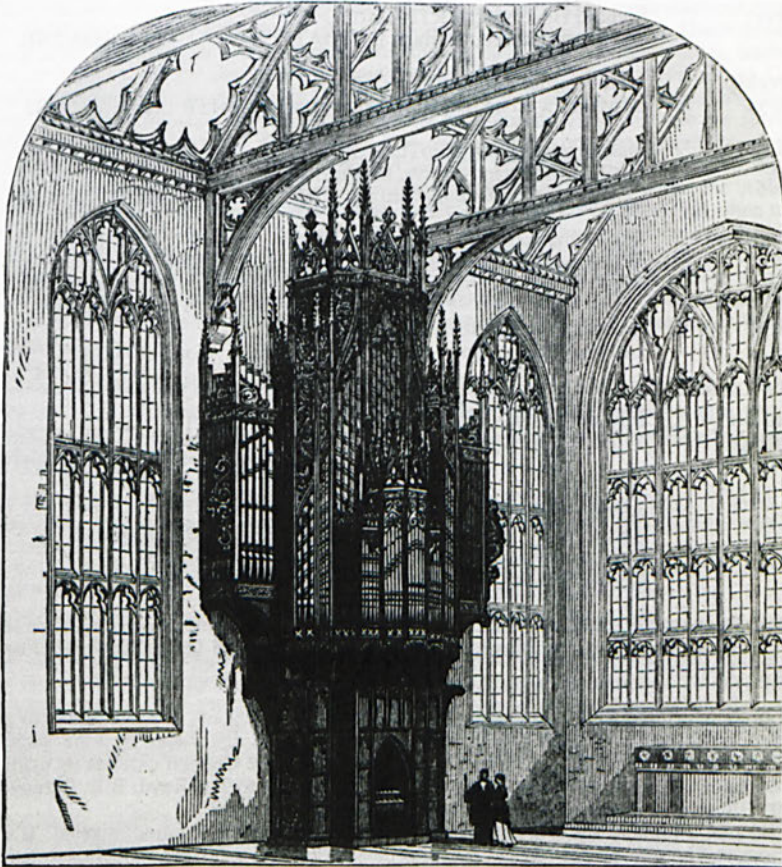


BIOS REPORTER



NEW ORGAN FOR ST. MARY'S CHURCH, NOTTINGHAM.

Voi. 16, No. 3 (July 1992)

BIOS

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The BIOS Reporter is edited by Relf Clark and John Whittle. Suitable material must be sent to Relf Clark c/o Department of Music, University of Reading, 35 Upper Redlands Road, Reading RG1 5JE.

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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 payment of £6.

Certain back issues of the Reporter are available from the Membership Secretary. These can be obtained at a cost of 30p 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 Positiv Press, 130 Southfield Road, Oxford OX4 1PA.

Opinions expressed in this publication are those of the respective contributors, and not necessarily those of BIOS.



Editorial

IS A STONE CHURCH THE RIGHT BUILDING FOR CHURCH WORSHIP TODAY?

Volume 16, no. 1 has generated considerable controversy. Whether the Archdeacon of Rochester actually exists or is simply a devil's advocate created by a mischievous contributor is something we hope to discover on 17 October, at St. Anne's Church, Underwood Road, London E1 [see later. Ed.]. His remarks nonetheless raise very important issues, issues which cannot be avoided by the kind of parody which follows. Organ advisors on Diocesan Advisory Committees are well aware of the pressures that liturgical changes are bringing to bear upon pipe organs. These changes cannot be ignored. However, we are members of BIOS, surely, because we have found that organ music provides experiences that are unattainable in other ways, experiences, I suspect, much like those that were enjoyed by worshippers entering great liturgical buildings for the first time. When the Abbé Sugar completed his plans for the monastery of St. Denis, he expressed the hope that when members of the congregation entered the great cathedral church, they would be awestruck by its craftsmanship, and sense something of the infinity of creation. Similarly, I am sure that members of BIOS will agree that few musical experiences are comparable with hearing on a pipe organ the greatest music written for the instrument. I myself, when barely ten years old, was overwhelmed, hearing Fernando Germani playing Franck's *Trois Chorals*, at Westminster Cathedral.

