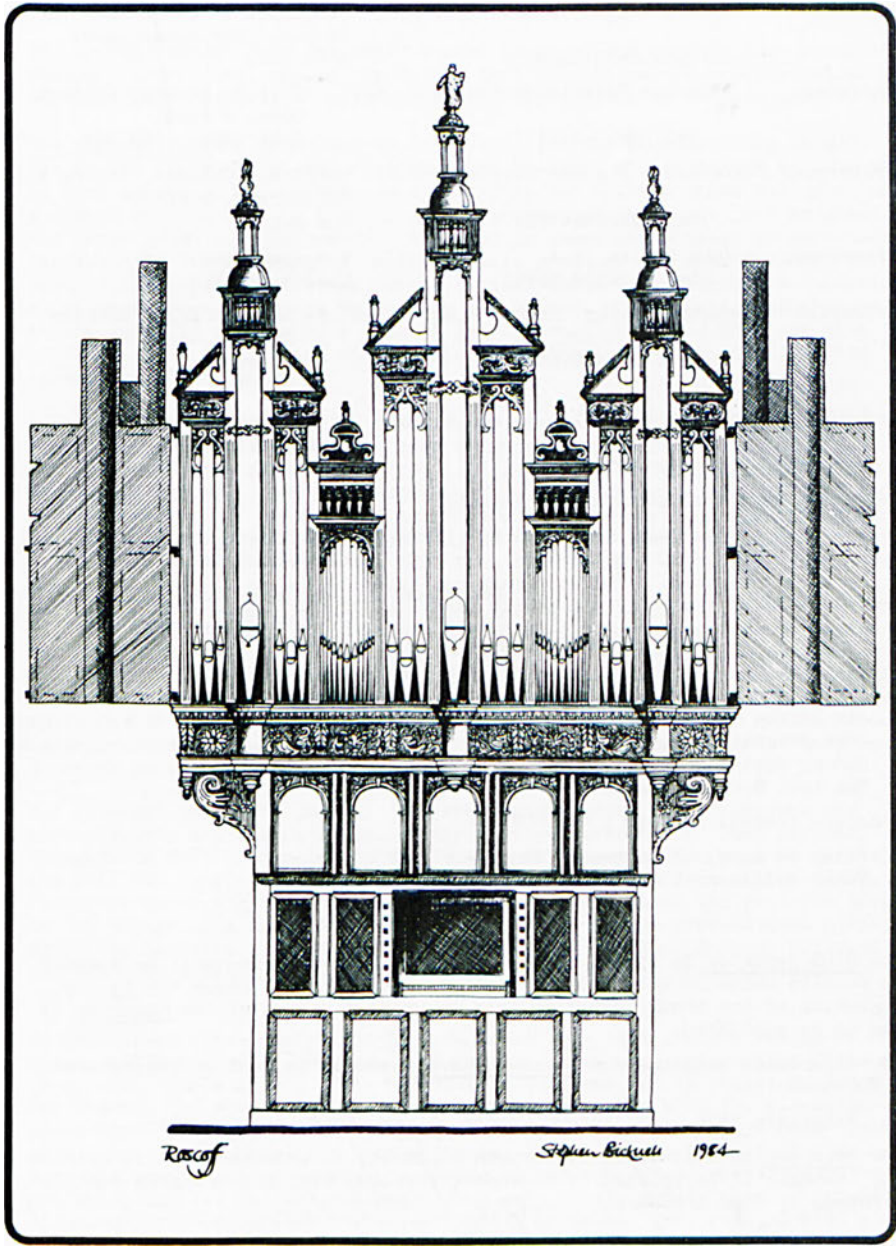


BIOS REPORTER



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:

[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

The arrival recently of the third annual issue of The Organbuilder prompted various reflections, and as (we think) this journal has never been noticed in these pages before, it will perhaps be appropriate to mention some of them.

