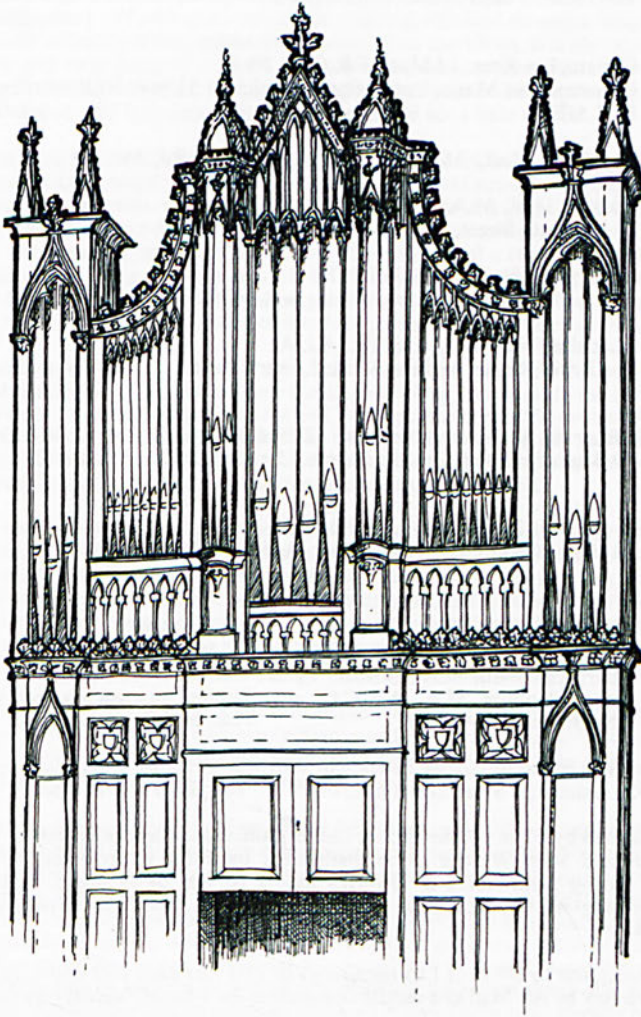


BIOS REPORTER



Blackheath

Stephen Schemm 1991

Volume Fifteen, No. 1 (January 1991)

BIOS

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

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

Assistant Secretary: Relf Clark, M.A., M.Mus., F.R.C.O., A.R.C.M.

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

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

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

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

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

Council: Jim Berrow
Alfred Champniss, M.A., F.R.C.O., A.R.C.M.
Stuart Campbell, M.A., B.Mus., Ph.D., F.R.C.O., A.R.C.M.
Richard Hobson, M.A., A.R.C.O. Stephen Bicknell (co-opted)
John Brennan (co-opted) Barrie Clark
Peter le Huray (co-opted)

The **BIOS Reporter** is edited by Stephen Bicknell, who will be happy to receive suitable material for inclusion at:

The Reporter is printed by Chas. Goater & Son Ltd. in Nottingham, and prepared for the printer by Stephen Bicknell and John Whittle. It is distributed by John Whittle and Alistair Dixon. Correspondence arising from **Notes & Queries** should be sent to the Revd. B.B. Edmonds at: . To all these people the Council extends its thanks.

The Annual Subscription to BIOS is £15 (ordinary) or £10 (students and senior citizens). BIOS publications can be sent by Air Mail to overseas destinations for a further annual premium of £6.

Certain back issues of the Reporter are available from the Editor, from Volume 4 Number 1 onwards, with some interruptions. These are available at a cost of 25p each plus postage and packing. Please enquire at the address given above for further details. Back issues of the BIOS Journal are available from: The Positif Press, 130 Southfield Road, Oxford OX4 1PA.

Opinions expressed in this magazine are those of the authors, not necessarily those of BIOS

Editorial

Elsewhere in this issue there is a report on progress on the organ in the Usher Hall, Edinburgh. This massive instrument, a true heavyweight amongst organs, is built in a self-confident style that the Edwardians could carry off with real conviction. Having received no major attention since it was built in 1914, and suffering from serious overheating since the 1960s, it is no wonder that it is now in a poor state and only parts of it work. Even so, the most serious faults are in soundboards, leatherwork and trunking: much of the electro-pneumatic key action, incorporating Hope-Jones type magnets and switches, still functions well after 75 years and not a little neglect.

However, in its long fall from pristine newness to its present decidedly less than perfect state, it has made a lot of enemies amongst players and conductors who have struggled through concerts with the trials of repeated breakdowns, and a tonal scheme and console that come from another era. By the 1980s almost all sound-minded critics wished the organ removed to a large open space and 'improved' by the summary application of a box of matches and a few gallons of paraffin. Now, only a few years later, along comes a team of BIOS 'experts', examines the organ - with some care and attention, it must be said, over a period of two days - and pronounces the instrument 'a splendid example of British organ building by one of the most outstanding firms in the world at the date of its installation'.

You are asked to take this statement on trust for the time being: before long the survey team's report will be available in the British Organ Archive and, we hope, the organ will eventually be restored and can speak for itself. But, whether the marvellous claims of the working party are justified or not, we are confronted with the miraculous conversion of an organ from a universally derided heap of junk to something rather fine and worth the expenditure of large sums of money.