I wonder whether any of this will strike a sympathetic chord with the Archdeacon. Whether it does or not, perhaps he will agree that if there is room for divergence of opinion over what is musically appropriate in today's worship, there is room for divergence of opinion over other, perhaps more fundamental, matters.

For too long we have assumed that a stone building of colossal proportions - a tenth-century innovation - is the right house for today's worship. In the past, very little thought was given to the placing of such buildings. They were quite often jammed into corners of populous cities, dwarfing the humble dwellings around them. What an improvement it might have been at Salisbury, for instance, if that costly spire had not been added, dwarfing in rite Close what is among the most distinguished groups of private houses in the British Isles.

Such buildings are, of course, ruinously expensive to maintain. Well beyond the finances of the church, they occupy much-needed space; and as many such churches are only heated for Sunday worship, their generally low temperature has nothing but a dampening effect upon the congregation. The very few good builders available for the maintenance of such buildings are inordinately expensive, and most small firms produce poor work that rarely lasts more than a few years.

New stone churches and cathedrals of any size are very expensive. In most cases, one building is much like another, and most are positioned in the wrong place, far from access to convenient public transport, their remoteness such that not even the most brilliant preachers and choral directors can draw a congregation of any substance. The stone church is not easily adaptable. Its interior planning is for the most part restrictive and grossly uncomfortable. In small communities, a good nissen hut or portacabin would be far more useful than a stone church. Advances in modern constructional techniques should challenge us all to find substitutes for what has been used for many hundreds of years.

There is one further point to be considered, that the church must recognise its social responsibility to the community at large. For example, it could make an outstanding contribution to most cities' traffic and environmental problems. A multi-storey car park capable of accommodating hundreds, perhaps thousands, of cars, could easily be fitted inside Westminster Abbey. In this way, the church might be able to effect an increase in its income sufficient to cope with the steady demand for new electronic organs to replace the ever-increasing number made redundant by the never-ending march of technology.

Peter le Huray

Stephen Bicknell

It is sad for BIOS, but an indication of the health of the craft of organ building, that Stephen's professional commitments have made it impossible for him to continue to act as editor of the Reporter. The Society is deeply grateful for all his work, and we hope that, busy though he is, he will occasionally have time to contribute further examples of the thought-provoking commentaries that for so long have been such an eagerly-awaited feature of the Reporter.

This edition has been produced by a team comprising the Secretary, the Assistant Secretary (who bears overall responsibility for the text) and the Membership Secretary (and his various helpers). Anyone wishing to step into Stephen Bicknell's shoes is asked to contact the Secretary; in the meantime, all contributions must be sent to the Assistant Secretary.

Contributions from the general membership are now more important than previously, the editor and his colleagues having only limited time in which to compose material.

MATERIAL FOR INCLUSION IN THE OCTOBER EDITION MUST BE DELIVERED TO THE ASSISTANT SECRETARY [REDACTED], BY NO LATER THAN 1 SEPTEMBER 1992.

JOURNAL 15

Members ought by now to have received their copies of the 1991 Journal, and we apologise for its late arrival. There were problems beyond the control of the publisher, John Brennan, who went to great lengths in order to produce this edition. We are most grateful to him. The problems have been identified, and Council is confident that they will not recur. Journal 16 (1992) is being edited by Dr. Nicholas Thistlethwaite, and Journal 17 (1993) by the Secretary.

Those interested in contributing essays on organ design 1870-1939, to an edition of the Journal planned to deal exclusively with this period, are asked to contact the Assistant Secretary.