The Organbuilder is described as 'a journal for the Organbuilding trade'. It has as its 'patrons' eleven British organ builders and is edited by John Norman. In some sense, it can be seen as a flag-ship for British organ building, making a modest contribution to the public's awareness of the craft, and heightening the trade's own self-awareness. As such, it immediately makes an excellent impression. The magazine is professionally produced (by John Brennan, of Positif Press) and the layout, presentation, and cover designs are consistently good; there is no bodging, or cutting of corners, or suggestion of cheapness. Anyone casually picking up a copy of The Organbuilder would conclude that the craft was in a flourishing state, with something to say for itself. This is surely all to the good.

Turning now to the content we can observe one or two interesting features. First, each issue bears on its cover a handsome photograph of a large new British organ: St David's Hall (1983), All Saints' Northampton (1984), and Winchester College (1985). Inside, we find an extended article on the design and construction of each organ, accompanied by excellent photographs, and scale charts. Scale charts? our readers may be saying to themselves. Surely, even twenty years ago, we were being told that such matters as scaling came under the definition of 'organ builders' secrets', not to be divulged to lesser mortals? True enough: and it is a sign of the healthy state of British organ building that (some) organ builders are willing now to share these 'secrets' not only with musicians and interested observers, but also with one another. Indeed, this new willingness to describe in detail how a particular organ has been designed and constructed is just one among several signs in recent years that British organ builders are much more ready to talk to one another about their instruments, and there is good reason to think that this can only add strength to the craft.

But although this is a journal 'for the Organbuilding trade' players and musicologists are not excluded. Peter Hurford contributed 'Some personal thoughts on Musical organs' to the 1984 issue (based on the talk he gave at the BIOS RCO Conference at the end of 1983), and in the most recent issue, Professor Peter Williams has written at some length about the criteria involved in the design of a small house organ for the use of the professional player. Again, we have the elements of a dialogue: and a dialogue between builders and users is something which has been wanted in British organ building for a long time.

To each issue, the indefatigable John Norman has contributed a review of British organ building over the preceding 12 months. Some very interesting facts emerge from this. For a start, it is possible to discover who is really building the new organs, and who, quite clearly isn't; a comparison with the situation 15 years ago - were it possible - would be fascinating. Some firms have risen to prominence, and others have been eclipsed, in a very short space of time. Mr Norman's statistics are also interesting on the subject of what type of organs are being built. In 1983, 84 new organs were built, and 10 more, otherwise new instruments, incorporated some older parts; 64 organs were rebuilt with a new action. The figures were somewhat down in 1984 (65, 10, and 49, respectively) which is unfortunate, but it is good to read that, of the new 2-manual organs built in 1984, the new tracker instruments boasted a total of 307 stops, whilst new organs with non-mechanical action only managed 131. Clearly, sectors of the craft are flourishing, and The Organbuilder is making a valuable contribution.

Redundancies

Hamsterley, St James, Co. Durham

Unknown builder, 1830-50. Organ available immediately for modest price.

Specification manual: 8.8.3.A.2
no pedals

Action Tracker

Dimensions 9'8" high x 6'6" wide x 3'5" deep

Casework On three sides - 'simple but adequate'

Contact The Revd John Ruscoe [REDACTED]

St Lawrence, Bolton Woods, Bradford

Chamber organ of unknown date and builder (c1B45?). Enclosed in Nag's Head Swell. Said to be playable, but in poor condition.

Specification 6 stops

Action Tracker

Dimensions Not given

Casework Mahogany

Contact [REDACTED]

Chamber Organ

Probably c18. Compass, short octave GG-e³. Condition unknown.

Specification Open Diap. Stopped Diap. Principal. Fifteenth Mixture (pipes missing).

Action Tracker

Dimensions Not given

Casework Two towers and oval flat

Contact Stephen Bicknell, [REDACTED]

AG M

The Secretary hereby gives notice that the Annual General Meeting of the society will be held at 3.45 on the afternoon of Saturday, September 21st, 1985, in the Church of St Mary, Rotherhithe, London. Elections will be held for three Council places, the retiring members being Sheila Lawrence, Rodney Eastwood, and John Wellingham. Nominations for these places, together with apologies for absence, should be sent to the Hon. Secretary, to arrive if possible by Friday, September 20th.

