



*The Round Chapel, Clapton Park*

*Stephen Bicknell 1986*

# BIOS

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# Editorial

One further issue of the Reporter and we shall have completed ten volumes. The first began to appear in January 1977, but the conception dates back a little further, to the inaugural meeting of BIOS in Cambridge the previous year. So, the Reporter is virtually ten years old: and, after ten years in the chair, the present Editor is about to hand over his pen to another.

Do things in the so-called organ world look very different now from what they did in 1976 when BIOS was brought to birth? In some respects, it is a difficult question to answer. The emergence of BIOS at that time was a symptom, rather than a cause, of a more general unease about the course of British organ building since the last War. With many of us, there was no desire to denigrate the real achievements of the 50's and 60's, or to deny that the best organs of that period had opened up a fascinating repertoire to player and listener alike in a way which would have been impossible for their predecessors of the 20's and 30's. There was, though, a growing feeling that the eclectic instruments of the post-War era did not solve all the problems, and that another approach (even though it, too, might not solve all the problems) was at least legitimate. That approach lay in trying to come to terms with the native tradition of organ building, identifying its surviving products, studying them, trying to appreciate them, and then asking whether there was not here a tradition which might suggest a way forward for the future. For some, it was simply an inherent preference for the sounds of the English cathedral organ of the Willis-Harrison type over the assertive grandeur of the North European schools. For others, it was a genuine curiosity about a tradition which either died, or merged with something rather different, after c.1855. For yet others, it was an appreciation of either the fine old cases which survived from the earlier centuries of English organ building, or of the music which was composed for such instruments. And then, others realised that English musicology lagged far behind that of many other parts of Europe in having so far failed to undertake a systematic study of historic British organs.

This complex of viewpoints has contributed to a modest, but significant, change of approach in organ building over the last ten years, to which BIOS has made its own, distinctive contribution - chiefly through publications, conferences, and campaigns to save particular historic instruments. The reputable part of the organ building trade is no longer easily persuaded to undertake the sort of wholesale transformation of fine Victorian and Edwardian organs which was going on all through the 50's and 60's (in which, of course, organ builders were only doing what their predecessors had done in the 20's and 30's in a different way). Considerable conservatism prevails when tonal alterations are proposed to one of these old instruments, and there is in many quarters a willingness to admit that we don't necessarily know better than our forebears who built the instrument in the first place. There is increasing conservatism, too, in the matter of replacing pneumatic actions, and this is a welcome sign that builders and players alike are coming again to realise that the mechanical and the sound-producing parts of the organ must be considered as a whole, and that if one is worth preserving, then everything possible should be done to preserve the other. This appreciation of old organs is even beginning to bear fruit in the building of new ones. A small number of organ builders have made serious studies of particular historic instruments and have either attempted copies of them, or have allowed aspects of their design and construction to influence their own way of making organs. Much still remains to be done in this field; probably none of the instruments have been totally successful - but a start has been made.

Of course, the problems of unprincipled organ builders whose chief motive is profit, organists who have an insatiable appetite for more stops, an inadequate faculty system, and a serious shortage of informed advisers and experienced craftsmen are still with us. But we may hope that their influence will gradually lessen as the years go by. It will be interesting to see what is being written on this subject in another ten years time.

# Archive

The Archive has recently received, through the generosity of the Revd B.B. Edmonds, a collection of some 1600 or so photographic negatives formerly belonging to the Revd Andrew Freeman. These are accompanied by books containing prints of most of the negatives.

Freeman was probably the finest organ photographer of his generation and we are fortunate indeed to be able to add his collection to the Archive's holding. The first photographs in the collection were taken on August 13th, 1895 (Newbury Wesleyan Church) and the last in July 1946, not long before Freeman's death. Many of the intervening photographs adorned Freeman's articles in the Organ, and the collection as a whole reflects the journeys which he made in search of fine organ cases over the course of half a century (it includes both British and foreign specimens). As a record of instruments which are now lost or transformed, the Freeman collection is of the greatest importance, and the quality of some of the plates has never been excelled, despite the considerable technological advances in photography.

