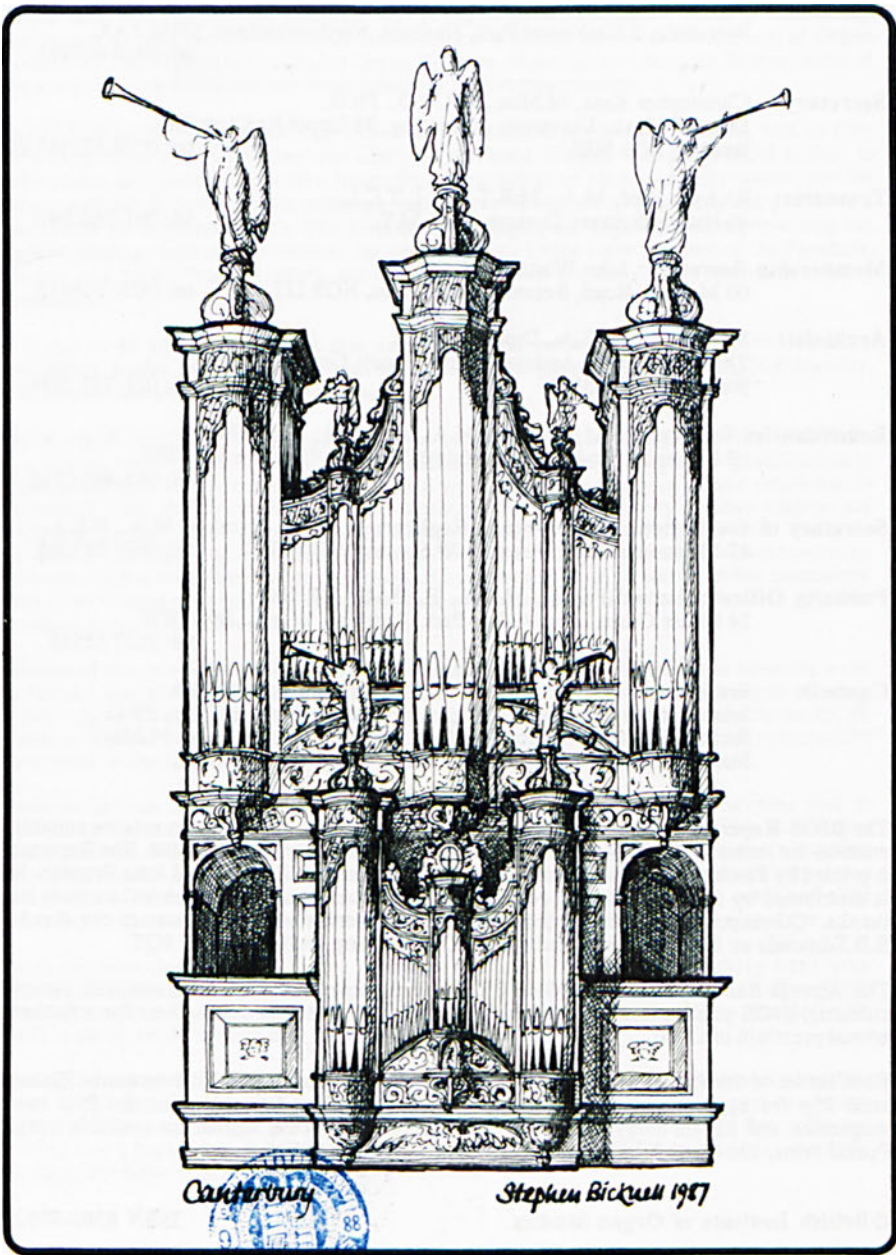


# BIOS REPORTER



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Stephen Bicknell 1987

# BIOS

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## Editorial

At the time this issue of the Reporter was going to press, BIOS was about to hold a day conference at Reading University in collaboration with the Incorporated Society of Organ Builders and the Federation of Master Organ Builders. This will have been the first occasion of any kind at which BIOS has met these groups or their representatives.

