



Dublin, Trinity College Examination Hall

Stephen Bicknell 1984

# BIOS

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	[REDACTED]	[REDACTED]
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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:

[REDACTED]

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

This must be an editorial in two parts. First, to conclude our remarks on the Report of the Faculty Jurisdiction Commission.

What we had to say in our last issue was chiefly of a complimentary nature - though we avoided the question of whether the precise proposals went far enough. This time, we will appear less satisfied with what the Commission has to propose. One matter which must concern us is the failure of the Commission to specify that experts advising the various DAC's on particular topics (organs, bells, monuments, and so on) should be full members of the DAC. We know of too many instances in which the well-considered advice of a diocesan organ adviser has been set at naught by the committee, without the adviser being (able to be) present to argue his case. It is not unreasonable for an adviser to expect to be permitted to explain himself to the DAC before a decision is made on a matter concerning which his advice has been sought, and it is not, frankly, unreasonable for the organ adviser to expect to be a full member of the DAC. Most, if not all, members of a DAC will have sufficient experience to be able to offer a view on - for example - liturgical reordering; few will have the necessary minimum knowledge to offer a useful opinion on the technicalities of organ building. They need their organ adviser among them.

A second matter which leaves us uneasy is the enhanced role of the Archdeacon in the Commission's proposals. It is by no means clear to us why archdeacons are deemed suitable people to assume the sort of 'high profile' in the revised arrangements which the Commission envisages. Certainly, in an ideal world, the Archdeacon is 'the anchorman of the whole system of communication between the parish and the diocese' (para. 85) but this is surely an essentially pastoral role, in which the Archdeacon uses his particular pastoral relationship with a parish and its priest to ensure that they respect the procedures laid down, and, if necessary, to help them to come to terms with an unpalatable response to their proposals by the DAC. To give the Archdeacon power to issue faculties (161), and to decide which applications fall within the de minimis convention seems a (potentially dangerous) confusion of two distinct roles. Archdeacons are not, after all, appointed for their aesthetic sensibilities or their profound grasp of conservation techniques.

Another matter which is not adequately attended to by the Report is the necessity of ensuring consistent practice from one diocese to another. It is well known that in some dioceses, major work is undertaken without seeking a faculty, and little appears to be done about this. In other dioceses, matters are much better regulated. And then, the quality of advice offered by DAC's varies enormously; inevitably, this reflects the resources of expertise available in any one area, but should the Church, if it wishes to retain the ecclesiastical exemption, not be coming forward with constructive ideas for coping with this undoubted weakness of the system? The Report tackles neither shortcoming convincingly, and one cannot help wondering whether complacency and vested interest have not been at work here.

So - in all - a Report with something to offer (and one must commend the time and trouble which members of the Commission and their staff took in preparing it) but we must record a feeling that it fails to go far enough in several important areas.

Secondly, and briefly for now, members must be aware that an unprecedented number of civic concert organs is under threat at the present time. St. George's Hall, Liverpool, is closed with no word yet of plans to find a new use for it, now that the Law Courts (and their finance) have moved elsewhere; the Albert Hall, Nottingham, and the City Hall, Newcastle-upon-Tyne, are both threatened with redevelopment; and we continue concerned about the silence concerning Preston Public Hall. We have been in touch with the relevant authorities about each of these instruments and will hope to have more news to report in our next issue.

# Redundancies

## Brixton, St. Matthew

Organ originally by H.C.Lincoln c.1820, extensively rebuilt by Bishop and by Lewis. Lincoln's case and much pipework survive. Now dismantled and in store.

Specification Gt 8.8.8.4.4.2.III.8  
Sw 16.8.8.8.8.A.III.8.8.8  
Ch 8.8.4.4.8  
Ped 16.16.8

Action Non-mechanical  
Casework Lincoln case (cf. St. George, Camberwell, in Journal 1, p.15) considerably deepened.