The Freeman collection will be made available once a handlist of its contents is compiled (probably, later this year) and once Birmingham Central Library's conservation staff have inspected the plates.

## A. G. M.

The Secretary hereby gives notice that the Annual General Meeting of the British Institute of Organ Studies will be held at 3.30,p.m. on Saturday, September 20th, 1986, at St Mary's Church, Putney, London. Elections will be held for the posts of Chairman, Secretary, Treasurer, Membership Secretary, Archivist, Secretary of the National Pipe Organ Register, and Redundancies Officer; also, for three ordinary members of the Council (those retiring being the Revd B.B. Edmonds, Jim Berrow, and John Wellingham). Under the terms of the society's Constitution any member of the society is eligible to stand for these posts or places (being duly nominated), with the exception that - with effect from the Annual General Meeting of 1984 - no member may stand for immediate re-election to an ordinary place on the Council who has just completed two consecutive terms of 2 years as a member of the Council. Nominations for these posts and places (duly proposed and seconded) should be sent, in writing, to the Secretary, so as to arrive not later than Friday, September 19th, 1986; or, they may be handed to the Secretary or Chairman on the day of the meeting. The Secretary will similarly be glad to receive apologies for absence.

The Agenda appears below. Papers will be sent out in advance of the meeting to all members who signify their intention of attending the conference which precedes the AGM. Other members who would like to receive papers are asked to write to the Secretary.

### AGENDA

1. Chairman's remarks.
2. Apologies for absence.
3. Minutes of the previous Annual Meeting.
4. Matters arising therefrom.
5. Elections (see above).
6. Financial report.
7. Election of auditor.
8. Other officers' reports.

9. Publications
10. Forthcoming meetings.
11. Any other business.

N.J.T.

# Conferences

Saturday, September 20

THE CONTEMPORARY ORGAN AND ITS LITURGICAL USE (& BIOS AGM)

St Mary's, Barnes & St Mary's, Putney

Organised by Sheila Lawrence

Details are enclosed with this issue of the Reporter. The organ at Barnes is by Peter Collins, and that at Putney is by Marcussen. Players and speakers will include Sheila Lawrence, Peter Collins, Christopher Mabley, and John Kowntree.

Saturday, October 25

EDINBURGH CONFERENCE

Organised by Philip Sawyer

Details are enclosed with this journal. This will be the first occasion on which BIOS, as a body, has ventured North of the Border, and we are grateful to Philip Sawyer and other Scottish members of the society, for making this possible. The programme which they have compiled promises to be stimulating and varied, and we hope that a good number of our members will be able to be present.

## A (FURTHER) APOLOGY

We have again to apologise to our members for the very late appearance of the 1985 Journal. All being well, it should be despatched with this issue of the Reporter. A small voluntary society such as BIOS is prey to delays of this sort, though there have been exceptional problems over the production of the Journal on this occasion. Both the publisher and the society will do their utmost to ensure that the next issue is not so delayed. Meanwhile, we would like to thank members for their patience and understanding.

N.J.T.

## WHAT THEY WERE SAYING

"The wide separation of pipes and console, so prevalent today, often makes accurate hearing of organ tones quite impossible from the console. The organist ... is forced to guess, to take a chance, of matters of balance in registration -> this is especially true with reference to the balance of choir and organ. Some of us have resorted to the almost exclusive use of a cappella music in our churches, mainly because we are unable to judge the desired balance of voices and organ from the console."  
(The Diapason, 1939)

## BIOS CONFERENCE HELD AT FINCHCOCKS: 19 th APRIL

The BIOS Conference on April 19th was organised by Nick Plumley and hosted by Richard and Katrina Burnett at Finchcocks, Goudhurst, Kent. This Georgian house is surrounded by beautiful countryside and was built in 1725, with the front elevation attributed to Thomas Archer. It now houses a very fine collection of keyboard instruments.