The FMOB and ISOB are relatively little known outside organ-building circles, and, as they have close links with each other, can easily be confused. Simply stated, the ISOB is open to individuals, and seeks to provide a forum for the exchange of ideas and information, and for social purposes. It holds regular meetings, confers certificates on its members, and publishes a Journal on an occasional basis. The FMOB is the employers' organisation, representing the trade in dealings with the Government, the relevant Trade Union (now a branch of the Furniture, Timber and Allied Trades Union), and other bodies. Both societies are of twentieth century foundation.

It is not to be taken for granted that any given firm belongs to the Federation. Several companies prefer to remain 'non-federated'; in recent times Nigel Church, N.P.Mander, J.W.Walker and others have been among them.

There would clearly be some advantages if the outsiders could be brought into the fold. There is a serious need for a system of training leading to a generally recognised qualification in organ building. There is a need to identify bad workmanship and to give greater protection to customers from dishonest or financially unsound builders, much as holiday makers are protected by the Travel Agents' society IATA. All this is really only possible if the trade societies are stronger and more truly representative of the craft. Such strength would have to be balanced with a completely open approach. No one would wish to return to the unnecessary (and often transparent) veil of secrecy that used to surround the trade, and of course any kind of closed group or cartel would be anathema.

Readers of this publication might also hope to see the emergence of guidelines covering work on historic instruments. About one fifth of BIOS members are connected with organ-building in one way or another, and a similar proportion of BIOS members can be found in the ISOB. There is a great deal of common ground here, and perhaps the prospect of constructive association in the future.

Some would say that the FMOB and ISOB have allowed themselves to become tied to procedure and are too much concerned with a sense of their own formality. This may be one of the reasons that not all organ builders have been keen to join. It was not altogether surprising that the appearance of the annual magazine **The Organbuilder** was largely down to the efforts of the black sheep, keen to express their enthusiasm for the craft and their optimism for the future, and to present a public image that was not to be found elsewhere.

There are now clear signs that some members of the two societies are working hard from within to broaden horizons and tread new paths; Peter Collins and Christopher Gordon-Wells have been especially busy, the latter editing the ISOB Journal. The meeting in Reading with BIOS is partly attributable to their influence.

These efforts deserve to be blessed with success. It is now clear that the British organ building scene is thriving in a way that would have been thought impossible twenty years ago, when there was a very real danger that we were cutting ourselves off from the rest of the world and drifting into a backwater. It is not at all clear in what form this revival might strike the trade societies, but when it arrives it will be very welcome.

# Conferences

**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 were given on a sheet accompanying the last 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 of this event were given on a booking form accompanying Journal 11.

**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 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?'

There will be no charge for this event, and all are warmly invited to attend.

**East London** - October 1988

Later this year we hope to hold a day conference in what has been - until the last few years - a forgotten corner of the metropolis. A number of historic organs, paradoxically preserved through neglect and lack of funds, clamour for attention. We certainly hope to see the instruments at St. Anne Limehouse (Gray and Davison 1851, ex Great Exhibition) and St. Paul Shadwell, and possibly others too.

Full details will be given in the next issue of the Reporter.

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** from 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 accompany this issue of the Reporter.

**Gottfried Silbermann Study Tour** - East Germany

To date 20 members have from time to time expressed interest in this event. The original date, October 1988, proved not to be popular, and consequently one during the Easter Vacation 1989 was being investigated. More information is now to hand. The dates being considered for the 5 day tour are within the period **March 29th - April 5th 1989**, and the all-in cost is expected to be in the order of £350 per person. This figure includes air fare, conference facilities, transport, and accommodation in the Belle Vue in Dresden, the finest hotel in the city. The minimum number necessary to validate the group is 25, but many more would be welcome. We would be most grateful if those who have **previously** written or spoken to us about the tour would **confirm** their continued interest, together with any others who would like to make up the party, by contacting the Chairman or Secretary **as soon as possible**. We must have an indication of whether we have enough participants by June 1988.