This happens from time to time. It is in the nature of things that our view of works of art, design and architecture changes over the years. A famous piece of music moves through various phases: at first daring, even scandalous, it is soon adopted by all those who love to feel that they are in the vanguard of taste. It is then accepted generally, while the cognoscenti find it rather passe and move on to the next bright young thing. Soon it is widely scorned as being old hat, before being rediscovered as a modern classic. It then becomes part of the repertoire of great works, before falling into the hands of authentic performers, turning into early music and finally finishing as musical archaeology.

Organs are no different. Each generation discards the work of its immediate predecessors. Just as the Edwardians felt uncomfortable with the brilliance and energy of the best Victorian organs, so the Classical revival rebelled against Edwardian organ builders' values. In the 1990s we look back on the Classical Revival with mixed feelings, to say the least.

There will come a moment in the life of any organ when its most vociferous critics will find the carpet pulled from under their feet. A new wave of appreciation appears that puts things in a quite different and more sympathetic light. As an organisation concerned with conservation over a wide range of periods and styles, BIOS must be acutely aware of this phenomenon. We must work ahead of the majority of critics, thinking now about those instruments which may still seem unfashionable but will soon be recognised as classics. Affection for the really good organs of 1900-39 is steadily growing, and it seems that many fine instruments from this period will be saved. However, we should keep a weather eye on the fate of neo-classical organs now falling under the cloud of disapprobation. The magnum opus of Grant, Degens and Bradbeer at New College Oxford has already been revoiced; the Marcussen at St. Mary's Nottingham appears to be under threat. Once the curators of certain fine classical organs in Oxbridge Chapels have passed on from organ-playing to harp-playing in Another Place, will these instruments too be subject to the British habit of perpetual rebuilding?

The answer is, to return to a familiar theme in this column, that considering these issue awakes us to a wider truth. The preservation of good organ should be just that: an appreciation of what is best and most representative of the work of any period, and its careful maintenance for all to enjoy in the future.

Conferences

Portsea - Saturday 9th March 1991

St. Mary Portsea and the work of J.W. Walker & Sons.

The object of this conference is to study two organs made by the Walker firm, those in St. Mary's Portsea (1889) and Romsey Abbey (1858 & 1888). Both organs have three manuals and are tonally little altered. Nicholas Plumley, who is working on a history of J.W. Walker, will talk about the company and the instruments will be demonstrated by the organists of the two churches.

Northampton - Saturday 11th May 1991

Examining the Historic English Organ - Foreign Influences

The latest in this extremely successful series of events, organised by Dominic Gwynn, will examine the history of foreign influences on the British organ - a subject that could be extended from the dawn of time to the present day! Details will appear in due course.

Eire - Annual Residential Conference - 29th July to 1st August 1991

With its base at Maynooth, and in the capable hands of Gerard Gillen, we will explore what the Emerald Isle has to offer the BIOS delegates. Throw all preconceptions, prejudices and Irish jokes to one side; this is not only a fascinating and lovely country where we are sure of a warm welcome, but also a mine of treasures, both old and new, for anyone interested in organs and organ building.

The Usher Hall, Edinburgh

In Volume 14 No.3 we reported the society's interest in the fate of the organ at the Usher Hall, together with our plans to carry out a full technical survey. That survey took place on July 21st and 22nd last year. The working party consisted of Donald Wright, Christopher Kent, Philip Sawyer, Alan Buchan and Stephen Bicknell, helped and advised by Ivor Norridge of Rushworth & Dreaper.

The situation was an unusual one. No-one amongst the group could claim any real affection for organs of this type and period - a 63-stop Norman & Beard of 1914 - and yet we were well aware of the need to be factual and objective as far as possible.

This method was stuck to quite firmly, both in searching out documentary material and in examining the organ itself. As we worked we gradually became more and more interested in and impressed with all aspects of the instrument: its design, its construction, and indeed in the sound it made (at least from those departments that could be coaxed into life for the occasion). Our final report to the City of Edinburgh included our unanimous view that the organ is a fine musical instrument, appropriate to the building in which it stands, and is worthy of sympathetic restoration, especially in view of the way it complements other organs in the city, whether built or planned.

As reported in **The Scotsman** (20th December 1990 p. 13) the City has responded warmly to this idea. The Usher Hall Organ Trust has been set up to raise an anticipated sum of £500,000 to restore the organ.

This issue raises interesting points. An organ once roundly condemned for its faults and shortcomings suddenly becomes an instrument of historic importance. How so? More on this in the Editorial of this issue. In the meantime we will report developments in Edinburgh as they occur.

Stephen Bicknell

From the Archive . . .

David Wickens

The Archive has been on the move again, this time within the Central Library building at Birmingham. The address remains the same, and it is still under the protection of the Music Department. The space it previously occupied was required for offices. We have been given an area of about the same size, two floors up. The move is, on the whole, beneficial; the area is quieter, potentially more tidy, and certainly more secure. Its position, however, remote from the Music Department, does mean that it is now necessary to restrict visits to the Archive to times when a member of the archive staff is in attendance. Casual visits on the spur of the moment are no longer feasible.

