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Editorial

Why is it that a country like Holland has so many fine old organs? Certainly many other European countries have lost instruments through accidents of history - war, revolution or religious upheaval. But, as one is forced to admit when looking at the relatively scarce survivals from before 1850 in this country, changes in fashion can have a far more widespread effect.

It is in this respect that the Netherlands holds such an interesting place amongst European nations: there seems to have been an attitude of mind amongst the Dutch that particularly favoured the survival of certain artifacts long after they would have been considered 'out of date' elsewhere. The windmill is an obvious and picturesque example. The existence of an extraordinarily rich and varied heritage of historic organs is surely another reflection of an unwillingness to dispose of something that is well made and still performing the function for which it was originally designed.

In Britain one can trace the same thinking in the nineteenth century. Take, for instance, E.J.Hopkins: In The Organ he shows unqualified admiration for the best work of Smith, Harris, Snetzler and other builders of the old school. His advocacy of the German system of CC manuals he saw surely as a purely practical matter, and the introduction of new tone colours as a way of broadening the organist's palette. But, as pace of change accelerated through the 19th century, coupled always with the relatively new concept of 'improvement', so Hopkins changed too. Where the Bishop rebuild of the Temple Church organ was essentially conservative, by the time that Norman and Beard persuaded Hopkins to allow them to revoice the instrument, the idea that Father Smith's work could be taken as a yardstick of musical quality had completely evaporated.

If we are to keep what is left of our historic organs, and if we are to adopt the idea that they are worth keeping not simply because they are old, but because they are good musical instruments, we must guard very carefully against notions of change and improvement. In this light the Organ Reform Movement, though it has sown important seeds of interest in earlier repertoires and earlier instruments, can be seen also to have had an unhappy influence on old organs. Many people have fallen headlong into the trap of classifying organs as either 'correct' or 'decadent', and it has often been valuable 19th century organs that have suffered in the ensuing pogrom. Furthermore, the dogma that goes with reform has affected organ restoration in an unsympathetic way. Reversalism has been allowed full play where conservation should have been exercised; though many historic organs in Europe have been saved over the last 40 years, far too many have been changed through over-restoration.

We are still altering or destroying the best work of past generations to fit in with notions of contemporary fashion. The Dutch themselves not been blameless, for in the years of Organ Reform they lost many fine organs by Batz, Witte, and other 'decadent' builders. In Britain we have made the same mistakes; surely we are long overdue for a return to the wide-ranging appreciation of many types of organ that can be found in the young E.J.Hopkins.

Reports

Edinburgh - 25th October 1986

A total of 37 participants attended this meeting organised for BIOS by Philip Sawyer in association with the Edinburgh Society of Organists. The programme began at St. Cecilia's Hall (Robert Milne 1761), Edinburgh's most historic purpose-built concert room which now holds the Russell Collection of historic keyboard instruments under the aegis of the University. The introduction and tour of the collection by the Curator, Dr. Grant O'Brien, gave members an opportunity to make significant comparisons between the problems and procedures encountered in the restoration of harpsichords and pianos as opposed to organs.

St. Stephen's Church (Playfair 1827) was the venue for two events: a demonstration of the Henry Willis organ (1880) by Alan Buchan (an instrument acoustically impaired by being raised up on a mezzanine floor), and an informative lecture by Colin Menzies on 'The Church of Scotland and the Organ in the Late 19th Century'. This also included a general outline of Scottish ecclesiastical history, and a review of the work of major British builders in Scotland before and after the Kirk officially allowed organs. St. Mary's Parish Church (Thomas Brown 1824), one of the finest Regency buildings in Scotland, provided an opportunity to appraise a T.C.Lewis instrument of 1883 after a demonstration by Archie Sanderson. It is to be hoped that the futures of both these buildings and their organs is more secure by the time that this report is published.

The day concluded at the Church of St. Andrew and St. George, with a short recital on the 1984 Weils-Kennedy organ by Gordon Peterson, and a substantial paper by Philip Sawyer on 'Aspects of Performance Practice from Blewitt to Mendelssohn' with particular reference to the texts of the latter's Sonatas. An ample gesture of thanks is due to Philip for his capable administration of this meeting, and to Colin Menzies and the Edinburgh Society of Organists for their generous hospitality.