**Other Events**

The fourth **Oundle International Organ Week** and Summer School for Young Organists will be held between 10-17 July 1988. Artists and tutors include Gillian Weir, Jacques van Oortmessen, Timothy Albrecht, Catherine Ennis, Albert Richenhagen, Jesper Madsen, James Parsons and Martin Freke. Full details are available from: Oundle International Organ Week, The Music School, West Street, Oundle, Peterborough PE8 4EJ.

The **London Conference on Early Keyboard Music and Instruments** will be held at the Guildhall School of Music, London, between 21-23 July 1988. The event promises to bring together scholars, players and instrument makers to share the fruits of recent research and developments. Sessions on keyboard instruments in England in the 17th century will include material on organs of the period. Full details from: Lewis Jones, [REDACTED]

The third **Branston Conference** (last year's event was reviewed in the January Reporter) is being planned for the weekend of 17-18 September 1988. Under the heading '1785-1845: The Forgotten Years', participants will be able to study six organs of the period under the guidance of Gillian Ward Russell and Dr. Francis Jackson. Full details from: Martin Renshaw, [REDACTED].

# Archive

We are pleased to announce that the Pilgrim Trust has made a grant of £3,400 to the Archive, specifically to cover the cost of storage cabinets and material for conservation work. This is a most welcome addition to our funds and we are most grateful to the trust.

Further good news is that David Wickens has kindly agreed to spend some time at the Birmingham Central Library helping with the formidable task of sorting and cataloguing the wealth of material that has accumulated. Clearly this will considerably increase the viability and accessibility of records in the Archive for all who have need to consult the collection for research purposes.

# Under Threat

## **The Wilkinson Organ in Preston Public Hall**

The representations made over a number of years to Lancashire County Council for the preservation of this magnificent 4 manual, 56 stop survival from the last century (see **BIOS Journal 1**) resulted at the end of 1986 in our help and advice being formally sought. Members will recall that this instrument was threatened on account of plans to demolish the Hall to make way for a new road development scheme.

After seeing our report, the County Planning Officer accepted our suggestion that organ builders be approached to make recommendations and give estimates for the dismantling of the instrument prior to storage. We have now been informed that visits have been made and that the organ builders have expressed the view that the best chance of saving the organ for posterity is to try to find it a new home before it is dismantled - and to advertise it as widely as possible so that it can be visited by interested parties while it is still standing. From the standpoint of any threat to the instrument, it might be argued that this is good news - for there is an implication that the authorities are at least seriously contemplating storage rather than demolition.

In his letter, the County Planning Officer asks that BIOS should use its good offices to assist in an advertising campaign - and this is currently receiving our earnest attention. Any opportunity which members individually or collectively may have of helping in any way whatever with this exercise would clearly be of great value - and would they please contact the Chairman or Secretary on the matter. We simply must continue to make every effort to prevent the destruction of this important part of our organ heritage.

# A.G.M.

The Annual General Meeting of the British Institute of Organ Studies will be held in the Recital Room of the University of Reading Department of Music, 35 Upper Redlands Road, on Thursday 4th August 1988 at 11.30 a.m.

Christopher Kent,  
Hon. Secretary,  
4th March 1988.

# National Pipe Organ Register

The National Organ Survey forms - designed by a small group of our members with computer expertise - were distributed with the October issue of **The Organists Review** and we are grateful for the collaboration of the I.A.O. in this mammoth effort to assemble material for the NPOR. The idea of the Register was of course conceived by Nicholas Plumley, who has put in an enormous amount of patient and hard work in the cause. To assist in the achievement of his ambition, it is hoped that a large percentage of the 16,000 (!) forms sent out will be completed and returned. BIOS members who have received one and not yet sent it to the Chairman's address (which is merely being used as an assembly point) are urged to do so without delay. The forms will eventually be sent to Birmingham for inclusion in the Archive, and the information will be stored on computer file. In view of this, Council gave lengthy consideration at its last meeting to an idea which has been before its mind for a long time - the formal incorporation of the NPOR as part of the Archive. For a number of cogent reasons - academic, practical, administrative and financial - it was decided that it would be prudent to take this step, and from now on regard the NPOR as a section of the British Organ Archive.

