he And other things too tedious to sett down att this time.

As for Mr Hains, for above these twenty years, has been guilty of that notorious practice of buggery, And has attempted it very lately, and is continually laying scandalous things on his brethren. He tould two Clergymen att Woosly Bridge that the subchaunter had cheated the poor for AO years past, And had sent his son to make it up with the Commissioners. I wou'd not have given myself the trouble to have said anything of 'em but that they're dayly contriving to ruin me, And what I have mentioned, I can prove by substantial!

Wittness

And shall leave it to you to jugge me as you shall think fitt,

Who am your Obedient servt. to Comand

Oct. the Ath - 1728

Geo: Lamb -

The letters are Lichfield Cathedral MSS P2 & P3. The Lichfield organ was built in 1667 by an unknown craftsman for the sum of £600. Repairs were carried out by "Smith" in 1680-1 and 1681-2 at a total cost of £70. In 1700-1 "Smith" received £50. In 1713-1A Christian Smith rebuilt the organ at a cost of £70. Some pipes survive at Tamworth. The Lady Choir organ may have been built by Robert Dallam; the pipes were destroyed in the 17A5 Rebellion, but the case survives and the soundboard is in store. "Mr. Cottrell" appears in the fabric accounts in 172A-5 and 1726-7. "Birmingham Organ", resumably St. Philip, now the Cathedral, is usually thought to be by Schwarbrook, on the basis of an attribution by Hopkins. Perhaps it was in fact the work of Jordan, Senior ?

Stephen Bicknell

## Dear Sir ...

Dear Sir,

Further to the article on Bishopstone (iv 3) and Bernard Edmonds' response (v i) the Great specification is recorded in a Nicholson file as:

Open Diapason	Fifteenth
Stpd " Bass	Trumpet
Principal	Gamba
Twelfth	Stpd Diapason

This information dates from autumn 19AA when Nicholson inspected the organ and declared it to be completely worn out.

Yours sincerely,  
Roy Williamson

Dear Sir,

I am very sorry indeed to find that although I recognised the Spitz Flute at Eton as a 20th Century rank (Reporter vi A, p.8), I failed as an archaeologist in not recognising the distinctive voicing technique of John Norman. Mea Culpa. When I saw the Eton organ, I was told (on good authority, as I believed) that the stop was 18th century, and had been "found" by the organ builders at the time that the Father Smith Stopped Diapason returned from Bishopstone. I am perfectly prepared to believe that the story is apocryphal: knowing that "Father Smith" pipes are as common as beds slept in by Queen Elizabeth, I should perhaps have treated the tale with more caution.

Yours faithfully, Stephen Bicknell

Dear Dr. Thistlethwaite,

I should like to reply to Mr. Butterworth's letter (vii 2, p.10) as I have two clear memories of the organ in St. Mary's, Nottingham and can assure him that my wires are not crossed !

My first recollection, as I said originally, is of wrist-fatigue after trying some Messiaen - the toccata from "Dieu Parmi Nous". Even on a two manual instrument the disadvantages of a heavy touch is often exposed by this type of texture - large, rapid chords on full organ. There is, however, much worthwhile music containing passages of this kind; e.g. the last section of Dupre's "Noël Variations". (I cannot think of many such works by Elgar, Reubke, or Franck !)

I describe "heavy touch" as being greater than about 32-4 ozs top resistance, the tension at which many electric consoles are set. It is, of course, possible to play on a far heavier touch than this but music with thick texture often then causes fatigue. Taking the Messiaen piece for example; three or four note chords in each hand at 4 ozs per key gives 12 or 16 ozs per chord, which is acceptable. Coupled tracker manuals, however, especially in a large organ, might offer a resistance of 8 ozs or more per key. This becomes at least 2 lbs for a four note chord and can be very tiring if the tempo is rapid. I wonder what the weight of the Great touch is at St. Mary's with Swell coupled and Full Organ drawn . . .

My second memory of St. Mary's is of some really beautiful tone. It is possibly one of the finest organs of its size in the country and I have never criticised its tonal scheme, nor hinted that it was "fit only for Bach and Buxtehude". In spite of reservations about the touch when coupled, I thoroughly enjoyed playing it, hence my remark in the visitors' book. Politeness prevented my adding, ". . .so long as French toccatas are avoided !"

Incidentally, what happened to the previous organ ? I understand that it was, of its type, a fine four-manual Walker, albeit needing restoration. I hope Mr. Butterworth made every attempt to preserve it intact somewhere, according to BIOS principles !

Some time has now elapsed since your own comments on my original letter (vi 1). As they have never been challenged may I now please briefly reply to each point in turn ?

