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BIOS

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Editorial

The Diocese of Leicester has drawn up a policy document covering 'the restoration of organs of historic significance'. It was put together by the Organ Advisers and this final version was edited by the Bishop of Leicester:

"The instrument should be returned completely to one of its historical states, though not necessarily its original state. The restored instrument should sound as it sounded in the selected earlier state. The casework, stop-list, wind-supply, action, voicing, pitch and temperament should correspond.

1. Historical Disposition

The registrational possibilities, the number and type of pipes, number of manuals, and forces available on each manual or on the pedals should be returned to the selected state. The form, type and voicing of replacements of any missing pipework should be based on existing pipes or on historical practice contemporary with the selected state.

2. Wind Supply

Where the original means of handblowing has survived, it should be retained in addition to the electrified wind supply, because the original blowing system affected the way in which the pipes were voiced and the number of stops which could be drawn without affecting tuning and stability.

3. Action

A light tracker action to manuals and pedals is preferable to pneumatic or electric action. The latter should be retained only where specifically required for the selected historical state.

4. Voicing

Low wind pressure and the relatively large hole at the foot of the pipe are important in early organs. The original structure of the pipe mouth should be retained and later deep-nicking or other alterations should be remedied.

5. Pitch and Temperament

The original pitch and tuning of the pipes should be retained without concession to later repertoire or pitch standards. Tuning should be done in the round and not by cutting or slotting.

6. Documentation

A written report of work carried out should be made by the restorer and entered in the Church Record Book, with a copy being sent to the Secretary of the Advisory Committee for information."

One cannot applaud highly enough the idea that documents of this sort should be drawn up, and it might fairly be said that it is time that BIOS produced something of this sort. If guidelines exist, then surely the danger of historic material being lost in rebuilds must be lessened, and the prospects for sensitive restorations enhanced.

Inevitably there is great difficulty in drawing up a restoration policy that is concise and yet covers the essential points of this very complicated subject. It is also very difficult to avoid presenting a subjective view. Perhaps the Leicester policy document has not gone quite far enough in determining objective standards: a 'light tracker action' may be preferable to many twentieth century players and builders, but many important mid-nineteenth century organs are remarkably heavy to play. This (though one perhaps hesitates to admit it) is an important feature of these instruments, promoting a ponderous, even laboured, style of playing quite in keeping with much Victorian music! Likewise, low wind pressure and wide foot holes are thought by some to be desirable in new organs, but paragraph (4) on voicing could too easily be misinterpreted as suggesting that these features are to be found in all early instruments and should be put back where they appear to be missing. This kind of restoration - lowering of pressures, opening of foot holes, removal of nicking - passed as good practice in Europe for many years before it was realised that a wealth of historical information and original sound was being destroyed.

In the limited space available here, it is hardly possible to expand on the issues that the Leicester policy document raises, and to suggest ways in which it might be recast to omit some of the value judgements that it presently contains. However, I would warmly recommend any interested readers to peruse again Grant O'Brien's excellent article on this subject in BIOS Journal 6. There, it seems to me, he manages to isolate some vital principles that apply to the restoration of any art object, organs included. The core of his advice is that no work should be carried out that cannot be reversed at a later date. This is the nucleus of all serious musical instrument restoration today. Organ-builders please note: erasing of nicking, lowering of cut-ups and replacement of languids are all automatically forbidden. Grant O'Brien extends this to say that the removal of tuning slides, where fitted, is not good practice. To the true conservationist a forest of slides may be a disappointing sight, but a so is an organ full of lengthened pipes.

As with so many areas of our work, we are only at the beginning of a long path. The Diocese of Leicester has made a brave start Let us hope that they do not rest there, but move on quickly to refine their ideals, and eventually perhaps to update their policy.

Reports

Mill Hill - Saturday 7th November 1987

A damp autumn day in north London with mist removing the not inconsiderable views did not seem a promising start for the November BIOS meeting, particularly as one of the organs looked of distinctly questionable worth. Things were better than they seemed, however, with a very large turnout, an excellently organised timetable and an exceptionally hospitable venue (we managed to hear some music between sustained attacks of food and drink).

