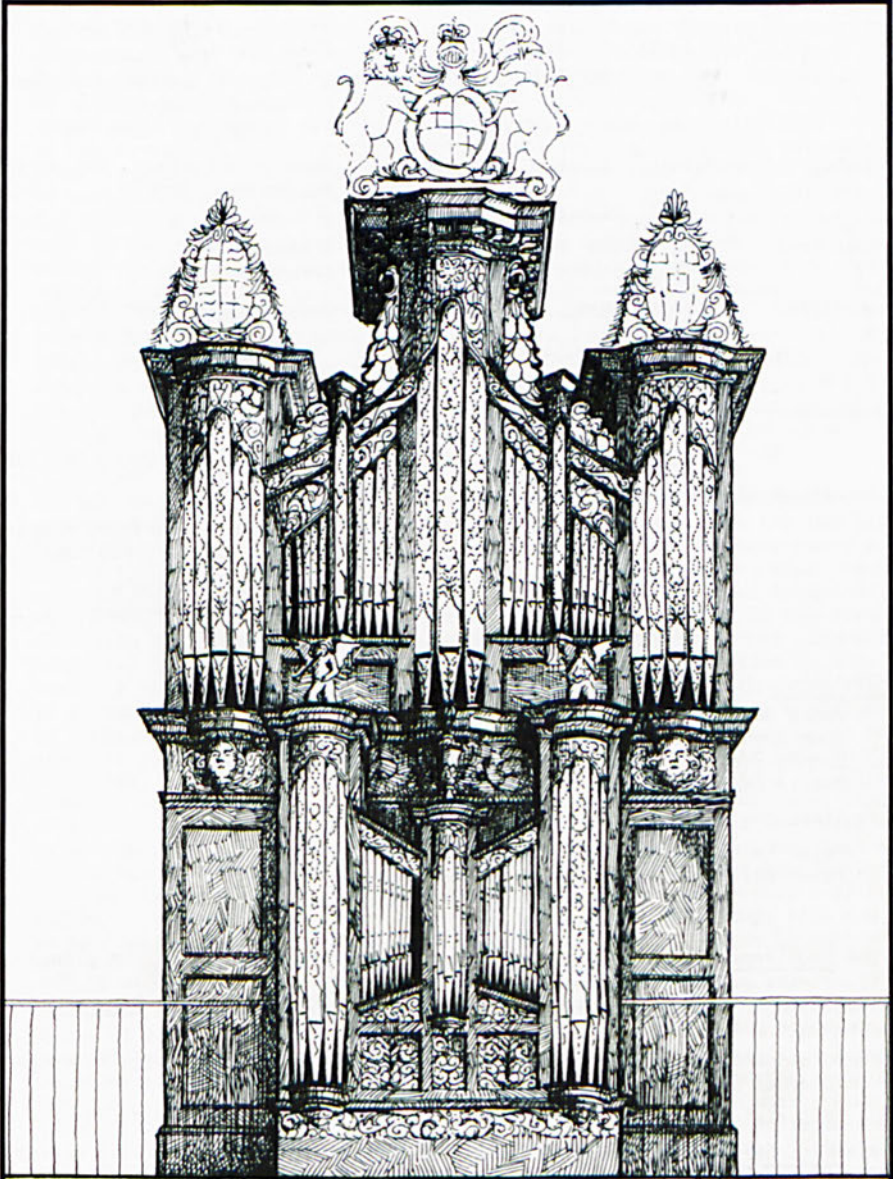


BIOS REPORTER

P431



Dublin, Trinity College Examination Hall

Stephen Bicknell 1984

VOLUME EIGHT, No. 3 (JULY 1984)

BIOS

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The BIOS Reporter is edited by Nicholas Thistlethwaite who will be pleased to receive suitable material for inclusion; copy should reach him by the beginning of the month preceding that in which an issue of the Reporter is due to be published.

Correspondence arising from Notes & Queries should be sent to the Reverend B.B.Edmonds at:

The Reporter is distributed by Stephen Bicknell, to whom the Council extends its thanks. It is printed by Parchment (Oxford) Ltd, and prepared for the printers by John Brennan.



Editorial

The publication earlier this year of the Report of the Faculty Jurisdiction Commission ('The Continuing Care of Churches and Cathedrals') had been long looked forward to. The establishment of the Commission was, in part at least, an attempt to meet growing unease among the amenity societies, conservation groups, and individual architects and art historians, about the implications of the so-called 'ecclesiastical exemption', whereby the Church was exempted from the statutory requirement upon owners and trustees of listed buildings to seek and get appropriate planning approval for demolitions, alterations, and extensions to these buildings. For its part, the Church accepted the need to maintain and develop a system, in some sense parallel to the 'secular' procedures, which would ensure that adequate controls were exercised over the making of alterations to churches and their contents. The Faculty Jurisdiction has been the means whereby this has been accomplished (or not, depending upon your point of view) and both a national and a local advisory service has grown up in connection with it. To cut a long - if not uneventful - story short, the question now is, do the proposals of the Report lay to rest the objections of the various bodies and individuals to the functioning of the Jurisdiction, and does it, in fact, offer scope for the creation of a service through which the best advice not only may be, but must be sought and implemented?

Two of the Report's proposals seem especially worthy of commendation - for their general intention, if not for their detailed working out. On the one hand, there is an attempt to make the hearing of cases in a Consistory Court a much more satisfactory affair. There have been notorious cases in recent years of relevant evidence being ruled inadmissible on grounds of legal technicalities and through the contrivance of a clever counsel. It is clearly the Report's intention that the character of such hearings should become more informal and less like a court of law. It is also the Commission's intention to make the hearings more efficient by extending the range of persons with locus standi to enter formal objections to proposals. The statutory amenity societies would be thus included, and it is proposed that the Dean of the Arches would have power to designate other bodies as additional parties with the same locus standi to object, as of right. As the Report puts it (para. 192): 'The statutory national amenity societies and certain other like bodies of national standing should be recognised as having a legitimate interest in cases involving conservation issues ...' To keep the societies informed, it is proposed that a copy of the agenda of each DAC meeting should be sent to the joint headquarters of the amenity societies, at least 14 days in advance of the meeting. If this reform is implemented, we must hope that the day will come when BIOS can apply to be 'designated' by the Dean of the Arches as having a right to make objections to unsatisfactory proposals concerning historic organs.

The other commendable reform is the recommendation that the cathedrals should cease to be an anomaly, and should be brought under the control of the Cathedrals Advisory Commission to whom the cathedral authorities would be required to refer all proposals for significant work. Failing agreement between the two, the matter would be referred to a Commission of Review, whose decision would be binding. Each cathedral would also have to appoint a Fabric Committee. In principle, this proposal meets an important objection to the 'exemption'. But a careful reading of the recommendations makes one wonder whether the detailed proposals are adequate, and whether the Commission has fully grasped the extent of the area of work which the implementation of these proposals would bring about. However, if they are implemented, we must hope that they will prove adequate, and also, that a suitably qualified person will always be found on the CAC to advise on matters relating to cathedral organs.

We will consider the Report further in our next issue.

Conferences

Tuesday, August 28th. to Friday, August 31st

Annual residential conference

THE ENGLISH ORGAN AT THE END OF THE EIGHTEENTH CENTURY

Bryanston School, Blandford, Dorset

Organised by Peter Lattimer & Nicholas Thistlethwaite

Late bookings up until Monday, August 20th: please contact the Secretary, or, in his absence, the Chairman.

