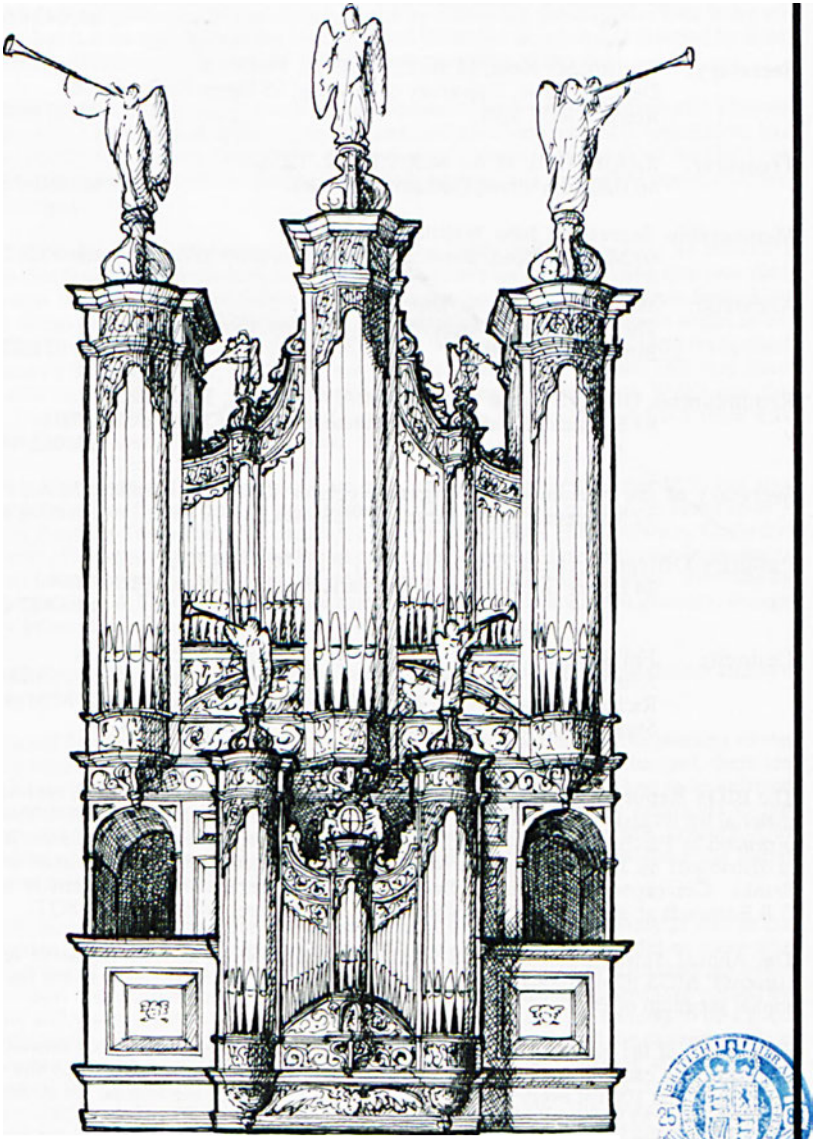

QcmlvinjJij *ySttptuM BiofytU ¡JTJ*

JUL

Volume Twelve, No. 3 (July 1988)

The British Institute of Organ Studies (BIOS) Registered Charity No. 283936

BIOS

Chairman: Donald Wright, B.Sc., Ph.D.

Secretary: Christopher Kent, M.Mus., F.R.C.O., Ph.D.

Treasurer: Richard Hird, M.A., M.R.T.P.I., L.T.C.L.,

Membership Secretary: John Whittle, B.Sc., Ph.D.

Archivist: Malcom Jones, B.A., Dip.Th., A.L.A.

Redundancies Officer: David Wickens, M.A., A.R.C.O., L.R.A.M.

Secretary of the National Pipe Organs Register: Nicholas **Plumley, M.A., F.S.A.**

Publicity Officer: Richard Popple, M.B.E., F.I.P.M., A.R.C.O.

Council: Jim Berrow, Stephen Bicknell, B.A., John Brennan (co-opted), Gerald Sumner, B.Sc., Ph.D., Richard Hobson, M.A., A.R.C.O. Philip Sawyer, M.A., M.Mus., Stuart Campbell, M.A., B.Mus, Ph.D., F.R.C.O., A.R.C.M.

The **BIOS Reporter** is edited by Stephen Bicknell, who will be pleased to receive suitable material for inclusion at: . The Reporter is printed by Parchment (Oxford) Ltd., and prepared by Stephen Bicknell and John Brennan. It is distributed by John Whittle and Nigel Day. To all these people the Council extends its thanks. Correspondence arising from **Notes & Queries** should be sent to the Revd. B.B.Edmonds at: .

The Annual Subscription to BIOS is £15.00 (ordinary) or £10.00 (students and senior citizens). BIOS publications can be sent by Air Mail to overseas destinations for a further annual premium of £6.00.

Back issues of the Reporter are available from the Editor, from Vol.4 No.1 onwards. Please send 25p for each magazine required, plus 20p postage and packing for the first two magazines, and lOp for every further two (UK). Back issues of the Journal are available from: Positif Press, 130 Southfield Road, Oxford OX4 1PA.