MEMBERSHIP MATTERS

At the Council meeting held on 23 May last, Dr. Whittle reported that the membership had risen to 574, an increase since January 1992 of two per cent. Encouraging though this is, he expressed his concern at the small number of student members. He will be pleased to hear from anyone with suggestions for increasing the membership generally, and student

membership in particular.

Similarly, the Treasurer will be pleased to hear from any members able and willing to pay their subscriptions under a deed of covenant. It is a way of increasing the Society's income that involves practically no effort on the part of members.

MEETINGS

Northampton

The meeting held on 16 May was the success we have come to expect it to be; it is hoped that a detailed report will appear in the next edition.

Annual General Meeting

Notice is hereby given that the 1992 Annual General Meeting of the British Institute of Organ Studies will take place at St. Anne's Church, Underwood Road, London E1 on 17 October 1992, beginning at 4 p.m.

All members whose subscriptions have been duly paid are entitled to attend the meeting free of charge.

Relf Clark
Assistant Secretary

(The nearest tube station is Whitechapel (Hammersmith & City Line), from where St. Anne's is no more than about ten minutes' walk. Turn right along Whitechapel Road, turn right into Vallance Road, and take the first turning on the left.)

The AGM will follow an ordinary meeting of the Society, at St. Anne's, the programme of which will be as follows:

- | | |
|-------|---|
| 10.30 | Assemble |
| 11.00 | Introduction by Mr. Paul Weaver (Director of Music at St. Anne's), followed by contributions by Mr. Michael Gillingham and Dr. John Rowntree, and a demonstration of the Bishop & Starr organ (1857) by the Assistant Secretary |
| 12.30 | Lunch (members to make their own arrangements) |
| 14.00 | Debate (to be attended by the Archdeacon of Rochester) |
| 15.15 | Tea |

Please note that a fee of not more than £10 will be exacted, on the day itself, for attending this particular meeting.

We hope that as many members as possible will attend what promises to be a stimulating and controversial day.

Reading, 20 February 1993

It has been decided that a February meeting, at the Music Department of Reading University, will henceforth be an annual event. Those who attended the 1988 residential conference will be familiar with the department and its surroundings.

A collection of artefacts has been built up at Reading over the years, and it is hoped that at least some part of it will be available for inspection, and that lectures will be given on topics relating to them.

Full details will be given in the October edition.

Huddersfield residential conference, 1992

A leaflet outlining this conference was included in the last issue of the Reporter. Applications to David Wickens c/o The Secretary at Reading University (address on the inside cover). A report will appear in the October edition.

Cambridge residential conference, 1993

Details will appear in due course. The Chairman and Dr. Nicholas Thistlethwaite have the arrangements well in hand.

Other Meetings

The Secretary is always pleased to receive from the general membership suitable suggestions for demonstrations and meetings.

St Giles's Cathedral, Edinburgh

Recitals on the new organ will be given as follows:

15 July	Ullrich Bohme
19 August	Naji Hakim
16 September	John Scott
14 October	Anne Marsden Thomas

Each recital begins at 8 p.m. Tickets (£5 - £3 concessions) are available at the cathedral shop, on the door, or from Queen's Hall box office (031 668 2019).

There will be a series of Sunday recitals at 6 p.m. on the following dates: 26 July (Timothy Byram-Wigfield), 16 August (Morley Whitehead), 6 September (George McPhee), 4 October (John Kitchen) and 1 November (George Wilson). Admission to the Sunday recitals is free.

Peter Collins

There will be a one-day workshop, on tuning organ pipes, on Saturday, 19 September, at [REDACTED]. It will begin at 10 a.m. with coffee followed by a structured talk, and will end at about 5 p.m. It will deal with basic tuning techniques and the meaning and necessity of temperaments, and will include "some 'hands-on' experience". The fee of £35 includes a buffet lunch and other refreshments. Members interested in attending should contact Peter Collins as soon as they can, since demand for places is likely to be heavy.