Work on indexing the primary material continues. The year 1948 has been reached with the main orders for Hill Norman and Beard, giving an almost complete coverage of the work of the firm and its principal constituents between 1838 and 1948. The Gray and Davison ledgers and shop books are indexed up to 1905. The single Bevington book is being dealt with at present (more about that anon.) The index now has about 16,000 entries.

A comprehensive directory of British organ builders - from the year dot up to 1950 - is under way. It is based on a card index compiled by Andrew Freeman (on the backs of church bazaar tickets), which includes his Records of British Organ Builders published in the Dictionary of Organs and Organists, 1921, and in Musical Opinion. There is much supplementary material from Bernard Edmonds, and updating from recent research (e.g. the work of Laurence Elvin, numerous papers in BIOS Journals, etc.). The London Trade Directories are being searched, year by year: 1899 has been reached. The Liverpool Directories have also been sampled, at two yearly intervals, so far up to 1860. Others will follow. The initial harvest of names has reached the letter E with about 460 names.

The indexing of the 34 volumes of F. Denis Walker's notebooks is about half complete. The Holt Memorial Collection of notebooks and card indices was usefully indexed by David Drinkell before its deposit in the Archive (more about this collection anon). The G.B. Taylor notebooks and the Eduard Robbins material await attention. Ken Lilley, a member of the Birmingham Organists' Association, has indexed the Andrew Freeman photographic plates; the plates are away at present having master prints taken from them so that in future copies can be made more readily available.

A series of publications is about to materialize (but, once again, more of that anon)!

Altered . . .

Stephen Bicknell

The organ in the Parish Church of Northleach in Oxfordshire was perhaps nothing so very special. Bearing the label "Thorold and Smith, late Jardine & Co., Manchester" it had two manuals and about fifteen stops. A reasonably good case had been added in the 1960s, and a Nazard placed on a vacant slide, but otherwise it was as built in 1883. When I saw it in 1986 it was in good order, though a little dirty. It was a good example of a Victorian organ, ideal for a village or small town church, especially on account of its quite forthright and colourful tone, and obvious mechanical durability.

In 1986 schemes were afoot to enlarge the organ. At least one organ-builder suggested that the work proposed was not an improvement, and BIOS tried to keep an eye on progress. In the event this is one that got away. Amongst various changes that have now taken place, the stop action has been electrified and a reed unit is now available on manuals and Pedal by electric action. Certain Bicknell ancestors endowed a chapel diagonally opposite the organ and lie beneath its floor. I don't know whether they were interested in organs at all, but a sixth sense suggests to me that they may now rotate in their vault.

All BIOS members are asked to let the Secretary know of any similar schemes planned or under way. We will do all we reasonably can to stop them.

BIOS Journal 1990

After some delay the copy for the 1990 Journal is now with the publisher. Richard Hobson, the Editor of the 1990 issue, would like offer his apologies to the Council and members of BIOS for this delay. He would especially like to emphasise that the delay is not the fault of our publisher, John Brennan of the Positif Press, Oxford. While the task of design, typesetting and printing will inevitably take some time, every effort will be made to produce the Journal as quickly as possible. The Council of BIOS is working hard to prevent such delays in the future.

Quiz

To while away the dark, cold weeks of spring and to take the minds of readers off troubles in the Middle East, what to play next Sunday and whether Newbury Lad will win the 3:30, here is a quiz with questions and answers based on the kind of arcane knowledge that BIOS members hold so dear. There will be a small but attractive prize for the first correct entry to be opened by the Editor or, if none are correct, to the most nearly correct answer to land on the Editor's doormat by Good Friday **1991**. Please note that the Editor has a **new address**, which is given inside the front cover of this Reporter.

1. Who said, or is reputed to have said ...

"It may look like the devil, but it will speak like an angel"?

"I said your Diapasons, Willis, not your damned Gambas!"?

"I'll have thee down tonight: thou shalt buzz no more."?

"You may put them there, but I shall never play on them"?

"My dear sir, I have never in my life played upon a grid-iron"?

"If I thought Willis was right I would shut up shop immediately"?

"He run over te key like one cat, he vil not give my piphes room for to shpeak"?

2. Where might you have found ...

A Time Stop and Echo Stop?

Dermogloste, Conoclyte, Euphone and Terpomele?

An Omphiangelon?

A pianissimmo that was "simply astounding"?

3. Whose house organ ...

Is now in The Parr Hall, Warrington?

Had a divided Pedal Organ allowing different registrations bass and treble (which features in compositions associated with it)?

Was winded by a (live) donkey engine?

Occupied a wooden 'chalet' in the garden of a house in Leeds?

Was rebuilt in Fort William?

Was built to a stop-list prepared by Handel?

4. Where did these organs go to ...

The Willis from the 1851 Exhibition?

The Schulze from the 1851 Exhibition?

The Gray & Davison from the 1851 Exhibition?

The Walker from the 1862 Exhibition?

The Bevington from the 1862 Exhibition?

The Mitchell & Thynne from the 1885 Exhibition?

5. Which organist ...

Had a staircase built through a mediaeval chapel so that he could come and go from the organ loft unobserved?