Saturday, September 29th

ORGANS OF THE CITY OF LONDON

Organised by Nicholas Plumley

To include visits to the organs in St. Andrew Undersahft (Harris, 1696, and later builders, including Hill), St. Margaret Lothbury (England, 1801; recently reconstructed by Bishop & Son), and St. Andrew-by-the-Wardrobe (Snetzler, 1769). Followed by BIOS AGM (see below). Full details and booking form enclosed.

Saturday, October 20th

THE RECONSTRUCTED ORGAN IN BIRMINGHAM TOWN HALL

Organised by Jim Berrow

The morning session, arranged by BIOS, will include talks on the architecture of the Town Hall, the history of the organ, and the policy and practice of its recent rebuilding by N.P.Mander, Ltd. Lunch will be available, and the opening recital on the rebuilt organ will follow in the afternoon, given by the new City Organist, Thomas Trotter. Full details and booking form enclosed.

Saturday, November 17th

HOWELLS PLAYING DAY

All Saints', Tooting Graveney

Directed by Dr. Allan Wicks

Players are invited to participate in the performance and study of Howell's organ music, on the fine Harrison organ in All Saints', Tooting Graveney, London (by kind permission of the church authorities). We are fortunate in having secured the services of Dr. Allan Wicks to direct this playing day. Observers are also welcome. Full details of recommended pieces, and arrangements for booking, are enclosed.

Saturday, March 9th, 1985 (provisional)

FRANCK PLAYING DAY

Parr Hall, Warrington (Cavaille-Coll organ)

Directed by David Sanger

A.

A.G.M

St. Andrew-by-the-Wardrobe, Queen Victoria Street, City of London

Notice is hereby given that the Annual General Meeting of the society will be held at the abovementioned place at 3.45 pm on Saturday, September 29th, 1984. The business of the meeting will include the election of a Chairman (Dr. Wright having now served the remainder of his predecessor's term of office), a Secretary, a Treasurer, and a Membership Secretary; three ordinary Council members are also due to retire (the Revd B.E.Edmonds, Mr. Berrow, and Dr. Sumner) and there will be an election for the three places thus vacated. Nominations (duly proposed and seconded, and having the agreement of the person nominated to serve) may be sent to the Secretary or Chairman. Proposals to amend the Constitution will be laid before the meeting. These may be summarised as follows:

- (a) Clause 3. (a) Provision for the appointment of officers in addition to the Chairman, Secretary, Treasurer, and Membership Secretary, with defined responsibilities for administrative work associated with the society (not more than 4 in number), to be elected for a term of 2 years. Ordinary members of the Council to be eligible for election at two consecutive elections, but thereafter to be ineligible for immediate re-election.
- (b) Clause 3. (b) Provision for the membership, at an Annual General Meeting, to receive from the Council names of person of special distinction to be elected to a list of Patrons.
- (c) Clause 8. The Council to be empowered to engage or dismiss administrative services as it may deem fit.
- (d) Clause 9. Cheques drawn upon the society's account to be signed by two members of the Council, as agreed by the Council, one of whom must be an officer of the society.

N.J.Thistlethwaite
Hon. Secretary

Apology

We must apologise to members for the very late appearance of the April issue of the Reporter. The production and posting of the Reporter involves a number of operations and a number of people; its occasional late appearance is due to one of those involved in its production and mailing having been unable to perform the vital function at the right time. In April, the illness of our Membership Secretary delayed matters, and the Council would wish to apologise to members for any annoyance caused by late delivery.

Briefly . . .

'Hope and Glory', a 90-minute programme marking the 50th anniversary of the death of Elgar, has been produced and directed by Jim Berrow. Most of the music has been specially recorded, by the CBSO and other musicians, in a recording session involving over 250 people; there are interviews with Elgar's biographers, archive film of the composer, and historic photographs. The programme will be shown on the ITV network at 10.30 pm, on Sunday, August 26th.

The organ from Wentworth Old Church became redundant, and was purchased for the church at Haringhuizen, in Holland. It is a 2-manual instrument, with a GG-compass Great, probably dates from c1840, and was placed in Elsecar Methodist

Church, in 1877- Gerard Verloop (Vincent van Goghlaan 29, 1741 JR Schagen, Netherlands) would be glad to hear from anyone who can tell him anything further of its history - especially, anything relating to the original builder.

Rex Stephens, churchwarden of the Church of the Annunciation, Bryanston Street, London W1, has written asking for information about the Rothwell firm. He is particularly anxious to know whether the Rothwell organ in his church can claim to be the only unaltered Rothwell in London. Anyone with relevant information, please contact Mr. Stephens directly, at the church address.

The organ in Preston Church, Wingham, near Canterbury, was built in 1858 by Eagles. It has a 5-stop Great Organ (8.8.4.2§.2), a 3-stop Choir Organ (8.4.2), and a 4-stop Pedal Organ (16.8.53.4). This instrument, with its original mechanical action, is now in need of restoration, and the Vicar has sent us a copy of the appeal leaflet. Some £7,500 needs to be raised. The appeal leaflet, giving details of the organ, is available from the Vicar (Vicarage, Wingham, Canterbury, CT3 1BD - please don't forget to send a s.a.e) to whom donations may also be directed.

It is indicative of the progress made by the Organ Historical Trust of Australia, and of the healthy approach to conservation in that country, that an appeal for funds to restore a chamber organ, the earliest extant example of organ building in Victoria, was launched recently by no less a person than the Prime Minister of Australia, the Hon. Robert Hawke. Clearly, the problems of a country such as our own when it comes to preserving the national heritage are on a different scale from those of Australia, but such official recognition of the importance of the British organ heritage seems a long way off!

PLEASE NOTE a slight change in the Secretary's address: it is no longer Flat E, [REDACTED]

[REDACTED] unaltered.

Reviews

Two recent publications have come to our attention:

Organs and Musical Festivals in All Saints, Derby, by Rodney Tomkins & Margaret Mallerder (available through Mr. Tomkins, [REDACTED])

This is a booklet of 20 pages, describing the past and present organs of what is now Derby Cathedral. The authors discuss the origin of the eighteenth century organ with its fine case in the Smith manner (there is a good photograph), and then give details of the Elliot organ of 1808. Later organs, including the present one, by Compton, follow. There is a concluding chapter on the ups-and-downs of the Festivals, which began in 1788. The booklet is nicely produced, with several specifications, and A good photographs.

The Organ on Record: A Survey by Terry Hoyle, (copies from Mr. Hoyle, [REDACTED])

This is a substantial booklet (56 pages, plus index) illustrated with attractive drawings of a few major organs by the author himself. His intention is made plain in the introduction: 'to conduct a selective tour around the recordings, past and present, which are to be found in shops, libraries, attics and wherever else collectors and listeners find their treasures'. Mr. Hoyle seems to carry this off very successfully, giving a potted history of organ recording, as well as discussing the recordings by categories, and by players/composers. There are useful sections on 'Organs destroyed and rebuilt', 'Matching the instrument to the music', 'Records from builders' - and Mr. Hoyle has some suitably trenchant remarks to make about misleading record sleeves. Altogether a very useful and worthwhile publication.

Reports

REPORT ON TWO RECENT PLAYING DAYS

The first playing day took place at Holy Cross, Fenham, Newcastle-upon-Tyne, and the second at St. Mary's, Putney, London. At both venues there is a new, 2-manual tracker organ with good sound and a sensitive action, and also a small gallery where the players can gather round the keyboard and meet together in an informal way. In both churches we were fortunate to have very helpful organists (both BIOS members) who made the necessary arrangements.