Nicholas Danby

Mr. Danby, a BIOS member, has recently returned from Germany, where he took part in a symposium relating to the restoration of the Hildebrant organ at Naumberg.

REDUNDANCIES

Avon

Anon
date not known
Action part mechanical, part pneumatic
Specification 8.8.8.8.4.8 (clnt)
16.8.8.4.8 (ob) spare
Pd. 16.8 (Vc)
Casework no details
Dimensions h 11' 8" w 10.5'd 10'

Devon

Bryceson Bros. & Ellis
1880s
Action manuals mechanical, pedals pneumatic
Specification Gt. 8.8.8.4.3.2
Sw. 8.8.8.4.4.8
Pd. 16.8 (ext)
Casework architectural to three sides, console at side
Dimensions h 15' w 10'd 7.5'

County Durham

J. Nicholson (Newcastle)
1868
In store
Action mechanical

Specification 8.8.4.4. pedal pull-downs
Casework classical "box", dummy front pipes; restoration required
Dimensions h 9' 7", w 6'd 3.5' plus 2.75' pedals

Greater London

James Davis
ca. 1790
Chamber organ, dismantled
Action mechanical
Specification 8 (bass).8 (treb). 8.4.2
Case architectural
Dimensions h 7' 5" w 4' 5" d 2' 2"

Kent

Henry Jones
lateC19
Two manuals and pedals, 17 speaking stops. Pneumatic action. Further and better particulars to follow.

Northants

Lloyd (Nottingham)
ca. 1895
Action manuals mechanical, pedals pneumatic
Specification Gt. 8.8.8.4.2
Sw. 8.8.8.8.4.8
Pd. 16.8
Casework pipe-rack
Dimensions h 16' w 1 1' d 5' plus 2' pedalboard

Members are asked to note that Mr. Roy Williamson is now the Redundancies Officer.

ENGLISH HERITAGE

We set out below the text of a letter written to the Secretary by Dr. Martin Cherry, the Head of Listing Branch. It is dated 10 February 1992:

Dear Dr. Kent

THE LISTING AND GRANT AIDING OF HISTORIC ORGANS

After having consulted various colleagues, I am now in a position to answer in some detail your letter to Miss Page of 5 December 1991. I am sorry to have taken so long to reply.

Firstly, let me look at the listed status of organs in churches. If an organ were to be fixed to the fabric of a listed building in a substantial way then the organ would form part of the listed building and (leaving aside ecclesiastical exemption) would be protected under the legislation. If the organ workings were, themselves, part and parcel of that fixture then I think the whole ensemble would be part of the listed building. Although the legal definition of the word 'building' for the purposes of the Town & Country Planning Act 1990, specifically excludes 'plant or machinery comprised in a building' (section 336), the definition in the Planning (Listed Buildings and Conservation) Act 1990, section 1(5) which includes 'any object or structure fixed to the building' overrides it.

In theory, I think a building could be listed on the grounds that it contained a single outstanding feature of architectural or historic interest, but this is unusual and I know of no listed church or public building where the organ is recognised as being more important than the building itself, and no building has been declared outstanding [() and so grant-eligible) solely because of the high quality of its organ.

Where important historic machinery is fixed to a building in which it has operated in the past (i.e. the connection of the machinery to the building is an historic one) then listing would be theoretically possible. But where the machinery was recently introduced to a building of no architectural or historic interest then listing would not be justifiable. If a church contained as part of the building an historic organ and the connection were an historic one, then the presence of the historic organ should be taken into account in deciding whether or not to list the building. If the building were listed then the listing description would, no doubt, refer to the organ.