We went first to the chapel, a remarkably Italianate building for a nonconformist foundation, to hear the new Mander organ. Ian Bell told us about it in the midst of a fascinating personal view of English organ-building and Alfred Champniss then gave a fine demonstration of its qualities, while we all admired what Stephen Bicknell had done to realise the promise which the Champneys case had always shown. For this writer, recent new Mander organs have been in the same category of promising more than they delivered so it gave him more than normal pleasure to enjoy this instrument almost without reservation. The Great has a singing Open Diapason and a warmly refined Stopped Diapason of real distinction, upperwork that coheres as well as adding brilliance, a fine bold Trumpet and the Champniss Bourdon to add weight in the surprisingly unhelpful acoustic of this lofty chapel. The Swell chorus seemed only just adequate although it contains some good work but the Pedal has the fullness of fluework which has eluded too many recent builders, culminating in a gorgeous full-length wooden Trombone.

The chapel of Belmont (the junior school) is also Italianate but in the 1920s classical style of the rather whimsical Lutyens variety. Its organ is an HN&B of fifty-five years ago: while we had expected to hear from the builders of the new organ, it was perhaps fanciful to expect the builder of this one to tell us about it! But we had Herbert Norman with us and he gave us a wonderful insight into the workings of a large firm at that time as well as giving a background to the voicing principles of the men who had finished this organ. One only hopes his fund of knowledge will be properly recorded: if not, future historians will face the problems encountered by Bernard Edmonds in unravelling the social history of a small corner of Euston to trace the links between the end of Snetzler and the beginning of Hill. Both talks were fascinating and the very fabric of BIOS. The organ itself was worth their joint troubles: mixtureless it may be but the sheer excellence of the voicing, even in so unfashionable a style, kept our attention as Geoffrey Morgan played superbly through some of the byways of English music.

It was an excellent day from which we all gained both pleasure and added knowledge - and pleasantly full stomachs. Alfred Champniss did us proud.

Colin Menzies

Branston, Leicestershire - 19th & 20th September 1987

This conference, taking place for the second consecutive year, is affectionately known to some of its participants as 'Branston Pickle' - the pickle in question being the 1792 Russell organ in Branston Parish church, built for St. Clement's Manchester, savagely altered by Wadsworth in the nineteenth century, and now midway through a protracted piece-by-piece reconstruction., involving new case, frame, console and key action.

Though not on the BIOS calendar, the group attending (mainly organ builders) included many of our members, and the subjects under discussion - practical approaches to work on historic organs - are of vital importance to us. The conference was essentially informal, much information being exchanged in conversations over meals or at the bar. What we lost in structure, however, seemed to be made up in friendliness.

On the Saturday David Wickens gave us an illuminating breakdown of family and master-apprentice relationships among 18th century English builders. In the afternoon we saw three local organs, in an effort to brush up our skills at dating and attributing anonymous instruments. Most interesting was the organ at Harby, probably built by Elliot (?and/or Buckingham) in 1808 for Gedling in Nottinghamshire; an instrument capable of restoration to its original state.

In the evening we attended the re-opening of the organ at Swithland; the recital was ably played by James Dalton, and Martin Renshaw talked on Snetzler and his career in England. Though the work carried out at Swithland was advertised as the restoration of a Snetzler instrument, the organ is in fact by Taylor of Leicester, dating from 1926, though the case and some pipes from the Snetzler survive. The organ now has something quite close to a Snetzler chorus on the Great, with a very sensitively voiced Comet, and a small chorus on the Swell, played from the 1926 console and tuned in meantone temperament at low pitch.

On the Sunday we continued our practical examination of the problems encountered in the restoration of the Branston organ. It has to be said that they are many, and by no means all of them have been resolved. It is very greatly to Martin Renshaw's credit that he is happy to let a party of often highly critical organ builders climb over his work, poking at this and prodding at that, but it must be said that this writer at least felt that the instrument had been assembled long before the component parts were in a finished state, and that much work will have to be gone over again before the project is completed.