Died in the middle of an improvisation leaving a pedal note sounding?

Secured a new appointment by placing lead weights on the keys?
Adopted a simplification system?
Prepared working drawings for the organ in Leeds Town Hall?

6. Who composed ...

A piece called Bombardo-Carillion for four feet on one pedalboard - of which an American organist reported that he had started to play it with a lady pupil but had had to abandon it because he didn't know her well enough?

A piece that blew all the fuses at the Festival Hall?

In a "harsh and disgusting" manner?

"As Strephon the young with Aurelia the fair" and other songs, but is better known as an organ builder?

7. Which organ burnt ...

Because a famous inventor dropped a candle?

Once on completion in 1873 and again in 1981?

In England in 1937, though a near identical twin survives in a church in Paris?

8. Where would you now find ...

An organ from Lichfield Cathedral?

An organ from Llandaff Cathedral?

An organ from Salisbury Cathedral?

An organ from York Minster?

An organ from the Chapel Royal, St. James's?

An organ from Preston Public Hall?

An organ from Hunstanton Hall?

9. Who invented ...

The Keraulophon?

The Courcellina?

The Excelsior d'Amour?

The Po'ikilorgue?

The Vocation?

The Pyramidon?

The pneumatic puff?

10. Who ...

... So loved the organ at St. Sepulchre's Holbom that he forbade anyone else to tune it, could not bear to tune another organ the same day (as he could not bear "to hear any reed work after it"), hoped to be buried as near to it as possible, and indeed was interred in the south-western part of the churchyard?

... Wrote: 'meanwhile, my brother, who was a clever quick tuner, again went over the trebles of the reeds, and everything was as trim as trim could be.'

... Felt so excited on first hearing an organ by Schulze that he "had two or three times to leave the church in the most urgent state"?

A List

Robert Pacey has kindly sent the following list published by W.Gray and sent to the Dean and Chapter of Lincoln Cathedral cl 822-4 when they were planning a new organ. Dr. Pacey writes that he is dismissed in other correspondence as being an "indifferent voicer". The document is Lincolnshire Archives D&C A/4/14 and is reproduced here by kind permission of the Dean and Chapter of Lincoln Cathedral. The layout and style has been kept similar to the original, but this is not a facsimile. The testimonial from Bathwick - hoping that the organ will be a "lasting record" and will "ever speak for itself the superior abilities of its Builder" is rather poignant in view of the organ's recent restoration for a museum in Berlin.

a %i*t
Of Church and Chapel Organs, built by W. GRAY,
No. 9, NEW ROAD, FITROY SQUARE, LONDON

In LONDON

-oo-

ONE for the Parish Church of St. Paul,
 Covent Garden
 St. Martin's in the Fields, Charing Cross
 St. Anne, Soho
 St. Anne, Blackfriars
 St. Anne, Forster Lane, Cheapside
 St. Michael Royal, College Hill
 St. Swithin, London Stone, Cannon-st.
 St. Pancras New Church
 St. Dunstan in the East, ditto
 St. Patrick's Chapel, Soho
 St. James's ditto
 Wooburn ditto, Tavistock-square
 Philanthropic Society's Chapel, Saint
 George's Fields
 Asylum Chapel ditto
 Institution for the blind, ditto
 Oratorios, Drury Lane Theatre

-oo-

*The five following organs for the Parish of
 St. MARY - LE - BONE, viz;*

ONE for the New Parish Church
 St. John's Chapel
 Oxford ditto
 Welbeck ditto
 Portland ditto

-oo-

Out of LONDON

Four for the Hon. East India Company, for
 Calcutta, New Church
 Ditto..... Old ditto
 Bombay, ditto
 St. Helena, ditto

-oo-

Three for the Town of Shrewsbury, viz:

The Abbey Church
 St. Chad's
 St. Julian's

St. Patrick's Cathedral, Dublin
 Vice Royal Chapel, ditto
 Clogher Cathedral
 Gloucester Cathedral
 St. Albans Abbey Church
 Chapel of the Royal Hospital, Chelsea
 Clapham, Surrey
 Stoke, ditto
 Chigwell, Essex
 Wakefield, Yorkshire
 Huddersfield, ditto
 Eccleshall, ditto
 Sandal, ditto
 Nantwich, Cheshire
 St. Mary's, Chester
 St. Swithin, Worcester
 Bampton, Oxon.
 Cheltenham, Gloucestershire
 Rolvenden, Kent
 Cobham, ditto
 Weston, Staffordshire
 Hanley, ditto
 Halsworth, Suffolk
 Coddendam, ditto
 Woodbridge, ditto
 Harlow, Essex
 St. Andrew, Newcastle-upon-Tyne
 Houghton-le-spring, Durham
 Bishop Wearmouth, ditto
 Poplar Chapel
 Arundel, Sussex
 Castle Town, Isle of Man
 Newport, Isle of Wight Catholic Chapel
 Market Drayton, Salop
 Fakenham, Norfolk
 Presteigne, Radnor.
 Berriew, Montgomery
 New Church Bathwick, Bath
 Church for the Blind, Liverpool

St. ANNE, WESTMINSTER, March 22nd, 1796

"At a Vestry held this day. MR. ARCHDEACON EATON, *in the Chair* - The sum of Forty Guineas "was voted to Mr. Gray in addition to his contract for the New Organ, in testimony of the unanimous "approbation of the Vestry of the Instrument."