The day began with a short talk on the history of Finchcocks by Katrina Burnett and was followed by a demonstration by Richard Burnett of some of the instruments. Then Nick Plumley gave an introduction to chamber organs, with comments on some of their characteristics. He also spoke briefly about the inspiring John Byfield organ (1766) at Finchcocks, and demonstrated the barrel organ there. Martin Renshaw introduced the other two chamber organs built at the end of the eighteenth century and housed at Finchcocks - one by Avery and the other by an unknown builder. Two further interesting organs were brought in for the occasion. These were both copies - Dominic Gwynn's based on two chamber organs of c.1700 and Martin Renshaw's on a chamber organ at Knole built in 1623. These instruments were demonstrated with short voluntaries.

Much of the afternoon session consisted of illustrated talks on the suitability of eighteenth century keyboard music for the harpsichord, organ, or pianoforte, and the question of whether these original publishers' directions should be taken literally nowadays. This area was covered from both the musicological and performance angle. Sarah Lumb spoke on 'The organ or harpsichord?' and Richard Burnett on 'The harpsichord or piano?'. Next, there was a talk by Dominic Gwynn on the copying of historic instruments, in which he outlined techniques and emphasised the importance of the builder's own musical hearing in this art. The day concluded with a discussion introduced and led by Christopher Kent.

The conference was both entertaining and thought-provoking, following more the pattern of a study day than a straight look at organs. There was intellectual stimulation for both player and organ builder, with different aspects (and gimmicks) of the eighteenth century chamber organ and other keyboard instruments being considered and performance practice being thought about - to some extent in relation to this. It is surely a good idea for BIOS conferences to achieve fruitful discussion from both angles since the work of the builder and player should complement each other. Altogether a most worthwhile and enjoyable day.

Sarah Lumb

## Dear Sir ...

I would like to applaud Dr Huddleston's attempt to get a better deal for the music of our great Tudor composers. All too often, recordings and recitals of this music are given on 'one of the earliest English organs extant' - which usually means an instrument chronologically closer to George V than to Henry VIII! The English organ changed a lot during the seventeenth century, one aspect of this being the growing interest in the odd harmonics, which had been largely eschewed in the sixteenth century. I refer to the increasing dominance of stopped diapasons and nason flutes, particularly in small organs, and the introduction of the twelfth, tierce, sesquialtera and various reeds. The Tudor organ strikes one as having a very pure, or even bland, tone.

Good to see, too, that evidence is accumulating to help solve the vexed question of the 5ft C.

I am not sure that I follow Dr Huddleston's tentative specification, but would have thought a good starting point might be the (Thomas Dallam?) organ built for Magdalen College, Oxford, of which the remains now reside in Tewkesbury Abbey. Here, the Chaire organ was fully representative of the sixteenth century 'single', even to the 'double principals', whilst the Great would provide a basic form of 'double' for use in the early seventeenth century repertoire. There are physical remains, and much documentation, including an analysis by Renatus Harris (though this possibly raises as many questions as it answers!). I would tend to go for an 'all-tin' specification, as seems to have been common from Duddyngton to Dallam, even, on some occasions, for the stopped diapasons.

Let us hope that a suitable organ may indeed one day be built.

M. Carpenter

.0.

I have for some time been interested in the origin of the word 'Chaire' and whilst reading Fenner Douglass' "The Language of the Classical French Organ" (Yale) found quoted the specification of an organ to be built at Bordeaux in the sixteenth century where the Positif-a-dos was described as 'Cheyère' or 'Cheière'. It appeared to me that this word could be the origin of our word 'Chaire'.

I have written to Pasteur P. Vallotton, a retired Pastor of the French Reformed Church, who is also an organ builder and historian and had an interesting reply. It states that the word chéyère, its variations such as chaire, cahière, kielle, cedera, cadora, chaise, are all derived from the latin and greek cathedra - seat or throne. In modern french, 'chaire' means a professorial chair, and 'chaise' is a Parisian corruption of 'chaire' of the fifteenth and sixteenth centuries.