Dimensions 17'6" high x 12'0" deep x 22' deep  
Contact The Revd Barry Thorley, [REDACTED]

## Leeds, Oxford Place Chapel

Organ by Binns, 1912 (said to have been built for an Exhibition) now dismantled and in store.

Specification Gt 16.8.8.8.8.4.4.2.III.16.8  
Sw 16.8.8.8.8.8.4.4.III.16.8.8.4  
Ch 8.8.8.8.4.2.8.8 (enclosed)  
Ped 32.16.16.8.8.16.8

Action Pneumatic (modified)

Casework Spanish mahogany

Dimensions 22' high x 24' w

Contact Mr. J.Kingston, [REDACTED]

## South Mailing Parish Church

Organ by F.H.Browne & Sons of Canterbury, 1905»

Specification Gt 8.8.8.4.2  
Sw 8.8.8.8.4  
Ped 16

Action Tracker (?)

Casework No details

Dimensions 14' high x 9' w

Contact Malcolm Colmer, [REDACTED]

The Redundancies Officer is always grateful to receive corrections to any of the details of redundant organs given in this column. The information is often supplied by people who have no real knowledge of organs, and it is sometimes difficult to discover from them the most basic details (e.g. what form of action is employed). Further reliable details of any of the instruments cited in this feature will be gladly received. Similarly, the Redundancies Officer would remind members that she is glad to hear news of the organs advertised here, so that the register of redundant organs may be kept up-to-date with details of their fate.

Marilyn Wilson

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The Gray & Davison organ in Sherborne Abbey is to be reconstructed by Bishop & Son of Ipswich. The electro-pneumatic action introduced in 1954 is to be replaced with a new mechanical action, and the best of the original pipework is to be re-used in a scheme which will aim to work within the spirit of the 1856 organ. Contributions towards the cost of the work may be sent to: Colin Fooks, Esq., c/o The Vicarage, Sherborne - made out to 'Organ Appeal'.

# Dear Sir ...

Cover Story - April 1984

Reading Stephen Bicknell's note about the old organ case in the Public Theatre at Trinity College, Dublin, I was quite fascinated at his ingenuity and how, without knowing the true story, he managed to reach conclusions so near the truth. I congratulate him not alone on his skilful deductions, but on his delightful drawing.

For more than 35 years I have been engaged in research into Irish organ building history with a view to preparing a definitive study thereon. In 1963, Professor Boydell of TCD, knowing of my research work, and of my professional connections with engineering and organ building, asked me to examine the bizarre yarn that led to the Public Theatre (or Examination Hall) organ being called the 'Spanish Organ'. At about the same time, a scholar researching another matter chanced upon the original 1684 Agreement between the College and Pease. To cut a very long story short, I was able to prove beyond reasonable doubt that the surviving case is indeed that of Lancelot Pease's 1684 organ, and that the 'Spanish' yarn - given credence by so many scholars who ought to have known better - is a fabrication.

My findings are fully documented in an article published in 'Hermathena' No CXIII (1972) pages 40-48. A copy of the article is - I believe - available in the BIOS Archives.

In passing, it is worth adding that few if any of the legends connecting organs in Ireland with marine plunder or the like can be expected to survive critical investigation.

Some published sources give the year of Pease's death as 1681. It seems likely that this arises from a misreading of the burial register, and that a 7 was read as a 1. In all probability he died in 1687.

Since readers of the BIOS Reporter are presumably more concerned with historical accuracy than the more average reader, it should be mentioned that Dr. Grattan-Flood's excursions into matters historical are regarded as highly unreliable by those concerned with serious and accurate research work. Many a well meaning writer has been led astray by Grattan-Flood's penchant for fiction - not least, my old friend W.L. Sumner of happy memory.

John Holmes

Monasterevan, County Kildare

Do Pipe Organs mature? (2)

As Dr. Padgham says, it would be difficult to tell whether the structure of the materials with which organs are made changes over the years, and whether this change affects the sound. To my mind, though, it is not a very important question, for there are a lot of other matters which have a prior claim to consideration.