Donald Wright

Old and New in Oxford - 7th March 1987

A cold snowy day greeted about 80 participants on arrival in Oxford for the one day conference organised by Stephen Bicknell, assisted by members of the Oxford Organists' Association. We began proceedings in the oldest purpose-built concert venue in Europe, the Holywell Music Room. The Room's present organ was built by the York and Newcastle builder, John Donaldson, in 1790 and Stephen Bicknell told us that it was originally constructed for Belvedere House in Dublin and saved from dereliction by Lord Dunleath before finally coming to Oxford in 1985. John Mander gave an account of its restoration. Comparatively little work was required, though tuning slides were an unfortunate necessity because of some previous savage treatment of the pipes. Dr. Kent then delivered a lecture, with characteristic erudition, on the development of the Voluntary in 18th century England with splendid musical examples played by Andrew Benson-Wilson.

After lunch we visited the somewhat warmer surroundings of Magdalen College Chapel, where John Harper, the Organist, described the history of the Chapel and its organs from 1480 to the present Mander instrument of 1986. Dr. Harper explained that the unalterable 6' chaire case had imposed severe constraints on the design of the new instrument. This resulted in the Great being installed in the chaire case and the Swell in the

'Hauptwerk' position. Dr. Harper and the organ scholar, Henry Rees, demonstrated the versatility of this fine organ by playing music by Frescobaldi, Bach and Parry. Some members then stayed on to hear the organ perform one of its principal functions accompany the choir during Evensong.

Finally, for those brave enough to risk being stranded by the deepening snow, we heard the opening recital on the new Metzler organ in the University Church of St. Mary the Virgin, played by the University Organist, Geoffrey Webber. This organ, of obvious distinction, will add to Oxford's reputation as a centre of interesting and sometimes excellent musical instruments.

Rodney Eastwood

Conferences

Northampton - Saturday 16th May 1987

Organised by Dominic Gwynn

This is the third day conference in the popular series 'Examining the Historic English Organ'; this year Tuning and Temperaments, and the musical implications of different temperaments, will be the main subjects of discussion. Speakers will include Christopher Kent, Alexander Mackenzie, and Charles Padgham. Details of this event were given on a sheet accompanying the January Reporter.

Annual residential conference: 1st - 4th September 1987

Birmingham

Organised by Jim Berrow

The conference, based at the attractive campus of Birmingham University, will visit organs by William Drake, Tamburini and Hill (Kidderminster Town Hall), and also the anonymous organ in the fabulous Baroque chapel at Great Witley. An eighteenth century day at the Barber Institute of Fine Arts will take in the Snetzler chamber organ housed there and music from the Shaw-Hellier Collection. Details of this conference were given on a sheet accompanying the January Reporter.

Forthcoming BIOS Conferences:

During the course of 1987 we also anticipate a day conference at Mill Hill School, London. Plans are being prepared for our 1988 residential conference to be held in Reading.

Other Events:

The complete reconstruction of the organ at Sherborne Abbey, Dorset, is nearing completion. This instrument, housed in the Carpenter double case of 1856, incorporates material from the original Gray and Davison instrument. The present work is being carried out by Bishop & Son. The opening recital will be played by Peter Hurford on May 14th. Details of this and other concerts from Patrick Moule, [REDACTED].

A second practical organ restoration conference will be held at Branston, Leicestershire, on 19th & 20th Spetember 1987. Details from the Branston Conference Secretary, [REDACTED].

[REDACTED] Registrar.
[REDACTED] 5.00 per person.

Gottfried Silbermann Study Tour - East Germany 1988

Preliminary investigations have produced the following information:

Accommodation can be reserved at the Belle Vue Hotel in Dresden which is the best modern hotel in the city, and can provide all facilities as a conference centre. The cost, allowing a factor for inflation, will be in the region of £350. This will include air fare, transport, accommodation and meals, courier and other facilities.

The tour will last 5 days with 4 nights in Dresden. Mornings would be devoted to lectures and seminars, and afternoons to visits to the most significant of Silbermann's organs at Dresden Hofkirche, Grosshartsmandorf, Rheinhardtsgrimma, Rotha and Freiberg. There may also be time to visit the Zwinger Art Galleries in Dresden.

The visit is planned for late October 1988 or thereabouts. It may be possible to organise an extended tour for those who wish.

Half a dozen members have expressed interest so far. We shall need a minimum of 25 participants to make the conference viable; guests will be welcome. We will need a reliable estimate of numbers by the end of August. It certainly represents a wonderful opportunity for BIOS members, and it is hoped that support will be forthcoming. Please communicate your interest to the Chairman or the Secretary.