At both events, nearly everybody played the set Stanley pieces, and the main emphasis was on the need for good touch and a sense of musical line. To demonstrate this, we took parts of the Stanley Adagio, especially the bass quaver line, and related it to 'cello playing of a continuo bass - using sometimes only one finger. The players tried to make a good sound: i.e. control over the beginning and the end of the note - each note - and then tried to shape the phrase and its individual patterns - i.e. four-note patterns. Everybody responded well to this, with the exception of one gentleman who managed to do it and then reverted on principle! In particular, one BIOS member responded extremely quickly, understanding how to play tracker touch. As she had normally been used to pneumatic action, this was a real step forward for her.

Historical style and registration, and especially the need to adapt to English instruments, were discussed and tried out. It was apparent at both sessions how few people had played any historic instruments.

A variety of music was presented ranging from earlier music by Arauxo and Gibbons, for example, which gave opportunity to discuss rhythmic freedom and fingering related to the Spanish and English schools, to later compositions. A Tocatta of Frescobaldi was played with great feeling and this led to much discussion of Frescobaldi's style. A Bach Prelude & Fugue and a set of variation by Pachelbel led to a different aspect of registration, and to much lively argument over various pedal techniques - toe players in the red corner, and heels in the blue corner!

At both sessions there was very good participation and this contributed to the relaxed atmosphere. Fifteen people took part at Putney, and eight at Fenham, and the need was felt for a follow-up session after both events. Certainly I felt that there had been real progress with the players even in such a short time: this is indeed encouraging.

Sheila Lawrence

EXAMINING THE HISTORIC ENGLISH ORGAN: PIPE MARKINGS & PIPE SCALES

Northampton, May 19th, 198A

Some 35 people attended this conference, much exceeding the expectations of the organisers. The first thought had been to arrange a relatively small meeting, so as to preserve the best features of a seminar; in fact, on account of careful seating and the informal atmosphere, it was clear that all those present felt able to join in, and ask questions, make comments, etc.

The illness of two of the anticipated speakers could have been disastrous, but wasn't. Martin Goetze and Dominic Gwynn began by describing in some detail the construction of wood and metal pipes; Stephen Bicknell then talked about pipe markings as a means of identifying an organ builder. Later in the day, the seminar concentrated upon reliable (and safe) methods of measuring pipes. At the end of the day, the hope was expressed that there would be future, similarly practical sessions.

Dear Sir

WALCKER ORGANS FOR SCOTLAND

I read with interest the letter from Colin Menzies on the question of 'Dulsanell' organs and particularly regarding Walcker's work in the UK around the turn of the century. His informant, the late Col. Burgess-Winn, was rather inaccurate as to the numbers of Walcker organs in the UK. From Walcker's own lists, I find that between 1890 and 1914 they installed 26 organs in England and 84 in Scotland. Certainly, many of these organs were small instruments of 10 stops or less and were presumably of the 'Dulsanell' type. In England there were 10 of these, whilst in Scotland no less than 52 were apparently installed. It is clear that these small organs were handled by agents and every major city seems to have had an agency. In London, the list identifies two agents as 'MM and Co' and 'K'. Edinburgh seems to have had two, identified as 'MW' and 'MS'.

Walcker's work in England included several much larger organs which appreciably pre-dated their very successful invasion of Scotland. Felixkirk (21 stops) was the first in 1890, but the Wesleyan Church (now the Drive Methodist Church) at St. Anne's on Sea, a substantial 3-manual of 28 stops, followed in 1894, and the firm's largest organ in the UK, a 3-manual of 40 stops, was installed in the Central Hall, Birmingham, in 1898.

In contrast, Scotland only acquired one (small) organ prior to 1899. This was in the German Church, at Edinburgh, where a 10 stop organ was installed in 1890. No other work was done until 1899 when 4 organs of 23/24 stops were installed: two at Cambuslang, and one each in Glasgow and Hamilton - events which were the prelude to the rapid expansion in the number of Scottish installations in the years prior to 1914.

The substantial numbers of organs installed must make Walckers the most successful foreign firm ever to operate within the UK, but the reasons for their success are obscure. One factor which I believe was significant in northern England, at least, was a certain belief that in things musical, the Germans were superior. An obvious example of this was the general esteem in which German pianos were held. I was associated with the organ in St. Anne's during the rebuild of 1974, and research into the acquisition of the organ in 1894 suggested that the Revd F. Luke Wiseman, a great lover of Germany and things German, may have been involved. Certainly the success of the St. Anne's organ led to the largest Walcker in 1898, at the Central Hall, Birmingham, which Wiseman founded.

Another possibility is that the organs were cheaper than the native product, due to economies of scale in the large Walcker plant. This may well have been true for the small, standardised instruments, but the St. Anne's organ cost £900, which was certainly not cheap in those days for an instrument of 28 stops.

The organ was superbly built, all metal pipes including dummy pipes in two side openings were of rich spotted metal. The soundboards were cone chests, but with flat, rather than cone-shaped, valves. Whilst the tone quality of the individual ranks was generally very good, the highly decadent German romantic specification and overall effect were less than admirable. Even after rebuilding and correction of some of the excesses, the basic defects remain.

(Dr.) Gerald Sumner

Preston

Still spoken of in my boyhood days as 'the German Organ', the instrument in Birmingham Wesleyan Central Hall was installed by Walcker in 1898. I can only remember that it had a Pedal Bourdon and 'Cello in the swellbox, and that the knobs were planted 'upside down' in the jambs compared with the arrangement I was used to. Tonally, it left no impression whatever. There were blind

combinations and a crescendo pedal, and some stops had been added in 1903 when it was moved into the new large hall. At one point, Bird revoiced it and it has since been rebuilt by Nicholson. There were surely more of them around in those days.

So far as the Scottish connection is concerned, I suspect that the Revd J.H. Burn had something to do with it. Some of the few papers which were not dispersed at his death contained much correspondence with Walckers, including something about the supply of organ(s) to him. He was incumbent of Deer, 1887 to 1902, and Ballater, 1902 to 1914, which includes the period to which Colin Menzies refers.

I recall in London some 35 years ago a Mr. Peersson, who was their English representative.

B.B.Edmonds

Clare, Suffolk

PNEUMATIC v. ELECTRIC

I would like to thank Mr. Mark Venning for his letter in vol. 7. no. A, concerning the transfer of the Hill organ in St. Ninian's Church, Leith, to Aldershot. Many problems could be clarified if more professional organ builders and organists would find the courage (and the time) to put pen to paper. However, I do feel that Mr. Venning should be a little more cautious in his mention of a colleagues 'high-principled rejection' of the DoE proposals, and the 'uncustomary publicity' given to this rejection in these columns. Bearing in mind the Aims of BIOS, published on the back page of each Reporter, it is unlikely that Mr. Venning's readers would be unsympathetic to his 'high-principled' colleague; moreover, some 'uncustomary publicity' would, in my opinion, be one of the most welcome means of raising standards in English organ building.

Concerning the advantages and disadvantages of various types of pneumatic and electric action I am unable to offer an informed opinion. I am more interested in the 'minor and reversible changes in the specification' which, according to Mr. Venning, can be justified 'strictly on grounds of practical musicianship'. Unfortunately, we are not told what these changes are to be, except the addition of three Pedal stops; concerning the latter, Mr. Venning's own view is not clear, since on the one hand he states that the new stops are a suggestion of his firm, and on the other hand he admits that 'such changes are often less necessary than they seem'. My suspicion is that Mr. Venning has also been dealing with an adviser/organist, as yet anonymous, who approaches each and every organ, irrespective of its age or pedigree, with a personal, standard series of demands, rather than a musician who attempts to assess each organ in the light of its historical context and the function for which it was designed. Whatever it may be, I fear that the as yet undefined 'practical musicianship' referred to here is not the type which is likely to appeal to the more thoughtful reader of these columns.