The Agenda appears below. Papers will be sent out in advance of the meeting to all members who have signified their intention of attending the conference which precedes the Annual Meeting. Other members who would like to receive papers are asked to write to the Secretary. It is hoped that as many of our members as possible will make the effort to be present, to receive reports on the society's work, and to elect the new members of the Council.

AGENDA of Annual General Meeting

1. Chairman's remarks
2. Apologies for absence
3. Minutes of the previous meeting (to be circulated)
- A. Matters arising
5. Election of 3 Council members
6. Officers' reports (to be circulated)
7. Computerisation of records
8. Notice of forthcoming meetings
9. A.O.B.

Dear Sir . . .

It was a pleasure to welcome to arrival of BIOS Journal 8. Almost two years have passed since our deliverance from the perils of the sea, and the pact that Gerald Sumner and I made in the dining room of the convent at Morlaix, that we would find out at least something about the Dallams that no one had yet discovered.

I think we have both succeeded in our object. But I have to apologise for some errors in the Dallam family tree which I think I must have written out by hand, and (as far as I can recall) never saw the proofs. Renatus' daughter should be 'Larissa' and not 'Louisa', and Marie Anthony's son should be 'James' rather than 'Jacues'. I regret that my handwriting may have been at fault here.

I must also correct a misstatement about Mark Anthony who was Thomas Dallam's great grandson, and not his grandson as written.

The map of London has not come out very clearly and should have been acknowledged to the Guildhall Library along with Ralph Dallam's will. Unfortunately, even with the help of a magnifying glass I cannot find 'Purple' or 'Portpool' Lane. It has, I think, been cut off the top of the photograph, and comparison with a modern map shows that it is about two roads to the north of Baldwins Garden.

The Revd B.B. Edmonds having told me that a certain 'Daniels' had stated that Ralph Dallam had died as a result of some masonry falling on him while working at Greenwich, I wrote to the incumbent of St Alphege. A churchwarden replied that 'Mr Dallin' was buried there on 8 August 1673. As Ralph Dallam's will was made on 2 August and proved 19 September, it seems likely that he may indeed have met with an accident, have been seriously injured, and lingered long enough to make a will. As his signature does not appear to be that of a dying man, possibly the injury was to the chest area and not, as at first seemed likely, to his head.

Betty Matthews



A study afternoon is being arranged for Saturday 16 November at Brigstock, Northamptonshire, on the A6116 between Thrapston and Corby. The parish church contains a 2 manual organ, of which the lower manual controls an eighteenth century organ probably by Snetzler, and the upper an instrument from the second quarter of the nineteenth century, probably by Holdich. Proceedings will begin at 2.15 for 2.30 pm; and it is hoped that they will include music

played by Christopher Gower (of Peterborough Cathedral) and a talk by Dominic Gwynn on the identification of pipework. The afternoon has been arranged primarily for the Peterborough Diocesan Advisory Committee, who have invited interested members of BIOS to attend; the organ has been chosen partly because the 'works' are very accessible, and partly because it is a good example of how a very unprepossessing exterior can conceal valuable and historic pipework.

Members who like to write to:

Canon C.H. Davidson,
[REDACTED]

will receive further information nearer the time.

Hilary Davidson [REDACTED]

BIOS QUESTIONNAIRE

The Council is most grateful to all those members of BIOS who have completed and returned the questionnaire which was sent out with the last issue of the Reporter. Further copies are still coming in, and hence an analysis of the results has been postponed until the next issue

CONFERENCE

Saturday, September 21, 1985

THE EIGHTEENTH CENTURY ORGAN

St Mary's, Rotherhithe, London

Organised by Sheila Lawrence

The programme includes music played on the historic Byfield organ in the church, and lectures on eighteenth century pipework, cases, the English voluntary, and registration during the period. Full details from the Organiser at: [REDACTED]

Samuel Green

David Wickens

This biographical summary of Samuel Green is largely an updated collation of existing knowledge; there is very little fresh material in it apart from information unearthed about Green's birth, and from the Lichfield letters (summarised in The Organ, vol. 60). The researches which have engaged the writer have been (and remain) almost exclusively technical, and there is, therefore, yet much to be found out about Green's life and circumstances.