Very few people have actually tried consciously to produce replicas of old instruments. There are so many ways in which Marcussen organs differ from the organs which were meant to have inspired them that it would not be surprising if they did not sound the same, or ever will. There is, in fact, a considerable difference between the sound of those modern neo-classical instruments associated with the Orgelbewegung, and those of builders basing their instruments more closely on historical models. It can safely be said that the organs of the latter already approach the sound of historical organs much more closely than do those of the former, even though twentieth century theories and preconceptions introduce themselves willy nilly into the voicing.

The organ is a wind instrument, and does not rely on vibrating solids to produce

a sound. (For this reason, a tone colour is easier to imitate than it is for a violin or a piano.) Channeling and bending the wind is of far more importance than any sympathetic resonance set up in the surrounding solids. The chief influence of these solids would seem to be reflective rather than sympathetic (beyond the obvious property of containing the wind, which is what they are there for). If there are sympathetic resonances outside a speaking pipe that a builder should consider, they are neighbouring or surrounding volumes of air rather than solids; that is, between pipe and pipe, or groups of pipes, in the size and shape of the case, in the grouping of pipes in certain areas and formations, in the amount of enclosure provided by the front, in the size and shape of the room and the placing of objects within it. If there is an influence of resonating solids on the sound (pipe walls, case panels, etc.), they are insignificant compared to the sympathetic resonance between volumes of air, to the reflective effect of surfaces, and above all to the way in which pipes are made to speak.

The materials of which an organ is made undoubtedly have a contribution to make towards the sound. A pipe with zinc walls is known to produce a harsher sound than a pipe with tin/lead ones, and a steel supporting frame probably also influences the sound. But this is not the same effect as the one attributed to ageing, where it is the vibration of the air column (itself of extremely low energy) which is supposed to influence the structure of the material. As Dr. Padgham notes, one thinks of more straightforward reasons for a mellowing of the tone. I would say that if you start with traditional materials and basically traditional techniques, you are in a position to produce an historical sound. I do not think there is any mystery about it; it is a matter of acquiring procedures which are difficult to measure, and hence difficult to interpret correctly. And if one studies historical voicing techniques, one is more likely to produce that mellow sound, than if one looks for old roofing lead to throw into the melting pot.

If voicers do find old pipes easier to work with than modern ones, I would suggest that the problem lies in difficulties that modern organ designers set themselves. We should remember that the organs that have survived are on the whole those that work properly (though inefficiency is not the only reason for organ disappearing). The kind of experience that would allow modern builders to eliminate their difficulties was available to past builders, who normally had the rough edges knocked off their organs by generations of practice in building in a particular style. In my opinion, modern builders tend to design on a basis of experiment rather than experience (possibly with Romantic notions of self-expression and a slightly misplaced trust in twentieth century technological advance), and from an unsound aesthetic basis, where certain elements of the voicing derive from a reaction against the early-twentieth century Romantic organ (low wind pressures, no nicking, narrow flues, etc.) and certain elements derive from the organ style itself (wide Ttpfer scales, peculiar and unnecessary relationships in the scaling of a chorus, even the adoption of certain pipe forms). It is hardly surprising if, in these circumstances (very over-simplified here), the pursuit of 17th or 18th century sounds seems chimerical, or its achievement in modern organs a matter of wishful thinking.

Dominic Gwynn

Northampton

### Brinkburn Priory

Holidaying recently in Northumberland I encountered what was a surprise to me, although it may of course be well-known to others. Near Rothbury, about ten miles north of Morpeth, is Brinkburn Priory which was an Augustinian House and is now in the care of English Heritage. The location is delightfully secluded, and the Priory Church was restored (sympathetically) during the last century. It is unfurnished, which provides a marvellous impression of the internal space, and heightens the unexpectedness of an organ in the South Transept. This is a free-standing, cased instrument of two manuals and pedals built by William Hill in 1868 and (according to the guide book) in original condition. Apart from an odd principal pipe in the middle of the Great A' flute rank this appears to be so. The

caretaker, having satisfied himself as to my bona fides, was quite happy to allow me access and I spent a happy hour on two occasions exploring this characterful instrument.