In mentioning the proposed changes, Mr. Venning points out that they can only be made 'on condition that the organ's character is respected'. Again, the reader cannot judge, since he is not fully informed about the changes which are to be made; yet how many readers there must be who can recite a long list of organs - even cathedral organs - which have been altered beyond recognition whilst being rebuilt 'retaining the tonal concept of the original builder'.

Stephen Taylor

Utrecht, The Netherlands

COPY for the October issue of the BIOS Reporter should be received by the editor, not later than Monday, September 10th.

Notes & Queries

'Accuracy essential' said the advertisement for a responsible, if junior, appointment. Some 300 people replied. About a quarter failed in accuracy in their letters, and I hesitate to tell you how many of these had not even managed to copy the address accurately, from print! The advertiser had the same surname as I have; it is surprising how many read it as 'Edwards', and I have had three versions in the same document!

This recent incident was brought to mind by a crop of inaccuracies about organs which has descended upon me. Gray's partner was Davison, not Davidson. 'Hill' is not automatically followed by 'Norman & Beard' - they were separate until 1917, after which no organ can be by Norman & Beard. No organ after 1870 can have been 'Built by William Hill' - he was dead. It would be 'Hill & Son'. Do copy labels accurately; 'Hill & Co.' also occurs, important for dating - previous to Thomas Hill's being made partner. Again, Binns; Fitton & Haley; and Binns, Fitton & Haley were three very different kettles of fish. Brindley & Foster - but Forster & Andrews. J.W.Walker, R.H.Walker, C.H.Walker, headed separate firms, and even Walcker has been confused with them.

All these are a matter of accurate recording. There are some inaccuracies which are not so easily avoided without carefully vetting the original source. For example, the Musical Times 1907, p. 661 tells us that the Lincoln organ in Luton Parish Church was removed 'to the Wenlock Chapel in 1864'. A noted secondary source took this as meaning it was moved to a nonconformist building in Shropshire. In fact, it implies nothing of the sort; 'the Wenlock Chapel' is part of Luton Parish Church, which the first finder did not realise, in spite of the 'the'. Several others have just copied him.

Had I not known a Harborne organ intimately for over 60 years, I could have been deceived by the official church history, which states that the choirmaster had pneumatic action installed after the War. He was my father, and knew better! A look inside the organ would have shown the historian that it is still tracker, a century after installation (1). In another case, the history was inaccurate, contemporary reports contradictory. The truth (which I knew by personal involvement) is apparently traceable only in Union records and an old directory. It makes one wonder sometimes about cases where one has no personal knowledge! One must just (as a dramatic critic remarked) leave no turn unstoned.

Now I must beat my own breast. In the last 'N & Q' Goodman's tutor was Burry (a name which rings an irritatingly untraced bell) (P.S.) and the Sydney organ should have been tonally unaltered, though indeed other changes are minimal except for increased enclosure, at an early date. If you write to me, don't be too accurate in copying my address - the postcode is CO10 8QT.

The Gray & Davison organ at Kilbritten Castle (2) was built for All Saints, Kensington Park (Notting Hill) and H & R records its 1860 specification (3). It was apparently altered by Hill, and then in 1890 restored and enlarged by Bishop with 8 additional stops; it was at that time stated (4) that it had been exhibited in the 1862 Exhibition (inevitably quoted later on as 1851), a claim which I have not yet authenticated. It was sold to Brunswick Chapel in 1902, superseded by a new N & B.

John Ravensdale, organ builder, died at Denton, Manchester, in 1942. Mrs. K.M. Benny (5) is researching the Ravensdale family and would appreciate information (postage refunded) from anyone who has details concerning the life and work of this member of whom she knows little.

I have been able to extend her list of organs to 13, from 1898 to 1934. The earlier ones are ascribed to Ravensdale Brothers and Bramley who advertised in 1898. In 1914, John Ravensdale announced removal to larger premises and stated 'Established 1894' (6). Previously, he was with Hardy of Stockport.

A Bishop leaflet cut into strips and used to paper an old soundboard contains the information that cases were designed for them, apparently about a century ago, by George Vialle, FRIBA. This helps to answer a question often asked, as to which organ builders retained what case designers. Sometimes a competent designer was to be found among the members of a firm, as in the case of Waldron, of Nicholson of Worcester (7).

An interesting and informative letter over the improbable signature of 'W. Maxim-Gatling, M.Litt.', concerns a previous query (8) about Stowmarket Congregational, where the organ was rumoured to have come from Hampton Court Palace. The writer refers me to the Suffolk Chronicle, Saturday 25 June, 1864, p. 8, and quotes at length. The organ was built by Bates & Son for a gentleman at Warminster, at whose death it was purchased for this chapel, being reconstructed and adapted by 'Mr. Reeves of Bury St. Edmunds' in 1864. So Hampton Court, Father Smith, et al., are out.

'The front pipes are beautifully painted in red, blue & gold, & backed with a curtain of crimson silk. The part round the fingerboard is carved oak, richly gilt, while the keys are tortoiseshell and mother of pearl'. It was little altered when destroyed in 1941. The Warminster end might be interesting, and so would further informative volleys from - I have my suspicions!

Richard Hird enquires whether the original 1851 builder of the organ at Easington, Co. Durham, is known to anyone. Originally GG, with tenor c Swell soundboard, softwood debased gothic case, mahogany console fittings, small knobs, square shanks, cursive script, wood bass to open, metal pipes of thin 'mean' metal, and has a tenoroon.

Richard also tells me that the church guidebook at Edmondbyers (9) row substitutes 'All Saints, Clifton' for Redcliffe, concerning the old woodwork there, said to be from an organ case. I have had considerable correspondence about the migrations of the old Redcliffe organ and case, and think that the Iminster saga must be bogus, as other such sagas have proved to be. Shall we ever know? Incidentally, I recently visited an organ long said (inaccurately, I am sure) to be a Snetzler, and find it now attributed to Harris. My own verdict was 'George Washington's axe' - but Harris origin not impossible.

Several enquirers have expressed interest in reed organs, and one was making a list of those still in churches; not only the top notch ones such as Mustel, Mason & Hamlin, and Holt (10) and the special interest ones such as the Hamilton Vocation (11), but the common-or-garden variety. I'm not proposing to start on such a list myself: life's too short as it is! Any interested parties could be put into contact.

May I thank all who have recently sent answers to queries; personal reply where appropriate, as I work down the pile of organ correspondence! I was surprised in conversation with a group of members last year, to find that some of them knew the answers to some of the outstanding queries. Please - if you don't answer, probably no one else will, either. Thanks also to some who have written in appreciation of the column.

B.B.E.