Samuel Green was born at Wheatley, near Oxford; he was baptised in Wheatley Church on Sunday!, 21st September, 17A0 (1). His father was Henry Green, a distiller. His mother, Mary Green, had been previously married: the register

recording her marriage to Henry Green, at Wheatley in 1737, describes her as Mary Juggins, widow. She died in 1760 and was buried at Wheatley on 8th February. Another son, John Green, died within a year of his mother and was buried at Wheatley on 25th January, 1761. There is no baptismal record of John Green at Wheatley so his age is not known.

Henry Green owned some property, for he advertised a house and grocer's shop for letting in Jackson's Oxford Journal of 16th November, 1754 (2). This was shortly after his son, Samuel, was apprenticed to George Pyke, clockmaker, in London. Another advertisement in Jackson's Oxford Journal, on 5th June, 1760, a few months after Mary Green's death, offers for sale the 'goods of several deceased persons, now property of Henry Green'. There is no record of Henry's baptism or burial at Wheatley.

Samuel Green was apprenticed to George Pyke for seven years on 21st September, 1754 (3). George Pyke was the son of Jno. Pyke of Newgate Street, London, clock and watch-maker to the Prince of Wales (in 1755) and noted for a centre seconds watch dated c1770. George Pyke was also an organ builder: an organ made by him for the Marquis of Anglesey was offered for sale by Christie's on 12th January, 1905, for 410 guineas (4); and a pre-1794 barrel organ bearing a label inscribed 'All sorts of machine and other organs made and sold by George Pyke, Maker to His Majesty' exists in a private collection (5).

Green, though listed as a clock-maker's apprentice, was not necessarily training to make clocks. To operate a trade within the City of London it was necessary to be a free member of one of the liveried companies, and, therefore, to take up an apprenticeship with one of them. There was no Organ Builders' Company, so the choice had to be some allied trade - more usually, one would expect, on the carpentry or furniture-making side. George Pyke followed in his father's footsteps and went into the Clockmakers' Company; but it may well be that his main interest lay in building organs. His influence may prove to be much greater than received history suggests: not only was Samuel Green his apprentice, but there would appear to be a link with the England family, for it is surely no coincidence that John England's son was christened 'George Pyke' England. If George Pyke England was at work by 1788 (6), and was christened after George Pyke had become influential, he must have been born about 1760.

Samuel Green worked his full seven years' apprenticeship for he was subsequently able to take up his freedom in the Clockmakers' Company - though he did not actually do this until he set up business on his own and needed to have that freedom (3). Thus, Green was not 'brought up in the establishment of Byfield, Bridge and Jordan' as suggested by Sir John Sutton, though in the years between finishing his apprenticeship and becoming partner to John Byfield II - i.e. between 1761 and 1768 - he may well have worked with Byfield.

Two important consequences arose out of Green's apprenticeship with Pyke: his orientation towards mechanisms and the 'metal' side of organ building; and the link, through the patronage enjoyed by Pyke (in 1755), with the Prince of Wales, who was to become George III. The first consequence earned him the reputation of spending many hours in experimental labour to improve the mechanism of the organ for little financial reward; and the second consequence culminated in his receiving the royal patronage after Snetzler retired in the 1780's.

George Pyke was not the only clock-maker/organ builder. Alexander Cumming, clockmaker, built the celebrated organ for the Earl of Bute (who had great influence on the young George III) and invented the horizontal bellows. Green's introduction of horizontal bellows at about the same time Cumming put his idea to practical use is not surprising; it would be extraordinary if the two were not acquainted. (The brothers E. & J. Pistor, who built an organ of 1781 now at Fishley, Norfolk, were also makers of clocks and watches.)