Donald Wright

The Endowment Fund

We are able to report steady progress with the fund which hopefully will reach the £6000 mark before too long. It should be remembered that this splendid performance has arisen entirely as the result of the efforts of the membership, and reflects great credit all round. There may still be members who have not yet had the opportunity of contributing, and they are invited to do so by sending an offering to the Treasurer without delay, thereby swelling the fund even further. The income (only) from the investment is of course devoted to furthering the aims and objectives of the society.

We are also able to report that plans for what may be regarded as Stage 2 of the endeavour are now well in hand. Application for financial assistance is being sought from funding organisations for two project-based exercises. The first of these is the completion of the cataloguing, conservation, storage and computerisation of the British Organ Archive housed at Birmingham Central Library. The cost of this will run into many thousands of pounds. The second equally important objective is the completion of the National Pipe Organ Register. For this exercise we have enlisted the enthusiastic support of members of the Incorporated Association of Organists and details of the organisation of the effort will appear in a future issue of the Organist's Review. Our own contribution will involve the recording and processing not merely of the input from this but also the substantial number of records already in our possession in the NPOR - and for this we shall need considerable financial backing. Once more, application for support is currently being made to a variety of trust funds. It is hoped that before long we shall be in a position to announce some success in this endeavour.

Donald Wright

Archive

Through the kindness of Mr. J.W.Tye (a former director of the firm), and the good offices of Laurence Elvin, various account books belonging to Cousins of Lincoln have recently been deposited in the Archive. There are 8 books, dealing with various aspects of the business, the earliest commencing in 1917, and the last entries having been made in 1975, upon the closure of the firm. They represent a valuable record of the the business affairs of a respected provincial firm of organ builders in the middle years of the twentieth century, and BIOS is most grateful to Mr. Tye and Mr. Elvin for entrusting these records to the Archive.

An album of photographs has been donated to the Archive by Mr. Michael Watcham of Maidstone. The subjects are extant organs in SE England - chiefly Kent, Sussex, Surrey, Croydon and South London, Berkshire and Essex - and include a number of little known nineteenth century organs in small churches and chapels. We are most grateful to Mr. Watcham for his gift.

A basic handlist of items in the Archive is being compiled and it is hoped that it will be completed, together with a classification system for the materials, by the middle of 1987.

Nicholas Thistlethwaite

Dear Sir...

In response to the Editor's invitation for conference feedback I should like to offer some reflections. Firstly, Barnes: while I was far from surprised that Christopher Mabley thought it fit to dismiss the organ writing of Stanford's Service in Bb in relation to the Peter Collins organ I was then very surprised to hear a performance of Dupri's Prelude and Fugue in G minor on the same instrument! If we are to agree that the 20th century neo-classical organ has been evolved in an attempt to serve the music of the Classical and pre-Classical style periods then to perform on it the music of later periods is to display senses of interpretative and stylistic impropriety that are equal to the imposition of Hope-Jone's megatherial sonorities on the textures of J.S.Bach.

Having stuck my neck out this far, I have two further vats of fat to cast into the flames: our exploration of unequal tunings will undoubtedly have far reaching results, many of them positive, but at our Oxford meeting the negative results were also apparent. The fine performance by Henry Rees of Parry's Fugue in G (1913), a piece securely in the era of equal temperament, did not survive the distortive effects of Vallotti tuning to my ears at least. Finally, returning to the Autumn meeting and the subject of actions; as much as we welcome the sensitivities of modern tracker actions there would appear to be the ever present danger of 'overkill'. This might be best summed up in this quotation from the RCO examinations report of January 1987; 'In a desire for clarity, exaggerated staccato sometimes produced a caricature of the phrasing; an excessive regard for the detail of phrasing and expression occasionally upset the momentum' (MT March 1987).

Christopher Kent
[REDACTED]

This letter is to compliment Charles Padgham on his recent book (The Well Tempered Organ; Positif Press) and to commend it to readers. It is also a begging letter. Please does anyone have the means to complete the following table of temperaments?