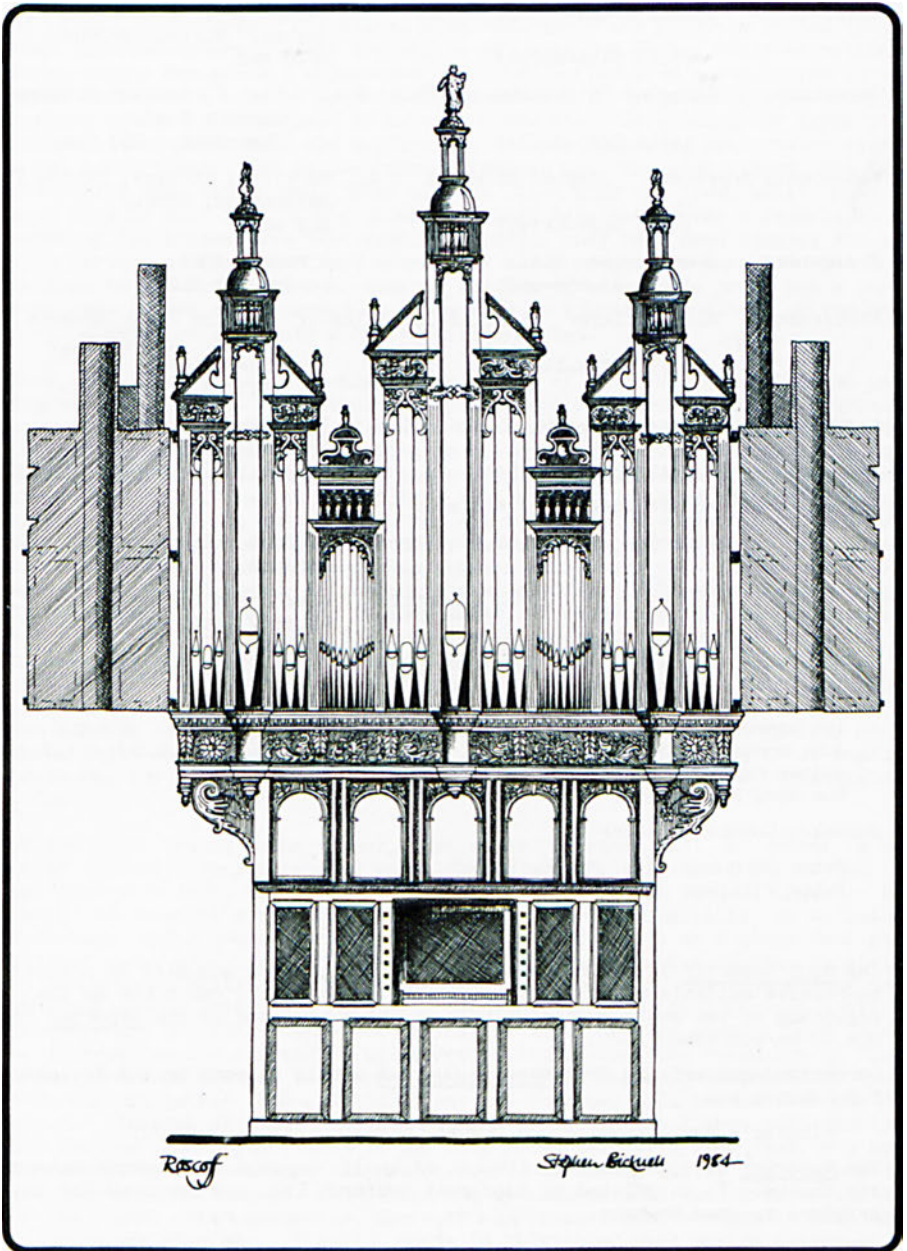
- (1) MJD. 6/54 551, 7/54 614.
- (2) Reporter viii 2 7.
- (3) 1877 edition, p.500.
- (4) MJD. 3/90 267.
- (5) 19 Mary Vale, Godaiming, GU7 1SW.
- (6) O. & C. 9/98, 5/14, advertisements.
- (7) Example at Belton, Rutland, with shutters.
- (8) Reporter iv 2 11.
- (9) *Ibid*, vii 4 10.
- (10) *Ibid*, ii 3 4, and 4 9.
- (11) *Ibid*, iv 1 11.

P.S. Burry was appointed to Beddington in 1867, but bell still rings.

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.





BIOS

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Secretary Nicholas Thistlethwaite Ph.D. M.A.

Membership Secretary Stephen Bicknell

Treasurer John Bowles M.A.

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The Reporter is distributed by Stephen Bicknell, to whom the Council extends its thanks. It is printed by Parchment (Oxford) Ltd, and prepared for the printers by John Brennan.

Editorial

Our last Editorial ended with a paragraph alluding to the unprecedented number of civic concert organs threatened with redundancy and possible destruction. Such instruments are a great anxiety to us: with one or two noble exceptions these organs are grossly under-used, and they suffer from being housed in old civic halls which have no pretensions to meeting the requirements of today's concert goers or the demands of modern orchestras. In a number of towns and cities, a Victorian hall has suffered an eclipse following the construction of a new concert hall, has fallen into infrequent use, has been closed, and has eventually been demolished. With it, has often gone the 'town hall' organ. Yet need this be so? Some of the older buildings have been given a face-lift, their catering facilities have been vastly improved, they have been adapted for a wide variety of functions, and attractive mixed programmes have been put together to draw in the audiences. In some of these programmes, the organ has a part to play, and it has often proved an attraction in lunchtime recitals or the occasional evening recital with a 'celebrity' organist.

Here, one touches upon a problem. The heyday of the civic concert organ in England saw the rise of a species of player who combined technical virtuosity with a shrewd understanding of how to construct popular programmes (including the very necessary spot of 'playing to the gallery'). The programmes of those days would not appeal to some of the more musically ascetic of our brethren these days, and it has to be admitted that a public used to sophisticated entertainment of one sort and another might, today, find some of the tricks of the town hall organists a little heavy-handed. But, in any case, they have little chance of hearing them. Few players today have both the technical skill, and the self-confidence, to perform these 'popular' programmes. The propaganda war has been successful (and in many areas, it needed to be) and the musical establishment tends to look down its nose at orchestral transcriptions and most of the repertoire upon which players like Best and Cunningham built their reputation. The new Puritanism is upon us. It is therefore ironic that the great town hall organists of the nineteenth and twentieth centuries probably had more in common with the musical outlook of the celebrated organists of the seventeenth and eighteenth centuries (who also had no illusions about popular taste and the desirability of meeting it) than have some of our recitalists today.

Of the civic organs under threat, that in St. George's Hall, Liverpool is best known. Despite very extensive rebuilding since its original installation (it was opened in 1855, and Willis then claimed it to be the largest organ in the world) it is still a fine musical instrument. Archaeologically, it is immensely important, and a proper survey of it would no doubt tell us a great deal about Willis' early practice. The Hall has always housed the Law Courts, in addition to the concert halls, and now these have been re-housed, the finances of the building are crippled. We have made representations to both Liverpool City Council, and the DoE. Liverpool assures us that they are working hard to find an alternative use for the building which will include the retention of the organ, and some measure of concern at ministerial level is indicated by the fact that a first letter from a DoE official was followed by a second from the Minister himself (Patrick Jenkin). The Binns organ (1909) in the Albert Hall, Nottingham, and the Harrison organ (1929) in the City Hall, Newcastle upon Tyne, are both threatened by redevelopment of potentially loss-making halls; plans are being considered at Nottingham, which may, the developers tell us, permit retention of the organ. From Newcastle, there is no official acknowledgement that negotiations are underway. Finally, there is no further news on the future of the A-manual Wilkinson organ (1882) in Preston Public Hall: one of the very few largely unaltered Victorian town hall organs in this country. Members must rest assured that we shall do all we can to press for the saving of these organs; news of any of them will be welcome.

Redundancies

Great Lumley (Co. Durham), Christ Church

Organ by Harrison, 1886, unaltered and in full working order. Cleaned 19A7; minor adjustments in 1963 and 1973. Two ranks missing.