The stop lists is as follows: -

Great Bourdon 16. Open Diapason 8. Stopped Diapason 8. Dulciana 8. Principal 4.  
Wald Flute 4. Twelfth 2 $\frac{1}{2}$ . Fifteenth 2. Mixture II.

Swell Open Diapason 8. Stopped Diapason 8. Principal 4. Trumpet 8. Oboe 8

Pedal Open Diapason 16. Bourdon 16.

The console is on the side of the case and the mechanical action was heavy and not even throughout the compass. The Great chorus was strong but not forced, and the Swell and Great principals evenly balanced, as also were the Stopped Diapasons. Both reeds had a good cutting edge.

My purpose in writing is to encourage any member visiting the area to call in and ask to play this organ, and to suggest that, should the opportunity arise, it should be included in a BIOS event. One of the biggest dangers to organs often seems to be lack of interest, and this one is crying out to be played.

Richard Hall

Stourbridge, West Midlands

## Conferences

Saturday, March 9, 1985

FRANCK PLAYING DAY

Parr Hall, Warrington

Directed by David Sanger

Details are enclosed, and members are urged to return the booking form as soon as possible to Dr. Sumner.

Saturday, May 18, 1985

THE SCIENCE AND ART OF VOICING FLUE PIPES

Northampton

Organised by Dominic Gwynn

Early Summer, 1985 (date to follow)

HAMMERSMITH DAY

Organised by Richard Hobson

Summer, 1985

RESIDENTIAL CONFERENCE: BRISTOL

Full details to follow, in January Reporter.

Saturday, September 21st, 1985

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

# Bryanston

## A Report on the Residential Conference, August 28-31, 1984

The Residential Conference for 1984 was held at Bryanston School in Dorset. Built as a home for the Portman family in 1899 by Richard Norman Shaw, this immense '«/renaissance' building, better suited to its present function as a public school, offered a challenge to those hardy mortals who ventured round it without a map.

The theme of the Conference was 'The English organ at the End of the Eighteenth Century'. However, the opening event was a demonstration of the new organ in Bryanston Church by Peter Lattimer, Director of Music at the School. This two-manual classical instrument, built by Nigel Church in 1980, was made available for members to play during the Conference.

After dinner there was an expedition to Blandford Forum Parish Church for a recital of seventeenth and eighteenth century music, on the G.P.England organ, of 1794. Sheila Lawrence, fresh from the beach, stepped in at two hours' notice to replace Glyn Jenkins who was ill. Ably assisted by her page-turner, Miss Lawrence gave an enjoyable performance which demonstrated the various tonal qualities of the instrument. The organ was conservatively rebuilt by Hill in 1876 with minor additions, but it remains a fine example of England's work (retaining one of the few original mounted cornets) and looks splendid in its west gallery.

On Wednesday morning, Betty Matthews gave a revealing talk on eighteenth century organ builders in the area of Salisbury, setting them in the context of provincial music-making in that period. After coffee, Michael Gillingham described in detail the evolution in organ case design in England during the eighteenth century, in an entertaining lecture illustrated with slides.

After lunch there was a visit to Lulworth Castle. The Castle itself is in ruins, but the Chapel - one of the earliest free-standing Catholic chapels in the country following the Reformation - remains intact. We were met by Sir Joseph Weld, whose family has been at Lulworth since before the Reformation, who briefly described the history of the house and chapel. Stephen Bicknell followed, with a description of the organ, a most unusual instrument by Richard Seede (1785). After a demonstration of the organ by Richard Hobson, members were able to examine the instrument and explore the chapel. The organ stands in the gallery and has a reversed console; there are speaking pipes in three sides of the case.