## Dear Sir...

Dear Sir,

### **The Organist of St. Helena**

Adrian Mumford has kindly sent a copy of Betty Matthew's article describing the sad story of Andrew Pirie (Reporter Vol.I I No.4), who "...accepted a situation in the Island of St. Helena as Organist...". He relates that, having lost his health, he left the island but had the misfortune to lose all his effects by shipwreck.

I have been able to ask our Archivist, Mr. Cecil Maggott, to delve into his treasured collection of East India Company records to see if he could discover more about the unfortunate Mr. Pirie.

Unfortunate indeed, for Mr. Maggott quickly produced a letter dated 15th February 1825 in which Mr. R.Boys, the Senior Chaplain, reports to the Governor, Brig. General Alexander Walker, that, "The repeated interruptions to the solemnity of Divine Service which have been occasioned for some time past by the inebriety of Mr. Pirie, the Organist, imposes on me the painful duty of complaining to Government. The frequent admonitions I have given him have been attended with so little effect that much as I regret the painful necessity of bringing the subject before the Government and Council, I feel I should be guilty of a great dereliction of duty were I any longer silently to suffer it. I must therefore suggest... to send out a respectable person to fill the situation, and for this purpose of recommending a salary of at least £100 per annum being allowed, as otherwise probably a suitable person will not readily be obtained, the salary at present being only £50 per annum. Such a person has long been wanted upon the Island, not only as Organist, but as a Teacher of Music, and no doubt were a steady respectable person appointed, he would add very considerably to his Income by private tuition, and I would recommend by all means a married person to fill the situation. In this case the respectability, and in a great degree even the usefulness of Divine Service, would be better secured as well as the wishes and advantages of the higher orders of the community materially promoted, for at present the Island is entirely destitute of a Music Master..."

Events moved quickly, for only two days later the Minute Book records under the heading 'Boards Resolution to Mr. Boys' letter' the dismissal of Mr. Pirie. On 20th March Pirie formally petitioned the Governor:-

"The Petition of Andrew Pirie Humbly Sheweth.

That your Petitioner is a native of Scotland and formerly a Musician on Board the Hon Coy's ship General Kyd (Capt. Naime) and that having learned the Organ in his youth and no Organist being on the island at the time he arrived -

Humbly begs leave to inform Your Excellency that great intercession was made to your Petitioner and likewise to Capt. Naime for him to stop on the Island as Organist, which your Petitioner with the consent of Capt. Naime did.

Your Petitioner further begs leave to state that he has held the situation for upwards of four years and has now been superceded without the least intimation whatever, leaving your Petitioner entirely destitute of means for his present support far from his native Country being obliged to depend on a few generous friends for the necessaries of life -

Humbly requests Your Excellency would be most graciously pleased to grant him a passage to Europe and to make some allowance to your Petitioner till he leaves the Island, for which your Petitioner as in duty bound will ever pray"

The response was succinct. "Resolved to allow the Petitioner the total amount of his salary as Organist until a Charter Party passage can be provided for him in the first Company's ship".

The letter book for 4th June 1827 states that a Mr. Hoare was appointed Organist at a salary of £100 per annum, and we must hope that peace reigned thereafter at Divine Service ... The church at which Mr. Pirie and his successor officiated was St. James, since St. John's was not built until 1861.

Mrs. Matthews asks about the organ, and I regret that we cannot trace any details of Mr. Pirie's instrument. The present organ is a Positive Organ of 1905. Since we are hundreds of watery miles from an organ builder, the transposing keyboard is particularly useful in enabling the player to avoid the day's non-speaking notes! At the Cathedral, St. Paul's, Mrs. Joy George is still the organist and I act as her assistant, and so far no-one has petitioned the Governor to dismiss us ... but then, we don't even get Andrew Pirie's £50 a year!