Specification Gt 8.8.8.8.4.2 (missing)
Sw 8.8.8.4 (missing).8
Ped 16

Action mechanical
Casework Pipe facade
Dimensions 13' high x 6'A" wide x 7'5" deep
Contact The Revd John Ruscoe, [REDACTED]

Newcastle upon Tyne, Granger Grammar School

One manual and Pedal, built c1870 by Alfred Monk of London. Extended Bourdon rank and modern pedal board added in 1953. Gemshorn A' replaced by Larigot in 1973.

Specification manual: 8.8.A.2§.2.I3
pedal: 16.8.53.A

Action mechanical (manual) and electric (pedal)
Casework Pipe facade, with panelling in oak.
Dimensions 9'3" high x 5'6" wide x 8'6" deep (including pedal rank); this excludes the blower which is mounted at the left hand side.
Contact Mr. D.Bell, Headmaster, [REDACTED]

Sheffield, St. George

Brindley & Foster (no date given) restored (?) c1970. Brindley built an organ for this church in 1867, but we have no evidence as to its relationship (if any) to the present instrument. The building has been taken over by the University for use as a Library.

Specification Gt 16.8.8.8. A.A.2.II.8
Sw 16.8.8.8.8. A.III.16.8.8.8
Ch 8.8.8. A.A.2.8
Ped 32. 16. 16.16.8.8.16

No further details have been supplied. The contact is: Mr. P. Davies, [REDACTED]

Felling (Tyne & Wear), Church of the Holy Family

We have just received notice of the availability of a 2-manual and pedal organ by the Positive Organ Co. in this (now redundant) church. There are 12 stops. The contact is: Mr. Frank Hedley - [REDACTED]

The DGG Archiv Produktion recording of the complete Handel Organ Concerti was released towards the end of last year. They were recorded at 'Finchcocks' (organ of John Byfield, 1766) and Armitage Parish Church (organ by Samuel Green, 1789-91). It was not possible to include full details of the organs or the registrations adopted in the sleeve notes, but these are available from Martin Renshaw [REDACTED]; please send a s.a.e. (foolscap size). The recordings were made at the original pitches of the organs, and with the organs in meantone temperaments; the orchestra was the English Concert, directed by Trevor Pinnock, and the organist was Simon Preston.

Conferences

Saturday, March 9, 1985

FRANCK PLAYING DAY: Directed by David Sanger

Parr Hall, Warrington

An opportunity to study and to play the organ works of Franck on a Cavaille-Coll organ, which, despite replacement of the action, retains the original console layout. David Sanger is well-known for his recordings of French romantic works, and is a renowned teacher: a stimulating day may be expected. Details and an application form were circulated with the last issue of the Reporter; bookings should be sent to Dr. G.Sumner [REDACTED] without delay.

Saturday, May 18, 1985

EXAMINING THE HISTORIC ENGLISH ORGAN: The theory and practice of organ flue pipe voicing.

The University Centre (University of Leicester), Northampton

Organised by Dominic Gwynn

Following the success of last year's seminar devoted to scaling and marking of flue pipes in historic English organs, this year's session will consider aspects of voicing. An application form is enclosed with this issue. Please note that only 30 places are available. The Seminar was over-subscribed last year, and early booking is advisable.

Saturday, June 1, 1985

THE EVOLUTION OF THE ENGLISH ORGAN

Hammersmith & Twickenham

Organised by Richard Hobson

The title of this conference indicates a loose connection between the two organs to be visited: St. Peter's, Hammersmith, and All Hallows, Twickenham. Each represents the English organ entering a new phase of its history. The Hammersmith organ (built by Bates, 1856, and then added to by Bryceson in 1884) is a fine, mid-nineteenth century instrument, designed under the influence of the upheavals of the 1840's and 50's. The Twickenham organ, although it incorporates pipework by Renatus Harris and a fine case, is notable as being one of the first instruments (1939) to mark a move away from the romantic-symphonic organ; as reconstructed upon the advice of Cecil Clutton, it had tracker action and a number of tonal features which became more common in the 1950's and 60's as builders and consultants strove to return to classical principles. We are fortunate that Mr. Clutton can be with us on June 1 to talk about the organ and its conception. A booking form is enclosed.

Monday July 29 to Thursday August 1

ANNUAL RESIDENTIAL CONFERENCE: Bristol

We apologise to members for the late appearance of details of this year's residential conference. Plans for a continental conference fell through, and the Council has therefore had to make arrangements much later than would normally be the case. We hope to visit the interesting organs to be found in Bristol, and it is anticipated that the main theme will be 'The English Romantic Organ'. Full details will be available with the next issue of the Reporter. Meanwhile, please reserve the dates!

Saturday, September 21, 1985

THE ORGAN IN ST. MARY'S CHURCH, ROTHERHITHE, and BIOS A.G.M.

Organised by Sheila Lawrence

An opportunity to hear and to study the John Byfield organ (1764). Further details in due course.

Remembrancer

A continuation of the extracts from the Christian Remembrancer's 'Organo-Historica; Or the History of Cathedral and Parochial Organs' which appeared in that publication between 1833 and 1836 (see Reporter of January and April, 1983).

NO. III. - THE ORGAN AT THE CHAPEL-ROYAL, ST. JAMES'S.

The late Mr. Elliott built this organ in 1819, which is generally esteemed the worst instrument of this maker; the tone being extremely harsh and unmusical. It is quantity without quality; and possesses what organ-builders term a *cast-iron tone*. The erection of such an instrument in such a place, is a circumstance greatly to be deplored; and it is distressing to think, that the first *choral* establishment in the country should yield in this respect to any Cathedral or Collegiate Church whatsoever. Since the whole burden of the Cathedral service depends upon the resources of the organist, an instrument of sufficient compass, as well as variety of stops, for accompanying the voices, is manifestly of the first importance. A good organ is a *sine qua non* in our English Cathedrals. Abroad, where masses are chiefly accompanied by an instrumental band, defects are less observable.

It may perhaps be pleaded that the organ of the Chapel-Royal was finished in great haste; but the sum paid for it justifies the assertion, that the *nest* instrument in the country (in point of quality) ought to have been placed there. (See *The Monthly Magazine for August*, 1821, p.4.) It appears, from the *Treasury accounts*, to have cost 700*l.*, independently of the case, the new interior having been placed in the old one. The old organ, which was built by *Schrider*, after undergoing the necessary repairs, was bought for the Episcopal Chapel in Long Acre for 200*l.*, and is still in existence.

The following is a list of the stops in the present instrument: -

GREAT ORGAN

1 Stop Diapason.	
2 Open ditto.	
3 Principal.	
4 Twelfth.	
5 Fifteenth.	
6 Sexquialtra.	2 ranks.
7 Mixture.	ditto.
8 Trumpet.	
9 Pedal Coupler.	
	564 pipes.

CHOIR ORGAN

1 Stop Diapason.
2 Flute.
3 Principal.

4 Dulciana.	
5 Cremona.	
	263 pipes.

SWELL

1 Stop Diapason.	
2 Open ditto.	
3 Principal.	
4 Trumpet.	
5 Hautboy.	
Swell,	185 pipes
Choir,	263 ditto
Great organ,	<u>564 ditto</u>

Total of pipes, 1012

The compass of the *great* and *choir* organs is from G G to F in alt; - 58 notes: and that of the swell is from F in the tenor to F in alt; - 37 notes. The largest metal pipe in the organ is E E in the open diapason: the lower notes are of wood, and may be reckoned the best part of the instrument, as without them there would be no gravity in the bass. There is an octave of German pedals, minus one note. The wind, as in all Elliott's organs, is very unsteady.