Thomas Dallam in his proposals for the new organ at New College, Oxford in 1661 talks about the 'Chere' Organ, a term he must have learned in France (Clutton & Niland (ii) p.47).

I also asked Pasteur Vallotton if there was a connection between the words 'cheyère' and 'choeur' as the positif was sometimes described as 'guide-chant', but he said that there was none, and that there is no confusion in France as sometimes appears in this country between 'choir' and 'chaire'.

It would appear from the above that suggestions that the word chaire is derived from the anglo-saxon 'char' or greek 'cheir' are not well founded.

Pasteur Vallotton also says, 'Le clavier de Positif de dos (le meuble) sont le dossier au siège de l'organiste'. Mr Johnston, the Librarian of the Royal College of Organists, told me he had a French acquaintance who had played a Spanish organ where the seat was part of the cadora (cadiretta) i.e. positif with pipes under the seat.

A.D.B. Arcol

ORGAN HISTORICAL TRUST OF AUSTRALIA

The Annual Conference of OHTA will be held this year will be held in and around Adelaide, South Australia from the 5th to the 8th of September. It will coincide with the sesquicentennial celebrations of the State, and will focus on the organ heritage of South Australia, with visits to 21 pipe organs. David Shield writes that any members of BIOS who happened to be visiting Australia would be most welcome; details from him at: 32 Nanthea Terrace, Unley Park, S. Australia 5061.

# Research

## ALTERNATIVE SOURCES (continued)

This continues the list of printed sermons associated with the opening of an organ:

From YEATS-EDWARDS (Paul) English Church Music. A Bibliography (1975)

- No. 708. BIDDULPH (Thomas Tregenna) A Morning and Evening service and two anthems ... by Edward Hodges ... to which is prefixed, a sermon on the Melody of the Heart, delivered in the parish-church of St. James, Bristol, occasioned by the re-opening of the Organ. Bristol. J. Evans. 1825.
- No. 715. EDEN (John) Church Music: a sermon preached at the opening of the new organ, in the Parish Church of St. Nicholas, in the City of Bristol; designed particularly to encourage parochial psalmody. Bristol. J.M. Gutch. 1822.
- No. 710. BREKELL (John) A Discourse of Music - chiefly Church Music, at the opening of the New Organ at St. Peter's, Liverpool ... being the substance of a sermon. London. J. Waugh. 1766.
- No. 726. JONES (William) Vicar of Nayland. The Nature and Excellence of Music: a sermon preached at the Opening of a New Organ, in the Parish Church of Nayland in Suffolk on Sunday July 29th., 1787. London. Printed for and sold by G.G. and J. Robinson. 1787.
- No. 729. MILLER (Edward). Church Music. A Sermon preached in Smethick (Smethwick?) Old Chapel ... on the opening of a new organ. Dec., 10, 1848. Chichester. William Hayley Mason. 1849.
- No. 734. PINNOCK (Rev. William Henry), Corpus Christi College. Church Choirs, and Church Music, their Origin, and Usefulness. A Sermon preached at the re-opening of the organ; after being considerably enlarged; At the Parish Church of St. Ives, Huntingdonshire: on Friday, November 17th., 1865. By the Rev. W.E. "Pinnock ... Published by Request. Cambridge. J. Hall & Son, 1865.
- No. 735. POOLE (George Ayliffe). The use and excellence of church music; a sermon, preached at the opening of an organ, in the parish church of Kenilworth, May 25, 1834; by the Rev. George Ayliffe Poole ... With an appendix. Bristol. J. & W. Richardson. 1834.
- No. 738. SHUTTLEWORTH (John). Rector of Oborn, (Oborne) Dorset. A Sermon preached at Bridgwater in Somersetshire, July 17, 1700 at the opening of an organ lately erected there. London. Printed for J. Miller, Bookseller in Sherborn; 1700.
- No. 740. THORP (Charles), Archdeacon of Durham. The Churchman's Song of Praise. A Sermon preached upon the opening of the organ in Gateshead Church, January 25, 1824. Newcastle. J. & B. Akenhead. 1824.