Organ cases are frequently mentioned in listed building descriptions because they are often significant decorative elements. Normally, inspectors and field-workers do not have the expertise to make judgments about the importance of the instruments, or judge the tone or musical quality. It is important to bear in mind that listing relates to buildings (or features which are part of buildings) of special architectural or historic interest. It does not allow listing of buildings or features which are of purely special musical interest. So the musical quality of an organ will only really be a material consideration if the organ is of special historic interest. It is arguable that alterations to the tone or sound of an organ would require listed building consent where the alterations would affect the historic interest of the organ, but we would only enter such an area in the most exceptional circumstances. One such case, for instance, might be a proposal to replace the chimes of Big Ben with the notes of a cuckoo. I think that objection could legitimately be taken on the grounds that the chimes were an historic feature which should be protected.

Regarding the grants side of things. English Heritage is empowered to grant aid repairs to outstanding buildings and their contents, and there is therefore no doubt that we have the legal power to grant aid to the repair of organs in churches (and any other outstanding building for that matter). But in order to run a grants scheme sensibly, taking into account the available resources of staff and money, we have deliberately confined contents to include only permanent fixtures and then only those of merit. Organ cases were made eligible a few years ago, but only those that made a really important contribution to the internal character of the church. We have enough demands on our limited funds without increasing the scope of eligible items and we do not have the expertise to determine which organ mechanisms are of merit, how they should be repaired or, indeed, whether they ought to be repaired and restored to a particular form.

To consider grant aiding the works of organs, therefore, English Heritage will need to have more resources in the form of advice and money, as well as a system of identification that allows us to understand the importance of a particular organ in its context as well as the merits of a particular form of restoration and repair.

I hope that these comments are helpful. Please do not hesitate to come back to me if you wish to discuss the matter further.

English Heritage Organ Advisor

Barrie Clark, a member of BIOS Council, has been appointed Organ Advisor within English Heritage. This is a part-time activity in addition to his job as an historic buildings architect, and will involve internal advice on the maintenance of the seven organs in the care of English Heritage (unaltered instruments by William Hill, T.C. Lewis, John England, the Hoffheimer organ at Carisbrooke, a possible George England chamber organ, and two others).

English Heritage reserves the right, after giving churches grants for fabric repairs, to comment on all subsequent alterations to the building or its fittings. This can include pipe organs, their rebuilding, resiting or disposal, and these cases should be referred to Barrie Clark for comment

At least there will be the opportunity to examine the proposals, and possibly to suggest alternatives, if the loss or misguided alteration of important instruments is involved.

English Heritage gives a grant, intended specifically for important fittings such as furniture, wall hangings, stained glass, etc., called a Contents Grant. This can cover the casework, display pipes and console of an organ, but not the internal mechanism. In this we fall far behind most European countries with a similar organ heritage.

Barrie Clark

OHTA NEWS

The following item has come from our sister organisation, the Organ Historical Trust of Australia:

Sydney Town Hall redecorated

The Sydney Town Hall has been fully restored and redecorated to commemorate the sesquicentenary of the founding of the corporation in 1842. The vestibule, immediately behind the main entrance, has been elaborately redecorated in the original High Victorian colours. Previously decorated in cream paint overall, its appearance is now spectacular. The main hall, however, has been redecorated in shades of white with gold highlights. The large Corinthian columns surrounding the organ have been marbled in black, with pronounced veining. The light fittings have been replaced with fittings modelled upon the original.

The case of the 1886-89 William Hill & Son grand organ has been repainted in off white, with gleaming gold leaf applied to the pipeshades, cornice mouldings and finials, presenting a fresh appearance which is based upon the original decorative scheme, but may well surprise those accustomed to the previous cream and vermilion scheme. An important aspect of the restoration of the hall has been the removal of large quantities of acoustic tiling which will undoubtedly enhance the reverberation time of the hall and improve its frequency response, thus providing a more sympathetic acoustical environment for the organ. The organ is currently receiving a

complete cleaning and overhaul by Manuel da Costa, who holds the maintenance contract for the instrument.