Having given a faithful account of the organs of the three Metropolitan Choirs, we shall proceed with several Church organs according to their respective degrees of excellence: commencing in our next number with a description of those at the Temple, and St. Sepulchre's Church, Snow-hill.

(Christian Remembrancer, 1833, pp 551-2)

There was what might appear to be a sequel to this uncomplimentary report on the Chapel Royal organ in two issues of the Musical World, 1836-7. A correspondent, signing himself 'A.B.C.' wrote to the Editor, claiming to have heard a rumour that the organ of 1819 'cost His Majesty £900; and that the builder gave Mr. Mash, the chamberlain, £500 out of the £900 by way of commission'. This would not have raised quite so many eye-brows as today; in the early nineteenth century, the payment of commission (usually not less than 10%) to organists and others securing contracts for a particular builder was widespread, if not universal. The rumoured size of the commission was exceptional, however, even by the standards of the day. The correspondent went further, and named the source of this rumour:

I am told, that Mr. George Cooper (an organist connected with St. Sepulchre's, a parish church near Newgate-st.) has so far adopted and circulated this report, as to have recently narrated the story in a quarter where the report was not likely to do Mr. Elliott much good; and that this organist has gone through this curious history in the presence of some respectable individuals.

This is interesting, not least because Cooper is a possible author of the series of 'Organo-Historica' articles in the Remembrancer.

Cooper replied, in a letter which the Editor of Musical World found it necessary to edit heavily so as to excise disparaging remarks about 'deceased individuals' (possibly, Elliot himself who died at the end of 1832). The whole letter has about it dark hints and allusions to malpractice which suggest a running feud between Cooper and (probably) Elliot and his connections, and this would tie in with other evidence which suggests that the organ world of the 1830's was riven by a less than polite rivalry between particular organ builders and their organist-supporters.

Cooper did, though, report Elliot's claim, concerning the Chapel Royal organ, that he had 'only received £400, and could not supply a better instrument for that sum'. He understood that the organ had 'cost' £700 - not £900 - but that would still leave a back-hander of £300 for someone un-named.

The organ, which Cooper said was a source of 'unceasing annoyance' to choir and organist was disposed of in 1834 (according to Cooper). A new instrument, the gift of William IV, was erected in 1837, built by Hill & Davison.

N.J.T.

An ORGAN DAY is to be held at St. Margaret's Church, Woodhouse Road, London E11, on Saturday July 6th. There will be demonstrations, talks, discussions, and practical sessions, and speakers will include Richard Maunder, Ernest Hart, and Philip Norman. Details from Mr. Norman, at, 24 Suffolk St., Forest Gate, London E7 OHF.

Miscellanea 8

COVER STORY

Not another 17th Century Organ! Yes, I am afraid so; however I promise to draw something different for 1986. The organ at Roscoff in Brittany, shown on the cover of this Reporter, was built by Thomas Harrison, father of Rhenatus Harris, in 1649-50. Those who saw the organ during the BIOS Conference in 1983 or who have seen the photograph in BIOS Journal 6, p.64, will notice several differences. The drawing is an attempt to reconstruct the original facade with pipes of the correct length and diameter, and some missing decoration restored. The drawing, together with further technical details and a report has been submitted via Michel Cocheril, to the authorities at Roscoff. I hope that it will arrive in time to influence the building of a new organ inside the old case, a project started in the summer of 1984. The builder concerned is Jean Renaud, who restored the Thomas Dallam organ at Ergue-Gaberic, and is also working on the very large Cavaille-Coll at Sacre-Coeur in Paris.

Perhaps this is a good opportunity to bring readers up to date with goings-on in Brittany since the BIOS visit almost two years ago. During the Conference the feeling was expressed by all present that any restoration work carried out in the future would need to break new ground as far as quality of research was concerned. Certainly the reconstruction of the organ at Ergue-Gaberic, though by no means misguided, seemed to be untidy and full of omissions or inaccuracies, some more startling than others! This is no real criticism of the builder or consultant concerned, particularly when one remembers that these instruments are small and provincial. Although their restoration is of enormous interest to us, for the French organophile they are surely towards the bottom of any shortlist of urgent cases for restoration.

Since our visit, the only notable activity has been at Roscoff, mentioned above, and at Guimiliau. The organ at Guimiliau is a moderate sized instrument (Montre 8', positif de dos) in a really splendidly carved case, in very poor condition after some foolish tampering in the 1930's. At the time of the BIOS visit the centre tower of the case was leaning back by about a foot, and the gallery had been declared dangerous. Since then the pipework has been removed to the Mairie, where Dominic Gwynn has made an inventory and taken measurements. He has done similar work at Lanvellec.

Our greatest friend and ally in Brittany remains Michel Cocheril, whose various official positions in the musical and political life of the Morlaix area make him a formidable representative of sane thinking! His pressure on the front line relieves us from the dangers of becoming involved in French organ politics - a real minefield - and at the same time he is able to make good use of any ammunition we can send him.

It remains only to say that it is a great pleasure to see a growing interest in the work of the Dallam family. For my own part, I am certain that much of the history of the British organ stems from their lives and work.

Stephen Bicknell

By an odd coincidence, we were recently sent a description of the history of the Roscoff organ. This was collected by Ralph Dransfield from the church in Roscoff, and was presumably produced in connection with the work on the organ. The translation and the spelling have some entertaining features! It is transcribed below. - Editor.

In 1649 the parish of Notre-Dame de Croas-Batz decided to rebuild the organ existing since 1609. Thomas Harrison, a member of the Dallam's family, was chosen for the job. The organ chest represents a very rare esthetic with his three towers comporting only one pipe. The organ was ready for its first service the 30th of Sept. 1650, the day where the work of Harrison is expertised by Kerorguan, the Morlaix's organist.

In 1786 the famous Frère Florentin Grimond undertakes an important work of restauration. His very detailed Estimate gives us the possibility to know the original composition of the instrument. The Roscoff's organ had 13 rank, one manual with 48 notes and without pedal notes.

Montre 8'	- Tromp 8'	- Oboe-Clairon 8'	- Flute allemande 8'
Prestant 4'	- Bourdon 8'	- Gros Nazard 2 2/3	- Tierce 1 3/5
Quarte 4'	- Fourniture 4r	- Cymbale 3r	- Cornet - Doublette 2'

All de mechanical action was rebuilt and extensive work was done on the pipes, some of wich were replaced while others were renovated. The original instrument of Th. Harrison still works in 1840.

In 1811 Joseph Garder organist in Morlaix was repairing for 700 francs the bellows, wich were heavily damaged by the rats.

In 1840 the organbuilder Herland executes some important works for 1500 francs. The console is repared and the parchment on wich were written the names of the ranks were replaced by paper labels wich still exist today.

11th of April 1887 the parish Council decides to construct a neu organ for to set an end with all these expensive reperations since 1840. The manufactory Stoltz of Paris had proposed two Estimates for an organ of 12 and 14 ranks, with or without pedal. But it is the organ-builder Clauss of Rennes which has been choosen for the job. For 13 000 francs a new romantic style Organ takes place in the original organ chest. It's a small symphonic organ with 12 ranks. The new console which now is separated of the Organ chest is a two-manual tracker with 56 notes and a pedal with 27 notes.

Gr. Or.	Récit	Pedale
Montre 8'	Gambe 8'	Soubasse 16'
Bourdon 16'	Voix Celeste 8'	
Flute Harmonique 8'	Quintaton 16'	
Bourdon 8'	Flüte Octaviant 4'	
Prestant 4'	Hautbois-Basson 8'	
Octavin 2'	Trómpete 8'	

It's a typical instrument for the end of the nineteenth century, with his special shapes and sizes of the pipes. The ranks were harmonized with this 'characteristic heaviness' of a symphonic organ.