Stephen Bicknell

Conferences

Reading - Saturday 19th March 1988

Day conference in collaboration with The Federation of Master Organ Builders and the Incorporated Society of Organ Builders.

The Philosophy of the Academic and that of the Organ Builder

Speakers will include Nicholas Plumley, Malcom Jones and Stephen Bicknell. A general discussion session, chaired by Donald Wright, will follow: platform contributors will be Henry Willis, Bruce Buchanan, Peter Collins, John Rowntree, Christopher Kent and Jim Berrow.

Full details are given on a sheet accompanying this issue of the Reporter.

Please note that the venue is not as given in the October Reporter

Warrington & Hindley - Saturday 7th May 1988
Organised by David Wickens and Philip Sawyer

Continental Influences on English Organ Building and Playing

This day conference will be centred around the Cavaille-Coll organ in the Parr Hall, Warrington, and the Schulze at St. Peter's Hindley. Speakers will include Philip Sawyer and David Wickens.

Full details are given on a sheet accompanying this issue of the Reporter.

Northampton - Saturday 14th May 1988
Organised by Dominic Gwynn

Examining the Historic English Organ

This, the fourth conference in this series, will include a paper or two on organ building historiography (what sort of things have been written, why, and what effect did they have). The main subject will be case making, seen from a practical and technical viewpoint as much as an art historical one. Speakers will include Stephen Bicknell, Martin Goetze, Nick Plumley and Tim Miller of the Victoria and Albert Museum.

Full details are given on a sheet accompanying this issue of the Reporter.

Royal College of Organists, London - Saturday 25th June 1988

Professor Peter Williams has kindly agreed to address BIOS during his next visit to this country. The meeting is currently being arranged at - and jointly with - the R.C.O., and will take place on 25th June at 2.00 p.m. Professor Williams will be presenting the results of his most recent research under the provocative title of '**How did the organ become a church instrument?**' with the subtitle of 'Why is the West so different from every other Culture?'.

Annual Residential Conference - 1st to 4th August 1988
University of Reading
Organised by Christopher Kent

The 1988 residential conference will be held at the University of Reading Department of Music, with accommodation in St. George's Hall. The outline programme includes:

Papers - Gillian Ward-Russell on the music of William Russell - Glyn Williams on John Stanley - Peter Horton on Samuel Sebastian Wesley - Rolf Clark on Robert Hope-Jones - Hilary Davidson on John Sutton - Donald Burrows on Handel - Timothy Rishton and Mark Argent on 18thC concertos - David G. Hill on Henry Smart - Dominic Gwynn on Byfield - and other contributions from Philip Sawyer, David Wickens and Christopher Kent.

Concerts - Nicholas Kynaston at Reading Town Hall, preceded by a Civic Reception - Concertos at Pamber Priory.

Visit - Eton College, led by Nicholas Thistlethwaite.

Annual General Meeting
Conference Dinner

Further details and a booking form will be circulated with the April Reporter.

Gottfried Silbermann Study Tour - East Germany

This venture, originally scheduled for October 1988, has now been postponed. Instead we are heading for Spring 1989 as a possible date. Members who may wish to take part are again asked to let the Chairman or Secretary know of their interest

Organ Historical Trust of Australia - Annual Conference 1988

Many of our members will be interested to hear of a major event planned by our sister organisation in Australia.

In 1988 Australia will celebrate 200 years of English settlement, and the OHTA is planning a conference and organ tour, centred on Sydney and the surrounding countryside, starting on July 8th 1988 and lasting for about eight or ten days. It is intended to visit most of the famous 19thC organs in the area, including instruments by Hill, Walker, Lewis, Hunter, Willis, Forster & Andrews as well as local builders, and of course the large organs in the Town Hall and Opera House.