The restored hall and organ will be unveiled by Queen Elizabeth shortly.
(from OHTA News Vol 16, No. 1, p4, 1992)

Organ under threat

The Georgian church of St. Thomas the Martyr, which has graced a prominent site in the centre of Newcastle upon Tyne for one hundred and sixty years, is seriously under threat of imminent closure. The *Newcastle Journal* on 15 June ran an article with a photograph of the elegant church, outlining the plight of the Master and Churchwardens in acknowledging the discovery of dry rot in the roof. During the last three years individuals and the church's Trust have, with some grant aid, raised £300,000 for the restoration of the tower. The need to raise another £300,000, rapidly, for remedial and conservation repair work to the roof, is beyond the means of the twenty to thirty regular worshippers.

Many BIOS members will know of the magnificent four-manual Harrison & Harrison organ which sits strikingly in its pink, red, black, brown and gold pipes on the gallery at the west end. The detached console is positioned at the east end of the south gallery. Short of some financial miracle, the dry rot, if not dealt with, will force the church to close in April 1993. Many broadcasts have been made from this splendid 1961 instrument for which former BIOS Chairman Dr. Donald Wright was both the organ consultant and for many years Director of Music at the church.

John Whittle

RCO Manuscripts

During the recent move of The Royal College of Organists from Kensington to Holbom, some items, including the Sperleng Notebooks and the Norbury Drawings, were placed on loan to the British Library Department of Manuscripts. The following details are given for the benefit of researchers.

Loan 79.8: The Norbury Drawings

Watercolour drawings of church and other organ cases by John Norbury, 1867-1902. Norbury's own catalogue of the drawings is Loan 79.8/14, but a full listing of the present arrangement, principally by country, is given in Loan 79.8/15, which serves as a guide to the use of the collection.

79.8/1-9. Mounted drawings

- 79.8/1. Australia, Austria, Belgium
- 79.8/2. France: Abbeville - Dol
- 79.8/3. France: Falaise - Troyes
- 79.8/4. Germany
- 79.8/5. Holland, Malta, Norway, Spain: Alcala - Seville
- 79.8/6. Spain: Tarragona - Zaragoza, Sweden, Switzerland, U.S.A.
- 79.8/7. Great Britain: London
- 79.8/8. Great Britain, other British: Adlington Hall, Cheshire - Old Radnor, St. Stephen
- 79.8/9. Great Britain, other British: Paignton - York, designs, etc.

79.8/10.12. Unmounted drawings

- 79.8/10. Large unmounted drawings: Austria - Germany
- 79.8/11. Large unmounted drawings: Great Britain - Yugoslavia
- 79.8/12. Small unmounted drawings

- 79.8/13. Miscellaneous items, including engravings of designs for organ cases by Andreas Beigmilller and others
- 79.8/14. Norbury's catalogue of the collection, with miscellaneous papers
- 79.8/15. List of the collection as presently arranged
- 79.8/16. Portraits: Henry Purcell, T.S. Dupuis, S.S. Wesley, John Ella

Loan 79.9: The Sperling Notebooks

Notebooks of John Hanson Sperling (1825-94)

79.9/1-3. Notes principally relating to church organs, giving detailed specifications of the instruments. Arranged by place.

- 79.9/1-3. London and surrounding parishes
- 79.9/2. Bedfordshire - Suffolk
- 79.9/3. Sussex - Wiltshire; Wales; Ireland; Scotland (Glasgow only); Europe
- 79.9/4. Notes on French organs and organ builders
- 79.9/5. Church notes (Kensington, Fulham, Hammersmith, Chelsea, Islington & Tottenham), notes on heraldry

REED ORGANS

Pam and Phil Fluke of the Victorian Organ and Harmonium Museum, Saltaire, West Yorkshire are compiling a register of extant reed organs, with a view to mounting the information on a database for posterity. This is a project which in some ways parallels the N.P.O.R. They have requested help with the task and asked that we assist them by informing the membership. They give the following account of the work:

"The Reed Organ Museum is putting together a record of extant Reed Organs/Harmoniums. Do you have a Reed Organ/Harmonium in your church or chapel? Do you know of one in any other place? Can you help us to put together a record of these instruments? Please send details (and a photo if possible) to: Pam & Phil Fluke, [REDACTED]. Any costs will be reimbursed".