St. PAUL, COVENT GARDEN, 1800 - At a meeting of the Vestry.

"Mr. WILLIAM GRAY having completed the Organ in the Church of this Parish to our entire "satisfaction, as well as that of *Dr. Calcott* our Organist, and *Dr. Burney*; it was moved, seconded, "and unanimously resolved to present him with Fifty Guineas over and above his contract; and a "Draft was immediately filled up for that purpose." *Signed* "RICHARD BULLOCK, D.D. *Rector.*

W. Lonsdale 1
Tho. Bourdillon) *Churchwardens*

&c. &c."

St. MARTIN'S in the Fields, 1801 - At a Meeting of the Vestry.

"The Reverend Archibald Hamilton, D.D. in the Chair."

"Resolved unanimously, that this Vestry do highly approve of the Organ just erected in the "Church of this Parish, by Mr. W Gray, and that he be presented with Thirty Guineas, over and "above his contract for the same."

St. MARY-LE-BONE, March 8th, 1817 - At a Meeting of the Vestry.

"Present - Sir James Graham, Bart, in the Chair."

"Resolved unanimously, that it is the opinion of this Vestry, that Mr. Gray has executed his "contract for the Organ in the New Church of this Parish, in a manner most satisfactory to this "Board, and reflecting the highest credit on his professional Character and Talents."

"And Mr. Gray having voluntarily made some additions to the Organ not specified in his "Contract, he was voted One hundred and forty Guineas over and above the same."

WAKEFIELD, YORKSHIRE, September 19th, 1805.

"We the committee appointed by resolution of Vestry to superintend the erection of a New "Organ in the Church of this Town, having employed Mr. W. Gray, of London, to build the same, feel "the highest satisfaction in declaring our approbation of the Instrument, in which we are confirmed "by the many Professional Gentlemen who have heard it."

"With this impression, and the liberal manner in which he has executed the work, we have "unanimously resolved that he be allowed the Old Organ without paying the sum of Fifty Guineas as "agreed for the same."

"Dr. MONKHOUSE, *Vicar.*

Francis Maude
John Mann
James Willouby ^C*iure/i* wardens
John Hurst

James Craven
William Hallaly
Henry Clementshaw
&c. &c."

ROYAL HOSPITAL, CHELSEA, February 8th, 1819.

"Sir,

"I am directed by the Right Honorable the Lords Commissioners of this Hospital, to express their full approbation of the Organ built by you for the Chapel belonging thereto, it having been reported to their Lordships by Mr. Danby, the Organist, that the same is complete in every respect."

"I am, Sir,

"Your most obedient humble Servant,

"To Mr. Gray, *Organ Builder*,
"New Road, Fitzroy-square.

"RICHARD NEAVE, *Secretary*.

BATHWICK; SOMERSETSHIRE, February 7th 1820.

"We the Trustees acting by virtue of an Act of Parliament for Building a New Church in the Parish of Bathwick, in the County of Somerset, unanimously certify that the Organ built for and erected in such Church by Mr. William Gray, of London, is an Instrument so externally correct and beautiful, and has been pronounced by the best judges, to be so truly rich and harmonious in its various Tones, that in our opinion, it will be a lasting record of exquisite workmanship, and ever speak for itself the superior abilities of its Builder."

Signed "PETER GUNNING, *Rector*."

| | |
|------------------|-----------------|
| Wyndham Goodden | Thomas Kirkham |
| Thomas Gibbons | James Bird |
| James Christie | John Beak |
| Edward Tucker | L.P. Jones |
| William Willsher | Jeremy Willsher |

"We the Musical Committee at the School for the Blind in Liverpool, having superintended the erection of an Organ for the Church attached to this Institution by Mr. William Gray, of London, do hereby give our most unqualified approbation of the Instrument."

"Liverpool,
"School for the Blind,
"April 18, 1820.

Ambrose Dawson
Richard Ward
William Roe
William Blundell

W. G. has similar Testimonials from many other places.

"LONDON, April 7th, 1814.

" We the undersigned, having heard several excellent Church and Other organs of Mr. Wiliam Gray's Building, do hereby express our entire satisfaction of his ability, and in full confidence recommend him as a Person whose integrity and punctuality may be depended on."

Signed " S. WESLEY
G. T. SMART, KNIGHT, *Organist of St. James's Chapel*
W. PARSONS, KNIGHT, *Master of His Majesty's Band*
J. W. CALLCOTT, *Mus. Doc. Oxon. - Organist of St. Paul*
Covent Garden
CHARLES WESLEY, *Organ Performer to His Royal Highness t*
the Prince Regent
C. R. BURNEY, *Organist of Oxford Chapel*
W. CROUCH, *Organist of St. Luke, Middlesex; and Clapham*
Surrey

" LONDON, February 20th, 1817.

" We the undersigned, having tried the Organ in the New Church of St. Mary-le-bone, built by "Mr. W. Gray, do approve of the same; especially noticing the rich full Tone of the Diapasons, and "the grandeur of the Chorus;- Of the Solo Stops, the Violincello and Flute claim particular mention; "and we consider the Builder as having displayed much judgement in the Voicing of this highly "finished and truly magnificent Instrument."