Anyone who is able to visit from England during the course of this event is assured of a very warm welcome. Anyone interested should write for further details to: Kelvin Hastie, [REDACTED]

Archive

Since the last issue the Idlewald Trust has made a grant of £1000 to the Archive, for which we are very grateful. As the result of this and previous grants, we are in the position of purchasing specially designed cabinets for storing the large collection of drawings. It is expected that work on the cataloguing and organisation of these will commence early in the New Year.

Shortly before going to press we learned that the Hinrichsen foundation has also made a grant of £1000 to the Archive. Again, we would like to express our thanks. Further details will be published in a subsequent issue of the Reporter.

Dear Sir...

Dear Sir,

I wonder if you would mind if I called into question some of your Editorial in the October issue of the Reporter. I should hasten to add that I agree with most of it, for one does not want to be described as a Philistine in these enlightened times, but, nevertheless, I did feel that you were taking your argument too far, even to the point where it seemed as inflexible as Willis III's conviction that a low-pressure reed was an abomination in the ears of the Lord.

Where I would agree that a Snetzler or a Hill should be saved for its historic value alone, one must not forget that the criterion of a good organ is its musicality. There are many instruments with pipework by different builders that are good organs, and instruments on which an organist can play with conviction much fine organ music. Beverley Minster, with Snetzler and Hill dwelling side by side, is a fine instrument, as is York, with work by Walker, Harrison, Walker et al., and with many pedal basses standing off from the main organ. Paisley Abbey is magnificent, with its mixture of Cavaill6-Coll, Hill Norman & Beard, and Walker, and so is the blend of Willis and Harrison at St. Mary's Edinburgh. Whilst we are in Scotland, my own instrument in Dundee Cathedral, with Hill, Roth well and Hill Norman & Beard all stamping their mark, is widely regarded as a fine instrument. Nicholson's recent rebuild and

enlarging of the 1874 Conacher at St. Mary Magdalene's in Dundee has left an instrument that is highly satisfactory, in spite of the addition of a Pedal reed with French shallots, and some brighter mixture-work than Dennis Thurlow would have liked, both at my insistence. I could go on, but any knowledgeable organist could add to this list. I am quite prepared to admit that the same organist could draw up a formidable list of organs which are quite horrid in just the way you describe in your editorial.

Against this, let us think of a late Father Willis, devoid of mixtures, and full of 'good stops'. What music does one play on it? Or a small Hill, with no Great mixture or Pedal reed. Fine organs, no doubt, but frustrating to play because of what they don't have. Are they somehow 'better' than the better sort of organ hybrid with its more flexible tonal scheme? I would have to say that this is not necessarily the case.

There is a friend of mine, quite a good musician, who 'tastes' organs by improvisation, basing his evaluation on that use, rather than on its capability of playing real music, and is therefore widely out in his estimations. On the rare occasions when he designs an organ or a rebuild the result is a good organ on which you have to have a little thrash around, but of little value in real music.

I just wonder whether the organ preserver does not, on occasions, fall into the same trap, however morally superior his grounds for doing so seems to be. That is why I was a little worried by your editorial, but I thank you for its provocation of these thoughts.

On quite another note, you might be interested to hear that we are increasing the pressure on our District Council to restore the outstanding 1924 Harrison in the Caird Hall, Dundee. The intention is to restore it exactly, with its pneumatic action, Great Harmonics and early French Horn. Though I have never really admired Arthur Harrison's tonal ideals, this one comes off and any alteration would be unfortunate.

Robert Lightband
Organist and Master of the Choristers
Dundee Cathedral

Dear Sir,

The Organist of St. Helena

As General Secretary of the Organ Club, I have had occasion to correspond with our member, the Colonial Treasurer of St. Helena, (also acting Cathedral Organist) and am able to help answer the question posed by Betty Matthews in her article in the October 1987 Reporter:- in October 1985 he advised me that "...The best organ on the island at present is the one manual, no pedals, Positive organ of 1905, renovated as recently as 1923, which graces our Cathedral ...". Plans for its renovation failed to come to fruition and in 1986, through the bi-monthly link with the UK, RMS 'St. Helena', they were the unfortunate recipients of a Wyvem Electronic Organ of 2 manuals and pedals.