©British Institute of Organ Studies **ISSN 0309-8052**

Editorial

Our understanding of organ building and culture in Britain in the nineteenth century still largely rests on a view, cultivated in the early twentieth century, that Willis was the most important pioneer and the true precursor of the style adopted by following generations. This is by no means false, but it is an approach to the history of the Victorian organ that is clouded by later concerns, and it affects our judgement of Willis's contemporaries to this day.

We have already gone a long way towards a rehabilitation of the work of William and Thomas Hill, whose relatively classical approach to flue and reed choruses was little appreciated by, say, Arthur Harrison or George Dixon. But this revival of interest in the work of the Hill firm reflects in turn our own concerns in the later twentieth century, at a time when neo-classicism has been in vogue.

How did the progress of British organ building in the 1850s or 60s appear to an informed observer at that time? We will never quite be able to recapture the understanding that prevailed 120 years ago, but there are some helpful clues. Despite the success of the Great Exhibition organ, the warm response of S.S.Wesley, and the construction of the mammoth organ in St. George's Hall Liverpool, it was not until the 1870s that Willis really became widely recognised as the country's leading builder. We know now that the rather older William Hill may have held that title until then, and it is even possible that his death helped push Willis into the limelight. But what of Gray & Davison and Lewis? Surely in the 1850s and 60s there was some jostling among several close contenders.

The undoubted commercial - and arguably artistic - supremacy of Willis after 1870 has also affected what survives from a century ago. Father Willis's musical ideals can be heard clearly in organs at Reading Town Hall, St. Dominic's Priory Haverstock Hill, Salisbury Cathedral and elswhere. Hill organs have suffered far less well, and there are few surviving instruments that one can hear today without some qualifying remarks about their authenticity. To many of us, the work of Gray & Davison or Lewis remains something of an unknown quantity, though it was very influential in its own time

Two recent events have provided an alarming but very timely reminder of how slender and rare is surviving evidence from the 'pre-Willis' days.

Fire has gutted the church of St. Peter, Eaton Square, London, destroying the remains of the large Lewis organ. Though this particular instrument had been rebuilt and changed, there are not enough Lewis instruments left in anything like their original state for a loss to be suffered easily; his potent Germanic flue choruses and low pressure reeds were anathema to the Edwardians, and much of his work was ruthlessly 'improved' during this century. Our understanding of Lewis rests on a very poor representation of his skills; without the Eaton Square organ that understanding is lessened further.

Perhaps still more alarming was the near destruction of the church of St. Mary at Hill in the City of London, again by fire. Miraculously the collapse of the burning roof did no more than damage the case of the 1848 Hill organ, and the Fire itself only seriously damaged the treble end of the Pedal Organ, though one can only speculate as to the amount of damage caused by smoke, heat and water. Fortunately the church was well insured, and there seems to be a good hope that the organ will be restored, possibly with some reconsideration of the changes made at the most recent rebuild. The idea that this organ was nearly lost is horrifying to contemplate, for it is one of the very last coherent links we have with the age of Mendelssohn's visits to London, the Bach revival, and the so-called Hill-Gauntlett revolution - the events that helped to inspire, over the following decades, the most productive and artistically most innovative period of English organ building and organ culture.

Reports

Reading - March 19th 1988
BIOS - FMOB - ISOB Conference

Plans for this unique occasion - the first combined meeting involving BIOS and the organisations representing professional organ builders - had been in hand for a long time. The original suggestion for such a meeting came from the organ builders, and Peter Collins on their behalf was asked to make the approach, which was welcomed by BIOS. During the course of the negotiations, Peter Collins especially requested that the programme should include sessions concerning the Archive and the National Pipe Organs Register, which he felt were of special interest to organ builders. It was also thought important that as much opportunity for social contact and integration of those attending should be provided, and to this effect facilities for all delegates to have lunch together would be an important feature.

The result was extremely successful. Some 70 delegates attended, almost equally divided between the two camps, with some who were members of BIOS and one of the other organistations, and the general ambience was excellent. The title of the Conference - 'The Philosophy of the Academic and .that of the Organ Builder' - might have been thought somewhat confrontational but, apart from an occasional and obviously friendly skirmish, it could be said that the very reverse was the case. Indeed any initial misunderstandings and suspicions were soon allayed, and an atmosphere of co-operation was the order of the day.

Nicholas Plumley, who had been invited to open the discussion on the NPOR, was unfortunately indisposed and this task was undertaken at short notice by Christopher Kent and Donald Wright. The former offered a discourse on the principles of research disciplines associated with listing and the latter described the planning of the recent National Organ Survey undertaken in collaboration with the Incorporated Association of Organists. This was followed by a most useful contribution from Malcolm Jones in his capacity of Archivist, which included a full account of the present state of the British Organ Archive, together with the steps that are currently being taken to catalogue and prepare microfiche copies of the collection.

After lunch, during which there was adequate opportunity for the very useful and friendly exchanges for which the organisers had hoped, Stephen Bicknell offered a discourse on 'Historical Organs and Modem Organ Building'. This was presented in his familiar style, always containing an excellent mixture of informed scholarship, together with wit and the occasional lightly barbed thrust. The final session was devoted to a general discussion with a platform party consisting of Henry Willis, Bruce Buchanan, Peter Collins, John Rowntree, Jim Berrow, Christopher Kent and Donald Wright, fielding questions from the floor.

It was a splendid occasion; congratulations and thanks are due to all who took part both in the sessions and in the organisation.