Philip Knights  
Financial Secretary to the Government of St. Helena  
St. Helena Island, South Atlantic

## Redundant Organs

### Devon

Organ by Father Willis, 1864 (said to be untouched - but the presence of Octave, Sub-Octave and Unison Off couplers belies that claim).

Disposition: Gt 16.8.8.8.4.4.3.2.III.8.4. Sw 16.8.8.8.8.4.2.III. 16.8.8.8.4.  
Ch 8.8.8.8.4.2.8.8. Ped 16.16.8.8.16.

Casework: Gothic, oak.

No information about action or dimensions.

### Cumbria

Organ by Willis, 1920.

Disposition: Gt 8.8.8.4.2. Sw 8.8.8.4.8. Ped 16.8.

Casework: Totally enclosed except Great Open Diapason and Pedal Organ.  
Piperack in oak: 19th century house organ style with two floor level towers flanking the console, with flat above.

Action: Mechanical; pedal pneumatic,

Dimensions: h 11' 6", w 9' 6", d 7' 6"



## Gloucestershire

Organ by Sweetland, 1890; renovated and tonal alterations Coulson, 1978.

Disposition: Gt 8.8.8.8.4.4.3.2. Sw 16.8.8.8.4.2.III.8.8. Ped 16.16.

Casework: Not unattractive Gothic front probably a lot earlier than 1890.

Action: Mechanical.

Dimensions: h 20' max, w 14', d 9' 4".

## Leicestershire

Organ by Walker, 1951 (rebuild?)

Disposition: Gt 8.8.8.4.4.II.8.8. Sw 8.8.8.4.4.2.11.16.8. Ped 16.16.8.

Casework: No information.

Action: Mechanical.

Dimensions: h 16' 5", w 13', d 12'.

Two important organs back on the market owing to schemes having fallen through:-

Ex **Bath** (see Reporter Vol. 10 No. 4, p.9); organ by John Smith of Bristol.

## Lancashire

Organ by Father Willis 1887.

Disposition: Gt 8.8.8.8.4.4.2.8. Sw 16.8.8.4.2.8.8. Ped 16.16.8.

Casework: Piperacks to front and one side, with attractively painted panelling.

Action: Mechanical.

Dimensions: h 18' 7", w 17' 6", d 10' 3".

Other organs currently available:

West Midlands: Im Positive Organ Co. c 1900. 10 stops and octave coupler.

Lothian: 2m Evans & Barr, 1924. Exhaust pneumatic action. Gt 6, Sw 7, Ped 3.

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

# Notes & Queries

In 1814 **Edward Knollys Green**, aged 21, was sent out from England to install an organ at Strand Street Lutheran Church in **Cape Town.**(1) It does not seem to be known what firm he represented, but he did not return to them. He stayed in Cape Town and opened a music shop at 45 Bree Street. He also took the post of organist of Paarl Church in the Drakenstein, spending his weekends there.

His stock included 'Elegant and Plain Piano Fortes ... Upright Cabinets, a Chamber Organ, English and Spanish Guitars, Violins, Flutes, and Clarionets ... Kent Bugles, Cavalry and Concert Trumpets, Ladies' Tambourines, Double and Single Flageolets, and all kinds of Military Instruments and from Messrs Price and Gosnell, London, a well-assorted consignment of Perfumery'.(2) As if that were not enough, he added 'Ladies' Bonnets, Ribbons, Silk Stockings, extra Ladies' Shoes of every description, Lace and Artificial Flowers'.(3)

In 1824 Green decided to run a Music School in connection with his business. It seems that his father was the publisher of the works of Johann Bernhard Logier, a noted and radical music teacher, (4) one of whose books was used by Richard Wagner to teach himself Harmony. Green got in touch with Logier's so Frederick.