	C	α	D	α'	E	F	Fft	G	Gr	A	α''	B	c
1579[1]	7												
1592/1602[2]	7												
1630[3]	7												
1687[4]	7												
1694[5]	7												
1698[6]	0	84	195	307	391	502	586	698	781	893	1005	1088	1200
1707[7]	0	84	195	307	391	502	586	698	781	893	1005	1088	1200
1726[8]	7												
1749[9]	7												
1749[10]	7												
1766[11]	0	97	200	315	400	509	599	701	797	900	1014	1099	1200
1766[12]	0	76	191	310	386	500	577	698	771	892	1006	1080	1200
1787[13]	0	86	197	304	395	500	587	696	785	896	1002	1090	1200
1788[14]	0	86	191	308	390	502	582	697	776	889	1007	1093	1200
1790[15]	0	89	198	300	395	498	596	702	792	900	1002	1092	1200
1791 [16]	0	75	187	300	389	504	576	697	773	888	1007	1082	1200
1791[17]	0	86	193	290	386	497	586	697	786	890	993	1086	1200
1799[18]	0	80	194	304	394	504	586	695	785	889	1006	1085	1200

Notes:

[1] Theeuwes, V i A; on the assumption that this was built for the English market, and that the pipes were tuned as the strings (string lengths, and plucking points of one 8', reported incompletely as:

C 1530mm c 1100mm c' 620mm c'' 350mm c''' 202mm
 177mm 163mm 152mm 144mm 134mm

[2] 'Groningerland' importation, now at Carisbrooke; on the assumption no British buyer would import and preserve an 'out-of-tune' chamber organ.

[3] 'Groningerland' importation, now at Blair Castle; assumption as above

[4] Talbot treatise; recommendations. [5] William Moulder (London) book.

[6] E. Loulie; comment that L/5c in frequent use; assumption that UK and Europe not at odds. [7] J. Sauveur; comment that organ builders gave preference to L/5c; assumption as above. [8] Roger North; recommendations.

[9] Bridge, Great Packington; assumption that someone has the 1957 recording of its original temperament, for acoustic analysis; Terry Hoyle (author of The Organ on Record) suggests Philips ABL 3261 may fit the bill (issued 20 Oct 1958; E.P.Biggs; Handel concertos.) [10] Robert Smith (Cambridge) book, quoting - inter alia - "Mr. Huygens ... long ago ..." [11] By field, Finchcocks. [12] Snetzler, Kedleston. [13] Green, Herefordshire house.

[14] Green, Attingham. [15] England, Oakes. [16] Green, Armitage. [17] English Encyclopaedia. [18] Tuning date, Wollaton.

Jo Huddleston



Apology

By the time this Reporter has reached its readers, they should also have received the 1986 Journal. We must apologise for the very late arrival of the January Reporter which was despatched with it. To make up for previous delays, every effort is now being made to hasten the production of Journals 11, 12 & 13, and the Editor of the Reporter promises to do his best to keep to the advertised publication dates.....

S.B.

Redundant Organs

Dun Laoghaire, Eire

Chamber Organ by Luny (of Dublin?) 1830; lm, 6 stops, hand blown
Dimensions: h 10', w 5', d 2½'

Lincoln

Organ probably by T.H.Nicholson of Lincoln, c.1860
Disposition: lm, short compass ('only 3} octaves, from F')
8.8.4. No pedals Hand blown
Action: Mechanical
Dimensions: h 10}', w 5}', d 3'

London

Organ by Lewis, 1873; pneumaticised 1930s, overhauled 1960s
Disposition: Gt 16.8.8.8.4.4.3.2.IV.8.
Sw 8.8.8.8.4.2.8.8.
Ch 8.8.8.4.4.8.
Ped 16.16.16(reed).
Action: Tubular Pneumatic
Dimensions: h 22'(max), w Hi', d 19'

London

Organ by Eustace Ingram, 1877.
Disposition: Gt 8.8.8.4.4.2.8. Sw 16.8.8.8.4.IV.8.8.
Ped 32(resultant).16.
Action: Gt mechanical, Sw & Ped pneumatic
Dimensions: h 16'(approx), w 10', d 10'

Organ by R. Jackson of Liverpool, 1856. Some alterations,
to be demolished in May 1987.

Disposition: Gt 8.8.8.8.4.4.2. Sw 18.8.8.8.4.2.8.8.
Ped 16.8.
Action: Mechanical
Casework: Freestanding, with gothic front.
Dimensions: h 13}'(approx), w 9}'', d 7}''

Other organs available:

2m Bishop, 1915; tubular pneumatic.
2m Arthur Ingram, 1912; tubular pneumatic (said to be particularly good).
2m Gray & Davison, 1908; tubular pneumatic.
Some Forster & Andrews pipework, 1892.