Donald Wright

Warrington and Hindley - Saturday 7th May 1988
Continental Influences on English Organ Building and Playing

The introduction of foreign organs into England is surely one of the most decisive sources of foreign influence on English organ building, and no more so than in the three decades after the 1851 exhibition. The north of England attracted the major activities of Cavaille-Coll and Schulze and other builders. It was therefore very appropriate that on a pleasant spring morning about 25 members and friends assembled in the Parr Hall Warrington to participate in an evaluation of foreign influences on English organs. The Hall is dominated by the magnificent front of the famous 1870 Cavaille-Coll organ, installed in 1926 after previous moves, miraculously surviving (not unscathed) many threats ever since.

The meeting was introduced by Philip Sawyer, who commented on the wide ranging character of foreign influence, both on the organ itself and on playing technique and music. Christopher Kent then demonstrated the organ in a splendidly vigorous performance of the second Guilmant Sonata, using the second edition prepared by Guilmant himself for a Cavaille-Coll organ. The substitution of electric action for the orginal Barker lever system in the early 1970s has made the Parr Hall organ very unpleasant to play but this was more apparent to the player than to the audience, who were able to luxuriate in the remarkable breadth and grandeur of tone of a medium sized, but very complete, Cavaille-Coll organ. David Wickens then spoke on the almost limitless subject of foreign influences in organ stops. Such influences began in the seventeenth century, continuing until the exhibition of organs by Ducroquet and Schulze in 1851 provided direct experience of foreign styles which was a key factor in the evolution of the organ in the second half of the century. The talk was followed by a lively discussion.

After lunch the party travelled to St. Peter Hindley, where the famous Schulze organ is to be found. In spite of continuous controversy, and a very turbulent recent history including an unbelievably tasteless rebuild and electrification in the 1960s, the organ is gives an authentic impression of what Schulze felt necessary for a medium sized church. Christopher Kent talked about early G compass pedals 3 id their musical context, and the early efforts to educate organists in the use of the pedals, basing his talk on John Whittaker's Pedal Exercises published in 1889. Philip Sawyer then played the fourth Mendelssohn Sonata, demonstrating the tremendously forceful climaxes of the Schulze, but also the soft colourful stops.

Finally Philip Sawyer continued the educational theme by discussing the evolution of the printed organ tutor from the late eighteenth century up to Stainer's tutor of 1877. The programme ended with tea.

The day was an excellent event very much in the BIOS tradition of erudite lectures, lively discussion and fine musicianship. Our thanks are due to the authorities at the Parr Hall and St. Peter's for providing facilities and especially to David Wickens for his time and effort in organising the event.

Gerald Sumner

Northampton - Saturday 14th May 1988
Examining the Historic English Organ 4 - The Design and Construction of Organ Cases

Organ case design and construction is an art little understood by architects, even though builders have drawn many decorative ideas from the architectural and furnishing styles of their time. The fourth of the annual seminars organised by Dominic Gwynn on detailed aspects of organ design attracted some two dozen members, including a good sprinkling of active builders. A relaxed assembly, it was notable for informed and good humoured discussion, almost as much taking place between the formal sessions as within them.

The day began with a well thought-out paper on the history of casework technology by Stephen Bicknell, dividing case construction into periods within which carpenters (up to 1660)

joiners (up to cl720) cabinet makers (up to 1851) and finally machinists and fitters held sway. He concluded with an unexpected parallel between Victorian pipe-arrays and early steam locomotive design. Martin Goetze then looked in detail at a single early case, that at Stanford-on-Avon, with a talk illustrated by excellent slides.

After lunch Tim Miller described the heroic project now being undertaken at the Victoria & Albert Museum to restore the fire-damaged Crang organ of cl765 from Towcester, originally built for Fonthill Splendens in Wiltshire. Arguably one of the finest English cases of the eighteenth century, which he characterised as late baroque, it is ironic that it is not really of native design, having probably been created under the guidance of the Italian craftsman Giovanni Baptisti Borra. After tea Michael Gillingham imagined how an 18th century builder might have sold, designed, estimated for, and provided a case, with fascinating illustrations from his own collection and the Gray and Davison records. To conclude, Stephen Bicknell initiated a discussion on the way in which a critical assessment of organ cases has been approached and its contemporary implications, up to the present time.

John Norman

Casework is a relatively easy subject for a day's discussion. Next year's seminar will be a bit more chewy, though I hope that by concentrating on 'everything else', there will be variety to lighten it. If anyone would like to contribute either on wind supply or mechanisms (i.e. everything inside except for the pipes) for ten minutes to an hour, I would be grateful to hear from them. We will concentrate on what things were like, though implications for today can be discussed also. From 1990 I hope to move to an examination by period, and subjects which cross the boundaries between playing, composing and building.

Dominic Gwynn

Conferences

East London - Saturday 22nd October 1988
Before & After the Crystal Palace

Later this year we will hold a day conference in what has been - until the last few years - a forgotten comer of the metropolis. A number of historic organs, paradoxically preserved through neglect and lack of funds, clamour for attention. We will see the instruments at St. Anne Limehouse (Gray and Davison 1851, ex Great Exhibition) and St. Paul Shadwell, (Elliott, possibly with earlier material) and one other nineteenth century instrument (to be arranged). The theme will cover the effect the Great Exhibition of 1851 had on contemporary attitudes to design and manufacture, illustrated through changes in the world of organ-building.