On the way back, most members took advantage of the optional visit to Wool, where a modern Roman Catholic Church houses an anonymous late 18th century chamber organ. It was good to see an instrument of a kind which often ends up in a silent corner of a museum being put to active and valid use in a church whose building suggests limited resources.

The day did not finish with dinner. At Milton Abbey, arrangements had been made by Patrick Moule for a High Mass using the little-known 1549 service, sung to Palestrina's Mass 'Assumpta est Maria' by a choir under the direction of Alan Harwood. The music was superbly performed and exciting to hear in such a setting. It was followed by a recital on the organ by the Abbey organist, Trevor Doar. The organ was built by Gray & Davison in 1867, and re-sited on the pulpitum by Bishop & Son in 1978. The variety of music performed demonstrated the versatility of this fine instrument, which coped equally well with Brahms and Messiaen.

Thursday was devoted to Wardour Castle. This magnificent neo-classical house replaced the nearby ruined castle as the home of the Arundell family, until, in 1944, following the death of the last Lord Arundell, the house was bought by the Society of Jesus, later becoming the home of the Cranbourne Chase School for girls.

The central feature of the house is a top-lit rotunda with a dome supported by



Corinthian columns, with a double cantilevered staircase leading up to a gallery on the first floor. On one side of the gallery stands a fine chamber organ built by John England in 1775. The organ was used in a recital of baroque music, which included a Handel organ concerto, Purcell songs for soprano and harpsichord, and a suite for trumpet and organ by Telemann; the musicians were again directed by Alan Harwood. After coffee, John Budgen talked about the organ, and members were able to have a closer look at the instrument and at the principal rooms of the house.

The next event of the day was the packed lunch - uniform in content to avoid fights. As the weather was fine, members enjoyed their individual packages in various parts of the extensive grounds laid out by 'Capability' Brown.

In the afternoon, the Chapel organ was demonstrated by Patrick Russill. The organ was built by Samuel Green in 1791, conservatively rebuilt by H.J.Dicker of Exeter in 1891, and restored in 1963 by John Budgen. Mr. Budgen was again most informative about the instrument, and supplied scaling charts and notes on both organs. Discussion arose concerning the original siting of the Chapel organ.

Bryanston School catering staff easily maintained the standrad of former BIOS Conference dinners. Afterwards, a small faction retired to compare the scales of their open diapasons, while Jim Berrow treated the majority to an unexpected showing of his T.V. documentary (for Central Television) on Sir Edward Elgar. This entertaining and interesting film, following an excellent meal, provided a fitting end to a most rewarding few days.

Members will wish to thank Peter Lattimer and Nicholas Thistlethwaite for all their hard work in organising the Conference, and individual speakers and performers, for their valuable contributions.

Lucy Darnley-Smith

AND MORE BRYANSTON . . .

We were asked whether members who had taken photographs of organs visited during the Bryanston Conference would consider having further copies made for non-photographers who were present. Richard Hird (A6 Hallgarth Street, Durham, DH1 3AT) has kindly sent a list of views which he has in his collection; he would be willing to have copies made for members, at cost plus postage. The originals are slides, but prints can be taken from these. Please contact Mr. Hird directly if you are interested. The available views are as follows (with reference number):

- 12 Bryanston organ: full front view from west end
- 21 " " : angled view of organ
- 13 Blandford organ: from nave
- 1A Lulworth church: Cabinet organ
- 16 Lulworth Chapel: from floor, opposite organ
- 17 " " : cases, vertically from below
- 18 " " : angled view from balcony
- 19 " " : detail of case at impost level
- 20 Wool Roman Catholic Church: chamber organ (close up)
- 25 Milton Abbey case, with fan vaulting ("very atmospheric")
- 26 Wardour chamber organ: close, angled view
- 27 " " " : straight across rotunda
- 28 " " " : console
- 30 Wardour Chapel: from chancel step
- 31 " " : case filling frame, from floor
- 32 " " : console
- 33 " " : case, close up

Most of the photographs were taken without flash, using a relatively wide aperture and on 200 ASA film.