These sermons are presumably all extant. They may not be a help with technical details but at least they give the date, and the local newspapers may very likely give a more revealing account.

Sometimes, one is lucky enough to come across a collection of leaflets advertising new organs and their dates of opening. In this case the organs are not of a very high standing, but they may fit into a jig-saw somewhere.

Salem Independent Chapel, Pateley Bridge Monday 5 November 1866 a new organ by Radcliffe and Sagar of Leeds, opened by Dr William Spark.

Baptist Chapel, Goodshaw Dr Spark opened a new organ by T.H. Harrison of Rochdale on Good Friday, 30 March 1866. He appears to have given two recitals in the factory, known as the London Organ Manufactory, Acker-street, Rochdale, on this organ which had 2 manuals (56 notes), Pedal Organ (30 notes) and 33 stops. Goodshaw is said to be near Newchurch.



T.H. Harrison were the makers of another new instrument opened at the Wesleyan Chapel, Carlton Street, Castleford on Monday 9 October 1865. It had 25 stops, 2 manuals (5fi notes) and Pedal, with 3 couplers.

Roscoe Place Chapel, Leeds opened its new organ on Wednesday 21 June 1865. It was by Francis Booth of Wakefield and had 29 stops, 5 couplers, A composition pedals, 3 manuals (56 notes) and pedals (30 notes). Mr James Broughton was the organist and the specification was given in full.

At Shipley, St Paul's Church announde the anniversary of the opening of the enlarged organ (no maker named) by Dr Spark on Sunday 28 May 1865, while Mr Broughton played the new organ by Radcliffe and Sagar at Queen Street Chapel, Leeds on Thursday evening 25 May 1865.

Dr Spark, a pupil of Wesley and Organist of Leeds Town Hall was in great demand and opened an instrument originally by Gray & Davison in the Congregational Church, St George's Road, Bolton 'and erected in the church after numerous alterations and improvements by Mr Wadsworth, organ builder, Manchester'. The specification is given, but no date. And on 22 November, St Cecilia's Day, he gave a performance at the Wesleyan Chapel, Waterloo Road, Hunslet (1864).

The extraordinary activity of this decade had started in 1863 when Spark had opened a 'Large Organ by Messrs. W. Hill & Son, London' on Wednesday evening 2 December at Kirkgate Wesleyan Chapel, Bradford. Trinity Chapel, Little Horton Lane, Bradford had a new Conacher opened on Friday 16 October the same year, and another church was North Terrace Wesleyan Church, Stockton-on-Tees, where an organ by Ingram & Co., Hereford, London, and Liverpool was installed. The specification is given in full: there were 3 manuals (61 notes) and Pedal (30 notes).

The collection includes material relating to three organs in Leeds. St Aidan's Church was by J.J. Binns, Bramley Organ Works, Leeds (picture only) while Leeds Town Hall by Gray & Davison is probably too well known to make it worth while copying out four pages of stops. Leeds Grammar School Chapel opened a new organ by the same makers at a cost of £600 on Thursday and Friday evenings, 16 & 17 July 1868. B. Blyth 'will preside at the organ'. It had three manuals (56 notes) and pedals (30 notes). A stop list is given.

Radcliffe and Sagar of Leeds made the new instrument for the Grove Wesleyan Chapel Hosforth. 3 manuals (56) and pedals (29) and couplers. Mr John Bowling junior of Leeds 'will perform several organ voluntaries'.

Dr Spark appears once again at St Mark's, Dukinfield where the organ was by Laycock of Cross Hills and he gave a recital on 2A October, no year mentioned. At Ulverston Parish Church he played a 'Large organ by Wilkinson & Son of Kendal' on Friday 23 August 1867. On Friday 16 August he played the new Chancel organ at the factory in Woodbridge Lane to which Radcliff e and Sagar had moved from Upper North Street. At Christchurch, Blackburn he gave a recital on the new organ by Conacher on Thursday 28 February 18&7.