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

East Germany - 3rd to 9th April 1989 (provisional)
Gottfried Silbermann Study Tour

As the required minimum number of those expressing interest has now been reached, it is now very likely that this Conference will be held and plans are currently in hand to settle the details. The dates given above are being considered. The cost of the trip - including air fare, luxury hotel accomodation, and trips to visit organs - is expected to be in the order of £350 per person. It is hoped that we shall be able to publish final details shortly. BIOS member Anthony Cooke, who has had previous experience of organising trips to the DDR, has kindly agreed to act as our Herr Reiseobergruppenfiihrer, no doubt aided and abetted by other persons knowledgable in the Field. There are still vacancies, and any other BIOS members - guests will be welcome - who feel atrracted by such a splendid oportunity are invited to contact the Chairman or Secretary without delay.

Other Events

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].

In this issue ...

...there are no less than 16 pages! This sudden expansion is thanks to the activities of the various authors whose work follows. I am very grateful for their contributions, and I hope others will be stimulated to write. Please present readable copy (I do the typesetting myself, so copy does not have to be perfect), and please keep a close eye the length of the piece. Two pages of the Reporter is usually the maximum that can be given over to one article. Good quality line drawings may be used as illustrations.

May I apologise for the error in the last issue of the Reporter: at the head of page 3 it was announced as Volume Twelve, No. 1 (January 1988), rather than as Volume Twelve, No. 2 (April 1988).

Stephen Bicknell.

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 11.00 a.m.

Christopher Kent
Hon. Secretary

Durham Cathedral

An Examination of the Old Keyboards Displayed in the Monk's Dormitory

Richard Hird

Those who in 1986 attended the BIOS Durham Conference on the 300th anniversary of the completion of Father Smith's organ in the Cathderal, will remember the exhibition of records relating to this organ assembled in the Monk's Dormitory for the occasion. Perhaps as a result of the activity of the Conference and the interest shown by visitors, there are some signs of a rekindling of a desire to better promote and explain this aspect of the Cathedral's past. What follows in this note forms the basis of a notice which is to be displayed in conjunction with the old set of keyboards permanently exhibited in a case in the Dormitory.

The so-called Smith keyboards may look old to the lay observer not familiar with the reversed colours or non-overhanging fronts. Close inspection reveals clues to the real age of these keyboards, which were removed from the Cathedral proper with the rest of the altered Smith organ in May 1873 (1). The compass is modem, C - g3, 56 notes; in other words the keys date in their present form only from the 1866 rebuild by Robert Postill of York. The shanks of many of the keys are stamped with numbers. Those on the Swell commence with 1 at tenor f and run to 36 at e3. Those on the lower two keyboards commence with 5 at C and run to 57 at e3, with the remaining three shanks to the top numbered 1, 3 and 4 respectively. This numbering and inspection of of the underside of the frame show how the keys were altered in 1866.

Postill removed four notes in the bass (GG, AA, AA#, BB) whilst adding three in the treble (f3, f#3, g3). This required cutting the frame and refitting the keycheek at the bass end, and extending the frame (with dovetail joints) at the treble end, re-using three of the discarded bass keys on the Great and Choir. Metal fixings on the tails of the Swell keys up to gl and ramps underneath the Great and Choir bass keys show that Postill provided for coupling to a new Pedalboard of 32 notes, a remarkably long compass for the period.

Though altered, these keyboards must date from 1815-16 when G.P.England and (after he died) his son-in-law Wm. Nicholls undertook significant alteration and updating of Smith's instrument (2). Details of the organ as England and Nicholls left it are recorded in A. Buckingham's diary for 1823 (3). He reports the Great of 13 stops and the Chaire or Choir of 7 stops as being of long compass GG, AA - e3, 57 notes. His recall of the compass of the 6 stop Swell differs from the evidence. Buckingham gives g - e3, but unless England provided no action for the keys numbered 1 and 2, the compass was in fact f - e3, 36 notes. The lowest (un-numbered) Swell keys would have been dummies or would have played the bass of one of the other manuals. J.C.Bishop extended the Swell to tenor c in 1844 (4). He also added two octaves of German Pedals with double pedal pipes, corroboration for which is found on the Great keys, C to gl, which have ramps on the upper face of the tails, probably a remnant of the coupler to the GG, A A - gl (24 notes) pedalboard. Postill eventually standardised the manual compasses, providing action and pipes to the lowest keys of the Swell. It can be seen that the lower Swell keys have been cut and altered round the balance pins compared to those higher in the compass.

The frames, cheeks, slips and key shanks are of oak. The keys have been restored on one or more occasions, and various alterations are apparent. Many have been lengthened in softwood, perhaps to accomodate a change in the action. Action wires were attached through holes drilled three-quarters of the way back along the key, those from the Great passing through crude cut-outs in the Swell keys above. The Choir organ action (at least until 1847) passed down and under the player. The key coverings seem to be of ebony and ivory, though in reversed colours. The key fronts have walnut or mahogany veneer, probably matching other console fittings as provided by England & Nicholls in 1815-16.

Other relics of the Smith organ survive:

- A reconstruction on a modem frame of the west case near the doorway to the cloister in the south aisle of the Cathedral.

- The Chaire case, with its 100 odd painted front pipes survives in the Tunstall Chapel, Durham Castle, as part of a small Harrison organ.