For further information and contact addresses, please write to the Redundancies Officer (address inside front cover).

Notes & Queries

Who was Wilcox? I asked this question before. [1] Now we know he was George, for we find in the vestry minutes of 5. Botoolph Bishopsgate, for 2 and 17 March 1763[2] that the same builders as before, John Byfield Junior, George Wilcox, & Thomas Knight, erected an organ there, opened by John Stanley 12 October the following year. Is this partnership known anywhere else?

The previous reference [1] was to Banbury Parish Church, which, after Cox's work in 1842[3] was rebuilt in divided form with electric action by Bryceson in 1858, rebuilt by Walker north of the chancel in 1874, altered slightly by Martin in 1882, and completely rebuilt in 1925 by Hill, Norman & Beard. An attribution to Snetzler seems to have surfaced somewhere between the last two dates, and some pipework to have been pointed out as his; but the records are definitely Byfield, Wilcox & Knight. The point to be noticed is that Byfield II was involved elsewhere where dubious Snetzler attributions have been made, and one wonders whether this has anything to say to us.

An enquiry received concerns an organ with the label 'Appointed by the Lords of the Admiralty Organ Builders to Her Majesty's Government, I.S.Dane A Sons Organ Builders Swansea 1875'. My cupboard is bare. Nor can I help much about 'White of London'. I am told that C.White & Son of Burntwood Lane S.W.17 made one with electric action, extension, and some duophone pipes for Wavendon Methodist, Bucks. George White & Son of Tooting (Snape, 1935?) could be confused initials for the same firm. White of Tottenham is credited with an electric action instrument at Thorpeness. But about none of these have I any first hand knowledge. There were other Whites about but too early for the present enquiry.

'Byfield, John fl 1830. Wood Engraver. No details of his life recorded'[4] sounds as though he might be a member of the famous family. I found an interesting gravestone in Warston Lane Cemetery, Birmingham: 'Sacred to the memory of Ann Harriott Green, died April 22nd 1871, aged 45 years; and William Green her husband, died April 5th 1878, aged 63 years. Also Emma Eliza Byfield their daughter, died July 5th 1881, aged 32 years'. Someone in that area might find this Byfield and Green partnership worth following up.

When Merchant Taylors' School was at the Charterhouse site, Father Willis (whose sons Henry and Vincent went to school there) removed the old organ (if any) and in 1885 put up the old organ from Holy Trinity Twickenham, where he had erected a new organ. Two stops from this Hedge Land organ went into the 1933 Willis at Moor Park. Particulars are requested of the Hedgeland and of any of its predecessors. The same correspondent asks about Trinity Congegational, Mile End New Town.

In a book of about 1890[5] some old oak-framed cottages at Cowthorpe (near Wetherby) are referred to. 'Two of these, which now combine workshop and residence for the village joiner - a man of some fame as an organ-builder - also mark the spot, tradition says, where Guido Fawkes spent many of his youthful days ...' Organ builder not named. 'Middlesmoor ... church is a modern erection but takes the place of a very old chapel built and consecrated in the year 1484 ... At present the church boasts an organ, which, however, is a recent acquisition. The musical part of the service used to be led by a number of brass [sic] instruments, the bassoon especially being named as one ... The parish records of Kirby Malzeard show the following items as having been paid in the year 1555:- "To the Prest of Mydlesmore for mendyng the organ, viij s. for nayls for the organ, iij s. j d."'

There were several people making collections of accounts of organs in the last century, in addition to Sperling and companions. One such was Robert Willson Nottingham, one-time organist of S. Mary Rotherhithe, who is mentioned in Hamilton's 'Catechism of the Organ' (1834) as possessing a manuscript 'which contains a full account of organs in and around London, as well as many others all over England'. Austin Niland has been in touch with R.W.N.'s great grandson, who has described his remembrances of the Ms. with 'pencil drawings of church organs' and the use of the old long esses. It has disappeared. Some 45 years ago an octogenarian parishioner, long widowed, told me that her husband, Ben Shepherd then of Bath, had made a collection himself, and she promised me the gift of them if she could find them. She couldn't.

Please keep your eyes peeled for any such collections; and if you have one, please arrange that your descendants (or more likely their wives) are well supplied with alternative methods of lighting fires.