Signed " CHARLES WESLEY, *Organist of St. Mary-le-bone Church*
GEORGE T. SMART, KNIGHT
THOMAS ATWOOD, *Organist to St. Paul's Cathedral*
GEORGE PRICE, *Organist of the Temple Church*
H. SMART, *Leader of the Oratorios, Theatre Royal, Drury Lane.*
GEORGE MATHER, *Professor of Music.*

Reviews

Repair or Replace: a guide for parishes considering the future of their organ.

9pp. leaflet published by the Council for the Care of Churches, 83 London Wall, London EC2M 5NA. Available for 60p plus 30p postage and packing.

This succinct book gives sound and easily understood general advice to those considering organ work. It touches on historical questions, musical questions, position, size, appearance and other important matters. It unashamedly favours pipe organ solutions. It confesses to avoiding the issue of popular music in church - indeed a fair hearing would double the size of the leaflet...

The booklet is sponsored by the CCC in collaboration with the Organ Advisory Group of the Society of St. Gregory of the Roman Catholic Church, the Royal School of Church Music, the Royal College of Organists and the Incorporated Association of Organists.

My only regret is that this booklet can only offer suggestions. Many of the recommendations should be regulations, one or two ought to be enshrined in law as in other countries.

S.B.

The Organs of Rochester Cathedral by Paul Hale. 42pp, colour covers, illustrated. Available from the Cathedral.

Paul Hale's monograph - which includes the organists of Rochester Cathedral as well as the instruments they played - is a useful and informative addition to the many similar booklets available up and down the country. The story of the instruments in the cathedral is described clearly and with attention to documentary and technical detail, from visits by early organ builders - Father Smith amongst them - to the recent major reconstruction by N.P.Mander Ltd. The text was designed and set by an amateur using a word-processor: the fact that it is indistinguishable from good moveable type shows what can be done with modest resources.

S.B.

Organ CDs - a place-name index by Dr.J.Huddleston. About 120pp. Available from the author at POBox 136, Fleet, Hampshire GU13 8LX.

This simply produced index of hundreds of organ Compact Discs is arranged - for the benefit of organ nuts everywhere - by place. In other words you can search for your favourite instrument and see what is available. The book is useful and appears to have been carefully put together.

An unexpected bonus is Jo Huddleston's remarkable sense of humour, which appears in the form of tiny doodles, sarcastic or witty or obscure remarks and delightful spoof entries littered about the book.

S.B.

Redundant Organs

Mersyside

Willis 1892,

unaltered

Disposition

Gt 16.8.8.8.4.3.2.III.8.4.

Sw 16.8.8.8.4.2.8.8.4.

Ch 8.8.8.4.2.8.

Ped 16.16.16.8.8.Spare

Action

Mechanical, with pneumatic lever to Great

Dimensions

h 23', w20', d 16' 9"

Worcestershire

Nicholson c. 1850/1864; rebuilt Harrison & Harrison 1904
Disposition Gt 8.8.8.4.4.2. Sw 16.8.8.8.8.4.2.8. Ped 16.8.
Action Mechanical, pedal pneumatic
Casework Pipe-rack front; Bourdons on side
Dimensions h 16', w 9' 9", d 8'

Wiltshire

Sweetland 1900
Disposition Gt 8.8.8.8.4.2. Sw 8.8.8.8.4.8. Ped 16.
Action Mechanical, pedal pneumatic
Casework Carved casework in oak
Dimensions h 16', w 12', d 1 O'

Bedfordshire

Hill 1860; moved to present church by Norman & Beard 1899
Disposition Gt 16.8.8.8.4.4.3.2.8. Sw 16.8.8.8.8.4.11.8.8. Ped 16.16.8.
Action Mechanical
Casework None
Dimensions Not given

Greater London

A, Kirkland, late 19thC; for Samuel Coleridge-Taylor
Disposition Gt 8.8.4.2.8. Sw 8.8.8.8.4.II.Spare. Ped 16.8.
Action Mechanical, pedal pneumatic
Dimensions h 13' 8"; w 8' (+ Bourdon unit), d 12'

West Midlands

Nicholson & Lord, c.1880
Disposition Gt 8.8.8.4.4.3.2. Sw 8.8.8.4.III.8. Ped 16.8.
Action Mechanical
Casework Hand-grained softwood; console oak
Dimensions h 14'6", w 10', d 9'6"

Kent

Bevington 1874
Disposition Gt 8.8.8.4.II. Sw 8.8.4. Ped 16.
Action Mechanical
Dimensions h 16', w 8'1", d 6'3" (+ 1'6" console projection)

Shropshire

W.H.Laycock, Tunstall, c.1920
Disposition Gt 8.8.4.spare. Sw 8.8.8.spare. Ped 16.
Action Mechanical; pedal pneumatic
Casework Pitch pine front and bass end (corner position); console oak
Dimensions h 14'6"; w 8'5", d 4'8" (+ 2'9" console projection)