'E.K.Green is now happy to announce ... that Mr. F. Logier has arrived from London, for the purpose in conjunction with himself of opening an Academy, on his father's system, for pianoforte playing and the theory of music.'(5) 'Regulations of the Academy' were set out in great detail;(6) there was a 'Suite of Commodious Rooms' and the 'Course of Study' was headed - surprisingly for the date - by Sebastian Bach, followed by Corelli, Handel, Scarlatti, Haydn, Mozart, Clementi, Cramer and Dussek.

In 1824 also Green secured the contract for providing a new organ for **Groote Kerk** in **Cape Town**, which he is said to have commissioned from **Bevington**. He died before it arrived, and his widow was allowed to finish the job.(1) It appears that the actual work was done by his successor, Mr. **T. Hitchcock**.(3) Was E.K., one wonders, a member of the famous Green family?

Speaking of what he calls 'the invisible organ system' and referring to the original brief to **Elliot and Hill** for the **York** organ, 'a concealed organ placed in two opposite compartments or turrets', Jonathan Gray, Attorney to the Dean and Chapter, says: 'The only organ I can remember to have seen, which resembles in its arrangement that of the first plan for the York organ, is one at **Melton Mowbray** Church built by **Gray**. It stands at the west end, below and on the sides of a handsome painted window. Mr. Gray told me the plan was extremely troublesome'.(7) In 1845 the Gray firm did work 'repairs and additions, adjust chimes', and it would be interesting to know more about the organ. Gray used the invisible-and-divided construction in the organ for the Prince Consort(8) at **Buckingham Palace**, referred to in one of Mendelssohn's letters.

**Kirkandrews-on-Esk**.(9) - I hear that **Browne** built several organs in the Lowlands in the 'nineties, so this would fit in. Colin Menzies tells me that **Charles Scovell** trained with Browne before setting up in **Edinburgh** as agent-erector for **Hope-Jones** in the early 'nineties, and he may have introduced Browne for more conventional organs before he started building organs himself. **Gem** - there is an apparently unaltered organ by him **c.1878** in the **Paisley Art Gallery**, originally made for the Paisley mansion of Thomas Coats, donor of the **Cavaille-Coll** at **Paisley Abbey**. Detached and reversed console, terraced jambs, and the third manual mainly borrowed stops from the other two, with rather complex mechanism to effect it. Did **Gem** do this elsewhere? **West Butterwick**(10) - the **Gray** organ of 1782 (Stopped, Principal, Fifteenth) came from **Hessle** near Hull in 1848, wher **Forster and Andrews** had built a new one. **Peterborough Cathedral** - I have a note that in 1851 **Charles Allen** enlarged it and put new separate action to Great and Swell for use in nave services; information welcome.

**Birmingham: Holy Trinity Birchfields** - who built this organ? **St. Matthew Duddeston** (1840 by Birmingham Church Building Society) had a reputed **Snetzler** (where from) enlarged **Hill** - any particulars? **Banfield** removed it 1889 to **Marlowes Baptist, Hemel Hempstead**; rebuilt **Kirkland** 1899 and on my visit with Herbert Norman in 1952 several stops on the Great were found to be by Snetzler, not all complete. Its successor at Duddeston is said to have had 'a case' and particulars are asked and whether it survived. Case at Marlowes is 19th century 'goth'. Who and when was **Waggett** of **Regents Park**, said to have built an organ for the Chapel of the City of London Infirmary last century? **Reeves** of **Bury St. Edmunds** 1864(11) - Eric Pask who was at school with a later generation tells me they were related to **R. Gildersleeve** of Bury S.E. about whom, and his London namesakes **J.Gildersleeve** of 20 Torbay Street **Kentish Town** (**Steeple Morden**) and **R.Stanton Gildersleeve** of Excelsior Organ Works, Egbert Hill, Egbert Street, **Regents Park** ('learnt under Messrs Willis & Sons')(12) one would like to know more. The Bury man used a stop 'Excelsior d'Amour'. Connection with the Regents Park works?