# Notes & Queries

It was, I fancy (or was it) Clara Butt who was addicted to 'Farewell Appearance' on numerous occasions, topped of by 'Positively Final Appearance'. The same has been happening to our old friends Hadfield and his partner (1). The number of positively accurate corrections increases regularly, so I took the obvious course, and sought out an organ attributed to them, while on the way to the Bryans ton Conference.

The name on the plate at Ampfield reads 'Hadfield & Earee, 199 Hackney Road London' and is so Utterly Legible that I cannot think how the variations obtained currency. Earee was a name known in the building trade too. The organ is unremarkable - someone has turned the Aft flute into a 'Quint Treble' - and of mid-19th century type, but the address seems to have been that of other builders too, e.g. T. Jennings (Salford, Beds.) of about the same period, and might be of interest for that reason.

In another organ periodical (2) Samuel & Twyford have come up for discussion. Rumour went that they were paper bag manufacturers who turned to organ building, and elsewhere, one has been said to have been a hairdresser. Herbert Norman wrote to the Editor that Twyford's son had been a pupil-apprentice with him at Hill's in 1920 and had said that his father had trained with Speechley.

W.Samuel was a well-known London organ builder in the latter part of last century, building some sizeable 3-manuals as well as smaller instruments of which some contemporary critics seem to have spoken well, tonally and mechanically. His work reached as far as Madeira Cathedral and the English Church there. The partnership seems to date from 1893; the only S. & T. organ I knew was not noteworthy. Where the paper bags and hairdressing fit in is not immediately apparent.

In 1782 William Gray built a chamber organ for '3. Mary's Church, West Butterwick, Gloucestershire' - actually this is in Lincolnshire - which by 1897 was being offered for sale by one McCulloch of Tenby. Mahogany case, 53 notes, A stops (3 ranks). Elliot in 1816 built a buhl mahogany bookcase organ which was hired, and later bought, for Prince of Wales's Lodge 259 which met at the Thatched House Tavern. In 1885 it was bought by the Revd. Ambrose Wm Hall, PGC England, and in 189Y was offered for sale for £35 by Ward of 58 Fulham Road. Information about these organs would be welcomed (3).

The 1862 Exhibition A-manual organ by Bevington went to Isehurst Manor Mayfield, and in 1903 was moved by G. & D. to the Town Hall, Ealing, where it was still to be found up to the last War. The Exhibition catalogue gives no particulars (A) but they are recorded elsewhere (5). Its state at Ealing, and its ultimate fate I could not tell the enquirer. Harry Goss Custard was once organist there.

S. Luke, Kingston on Thames has a Lewis rebuild of 1905. The church was consecrated in 1890 and the organ 'rebuilt and enlarged' by C.H.Walker in 1896. What dia he rebuild? It looks as though it was from elsewhere, or from a temporary church to need a rebuild so soon. George Roberts of Bristol c.1820 is enquired about; also Joseph Davies & Son (S. Teilo, Pontardulais, 1896). Boskett & Son are reported as having an organ at Whipsnade early this century; I know them not. Ed. Snell of Stoke Newington also made reed organs and I am informed that his instrument at Ducklington (6) was in fact a 2-manual reed organ. Sir Charles Wheatstone 'sold instruments at 936 Strand between 1806 and 1830. He made organs from 1750'. These dates would seem to need correction. A 2-manual at Highgate Hospital, Dartmouth Park Hill was attributed to him. About all this I am clueless, even the origin of the information. He did of course invent the concertina and a form of mouth organ.

All Saints Roos has an organ which, after long neglect, needs attention which

seems beyond local resources. It is by K.C.Reiter of Hull, dated 1881, and Anthony Pike tells of two others by him at S.Mary, Swine, and Hornsea Methodist and seeks information about him. Except that his name was Karl I can add nothing but some organs - Rudston, Yorks 1887, long replaced by an early electric-actoned Wordsworth; and rebuilds at Blackburn S.Paul 1875, and Wintringham Methodist 1908. Dr. G.H.Smith (7) does not mention him at all.