More organ builder queries. Harmston appears inside the soundboard at Penmark; 1 am told there is no evidence of builder otherwise. Robert Walker c.1850 is said by a local organ builder to have been the maker of the organ at Llantwit Major, now labelled C.H.Walker. Harston & Son, Newark & Tamworth, fl. 1912, is the nearest I can get to the former, and R.W. I know not.

Inside the bellows of an organ somewhere near Cambridge was written: 'This organ was the property of J.D.Kennard, 13 High Street, Margate, Kent, October 1868; purchased from the Trustees of the Royal Assembly Rooms in consequence of the death of the proprietor, Mr. Gardner; built by Longhurst, London, Father of Mr. Longhurst, of Canterbury Cathedral. Rebuilt, pedals added, &c., by J.D.Kennard.' Illumination requested. Bellows weights at Icklesham bear the inscription 'Joseph Hartley', each name on a separate weight. I suppose he is Joseph J. Hartley of Tonbridge but I know nothing of him bar his name, and cannot date him. He also appears on a bellows weight in the 1890 Henry Fineham organ at Membury in Devon. Another enquiry concerns an advertisement for R.Tubb & Sons, Liverpool, who moved in 1895 to 24 Clifford Street and exhibited there an organ 'built on a somewhat new principle'. What?

In August 1918, Freeman records, he made the acquaintance of a bureau organ in the house of a Mr. G^olden near Cookham. It had naturally been said to be a Father Smith but Freeman attributed it to Snetzler. Stops were 884 II actuated by wooden levers at the ends of the keyboard. It had stood in the house, whose name may have been The Grove, since about 1850; does anyone know of its present whereabouts? The late G.W.Hole of Sculthorpe and latterly London possessed an organ labelled John Kellingburgh 1676 to which Thomas Knight had added barrels, cymbals, and drums. He also possessed a short compass f Snetzler soundboard given to his father about 1900 by an organ builder whom he had assisted, bearing the autographed date 1743 (which I have seen). I had been told that this was from the organ which Snetzler gave to his own church, German Calvinistic Chapel of the Savoy; but Hole wrote to me that it came from the Moravian Chapel in Fetter Lane. The Calvinistic organ had only one manual anyway[6]. Fetter Lane did have the requisite 4-slider f Swell, and seems to have come from the Charterhouse.

A slight puzzle here. Charterhouse dates for new organs seems to have been 1626, 1662, 1753, 1842; so was the organ elsewhere before 1753? 1841 was the date when the Snetzler went to Fetter Lane[8] and was rebuilt by Walker, who put a new organ in Charterhouse the next year. In Battley's notes the f Swell has 6 stops. In 1898 one A.I.Hunter of Catford rebuilt the organ, as recorded[9] by Freeman. According to Rimbault G.P.England built an organ for this Fetter Lane chapel[10]. Neither Sperling nor Battley says anything about this, mentioning only Snetzler and Walker. Yet when the chapel closed about 1920 the case and front pipes went to Yoxford in Suffolk, where they may still be seen[11], and an attribution to England is more than likely. The insertion of a centenarian Snetzler into the case of a comparatively new England seems odd - and surely Sperling or H.H.B. would have had some inkling?

On Hole's death the soundboard passed into the possession of Noel Mander; the fate of the 'innards' in 1920 seems unrecorded; and that of the Kellingburgh I know not. This had belonged to the Earl of Rutland and was removed from Belvoir Castle after the fire in 1816; and the Duke of Poltino had it in Swinstead Hall.

B.B.E.

1] Reporter v.1.10; 2] Guildhall Library: Organists of the City of London, 1666-1850, D.Dawe 1983; 3] Reporter iv.4.10; 4] Dictionary of Artists of the English School, Redgrave 1878; 5] From Eden Vale to the Plains of York, Edmund Rogg (Sampson, York) pp74, 182; 6] Sperling 1.201; 7] Sperling i.95; 8] Notebooks of H.Hartford Battley present location unknown. Transcribed S.W.Harvey (Organ Club Library) and Freeman SBN 330 (partially); 9] SBN 402, where AF comments very favourably on the old Open Diapason; 10] H. & R. (1855) p.108 'from G.P.England's own account book' (?); 11] Organ xxi.42-3 1920 'Reconstructed and recased' (Gunther) as thank-offering by women of parish for safe return of their menfolk from the Great War; the inside was the old organ given 1870 by Revd. Henry Parr (BBE notebook 33-3)

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.