In June 1926 The Manufactory Gloton of Nantes undertakes some transformations for the price of 44,000 francs. Installation of an electrical blower, new pedal, a new rank (Dolce 8') on a separated pneumatical wind chest. A new Cornet 5r for the G.O., and also a Barker machine, wich ease the mecanical action of the G.O.

The dismantling of the pipe organ in the church Notre-Dame de Croas-Batz in june 1984 is the first step for restauring an instrument wich was very used and recently developed mecanical problems. The actual project wants to regive to the instrument his original character. The organ chest will be repainted with the colours gold and red. The mechanical action will be rebuilt in the sens of the 17-18 century. The harmonization will give a sound clean and brilliant, keeping the symphonic elements the organ is designed to also be used for romantic and contemporary compositions.

Notes & Queries

'The curates' said the vicar 'will firewatch at the church every night now resources are so stretched.' So for several weeks of the "doodlebug" period one would be on duty, the other on a camp bed in the inner vestry, changing ends at half time.

This episode of 40 years ago was brought to mind by two recent organ visits, and some old notes were dug out. For after laying in a stock of sermons and doing the service lists for the next quarter or so, I used such duty time as was undisturbed, and acres of paper, working on ideas for "The Post-War Economy Organ". No - I'm not going to bore you with the pipe-dreams, expanded from Compton Wynyates, nor with the plans for the wardrobe-sized 2-manual. The point of the trip down memory lane was the controls.

I had come across two organs with great-to-swell as well as swell-to-great (1). What a gain this made in versatility.' But how easy to get tied in a knot, especially for the humbler practitioners, often in village churches, whom I always tried to bear in mind. I never cared for reversibles; on a 2-manual there are only 3 possible combinations of couplers normally needed, so why not just 3 pistons to give those? Where would the great-to-swell fit in, though?

During a particularly noisy "incident" the penny - amongst other things - dropped. A third manual whose function would be merely to couple the other two. All laid on without coupler manipulation - and come to think of it, the chief expense of couplers is the need for uncoupling. I went out and bought myself a new, and much larger, hat.

I could have saved the money, for later I found that • W.E.Dickson had got there first (2). But I never came across an example; and whenever I have put forward the idea I have had pitying smiles. One organ builder was interested, though I don't think he ever carried it out. And I made the acquaintance of S.J.Harris of Robert Slater & Son who had been advocating it. He told me that 'even doctors of music' could not get the point, and a diocesan organ adviser (no names!) had just turned one scheme down flat as too way-out to be taken seriously. (I hear it got built in spite of that.)

A few weeks ago I found one, just up the road. A fine Walker 1867 (tracker) had been restored by its makers, with a little tidying-up of the specification. The choir organ possessed a set of keys in the console, and that was all. This manual has now been used as a coupler manual and is an excellent demonstration of the principle. Perhaps the example of Long Melford may inspire others.

Then a few days later I found another, this time electro-pneumatic, at Ashby-de-la-Zouch URC. This is an enlargement of a Slater house organ, formerly in London, and has been carried out by S.J.H. himself, now living in retirement (allegedly!) just opposite the church. It's worth a call. Any more anywhere?

At a meeting of the Society of Arts 23 December 1868 a paper on "The Electric Organ" was read by Henry Bryceson ii (3). In the discussion J.A.Forster claimed that Schulze was 'the first to apply electricity to organs and pianofortes'. This needs looking into, as F&A were in touch with Schulze and might be expected to know about any such activities. Schulze can hardly have been the first; and if he did anything about it the information does not seem to have surfaced anywhere else.

In the Transactions of the St. Albans Architectural and Archaeological Society (4) it is stated that the organ presented to St. Peter's Church, St. Albans in 1723 "formerly belonged to the Chapel Royal, at Windsor". Vestry Minutes 7 November 1723 are quoted, "...a gallery now erecting in ye said church ... be completed

and finish'd; to stand at ye west end And also that an organ, giv'n to ye said church by Christopher Packe, M.D., with the new case now in making to it, ... be erected, and fix'd upon ye said gallery ... and be dedicated to ye honour of God and ye service of ye church for ever." Evidently they did not foresee the rebuilding itch which has affeetea so many old organs. So much, anyway, for any historical theories based on the case.

Dipping recently into the Freeman 'Brantub' I drew a prize. A bookmark in a notebook had a rough scribble on it. "In 1703 (Sept) R.H. abt 51 b 1652 Dr Blow abt 55 b 1648 T Swarbrick 2A (May) 1679 B.S. (July 03) 7A b 1629 C. Hopson A2 1661 Hy Swarbrick joiner 30 b 1673 W. Oliver A 7 1656". This did not need much decoding! W.Oliver in 1686 received 1.10.0 from St. John's College, Cambridge "for mending ye organ". Hopson made the case at St. Paul's. The rest are obvious. Whence came this spate of biographical information? I found no clue. It seemed to me that the Public Records Office might hold the answer, though A.F's PRO index said nothing. From a preliminary visit I have a good idea where to look next time. I will keep you informed.

I did make the chance acquaintance of John Dallam. In 1672 he was appointed one of His Majesty's Tuners (5). The previous year was the first mention of Bernard Smith as the King's organ maker, though he was not appointed such until 1681 (6). Whether there is any significance in the juxtaposition of the two events is an interesting speculation. Could John have been one of the children of Robert whose names are not known? (7)

Upton-on-Severn claims that an organ by Father Smith was acquired for the old church in 1812, and that its case is now in the new church of 1879- Whether any pipework survives is not stated, nor is any evidence quoted. From indistinct memories I should have put it somewhat later than Smith, or, at any rate, drastically reconstructed. Considering the locality it might be yet another Smith of Bristol. An elderly unsigned note to Freeman connected Highworth with Smith, and Christ Church Swindon with Snetzler, together with other ascriptions known to be bogus, which these also may have been. Neither appear in his indexes, nor does Upton.

The organ at Llanfyllin, which has a very pleasant 19th century case, was (re?)built by Wrigley of Rochdale (8) whose nomenclature included octave and superoctave labels, and there was an echo cornet. It was much enlarged by George Benson of Manchester at some point, and restored 1950. Information requested about Wrigley and his dates. In London's Old Latin Quarter we read of Francis Street 'Messrs Wilkins' organ factory was also situated here; while Walker's organ factory was in existence here until a year or two ago'. Who was Wilkins?

Following recent remarks anent reed organs, I am informed that a 22-stop 1 manual Mustel is available from Stratford on Avon Masonic Temple (9).

Accuracy again! I am invited to buy an organ by Rushmore & Beard, and informed that an organ by Brindley used to be in St. Aldgate's, Oxford. Here is one for the road from an old Border Counties Advertiser - 'Wanted, organist, to blow the same', Do you know the delightful Bumper Book of Boobs? and a boy Be: t wishe: for 1985.

and a boy
Be: t wishe:

B.B.L.

- (1) Quendon and RSCM.
- (2) Dickson Practical Organ Building pp. 59, 60.
- (3) Journal of Society of Arts 25/12/1868
- (A) 1897-8 p. 153
- (5) Declared Accounts of the Audit Office 20 June 1672
- (6) F. & R. Father Smith pp. 3, 10A
- (7) BIOS Journal vi pp. 65, 7A
- (8) O & C 1 1/1906 p. 157
- (9) S. Tomlinson-Jones, Stratford 20A328.

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.