Adrian Mumford
General Secretary of the Organ Club
London

Dear Sir,

I put before you a success story which I hope will encourage other BIOS members to save valuable organs from the scrap heap.

Living near the suspension bridge connecting Clifton with Leigh Woods in Bristol, almost daily I passed the noble Clifton Congregational Church noting that it was to close. In the winter of 1986 I noticed that the West doors were open to facilitate the removal of furniture; on entering I encountered the Caretaker who allowed me to look at the organ. To my amazement I found an untouched Vowles of 1880 in magnificent condition, with 17 stops and tracker action to manuals and pedals. The organ was beautifully scaled and voiced to suit the noble proportions of the building. On enquiring about its fate I was told that it was to be removed by a scrap metal firm at a cost of £250.

Obviously drastic measures were necessary to prevent such a tragedy and with the Minister's approval I tried hard to find a home for it in Bristol without success. The deadline for its removal was drawing very close. Fortunately I was able to call on the understanding of other BIOS members, amongst them Dr. Christopher Kent, who had come to visit another historical organ close by in Leigh Court. We met on a Saturday and the organ was to be scrapped on the Monday. Dr. Kent knew of the Vicar of St. Mary's Reading wishing for a pipe organ after a disastrous flirtation with an electronic. He visited it on the Sunday, decided to purchase it, and a nominal sum was agreed with the Minister. The organ was dismantled by Roger Taylor of Burrington and helpers, and arrived in Reading on Thursday. Thus a major feat of conservation was achieved through BIOS members being keen, alert and efficient.

The happy conclusion to this historical episode is that Roger Taylor has moved and restored the organ preserving its exquisite tone and character, and preserving the action. Reading has gained a very fine example of Victorian organ building which will take its place in the musical history of the county.

Edward Fry
Organist
Alton Abbey, Hampshire

Dear Sir,

Ten or more demonstrably expert people have spoken or written about my April 87 letter on temperament. Also, there was John Mander's thought provoking review in the Organist's Review of Charles Padgham's The Well-Tempered Organ.

Taken together, readers doubt whether pipework can preserve temperament accurately for 20 years, let alone 200. Contrarywise, documents are to be trusted (assuming they are carefully de-crypted). So the 1760s -1790s entries in my table are perhaps best taken as some form of 'noise' overlying some long-lost mechanical intention about pipe length.

Why, then, not consider the average? Putting this alongside the 2 documents whose intention is clear, we end up with:

1698	0	84	195	307	391	502	586	698	781	893	1005	1088	1200
1707	0	84	195	307	391	502	586	698	781	893	1005	1088	1200
1740s-90s	0	84	194	304	393	502	586	698	783	893	1005	1088	1200

Sorry if this feels like being shouted at by the dead obvious.

Jo Huddleston

Redundant Organs

Essex

Organ by James Taylor (London NW) 1874. Altered by Bishop, 1967.

Disposition: Gt 16.8.8.8.4.4.3.2.spare. Sw 8.8.8.4.2.II.8. Ped 16.8.4.

Casework: Front only (organ in chamber); gold painted pipes.

Action: Mechanical.

Dimensions Max h 17', w 10', d 11'.

Probably dismantled and in store by January.

Kent

Organ by Hunter, c1880. Minor alterations (Speechley?)

Disposition: Gt 8.8.8.4.4.2. Sw 16.8.8.8.4.8. Ped 16.8.

Casework: Pitch pine. Gold Painted zinc pipes. Free-standing.

Action: Mechanical.

Dimensions: h 15', w 9' (plus blower 2 1/2'), d 8 1/2'.