(to be continued)

Remembrancer

NO. IV. - THE ORGAN AT THE TEMPLE CHURCH

This is the oldest of Father Schmidt's organs in London. It was built in 1685, and has always been esteemed the *chef d'oeuvre* of this eminent artist. It claims a superiority over every other organ in England, in consequence of its possessing what is called "the *quarter tones*". All others (and indeed piano-fortes, or any keyed instrument) contain only twelve semitones in the octave; but this has fourteen: - that is, in addition to the common number of semitones, it possesses "G sharp", and a corresponding "D sharp," quite distinct notes from "A and E flat." Its temperament is the same as any other organ, but the real beauty of the quarter tones is discoverable by playing in the key of E and A flat, where, in consequence of the thirds being so true, we have that perfection which cannot be met with in common organs. It gives a peculiar brilliancy also to the key of A and E, in three and four sharps. These quarter tones are produced by the common G and D sharp, being divided (lengthways) in the middle, the back half of the sharp (or divided note) being as much above the front sharp as that is above the natural, so that more caution, as well as practice, is necessary to the performer.

At the time this organ was built, there being great rivalry and emulation amongst the organ-builders, the Honourable Benchers of the Temple received proposals both from Schmidt and Harris, to erect an instrument, for their church; and the proposals of each candidate being backed by such strong recommendations from scientific men, and powerful friends, the Benchers were unable to determine amongst themselves which to employ. They therefore proposed to the candidates that each should erect an organ in their church, and promised that the one which should contain the greatest excellences should be selected. This proposition was acceded to by both parties, and in ten months the two organs were placed in the church. So great was the antipathy of Harris' friends to the competitor Schmidt, that they were induced to apply the knife to the bellows of the one he erected. However, after listening to the respective qualifications for twelve months, the celebrated Judge Jeffries, who was appointed umpire at the last trial, decided in favour of that by Father Schmidt, which is now under consideration.

Originally, this organ consisted of two full rows of keys only, and an echo to C. It now has three rows. The compass of the great and choir organs, is from FFF, to D in alt; having no FFF, or GG sharp in the bass; - the compass of the swell is from F, below fiddle G, to D in alt; - the quarter tones are only in the great and choir organs. The swell, being of modern invention, was first applied to the Temple organ by the celebrated Byfield.

We will now go into detail. The stops, &c. are as follows: -

GREAT ORGAN		CHOIR ORGAN
1 Stop Diapason.		1 Stop Diapason
2 Open ditto.		2 Flute.
3 Principal.		3 Principal.
4 Flute.		4 Fifteenth.
5 Twelfth.		5 Cremona.
6 Fifteenth		6 Vox humana.
7 Sexquialtra.	3 ranks.	
8 Mixture.	2 ditto.	
9 Trumpet.		
10 Cornet.		
	906 pipes.	

SWELL.

1 Stop Diapason.		Swell,	290 pipes.
2 Open ditto.		Choir,	378 ditto.
3 Cornet.	A ranks.	Great organ,	906 ditto.
A Hautboy.			-----
5 Horn.		Total of pipes	157A
6 Trumpet.			-----

Since this instrument has, for upwards of a century, passed for the finest organ in London, it perhaps may be gratifying to our musical readers if we enter further into particulars.

Schmidt's diapasons have ever been celebrated. Those in this organ are very excellent, particularly the bass of the open diapason. The stop diapason in the great organ is made of metal, to C in the tenor, and is a most delightful solo stop. The stop diapason, and flute in the choir, are both excellent as solo stops. The flute is metal to GG. The chorus of the great organ is good to the 12th and 15th. There is not quite body enough in the treble of the diapasons to cope with the mixture and sexquialtra, yet the chorus is very brilliant. The reed stops in the great and choir organs, are not particularly fine: those in the swell are excellent both as solo and chorus stops. The open and stop diapason, both of metal, are purity itself. It is a novel circumstance that this organ should be without pedals; but we understand that these will be added in the repair it is about to undergo, by the same artist that lately improved the organ at St. Paul's Cathedral. It has three pairs of bellows, but the wind is rather unsteady; and it is somewhat remarkable that Schmidt should be able to produce so ponderous a tone in the lower notes of the open diapason out of so small a scale pipe, the double FFF measuring only seven inches in diameter; whereas the same pipe in Greene's organ, at Greenwich Hospital, measures twelve inches, and does not give so fine a note. This proves the superiority of Schmidt's voicing.