Wiltshire

Bryceson, c.1840
Disposition Man 8.8.8.4.2. Ped 18 notes, pulldowns + 12 Bourdon pipes
Action Mechanical
Casework Plain case with speaking front
Dimensions h 14', w 8', d 6'

County Durham

Bevington, no date

Disposition Man 8.8.8.4.4.II. Ped 16.
Action Mechanical
Casework Pipe-rack front
Dimensions h 15'6"; w 8'6", d 7'6" (+1'6")

Kent

Bevington, c.1860? (Chancel organ, no. 418)

Disposition Man 8.8.8.4 and 13-note Bourdon; Pedal pulldowns
Action Mechanical
Dimensions h 14', w 7'3", d 3'3" (+ pedals)

Kent

Bates, c 1848

Disposition Man 8.8.8.4.3.2. Pedal pulldowns. Compass: GG-g-P
Action Mechanical
Casework Grained, with diapered front
Dimensions not given

Bedfordshire

Anon, no date; to present location by Rest Cartwright, 1933

Disposition Man 8.8.8.4.4. Pedal pulldowns. Enclosed, except basses
Action Mechanical
Casework Pipe-rack (altered, but restorable)
Dimensions h 11'4", w 6'4", d 4'2" (+2'5" console)

Kent

Louis Debierre (Nantes), c.1880? (some similar organs known as "Polyphone")

Disposition Man 16(treb).8.8.8.4.8. (all divided at c')
Action Mechanical
Casework Totally enclosed; oak casing; no pipe display
Dimensions h 5', w 5'2", d 7'2"

Wiltshire

Casson Positive 'Wardrobe' organ; in need of overhaul; no details

Other organs currently available:

Wiltshire 2m Hill 1912; tub pn (excellent condition); Gt 4, Sw 4, Ped 1.
Mersyaside 3m Rushworth & Dreaper; el pn; Gt 9, Sw 11, Ch 9, Ped 9.

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

Notes and Queries

Bernard Edmonds

I find a reference to the organ at Holy Redeemer, Clerkenwell, as having belonged to the Prince Consort. (1) This author is always worthy of credence; I have not heard this before. Mackeson 1889 does not mention any organ. I believe there is a Willis in the west gallery - or was in 1936. Any information?

An enquirer wants to know about H. Wellstead of Wimborne. I have notes that he built a rather quaint 3-manual at Newton Methodist, Poole, 1887 (just rebuilt by Peter Bumstead); Wimborne St.

John, 1898; Beaminster St. Mary, 1899; and he is said to have been at work in 1912.

J.E. Minns began work at Taunton 1879; in 1894 Osmund bought the business, trading as Minns & Co. until 1901. S.F. Dalladay of Hastings was A.R.C.O. and had given recitals at one or more of the exhibitions so popular around the turn of the century. Many of his organs are in the Hastings area, but one has found them in Berks, and Bucks. He retired in 1946, when I went to see him to acquire some bits and pieces. He met me at the station. I had not realised how sharp were the comers and steep the hills in the Hastings area until I had been driven by S.F.D., and I was relieved to reach the station again intact. Apart from that I can tell the enquirer nothing.

George Staniland of Abingdon was a subscriber to 'H&R' in 1855. An organ bearing his name may be found at Brightwell-cum-Sotwell in Oxfordshire. Relf Clark tells me it has Great from double to mixture, and the Swell also has a mixture, and the date of the installation was 1903. Clearly it was not new then. A reference to Musical Opinion September 1903 page 336, to which at the moment I have no access, speaks of this organ as by 'the late Mr. Staniland'. Is any further work of his known, and can anyone tell us something about him?

The organ by Hart of Redgrave now at Warren in Dyfed stood for some years at Sibton in Suffolk and was reputedly made for Mendelssohn. I was recently told that Mendelssohn had some connection with Framlingham in that part of Suffolk. Can anyone enlarge on this?

Someone studying *Organa Britannica*(2) wants chapter and verse for the information that 'according to Edmonds' Rushworth Dreaper in 1937 reported three old ranks attributed to Father Smith in the organ at St. Mary Abbots, Kensington. O.B. has got its wires crossed again. The reference it gives (3) is to a letter concerning Oxford organs, and firmly so labelled, following on from articles by Sumner in the previous volume. The Kensington organ was referred to earlier on as the source of the case at Oriel College, and the reference to St. Mary's was of course to the Oxford church. Father Smith and, so far as I know, R&D in 1937, had no connection with the instrument at St. Mary Abbots, which was basically a Hill of 1872(4).

The old St. Mary Abbots, after numerous misadventures, was issued with a Faculty for demolition in 1868(5) and a new church by Scott consecrated in 1872. The organ from the old church was sold - to whom is apparently not recorded, but may be guessed from what follows.

Dr. L.G. Hayne when at Queen's College Oxford, was concerned in designing a monumental organ by Walker, started in 1866. He was apparently collecting organ pipes, and after he left in 1869 to become Succentor at Eton he claimed several stops from Queen's as his personal property and removed them. At Eton he again produced an impossibly ambitious scheme for Hill, which again was not completed. At the same time he was beginning the construction of his own monster 5-manual instrument, apparently in a College Music Room. When his father died in 1871 Hayne moved to Bradfield in Essex to succeed him in the benefice.