Hampshire

Organ by Vowles, c1880 (in a Bristol church); transplanted 1967 (school).
Disposition: Gt 8.8.8.4.4.3.2. Clarinet Sw 16.8.8.8.4.2.8.8. Ped 16.16.
Casework: Pitch pine. Damage to some pipework as a result of ball games
Action: Mechanical.
Dimensions: h 16' approx., w 11 1/2', d 10'.
School now closed; organ vulnerable.

Other organs currently available:

Dyfed: 2m Ingram (Hereford), 1905. Alterations Walker, 1972. Action?
Gt 5, Sw 6 (all at 8'), Ped 2. h ?, w 12', d 10'.

London: 2m Hunter, 1909; overhauled 1960s. Tubular pneumatic action.
Gt 8, Sw 9, Ped 3. Free-standing, h 17', 12 3/4', d 9'.

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

Notes & Queries

'Help us to restore our Renatus Harris organ' said the poster outside St. Marv-le-Strand some 50 years ago. I rubbed my eyes and looked again, for the organ was a 1902 Gem, with some duophonic pedal open woods, and had replaced an 1863 Hunter & Webb, installed when the church was in the throes of re-arrangement, and itself replacing the west gallery 'old organ erected here in new case 1790'.(1)

The church was by James Gibbs (his first), built under the Fifty Churches Act and consecrated in 1723, but had 'no organ' in 1733.(2) That organ seems to have been 'a bad organ' (3) and none of the sources mentions Harris. Even if Hunter & Webb used up any of it, and from the stop list recorded by Battley (4) this is not impossible, Gem did not.

It was an enquiry about Gem which caused me to look this up. The organ was superseded by a Hammond and went to Streatfield Road Baptist, Kenton, when the organ builder concerned gave me some particulars. Then trouble came along - not my concern so I do not know subsequent history. Gem in his sliderless soundboards sometimes used discs of a special alloy which was apt, as here, to disintegrate.

Not many unaltered Gem organs seem to be left. There is a good one at Chelsworth in Suffolk, dating from 1876 and appreciated and looked after by the parishioners. French tone, reversed console; Great 8.8.8.4; Swell 16.8.8.4.2.8; and Pedal Soubasse. There are fine ones at Birchanger in Essex (5) and Margam in Glamorgan. Kelsale in Suffolk has a small one, but the others on my list are not unaltered.

The organ at Eaton Constantine was repaired by Daniel Gray in 1862 and he recorded that it had been built by Henry Millar, organ and harpsichord maker of Liverpool. Henry Millar of College Green, Dublin, built the organ at St. Werburgh Dublin, in 1766, and enlarged it 3 years later. (6) Surely the same man; any clues about his migrations? And anything about Daniel Gray, especially personalia, will please several enquirers.

In the Lincolnshire Archives (7) it is stated that Mr. Parker did repairs to University Organ, (8) and Queen's which was bought by Mr. Fortrey of Norton-by-Galby, for whom Thomas Parker built an organ exactly the size and form of the University organ measured for that purpose. Norton-by-Galby has achieved organ fame as the locality where Ralph Dallam built an organ in 1664, Bernard Smith enlarged it in 1701, and in 1792 it was sold to Rugby Parish Church, where some pipes may still remain. (9) It looks as though local investigation might turn up something about Fortrey and his organs. Might one of the Parkers be involved in the Rugby move, or perhaps the Russells who seem to have succeeded to their business? (10)

In the church at Kirkandrews-on-Esk on the Scottish border are fine twin organ cases, one on each side of the altar, facing west, by Temple Moore. An enquirer asks what were the original contents before a rebuild in 1968 reduced it to a quaint small organ on the north side,

played from a console inside a sort of cupboard.

I saw this organ long before the 1968 work; it had exactly the same contents as now; 1968 merely substituted electrics for the previous small-bore low-pressure tubular action, not even remedying the surprising lack of a Swell to Pedal coupler. Pevsner (who as usual does not mention the organ case, even such a good and prominent one as this) dates Temple Moore's work as 1893. In understand from the Rector, with whom I was staying, that the organ, by Browne of Canterbury. 1895, was installed ab initio. Why from so far? And is this not quite early for small-bore tubes? At any rate, it is clear that the south case has never contained any of the organ.