As a further improvement, we should strongly recommend the addition of pedal pipes, composition pedals, German pedals, Venetian swell, and dulciana, to the choir organ; new bellows, upon the modern improved principle; and another open diapason to the great organ.

The pitch of the present instrument is a quarter of a note above the common pitch; its cost was 1500 guineas, viz. the organ 1000, the case 500.

*The organ at the chapel of the Foundling Hospital has also *quarter tones*, which are produced by means of slides over the draw stops. These are the only two organs in England that have these changes. We shall notice this instrument in its proper place, by which time the extensive repairs it is now undergoing by Mr. Bishop will be completed.

(Christian Remembrancer, 1833, p623)

Opinion

The editorship of the long-established musical journal Musical Opinion has recently passed to Charles Myers, who, as well as being Organist of Clitheroe Parish Church, is organs adviser for the diocese of Blackburn. Mr Myers hopes to rejuvenate the journal, and to give prominence once again to that section of Musical Opinion dealing with the Organ World. Our Archivist, Dr Michael Sayer, is writing a series of articles entitled 'Commentary from the Organ Loft', including information about the work of the organ builders Jardine, and Alexander Young. We wish both Mr Myers and Dr Sayer well in this enterprise.

N. J. T.

Notes & Queries

I was interested, at the Northampton seminar, to see an old wooden dulciana pipe - and I have heard some intriguing wooden specimens - which had a hole through the block, to atmosphere at the base. It appears that this does not make any difference, whether stopped up or not; but I am wondering whether the maker was seeking after the same principle as is involved in Vincent Willis' double languid pipes (1). This is, to increase the volume of air actuating the pipe beyond that which comes through the flue.

This is claimed to have voicing advantages, allowing control of certain harmonics, abolishing 'drawing', and giving quicker speech. The Patent is 25,822 of 1908 which can be consulted, but Vincent carried out a number of experiments which must have been recorded somewhere. Presumably the advantages claimed do not warrant the expense involved, except in unusual circumstances such as we noted last time, so little has been heard of double languids since. Vincent was of course rather Romantic in outlook, which may discount much of this, but it would certainly be interesting to investigate what lies behind the principle.

J.W.Hinton in 1914 wrote a letter, which I have, to J.H.Burn. 'I don't know whether you have heard of Vincent Willis last patent which he has materialised into an instrument which I was able to hear, examine, and test in every fair and unfair manner. The soundboard (upper surface) and pipes are in an airtight chamber of fine linen treated as the envelope of a balloon and stretched over a suitable light framework of bars. This again is enclosed in a swell box (top as well as front opening). The air is exhausted by a suitable fan producing attenuated air in the chamber and the pipes speak by inrush of the external air from pallets outside. It is a perfect success. The advantages which are many include suppression of all bellows saving much room. Only the motor and fans retained. The tones are not muffled to any perceptible degree.'

Hinton does not mention the advantage of accessibility to the pallets even while the wind is 'in'. I should imagine the system could have advantages for a chamber organ - and government surplus parachute fabric is available - owing to rationing, the curtains of my first vicarage had to make use of that fact!

It has been claimed (2) that a Hill organ 'built originally for Exeter Cathedral found its way into the west gallery of Crewkerne Church and remained there till the big organ was built' when it went to Loders near Bridport. Hill's list gives one built for Crewkerne in 1864. What is behind the rumour? It may be of interest that in the middle of the sixteenth century Crewkerne had its own local builder, Robartt (3), who looked after the organ at Lyme Regis. The M.O. writer speaks appreciatively of the tone of the 1862 Walker at Evershot, a Bishop at Queen Camel, and an organ at Ashton Court migrating to Hanham Baptist.

I have spoken several times of the notes on builders made by Lightwood. I now find that he gave them to Herbert Snow of Wolverhampton, who died I think about 20 years ago and had already jettisoned much of his paperwork. The Public Library and Archives at Wolverhampton know nothing of any Snow papers. The search continues.