(1) **The Diary of an Organist's Apprentice: at Durham Cathedral 1871 - 1875,** by T.H.Collinson, Aberdeen University Press 1982: entries for 7 May and 22 May 1873.
(2) The Dean and Chapter Minute Book records that England was to be employed to "clean and tune".
(3) **The Organ,** No. 205, pp. 7&8.
(4) **Bishop & Sons, Organ Builders,** Laurence Elvin 1984, p.173
(5) Sperling notebook has the pedal pipes as "Double Diapason - GG to 2 8ves above".

18th Century DIY

Arthur Bending

I found the following in the papers of Edward Ayshford Sanford, a Somerset MP and local benefactor. His man of affairs or agent kept a scrap book mainly on agricultural matters but the rough outline of an organ pipe display caught my eye and I came across the following letter which he had copied into the scrapbook. Somerset Record Office DD/SF/1271.

Method of Soldering Organ Pipes in the Language of Mr. Micheau. Organ Bldr. Exeter

"Relative to your request about soldering organ pipes I have sent you the only method of doing it, the solder is in two parts Tin and one of Lead, you must provide yourself with a square soldering iron and likewise a square tile, a grease board, rosin and some of the best white tallow candel you can get.

"The edges of the pipes are to be secured by whiting mixed in water with a small quantity of glue dissolved in it - which you must with a brush lay over the joints of the pipe about an inch - and when perfectly dry, with a stiff sharp knife scrape the edges of the joint clean - and then rub a candel over it to prevent the air from coming to it. Your iron must be to hot, rub the iron on the tiles until it comes to a face and then melt some of the metal with your iron until a drop hangs to the iron which you must convey to the joint. A quick and steady hand which I think you have is required. You must keep the pipe you solder between the light and yourself'

P. Micheau"

"Paul Mischeall" of Exeter repaired the organ of St Mary Magdalene Taunton in July 1782, the first organ having been installed there 3rd January 1709 in a gallery in the centre of the tower at the west end. Paul Micheau, or Mitchell as he was known, also built several organs in Exeter and Devon.

Martock

Some Notes on the Organ

Betty Matthews

Martock lies south west of Ilchester in the county of Somerset and an organ is first mentioned in the church of All Saints in 1534. By 1644 it boasted 'a large pair of organs' but it is not likely that this instrument lasted long. However, an organ must have existed at some period after this fateful year for on 16 August 1742, the Vestry and Parishoners met to discuss whether to repair the old organ or to erect a new one. It was decided to do the later and a rate was made.

The Sherborne Mercury and Weekly Advertiser of 25 August 1744 announced that the organ would be opened on the 29th, but this was put off till Wednesday 5 September 'as a certain musical gentleman in Wells had gone from his agreement to get a sufficient number of hands to play in Consort'.

This was probably John Broderip, the cathedral organist and leads to the suspicion that a local man - Thomas Warn - was the builder of the Martock organ. It was finally opened and there was a 'Consort' at the school house with hands from Salisbury, the players going on to Sherborne on the 6th and Shaftesbury on the 7th.

The following year in January, William Bailey the younger of Taunton announced that he '...makes repairs and tunes organs'. And in 1746, an organ at Sherborne Abbey was opened on 20 November after repairs by Mr. Thomas Warn, 'Organ builder, harpsichord and Spinnet

maker at Tyntenhull, Somerset'. By May 1749 Mr. Warn had 'settled in Wells and has the care of the organ belonging to that Cathedral'.

Back in Martock, Mr. Wam's name is not mentioned but it is perhaps significant that in Martock is the Treasurer's House where lived the Treasurer of Wells Cathedral, who happened also to be the rector of All Saints.

On 29 July 1752 some curious perks of the organist were entered in the church accounts. The organist was to be paid 2s 6d a day if a dead body was kept in the church after the fourth day. Money from the use of the pall was to be given to the organist. If the Great bell was rung for more than three hours, Is per hour was to be paid him. If the bell was rung on Sundays when any young person was buried, 2s 6d to the organist 'to prevent ringing'.

In 1756 at last Mr. Warn appears and is paid £8.8.0 for 'repaimig (sic) ye organ', and in 1759 the bellows were mended at a cost of 6d. By 1788 Mr. Warn had disappeared and a Mr. Young 'Organ builder' was paid £2.2.0 for tuning and the following year the same amount

According to the Victoria County History of Somerset the organ was rebuilt in 1798, probably replaced in 1805 and restored in 1930/1. As not much is know about Thomas Warn, even these short notes can add to our knowledge.

Dear Sir...

Dear Sir,

BIOS Reporter Vol.12 No.l (January 1988)

Many thanks for all the coverage you have given to events here - both in the Diocese of Leicester and at Branston-by-Belvoir. A lot of what you say is so very right but may I make a few observations?

1. Our Policy Document referred to in your Editorial.
Many of your adverse criticisms were covered in the orginal document but the Bishop himself made alterations and insisted on its curtailment. We did try to base it on Grant O'Brien's article in BIOS Journal 6. A mark of the success of the policy is that organ builders are now starting to say about Leicestershire organs "I don't think that this organ is of sufficient interest to fall within the diocesan guidelines" - and this over a fine example of the neglected builder Porritt!

2. Branston Pickle
As a point of detail the main frame is orginal. But the point about this project is that we are learning what to do as we go along. This learning is achieved by looking for internal evidence, coeval parallels, research, the knowledge and opinions of others - and, yes, trial & error! We also have to bear in mind that the instrument has to fulfill its liturgical function during this period & that, perahps luckily, money is becoming slowly available. Finally, Branston Pickle has its origin just west of Burton-on-Trent, another Branston.