In 1785 Christopher Gamer made a piano-organ. The organ part was GG compass (no GG#), but the piano was chromatic to the F below. Stops all divided - Diapason, Dulciana, Flute Bass/Principal Treble, Fifteenth, Vox Humana Bass/Cremona Treble. It is thought to have been made for a house in Hunmanby; it went to Apperly Court (Glos) about 1800, was there still in 1854 but had gone by 1919. Is its present whereabouts known? Also a 'Large Snetzler Chamber organ, mixtures, trumpet etc. Chinese Chippendale case' was offered from a box number in M.T. December 1967; likewise '2 Chamber Organs by John Snetzler' advertised from Mozarbe Lodge, Snaresbrook, in M.O. May 1950. Particulars sought.

More enquiries - the builder of the organ at Godstone. A bevy of builders: Cresswell of Cambridge c.1920; Baxter & Deeprope of St. Ives. Cambs., an organ attributed to them having been removed from Little Stukeley in 1960; Reeves of Burv St. Edmunds, work at Stowmarket Congregational 1864; Price of London. St. Mary Bourne 1853; Thomas Cottrell of Halesowen. 1728, repairs to small organ at Lichfield Cathedral. Daniel Brice was at 8, Brownlow Street, Drury Lane, in 1840 Directory - otherwise, all over to you.

In the July 1987 Reporter - please note: Harmston of Aberdare, but Harston of Newark. The latter claimed to be of 'Newark and Tamworth' on his organ at Darvton Bassett. Staffs. 'Hartson & Son' worked as far afield as Scotland where one organ is dated 1878. Colin Menzies, who knows these as well as a number around Newark, thinks the pipes may have been obtained from Forster & Andrews and wonders if he had worked for them.

Before the days of photography for illustrations in newspapers and periodicals, there were many by various processes in which organs figured. I have warned elsewhere (11) on the dangers of taking these too literally, or even as scale representations, and building theories on them. Some were reasonably accurate, many were recognisable reminiscences, others were vaguely similar, and three were also wild flights of imagination.

Eduard Robbins has renewed my acquaintance with one of an event in the Egyptian Hall, Mansion House, incidentally including an organ. (12) He has made enquiries about this, and has been officially informed that neither in the Mansion House Inventories, nor in the committee records in the Corporation of London Records Office, is there any trace of an organ sited in the Egyptian Hall. It was suggested to him that the Illustrated London News illustration was reconstructed afterwards without a first-hand knowledge of the building, and an existing screen misinterpreted as an organ. In other words, a flight of the artist's imagination - or can anyone elucidate the mystery? Freeman has an original pasted into an album (he said that as a boy he got into trouble when he was detected in mutilating the family bound set!) but he merely indexes it without comment.

B.B.E.

- (1) Bumpus London Churches Series ii, 4 & 6.; Sperling i,36.
- (2) Besant London in 18th C.; Company of Parish Clerks New Remarks of London 1723.
- (3) Pearce Notes on English Organs. 108.; 'England' MS, 3.
- (4) Tamscribed Freeman SBN 326
- (5) Organ LXVI, 39.
- (6) Jour. Rov. Soc. Antiq. Ireland vol 41 (1910). 229-239.
- (7) D. & C. A/4/4 Book of letters 'Bells Clocks & Organs' (Per Dr. Pacey).
- (8) 1766.
- (9) F. & R. Father Smith. 41. 140.
- (10) Reporter III 3. 18.
- (11) BIOS 6 (1982). 62.
- (12) Illustrated London News 12 November 1859.

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 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.



The drawing on the cover is by Stephen Bicknell, and shows a tentative reconstruction of the Lancelot Pease organ of 1662 in Canterbury Cathedral, based on George Woodruffe's original design for the organ, the dimensions given in the contract, and a painting by Vandelan of about 1700.