The organ at Sunderland enquired about (4) is, Richard Hird tells us, at S. Columba, Southwick, a large Basilica style building. The console bears notices stating that the Great is by H.Willis (Gloucester Cathedral), the Swell by Nicholson and T.C.Lewis, and the Choir by Joseph Walker (1840). Some salt seems called for. As Mr Dykes-Bower says, investigation is needed; 'What mystified me was that an organ that made such claims remained so obscure previously'.

Enquiries come concerning the organ formerly in the Aeolian Hall in Bond Street, for a book on Saint-Saëns and the Organ (5); A. Fitton (Renishaw) 1886; Broughton near Malmesbury - especially history of bits of Jacobean casework used up; George Harris of Dublin c1660; the organ Sperling mentions at S. Peter, Bedford; and two

organs mentioned in Boston & Langwill (6), Poslingford and Feldon (Warwickshire).

Feldon is not a village, as the book implies; it is a district, 'the Feldon', Compton Wynvates and Idlicote are most probably the two organs referred to. Some forebears of mine were members of Kineton Wesleyan, and it was from them that I learned of the old Kineton Parish barrel organ which had gone there, and that it was certainly not derelict; it had been reconstructed as a finger organ.

As for Poslingford, the information attributed to me was gleaned long before I had any idea that I should be attached to that church. It should have been attributed to Elliston, who recorded (7) that about 1870 he had tried a barrel organ there which had been converted to a finger organ without supplying the missing notes! It is, however, far beyond the reach of living memory and we now have a dreadful 'groan box' which is, none the less, effectively and efficiently played. 0 sic omnes!

S. Peter, Bedford has been enquired about several times, but I could not answer, in spite of the fact that my father-in-law was curate there 90 years ago - he was not organ minded/mad. Recently it was necessary to find a fifteenth compatible with the Hill pipework of an organ which had suffered the usual removal of upperwork in favour of scratchy strings. The builder, Kenneth Breedon of Bletchley, produced the very thing from an organ discarded from Wolverton Methodist, and (knowing my connection) mentioned that it had started life at S. Peter's. Eagles of Hackney Road built it in the 1850's as a two manual with tenor c Swell. Hill rebuilt it in 1883 with new Swell soundboard 54 notes to match the Great, and some alterations and stop-apportionment, and did further work in 1891 and 1894. Binns gave it a thorough repair in 1901, just before installing a new organ in 1903, and is said to have provided a new console with 61 note compass. From 1903 to 1936, no information, but in that year Conacher moved it to Wolverton where it was opened by Gatty Sellars after much slaughtering of the specification and the painting of all internal pipes 'silver'. The fifteenth was the only upperwork retained out of six ranks! Octopodderly reigned, not O.K. But I still cannot give the Sperling stop-list.

Two morals. Thank God for organ builders who know which pipes from a scrapping are worth hanging on to. (Sniping at 'bits merchants' is rather too wholesale.) And the more people you chat up about your wants, even at the risk of boring them, the more likely is something to turn up out of the blue.

Last time, April 1985, bottom line page 10, for 'impracticable' please read 'practicable'.

Wanted, a large-ish tracker organ for a large school hall (8).

Finally, the English Department is still savouring the report of a young player so brilliant that she 'literally plummeted to the top'.

B.B.E.

- (1) Reporter ix 2 p.10.
- (2) M.O. 1/1950 p.236.
- (3) G. Roberts Social History of the People of the Southern Counties of England (1856) p.233.
- (4) Reporter ix 2 p.11.
- (5) Rollin Smith, 1150 Forty-first Street, Brooklyn, New York 11218; or to me.
- (6) Church and Chamber Barrel Organs (1970).
- (7) Musical News 3/7/1920.
- (8) Miss P. Hewitt, c/o B.B.E.

AIMS OF BIOS

1. To promote objective scholarly research into the history of the Organ and its music in all its aspects, and, in particular, into the history of the Organ and its music in Britain.
2. To conserve the sources and materials for the history of the Organ in Britain, and to make them accessible to scholars.
3. To work for the preservation, and, where necessary, the faithful restoration of historic organs in Britain.
4. To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote a greater appreciation of historical overseas and continental schools of organ-building in Britain.