His teacher, Dr S.S. Wesley 'Mus. Doc., of Gloucester Cathedral', conducted 'A Musical Service' at High Street Chapel, Huddersfield which boasted a new organ by Conacher on Wednesday 3 April 1867/. Wesley gave a recital with four pieces of his own and one of his father's. The service also included five anthems of his own composition. Complete specification given.

The Yorkshire Fine Art Exhibition of 1866 included a description of the Grand Organ by Conacher: 3 manuals (5& notes), pedals (42 notes - sic), and 5 couplers. The Great appears to commence with 'Tenoroon Diap. 16 ft. Bright burnished and spotted metal'. This leaflet is difficult to read because of the tightness of the binding, but it continues 'The upper part of the organ is without a case, so that all the pipes are exposed. The lower parts are protected by open framing, filled in with glass, showing the owrkings of the pneumatic machine, and all the movements'.

This little collection obviously belonged to someone who enjoyed listening to organ music: what an active musical life there must have been in this area in the 1860's.

# Notes & Queries

Those who have cultivated the knack of cupping their hands together and blowing across the thumbs to produce cuckoo and other sounds, will know that the pitch is altered by altering the size of the hollow. The notes, that is, are determined not by length but by capacity. You are in fact making a Helmholtz Resonator.

Applying this principle to a musical instrument, we have the Ocarina, or capacity whistle. How does one alter the capacity of a rigid hollow? By making a hole; the larger the hole, the higher the pitch. In practice, a number of holes are made, and controlled by the fingers. Unlike a pipe, the position of the holes, or which holes are opened, would not really matter. The operative factor is the number of holes; that is, the total area opened.

Naturally efforts have been made to use resonating cavities to produce notes in organs. Ouseley experimented, with Flight's help, and the result was some stopped wooden pipes, the scale at the top of the pipe being almost four times that at the block. The 16ft note had a pipe 33 inches long, 8 inches square at the block, and 27 inches square at the top (1). In 185A he had an incomplete set inserted in the Flight organ for S. Michael, Tenbury, of 32ft tone, named Pyramidon (2).

Not only did they take up an inordinate amount of soundboard space, but Ouseley wrote later: 'As regards the Pyramidon, it is a failure ... I found that although the pipes sounded well individually when apart, the moment they were planted in juxtaposition they silenced each other, except the pipes at each end of the row ... Let the Pyramidon be forgotten' (3).

Had Ouseley and Flight taken the matter further, they might perhaps have been more successful, by getting several notes from one pipe - an Ocarina Bass. Something of the sort had been done before; for example, in the Ducci organ from Italy at the 1851 Exhibition, the organists's seat was used to form a resonator which provided a 12-note Pedal bass. The same firm exhibited the 'Barristate', a keyboard controlling several such tone producers. It was intended to augment the orchestra, and received the approval of Rossini. No more seems to have been heard of it (A).

Hope-Jones tried cubes in 189A, and there were other examples. Wedgwood (5) dismisses them all - 'Their tone is apt to be irregular, and ill-defined, and generally unsatisfactory' - but he has a good word to say for a Compton cube bass. However, even with these the results are very varied.

A few quotations from the first extant Hill letter book follow, to add verisimilitude to the previous (6) bald but not, I hope, unconvincing narrative. Early in April 1838 Sir Benjamin Stephenson instructed Hill & Davison to alter the Westminster Abbey organ for the Coronation of Queen Victoria, which they agreed to do 'on the same terms as the last, it being understood that the work will in every respect be the same' as that carried out by Elliot & Hill in 1831 for the Coronation of William IV. fWhat had that been?)