- 1) Presumably you refer to "half-action" adjustment; but I have met many correctly adjusted Victorian actions which are still uncomfortably heavy.
- 2) I have yet to meet a Victorian organ which permits any control of pipe speech.
- 3) I think most organists would prefer good electric to bad tracker action.
- 4) An old, retired organ builder friend relates that when hand-blown organs were voiced and finished, the feeders were stationary and the reservoir was allowed to empty during the actual finishing. Work then paused while the reservoir was filled again, and so on. How they must have longed for an electric blower ! The very invention of the reservoir itself was surely inspired by the desire for steady wind.
- 5) One could argue the reverse. The more that has to be spent on replacing a 50-year old action will mean the less money available for other work.
- 6) I spoke tongue-in-cheek when I used the adjective "museum". So, I hope, did you in your reply ! The organ works I play are not "museum pieces". To me this would imply something dead whereas the best music of all periods should remain very much alive.
- 7) Personal taste affects the argument here and for some of us the music conceived with non-mechanical action in mind is not necessarily a "small part of the repertoire".

I would summarise my attitude thus: - Tracker action may certainly be considered



in both restorations and new organs but should not automatically be regarded as the essential choice for larger instruments. The present blind veneration of tracker action is quite unreasonable especially in a country which can produce such superb electric mechanisms. I know some excellent players who agree with me !

Yours sincerely,  
Geoffrey D. Morgan

## A. G. M.

I hereby give notice to all members of the society that the Annual General Meeting of BIOS for 1983 will be held in the Great Hall of the Royal College of Organists, Kensington Gore, London, at A.00 pm on Saturday, September 24th. Accounts for the year will be presented, and the officers of the society will make their reports. There will be elections for 3 members of the Council, and a bye-election for the office of Chairman. Nominations for these places and for the post of Chairman should be sent to the Hon. Secretary in writing.

N.J.Thistlethwaite  
Hon Secretary 8.vii.83

We have broken with our previous custom of holding the AGM in the course of the year's residential conference, first, because this year, we would have had to hold it in Brittany (which would have caused transport problems for those wishing to attend the AGM but not the conference), and, secondly, because we hope that by holding the AGM in a central location, and on a Saturday, more members will be able to attend than has previously been the case. The AGM will come at the end of the day conference "Organ, Builder, & Consultant" to which we hope many members will come, but, of course, all members are entitled to attend the AGM without paying the fee for the day conference which precedes it. Members will see that there is to be a bye-election for the office of Chairman. Our present Chairman, Michael Gillingham, has served since the foundation of BIOS in 1976, and has indicated in his last two addresses to members at the annual meeting that he felt it would be right for him to stand down, once a successor could be found. With understandable reluctance, the Council has accepted this, and will put forward a nomination for a successor at the AGM. That will also be an opportunity for us to express our thanks to Mr. Gillingham for his work on behalf of BIOS over the last 7 years. Even at this stage, it is probably appropriate to add that Mr. Gillingham looks forward to continuing his close association with the society in the coming years.

N. J. T.

## Conferences

Details of the day conference to be held at the RCO on Saturday, September 24th are enclosed.

The Council hopes that the BIOS residential conference for 198A will be held at Bryanston School, Dorset, through the agency of Peter Lattimer, Director of Music at the School. This will provide us with a base for exploring the rich heritage of eighteenth century organs in those parts. There has, in the past, been debate concerning the best date for the residential conference. For various reasons, the summer holiday period seems to be most suitable, but the question is whether the conference is best placed at the end of July, or in the week immediately following the August Bank Holiday. Would members with strong views on this subject assist the Council by communicating those views to the Secretary, please ?

A full programme of events for 1983-A will appear in the October Reporter.

# Notes & Queries

In 1872 Henry Willis installed a 4-manual tracker and pneumatic lever organ in St. Peter, Blackburn. The local story goes that a sea-captain member of the congregation transported and presented the timber for the Pedal 32'. Unusually for Willis, the 8' flutes on all the manuals but Solo were stopped diapasons; the second 4' on the Great was a viola; the Swell and Great double flues were open diapasons.

Great 16.8.8.8.8.4.4.2.IV.16.8.4.

Swell 16.8.8.8.4.4.Piccolo. Vox H. 16.8.8.4.

Choir 8.8.8.4.2.8.

Solo 8.4.8.8. Grand Ophicleide.

Pedal 32.16.16.8.16.8.

In 1974 the organ became redundant and was purchased by Mr. A. Freeman of Thame, transported by him in his farm vehicles (the 32' being sawn into manageable sections) and re-erected in a stone barn. By January 1976 it was complete and in playing order. A few days later a heavy storm removed the roof of the barn over the farm house into an adjacent field, and blew the organ to chaos, the stone walls also beginning to fall in on what was left of it.

Reinstatement was planned to such a degree as seemed possible, but the tragic death of the owner a few weeks later precluded this, and the saleable remains were disposed of, much only fit for scrap. So perished another noteworthy organ.

Most interesting of what I was shown by the organ builder concerned were the pipes of the Pedal Bourdon, which were of open wood, tapering outward - in fact, a Portunal. Hill put a Portunal 8' into Bolton Parish Church - I do not know whether it has survived - and the stop is rare in this country. A Pedal Portunal 16' must be almost unique, as also must be the Pedal Keraulophon 16' installed at about the same time in an organ by Hill, whose locality at the moment escapes me.