Sidney W. Harvey recalled that 'my friend the surveyor' told him in September 1913 that he used to blow an organ in 1882 in the Belfry Tower at Windsor; a one-manual with a carved case. The choir practiced there and 'the organ had suffered somewhat'. If not still in the same place, it might be 'at Travers College where the boys practice now'. Would this be the one mentioned by Freeman 'in an upper vestry' which was 'stated to be the work of Snetzler'?(13) Where is it now?

Taking a dip in the Freeman brantub I find a note that in 1691 an organ was built for Augsburg Chapel, Basinghall Street, which at an unspecified date was moved 'largely original', to 'Bramhall, Hants.' No such place; but at Bramshill is a Jacobean Hall, with a chapel. Pevsner (no organ mentioned, of course) dates some work in the chapel as c.1840, which might be significant. In the Church Room, Christ Church Chislehurst, in 1911 A.F. saw a one-manual in general swell, blue dummy pipes, 56-note manual, open diapason bass end of keys, stopped diapason at treble end. 'Built by Snetzler', about which he makes no comment - but he did not put it in his lists.

'Songs of Praise' on the telly has brought enquiry about the old case in the west gallery of Londonderry Cathedral. Philip Hollister of Dublin in 1749 was paid £450 'and the old organ' for this instrument. In 1887 the insides were utilised by Conacher at Mold Green (Huddersfield) - news of this organ would be welcome - and they built here a new 4-manual (now clearly a Willis 3) and the old case was kept, empty, as an ornament to the church in its own right. Hollister provided Great and Choir GG (short) to e, and 'Echo and Swell' of 27 notes from middle d, and recorded his pipe materials. The Great open, principal, trumpet, and Swell open and trumpet to be 'the finest metell usually made into organ pipes'; Great and Choir stopped diapasons 33 trebles of least finest metel; the remainder good well seasoned red deal'; Choir flute the same, but 40 trebles; Great flute, 12th, 15th, 17th, Comet V (mid. d), and Choir principal, 15th, 'least finest'; Great Sesquialtera IV (through), and Echo diapason, flute and Comet III 'metell of middel finess'. The organist was to be paid by an 'annual cess' on occupants of seats, £24, with £10 from the Bishop, and £3 each from the Dean and the Corporation.(14)

A few Irish queries. Catholic Church at Bandon, Co. Cork; builder and history of this GG 3-manual. Training, and dates of working, of William Telford of Dublin, est. 1830; T.W.Magahy of Cork (bought by Conacher c. 1950); J.Seymour Murphy of Cork; and John White of Dublin. It is thought by Kenneth Jones that Telford shows signs of training by Gray, and that he was bom in the West Midlands. The work of all these builders was good, and White perhaps outstanding. Some of their organs are dealt with in an account of an Irish tour by the Organ Club;(15) Telford built several instruments in England.

- (1) South African Journal of Science XL (1943) pp. 372-3, Percival R. Kirby.
- (2) The South African Commercial Advertiser No 21 (1826) p.1.
- (3) Early Organs and Organists at the Cape, D.G.McIntyre. Cape Guild of Organists, 1934.
- (4) Vide Grove's Dictionary.
- (5) The Cape Town Gazette and African Advertiser No. 1051 (3.3.1826) p.2.
- (6) As 2, No. 13 (29.3.1826) p.1.
- (7) Letters to the Editor of the Musical World. York 1837. pp 23,24.
- (8) M.T. 1902 p.451
- (9) Reporter XII. 1 p. 10.
- (10) Ibid VIII.4 p.10.
- (11) Ibid XII.1p.il.
- (12) M.O. July 1882
- (13) Organ XIV p. 168.
- (14) O. & C. March 1906 p.269.
- (15) O.C. Journal 1987 No. 4.

May I apologise for any delayed correspondence? Owing to family illness I have had to spend most of the time since September away from home.

B.B.E.

## Aims of BIOS

1. To promote objective scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the 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 Vandellan of about 1700.*