Tony Clayton
[redacted]

Dear Sir,

Branston-by-Belvoir

The organ at Branston [Reporter Vol.12, No.l, p.5 - Ed.] has from the start been a work of faith on the part of both Tony Clayton and the restorers. When it was strated there was no way in which the final result could have been forseen, and from the start the work could only be funded piecemeal. After five years we are about half way through the task, and there is still no certainty that the money to complete it will be available. Above all, the impetus for the work has been musical, and it has been noteworthy that that the organ has been praised as mnuch by musicians for its innate musical strengths as by builders for its supposed shortcomings. As a musician myself, I must say quite openly that I am more interested in the former, and as a builder I know that the latter will be remedied (according to 18th century, not 20th century, pereceptions where appropriate) as and when the scholarly resources and the funds are available. As far as I am aware, no comparable work of historical reconstruction has been attempted in this country; as usual, there will be those who therefore will misunderstand what is being attempted, and those who will fail to grasp its significance. Already much has been learned about late 18th century building techniques and performing practice - unfortunately for some pundits, these do not necessarily coincide with what has been hitherto supposed to have been the case.

The Branston conferences were not designed to show off the organ or the restorers' expertise. They were and are, we would hope, a useful forum for the discussion of how the results of 'archaeological' reasearch and the scholarship generated by the Early Music revival of the past 20years might be put into practice in uncompromising historical restorations and reconstructions. Such work, which demands far more of client and restorers than much of what passes for restoration at present, is fully in line with the aims of BIOS. If BIOS members would care to come to see and hear with open minds what has been undertaken, rather than rely on on second hand reports, they will be very welcome, particularly at the next conference (17th & 18th September) [see p.7 -Ed] when the musical role of the organ of the 'Forgotten' period of 1795 - 1845 will be the central feature of the proceedings. If, on the other hand, the armchair critics do not come to see for themselves, then truly "We have piped unto you, and ye have not danced" and the cause for which we all as members of BIOS are supposed to be working - the understanding of the true nature of our organ and musical heritage - has not been advanced.

Finally, participants will discover for themselves what has been a most pleasing by-product of the conferences - an atmosphere in which the all-too-prevalent back-biting has been replaced by one of creative co-operation among scholars, players and builders. We are not by any means always in agreement, but when grievances are aired openly, and failings gently discussed, we all benefit and the art of organ building and playing cannot fail to be enhanced.

Martin Renshaw
[redacted]

Dear Sir,

After more than 20 years on a fine electro-pneumatic (with a straight 10 on each of 2 manuals and 10 extended from 3 ranks on the pedal) I am now thoroughly enjoying the privilege of a 3-year old mechanical action instrument with 12 stops. The consultant for this last organ specified no reeds as the organ is placed close to the apex of the roof of a well-heated (yes, there are some!) church. A wise decision, when tuning costs are taken into account.

The two manuals of this organ are quite complete (for a 12 stop organ) but the Pedal is positively stone-age with the usual Boredom 16. Oh, for an 8' or even 16' reed tone.

Given the orginial reason for no reeds, what else could have been done? Does anyone build,

or at least experiment with Labial Reeds, or were these only high-pressure stops? Were they ever used on the Pedal? Would one work in my case mentioned (I hasten to add that I have no intention of cobbling one on to this instrument)? Some small modem mechanical action organs are placed in centrally heated 'rooms', and a climax or solo pedal stop would add the thrill that seems lacking .... or will I grow out of this ailment?

Bob Wetton
[redacted]

New Recording

The Organ of Notre Dame de France Played by Paul Derrett
Dumont - Allemande; Piroyé - La Béatitude; Dumage - Tierce en taille; Dandrieu - Suite in A (magnificat); Franck - Choral No.2 in B minor; Boellmann - Verset: Adoro te; Piemé - Prélude, Cantilène, Scherzando de concert; Françaix - Suite Carmelite; Duruflé - Prélude sur l'introit de l'Epiphanie; Langlais - Fête.
Wealden WSC 239

The recently released cassette of this organ rebuilt by B.C.Shepherd & Son in 1987 includes the following note from the performer: "It has been unusually easy to follow most of the prescribed registrations given by the composers. I hope that it will illustrate to the listener the amazing character and style of this glorious instrument."

I have found this to be very true of the 19th and 20th century repertoire, but as a classical French intsrument I reserve my judgement. The mutations are of small scale, and fail to provide true comet timbre. Paul Derrett is obliged to use the Positif to Grand Orgue coupler to include a Larigot in the Tierce en Taille registration. But to labour the point may be unfair. The organ sounds very good on the cassette; well recorded and with a good variety of French music. Paul Derrett is a most competent player who very rarely, if ever repeats a work in a recital programme. Performers with such a large repertoire sometimes fail to play with conviction and understanding. In Paul Derrett's case, with the possible exceptions of the Franck and the classical works, his playing is compelling and quite brilliant.

The original organ in the church is stated to have been built by Cavaill6-Coll in 1865. However, it does not appear on his opus lists and recent research suggests that Gem may have had a hand in it. The original pipework (the organ had 24 stops, including a six rank mixture and 8 reeds) mostly disappeared in 1940. Some remaining ranks are incorporated in the new scheme and are identified at the console. The manuals are sensibly arranged in the Cavaill6-Coll pattern. Paul Derrett registers in the French manner, adding reeds and mixtures as though using a ventil system, though the organ now has electric action and a full complement of pistons.