Hill but rarely made use of the name Keraulophon anyway, so far as I know. It was a Gray & Davison speciality, first appearing as 'Corno Dulciana' in the 1843 'Model Organ on the German plan' which ultimately went to St. Paul, Knightsbridge. Its origin is attributed to a workman in the factory who was carrying a pipe and caught it on a nail! The resulting hole produced a horny element in the tone. This unlikely fairy story says that the workman's name was William Horn, and the stop was named after him, as 'keras' in greek means 'horn'.

Well, believe it if you like. But the name clearly comes from the tone; and William Horn's name does not appear in the surviving list of men working for the firm. I have a suspicion that it may perhaps be a tribal-memory-mutation of quite another W.H.

It was some years earlier that William Hill specified a 'Holed Flute' for a proposed Echo Organ for Birmingham Town Hall. This was an invention of his, an open metal flute - not wood (1) - stop with holes pierced near the tops of the pipes. It was used in Hill organs and became known as 'Hohl Flute' by confusion with the thick-toned stop of German origin. Hill's stop was the antithesis of this, being light, bright, and chirpy. I found one in a country church some years ago, and my companion and I could scarcely tear ourselves away! One day I may be able to go again and examine the pipes. Davison was Hill's partner around then, and perhaps carried the idea away with him. It would not be the only William Hill invention to turn up elsewhere, in one case, in somebody else's patent specification.

John Norman's authoritative information (2) about the Eton Spitzflute is welcome ammunition, for the claim for a group of Smith stops there continually crops up and my denials are rarely happily received! In the England organ which

Hackney lost in the Blitz, the most ancient-sounding stop was a modern Speechly; and recently I found in an early nineteenth century barrel-and-finger organ a delightful old-English-toned A' flute which on investigation proved to have new pipes stamped 'H. N. & B.'

Stephen Bicknell suggests that the idea of the King's Lynn 'German Flute' as being of stopped harmonic pipes is improbable and due to the suggestions of modern writers (3). But E.J.Hopkins possessed a MS account of the Lynn organ written about 1812, wherein the stop "still remaining intact" was described as "a small-scaled metal covered stop with chimney and arched upper lip sounding its octave" (sic). Scale 1iJ" at middle c, its lowest note. It still survives, and no doubt could be examined. Norman & Beard, who looked after it at one time, copied the stop as 'Harmonic Gedact' for St. Catharine's College, Cambridge, but I do not think it survived the Harrison rebuild in 1936. Were not such stops described in Praetorius ? The modern Zauberflute derives from Thynne's work.

The Hopkins account, from a notebook whose whereabouts are now unknown, also tells us that the Lynn Great Cornet was originally 9 ranks. Somewhere amongst my papers as yet unpacked there is a rubbing of its upperboard made about a century ago.

Courcelle was enquired about a few years ago (A). This week I made a pilgrimage to Evenlode, inspired by information from R.J.Moseley, and found a small organ bearing the nameplate 'John Courcelle, 7, Salisbury Place, New Road, Marylebone, London. Inventor of the Courcellina stop'. There was one to sample - a rich, semi-geigen sound. Are other organs of his extant in Britain ? I know there are some in Australia.

Henry Willis' name is associated with Scudamore organs, but the concept of the Reverend John Baron (5) was originally brought to fruition by Nelson Hall of Warminster in his workshop in an outbuilding of the Rectory at Upton Scudamore. An instrument bearing his name and the date 1860 used to be at North Leigh but has now disappeared; there is (was ?) one in St. Denys, Warminster; one near Chepstow is rumoured (Tidenham ?). Information sought as to any bearing his label.

Finningley (6) - the Rector's diary, in the family's possession, says that he "called on the organ-builder Hill about our organ", which may help to find whence came the England (?) organ, installed by Brown of York who was Hill's agent, rebuilt by Meacock, and replaced in 1906; it was the gift of the Rector, the Reverend G.H.Woodhouse, in 1836, and particulars about it are desired by the family.

Other enquiries: Kimbolton Moravian (Cams); organ, with case, out of use - builder and history ? Terrington, St. Clement; west gallery organ with effective gothic case, which preceded the present Rest Cartwright: C.H.Shepherd of Newcastle, and the organ at St. Paul, Newcastle - date unspecified, but church consecrated 18A6: Joseph Hill of the Minorities 170A; any connection with later Hills ? Goddard of Newport (which ?) 1853: Jonathan Austin of Poddington c.1866: Swiss Cottage Organ Works, Jardin Street, Camberwell; and W.A.Bezant of Leamington, both about 1890: Dulsanell around 1900. I'm afraid all these defeat me, except the last. Dulsanells were not organ builders, but music dealers acting as Scottish agents for Walcker who imported a number of instruments at that period. Finally, St. Mary, Steelhouse Lane, Birmingham, an octagonal church, had an old organ with chayre case, about which information is sought.

- |  |  |
|--|--|
| (1) <u>Organ xxxvi, p.1A5</u>          | (2) <u>Reporter vii 2, p.10</u>            |
| (3) <u>vii 2, p.7</u>                  | (A) <u>i A</u>                             |
| (5) <u>Scudamore Organs John Baron</u> | <u>Bell &amp; Daldy 1862 (2nd edition)</u> |
| (6) <u>vi 1</u>                        |  |

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.