In 1896 or so Freyer & Co. of Meissen took out a patent for organ pipes made of porcelain. They claimed that these gave a more beautiful and a richer tone than those of wood or metal and were impervious to changes in temperature. Tuning was by a slide (8). Did these pause anywhere on their way to the dustbin of history?

When considering Paul Micheau of Exeter (9) I mentioned my search for a rumoured portrait of him. I find that this was a crayon drawing and hung in the Boardroom of the Exeter Corporation of the Poor (10). The records of that body are lodged with the Devon Record Office, but there is no trace of Micheau among photographs of some of the portraits which hung in the Boardroom.

The Gray organ at S.Martin-in-the-Fields is said to have sunk without trace (11). Correspondence from the west country has revealed that it went in 1865 to Plymouth with the addition of 'one pedal stop', had the Swell compass extended by Hele in 1881, and was completely rebuilt by them in 1921 and 1957, its home being the Roman Catholic Cathedral. Freeman's link between Windsor, S.Martin, and S.Peter in St. Albans, has I think another basis than just comparison of specifications (12). Freeman does not divulge his source, but I suspect the notes of one 'John Harris, C.E.' (13), whose writings appeared in the Herts Advertiser from the middle of last century and in Musical Opinion during the early years of this.

His family lived for centuries in St. Albans and appeared in the Minster registers from before the Reformation. He did a very great deal of local history research which he embodied in a MS notebook which, if it survived, would assuredly contain much organ lore. To him we owe the preservation of the Hackney specification (14) and the history of the S.Dunstan-in-the-East - St. Albans - Bradfield organ by Father Smith, which he had known and played.

He and Freeman corresponded, and as his hundredth birthday approached in 1927 he started a transcript of his notes for Freeman. Alas! This did not get far. It contains a racy run-down on the personalities of the first four Bishops of St. Albans, but nothing about S.Peter's organ except a note as to where pictures could be found. However, a letter of 1913 had promised to send Freeman notes on the subject, so we may assume that they influenced the article in the first number of the Organ in 1921. What they were, I have not yet discovered, but I doubt whether they differed substantially from what Harris had written in Musical Opinion in December 1897, and Freeman quoted in Musical Times, July 1910.

On the margin of his own copy of that 1910 article, Freeman wrote a note that he was doubtful as to the authenticity of the 'original' Dallam specification. 'It seems possible that Dr. Hopkins, knowing the legend connecting St. Peter's organ with Windsor, "reconstructed" the specification of 1660 from that of 1880.' Hopkins acted similarly with Exeter (15) and doubtless others. There should be a medal for anyone managing to sort out the various Windsor tangles!

B.B.E.

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| (1) <u>Reporter</u> iii 1 p.9; iv 1 p.11           | (10) <u>Devon &amp; Cornwall Notes &amp; Queries</u> x 162   |
| (2) <u>Newsletter</u> , Norfolk Guild of Organists | (11) <u>Organ</u> i 10 p.16.   |
| (3) MO 10/1897 p-5                                 | (12) <u>Reporter</u> vii 2 p.7   |
| (4) <u>Organ</u> xlii 20                           | (13) <u>ibid.</u> 1 p.11. Harris also provided notes for 'Dotted Crochet' of <u>MT</u> (F.G.Edwards) and for de Brisay. He |
| (5) MO 10/1897 p. 25                               | 2) complained that they had not used them accurately.  |
| (6) <u>Reporter</u> iv 2 p.11.                     | (14) <u>Journal</u> iii p.137  |
| (7) History of Hull Organs & Organists (c19        | (15) <u>ibid.</u> , v p.29   |
| (8) MO 8/1896 p.380                                |  |
| (9) <u>Reporter</u> ii 4 p.9                       |  |