However, Sir George Smart (7) - who, as the Musical World's choice phrase goes, had 'contrived to get himself appointed as the organist' for the ceremony, a position which we are told he owed entirely to the influence of his friend the then Bishop of London (Dr Blomfield) - and the Earl Marshal's office took a hand in the arrangements, and in the second week of May it was agreed that the Abbey organ should be taken down for the Coronation period, and that the firm should lend 'a sufficient powerful organ, with a proper long movement, without an outside case, to be erected in perfect order for the Rehearsal ... on June 26 next at 10 o'clock in the morning'.

On 16 July 1338 Davison wrote on behalf of the firm to the Revd W.B. Marsden of

S. John's, Chester: 'The Organ we erected in Wetsrainster Abbey for the Coronation contained part of your Organ and in consequence of its being erected in the nave the Dean and Chapter laid claim to it - the question is now settled and we are again in possession of the Instrument'. The Chester question is also settled by this letter.

An Editorial in the Organist and Choirmaster (8), evidently by Hopkins who was the only one of the Editors old enough to have been at the Coronation has much to tell us about the ceremony. Of the organ he says 'It had a manual clavier compass of octaves from CCC (sic) with 18 stops, including three open diapasons of large scale; and a pedal clavier of two octaves from CCC, including a 16ft Trombone or Posaune amongst its 6 stops'. (Musical World (9) gives 20 manual stops.) 'The Diapasons were rich and massive, the Mixtures sparkling and brilliant'. The Chester organ (10) had 25 manual stops to F in alt., a tenor c Swell, and a new form of pedal coupler which did not take down the keys; the Pedal octave coupler was not complete, but simply 'the upper octave ... is connected to the lower octave'.

'There were special circumstances connected with the Coronation Services', Hopkins pointed out, 'which made the Organist's duty a desirable one. The ordinary Abbey organ was removed from the screen, and a new instrument, built expressly for the occasion, was erected in its place; and after the service this "Coronation" Organ became the perquisite of the performer, its value having, on previous occasions, been commuted for a very handsome fine paid from the Earl Marshal's Office to the presiding organist'.

Presumably Hopkins had some evidence towards this unlikely-seeming story, but neither Jocelyn Perkins nor Freeman refers to it (11). It cannot have applied to William IV - see above - and of the two Coronation organs which we know about, that for George II was given by him to the Abbey where it superseded the previous one (12); and that for James II was provided and removed by Purcell. However, Coronation affairs were not Abbey Business but dealt with by the Earl Marshal's Office and the Commissioners of Woods, Forests, Land Revenues, Works and Buildings. A descent on the PRO seems called for.

'The Dean and Chapter of Westminster afterwards advanced a claim to this organ from the fact that owing to the extension of the orchestra into the nave, the instrument really stood in a part of the building over which the Chapel Royal authorities had no control, only the Choir of the church being considered as the "Chapel Royal" during the day of the Coronation. These unseemly contentions were put an end to by Government redeeming the instrument and paying the Dean and Chapter £500 as a compensation fee'.

Curiouser and curiouser. Why was the screen position all right previously and all wrong this time? It certainly was on the screen; a coloured print of the Coronation (origin unknown) which I have, bears witness, also showing that it did have a case, at any rate on the eastern face. This does not remotely resemble the Blore case; a large box-like erection with a large flat and two smaller ones, and a monumental pyramid atop covered with carvery, is flanked by two small box towers at a lower level with one pipe flat and a smaller pyramid each. Of course, it may well be a figment of the artist's imagination.

B.B.E.

I. H. & R. (1855) 113

3. Art of Organ Building 1 p.554

5. Dictionary of Organ Stops p.119

7. Reporter vol vi, no. 1, p.9

9. June 1838 p.58

II. Perkins, Organs and Bells of

Westminster Abbey. Organ ii p.129

2. Organ Club Journal 4-1970 p.50

A. Organ xxiii p.&9

6. Reporter vol x, no. 2 p.10

8. June 1897 pp 17-18

10. H. & R. (1855) P-50A

seq 12. British Journal 10/2/1728 p.21

# 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.