The organ was moved to Bradfield, 'in ten of the largest trucks which the railway could then find*' and weighing about 37 tons. The zinc 32ft which Kitsell had made for him was sold to the College. According to Rayson the Ipswich organ-builder whose father had much contact with Hayne, there was difficulty in getting these pipes into the Chapel and a hole was made in the roof. The organ was installed - according to Sumner who knew Bradfield well - in a sort of pavilion, and blown by a (live) donkey engine. Rayson records that the case was from the old organ at Kensington, and tells of a photograph showing this. It is likely that the rest of that organ joined Hayne's vast collection of pipework.

When Hayne died in 1883 the organ was sold by auction. The massive swell box fetched ten shillings (50p). It was 20ft x 16ft x 14ft, of 3-inch timber and ended up as a flour mill. The one-and-only pipe of the experimental 64ft stop, bottom C, 4ft across the mouth and 4ft 6ins deep, of 3-inch timber, provided material for a multitude of purposes. It was in 1885 that Charles Martin of Oxford erected an organ at Oriel College for which the Kensington case was adapted. In 1937 R&D showed me in it sundry old pipework, some Hill, some earlier work re-used by Hill, some anonymous, probably amongst Martin's pickings from Bradfield, but its actual origins were not

ascertainable.

I hope I have sorted this out with a reasonable chance of being somewhere near the truth; but this information depends a lot on some people's memories; and one of my sources at least merits the description by an organ builder as 'a little apt to bridge gaps in evidence attributive'.(6) Further information welcome.

Concerning the 'melody coupler'(7) Dr. Thistlethwaite reminds me of a letter by Canon Dickson of Ely (8) which records 'It was said that he [Walmisley] introduced this contrivance into the organ for the sole purpose of playing the melody of "God save the King" in the introduction to Attwood's anthem "I was glad". But I have never heard him use it'. Dr. Thistlethwaite also told me that there was such a coupler made by Lincoln for Christ Church Spitalfields, probably at the instigation of the organist, Josiah Pittman, one of the earlier Bach players. This 1837 rebuild was rebuilt again by Gray & Davison in 1852, before Hopkins and Rimbault was published, but I ran it to ground in the earlier' editions of Hamilton's Catechism(9). The Musical World records that Pittman was appointed organist after a competition on 12 May 1837, at which he had played 'the glorious pedal fugue in G minor', and goes on to give a description of the organ.(10) The canto fermo coupler was not included. There were 25 pedal open wood pipes down to 24ft. By the time of Hamilton's description, the pedal board - but not the pipes - had grown to 34 notes, up to e; and an extra coupler had appeared, 'Canto-firmo-copula, and Swell to Pedal an octave above'. Pittman had evidently made his presence felt. This long pedal board lasted until 1899(11) but the coupler had fallen by the wayside.

There are two cuttings filed in my copy of The Organ containing the account of Great George Street Chapel in Liverpool(12). One tells me that Dave Rickus of Great George Street Project could inform me about the purchase of sundry items from the building, including 'the organ fa?ade'(13) What of the rest of the organ? The second cutting gives the answer:(14)

'Fritz Spiegl, of the Liverpool Daily Post relates that when Great George's Church was taken over for secular use, he remembered that it contained an important pipe organ built in 1841 - so he looked in one day. "Having already been attacked by vandals," he relates, "the organ, with its splendid carved base, was being systematically destroyed by the children under adult supervision. The tin pipes were being beaten into 'interesting' shapes and the ranks of great wooden stops sawn into boxes. Upon asking one of the supervisors if he realised that this was an important and historic instrument built by the craftsmen Hill 130 years ago, he was met with the rejoinder: "It's no longer a musical instrument. It is now a different art-form. Children destroying an organ are a form of ballet."

So it has 'gone like an uncompleted kiss seen from a railway carriage'.(15). Further comment would be superfluous.

- (1) B.F.Lowther Clarke Parish Churches of London, Batsford, p.57.
- (2) J.Boeringer, 3 volumes, Associate University Presses 1983-89.
- (3) Organ Vol.XXVIII p.47; XXVII pp.1 1, 162
- (4) Hopkins & Rimbault, The Organ (1877), p.488. Musical Opinion 1/1893 p.218
- (5) Clarke op. cit. p.101
- (6) Organ Vol.XXVII pp.91,138. Musical Opinion 1/1936 p.347; 11/1935 p.152. Organist & Choirmaster 10/1906 p. 124; 12/1906 p. 183. Thistlethwaite Organs at Eton.
- (7) BIOS Reporter Vol. 14 No.2, p.15
- (8) Musical Opinion 4/1893, p.398
- (9) Second edition p.59; third edition p. 125.
- (10) Vol.5, pp.174-5.
- (11) Musical Opinion 8/1930 p.999; Organ Vol.XIX p. 114.
- (12) Organ Vol.XLVII p.97; Vol.XLVIII p.81.
- (13) Maintenance & Equipment News Autumn 1972.
- (14) Church Times 6/10/1972
- (15) A.L.Morton Collected Poems.



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 the organ in St. Michael's Blackheath Park. The history of this instrument is discussed in BIOS Reporter VoU3 No.2 p.10.