The organ is large one, and perhaps too large with too many borrowings. When having heard it live you will realise the advantage of having the music on a cassette and being able to make use of the volume control! It is remarkable that such a cassette was put together in the space of one week and I certainly recommend it, especially to anyone interested in French sound rather than that of the English Cathedral.

Adrian Gunning

Available from:
B.C.Shepherd & Son, [redacted], at £6.90 including postage and packing.

Redundant Organs

Sussex
Hill & Son 1914; highly commended
Disposition: Gt 8.8.4. Sw 8.8.8.4.8. Ped 16.8.
Casework: No information
Action: Mechanical
Dimensions: h 15', w 8' 6", d 6' 6"

West London
Henry Jones, c 1890
Disposition: Gt 8, Sw 10, Ch 6, Ped 3.
Casework: Virtually none - more or less free standing.
Action: Mechanical
Dimensions: h max 18', w 12' 6", d 10'
(Blower not wired up, therefore silent at present)

Hampshire
Forster & Andrews 1883; relocated 1906. Transposed Oboe suggests later alteration.
Disposition: Gt 8.8.4.4.3.2.III. Sw 8.8.8.8.4.III.16.8.
Ch 8.8.8.8.4.8. Ped 16.16.16.8.8.
Casework: No information; non-conformist chapel, therefore probably wide pipe-rack front.
Action: Mechanical; pedal pneumatic.
Dimensions: h 25', w 20', d 16'.

West Yorkshire
Booth 1858; rebuilt Binns 1892
Substantial quantity of important Booth pipework - main choruses and reeds.
Disposition: Gt 16.16.8.8.8.8.4.4.3.2.IV.8.4. Sw 16.8.8.8.8.8.4.4.2.III.16.8.8.4.
Ch (end) 8.8.8.8.4.4.2.8.
Ped 16.16.16.12.8.8.8.16.8.
Casework: A 'St. Martin-in-the-fields' Allom style case (though single), largely hidden by huge 'galleon bridge' pulpit.
Action: Pneumatic, with detached console in the front pews below the pulpit
Dimensions: Not yet received.

Hertfordshire
Norman & Beard 1915; school hall organ.
Disposition: Gt 5, Sw 5, Ped 1.
Casework: Free standing - 'neat'.
Action: Mechanical
Dimensions: Not yet received.

Other organs currently available:

Lancashire: 3m Binns, 1920s (?). Gt 10, Sw 12, Ch 8, Ped 8. Pneumatic action.
East London: 3m Brindley & Foster, 1906. Gt 9, Sw 9, Ch 5, Ped 5. Pneumatic action.
West Yorkshire: 2m James Conacher, c 1910. Gt 4, Sw 6, Ped 1. Pneumatic action.

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

Notes & Queries

Bernard Edmonds

'A very gallant gentleman'
The organ in the **Cambridge University Music School** bears an inscription to the effect that it was the property of Captain Oates, of whom this famous epithet was uttered. The Oates home was **Gestingthorpe Hall** near Sudbury, in Essex. This organ was known to John Ince in his schooldays, Miss Oates being a friend of his mother.

On Miss Oates' death, it went to **Linton Village College** in Cambridgeshire, where it was used, greatly amplified, for Assembly and so on. It was overhauled by **Hayter** of Letchworth, who said that the maker's name (not **Snetzler)** was inside, and something of its history. Unfortunately Hayter went bankrupt and his records disappeared. Verbal tradition is that it was later than Snetzler, and by his 'foreman or other employee', but one informant thought that **Elliot** had been mentioned. It could perhaps be by **Ohrmann (and Nutt?)** who succeeded Snetzler and in turn were succeeded by Elliot. (1) **Donaldson** is another possible. Any clues?

Skeffling is a village near the tip of Spurn Head. Some 65 years ago three local men - John Lawton, aformer craftsman with Forster and Andrews and 'Wadsworth of Leeds' (Wordsworth?), another sepuagenarian John Adams and his son John the organist - made for the church a one-manual DIY organ, for which another local man, Captain Duncan, made the ornamental metalwork. (2) What fortune have the years brought it? The elder Adams when a boy made a cello which he played for some years in **Easington** church.

St. Matthew Duddeston (3), according to 1891 *Guide to Birmingham Churches* was by **J.Clarke of Bath,** with 3 manuals and 31 stops. **W.J.Bird** the Birmingham organ builder told a friend of mine that it had come from **Stourbridge Town Hall.** (A similar sort of origin was once mentioned to me in connection with **St. Stephen Newton Row,** of which I know nothing. It has gone, in company with a number of other churches with interesting organs - **St. Peter Dale End** with a **Bewsher and Fleetwood; St. Nicholas Tower Street** with a **Stringer; St. Bartholomew** with an **England** attribution. Where did all the organs go?) Dr. Robert Pacey knew the St. Matthew organ some years ago; still a pleasant Victorian 3-manual but only a pipe rack. He also says that **Steeple Aston** (Oxfordshire) organ (4) was moved by Hill in 1912 to **Saxby All Saints;** 'interesting, all mixtures etc. still there'.

Reference has been made to a statement in my article on the organs of **Christ's College Cambridge** (5) as to one of old Mr. Hill's workmen being discovered planing the name 'Bernhard Schmidt' from one of the wooden pipes at **Pembroke College.** Whatever was planed off would not have been that if Smith himself wrote it. He never signed thus; it was the invention of would-be correct wiseacres, thise of what I call 'Welsh rarebit' outlook. The statement was from notes I saw at Christ's. I spent some time recently trying to track it down to its source. It came from F.W.Morley, organist of Pemborke at the time of the Christ's rebuild (1909), and he referred to 'the late Mr. Hill', which would indicate Thomas (d. 1893) not William (d. 1870). Of Mr. Morley I have no knowledge.

Eduard Robbins just before his death wrote concerning his query about an illustration of an organ in the **Egyptian Hall, Mansion House,** (6) that it seems to have been aa hired one, he thought on some sort of moveable platform. **'Thomas Appleton, Boston, Eng.'** is asked about. Apparently a cutting from a Boston (Lines.) paper c.1957, quoting a Cnadaian magazine, says that he built an organ in 1813, which in 1870 'was shipped out to San Fransisco ... but got shipwrecked on the way and somehow ended up in New Westminster'. Later taken to **Victoria, British Columbia** it was presented to the **Church of Our Lord** there. I happened to mention this to John Norman, whi surveyed the organ about 1957, and he told me that Appleton was of **Boston, Massachusetts** (i.e. New England) and the magazine article was wildly out.

I should think the number of organs to which some maritime misadventure has been attributed must approach the number of those 'from the Great Exhibition', or attricuted to Smith or Snetzler, slept in by Handel or played on by Queen Elizabeth. Which reminds me - alittle more is to hand about the **Queen Victoria Coronation** organ saga.

The earliest reference **I** have found to its alleged migration to **St. John Chester** is in the *Musical Times* February 1902 p.102, where from Canon Cooper Scott the Vicar comes the claim that Parson Richardson's executors had puchased it for the church. From my previous notes (7) you will see that this does not square with the Hill letter book. The Canon was referring to an article in the previous issue (January 1902 p.21) wher you will find much interesting information about the coronation goings-on.

It was 16 July 1838 when Hill's partner Davison wrote to Chester that the firm had now recovered the 'part of your organ' which they had used in the temporary Abbey instrument and could so forward the organ ordered earlier in the year. They had already advertised the Coronation organ for sale.(8) The question arises, what 'part' had they used, and how did they replace it for sale? Pipework would seem the obvious answer. From the sale announcement we receive proof that the organ did not stand on the screen, and so the print I referred to (9) is evidently a complete fabrication. It was in the nave, where it was properly heard, which it was not by those in the choir and transept galleries; and the screen organ had been removed for the occasion. (10)

In their sale advertisement **Hill and Davison** quote 'write-ups' of the organ, including *Morning Post, Court Journal,* and *Atlas.* The first and last speak of 'the manual clavier' as if there were only one; but the **Musical World** account speaks of 'twenty ranks of pipes to each note on the manuals' - but we still do not know how many. There were six ranks of two ocraves on the pedals, one a Trombone. There were no less than three Open Diapasons 'of large scale, the largest being a similar one to the enormous pipes in the Birmingham organ'. This does not tie up with the Chester organ (11) which contained 27 manual ranks , and had but 3 ranks on the pedals - albeit with an octave coupler to the lower octave - and opens of unremarkable scale. (12) So what did happen to the Coronation organ?

According to the inscription inside, the **Great Packington** organ was built by **Thomas Parker, and in 1792 Michael Woodward** of Birmingham moved it from the Hall to the Church and repaired it. (13) A mahogany cased chamber organ once in **Wiggenhall St. Mary** Methodist and now in private hands is inscribed **Lowe** (possible Stowe), Organ Builder and Musical Instrument Maker, No 4 Little Queen Street, Lincoln's Inn Fields. A. **Bowes & Co.,** no date or address, appears on the organ at **Skenfrith;** a decent case of last century, apparently. Unknown to fame (except Parker) unless you can give it to them.

Willoughby-on-the-Wolds Baptist (Notts) had an 1852 **Walker,** sold in 1970. Where did it go? **Henry Potter** (14) 'Estd 1876' was at 7 Fallo Court Avenue, Finchley in 1917, offering students' organs blown by weights, 'as in a clock'. **Justinian Morse** of **Barnet,** patent 527 of 1731 had put forward an organ blown that way, 'the musick being prickt on both sides of leaves of half-inch wainscot' and is 'made after a new method to play louder and softer by a division on the soundboard' and 'may be made for a much lower price than all others heretofore'. A whetted appetite is foiled by the fact that he neglected to provide either specification or drawings! Then there was **Stidolph** - but we must leave him for another time.

(1) **BIOS Journal 12 (1988)**
(2) **Hull Times 14.2.1925**
(3) **BIOS Reporter XII 2 p.10**
(4) **BIOS Journal 11 p.86 fo 52.**
(5) **The Organ XVI p. 14**
(6) **BIOS Reporter XII 1 p.ll**
(7) **BIOS Reporter X 2 plO; 3 p.10**
(8) **Musical World 5.7.1838 p. 171**
(9) **Reporter X 3 p.ll.**
(10) Perkins **Organs & Bells of Westminster Abbey p.65**
(11) **H. & R. (1855) p.504**
(12) **The Organ XXI p. 178**
(13) **Connoisseur CXXXI (1953) p.46**
(14) **BIOS Reporter IV 1 p.10; 3 p.10**

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 orginal design for the organ, the dimensions given in the contract, and a painting by Vandelan of about 1700.