NOTES & QUERIES

Here we are, successfully, if hurriedly, moved to Ellesborough, adjacent to a Clergy Pensions Board Residential Home, to whose Chapel we were made welcome. Over the road is a Bryceson & Morten organ, recently restored after being rescued by BIOS from threatened electronocution. There are few of these, the only other ones I have discovered over the years being at Bradenham, nearby, and Algarkirk in Lincolnshire. Does anyone know of more? (Incidentally, queries come about the history of the organ at Long Sutton in that area, William Allen 1827, but Smith myths have appeared.) A few days after our arrival here, the organist at the aforementioned Chapel died very suddenly. The inevitable happened, and yours truly is exploring the possibilities of the tiny electronic keyboard.

I am asked about Grange Street Chapel near Leicester Square. This is a mistake for Orange

Street Chapel, also known as Leicester Fields Chapel. There was a Chapel for French refugees in Glasshouse Street, 1688, moving to Orange Street 1693 to 1776. Then till 1787 it was an Anglican Chapel-of-Ease, after which it was a Congregational Chapel until WW1, when it was demolished. A picture of 1888 shows a plain Renaissance case early 19th century, which had been enlarged (1). There seem to have been organs from an early date, but I have no particulars, though I have an uncomfortable feeling that there's something I ought to remember!

Did the Hill firm (before the amalgamation) ever use leathered open diapasons? someone wonders, giving a suspected example. I should doubt it very much. There is a difference between that and a Hill organ containing a leathered open, of which I know a few, due to later 'improvers'. Very late Hills were sometimes provided with foundational large opens, but so far as I know, never leathered. Earlier large opens, such as King's and Beverley, were much livelier affairs and anyway were not the basis of the chorus. Perhaps someone has information.

Several queries have been telescoped into the next section. During the latter part of the Great War, materials and money were alike in short supply; many men were at the front or on war work; and workshops were engaged in turning out products far different from their customary range. Noel Bonavia-Hunt in 1918 arranged with his Vicar to become a 'Sunday Curate' at a reduced stipend, and was empowered by the Bishop of London to devote the rest of his time to organ work (2).

One day he wandered into the local Congregational Chapel and discovered some organ work being carried out. He found that this was being done by a builder who had just set up for himself and was anxious to obtain work. Hunt does not name him - the reason for which may perhaps be deduced later on - but it was in fact George Foskett, who had been head tuner for Bishops before the war, and after the war was for a time with Hill, Norman & Beard.

The fruits of that meeting were Hunt's offer to put work in his way, the rebuild at Acton Congregational Church being the first. Hunt was to be responsible for the tonal side, voicing, regulating, and when necessary providing the pipes. So Foskett engaged two more staff, and set up in Stebbing Street, Notting Hill, as G.H.C. Foskett & Co. Later he moved to Purley Avenue in Cricklewood and was joined by his brother Russell, also from Bishops. When George died, in May 1942, the firm became Smith & Foskett, Smith having been the foreman, continuing so until Smith himself died, in 1951. Russell then returned to Bishops.

Hunt writes (3) 'not only did I supply and voice the pipes but I typed all business correspondence' and this quasi-partnership continued until 1930, Hunt giving the figure of 130 organs built or rebuilt. Dudley, Harrow S. Peter, Bredon, and Kidderminster S. George are some of the best known.

My own acquaintance with the Foskett-Hunt organs is minimal, and that not in an unaltered state, so I cannot comment. In my patch, there were footsteps left by Hunt, the most usual being the removal of upperwork from one-manuals by Holdich and similar, and the substitution of a pair of tenor-c strings. Whatever their merits as such, they were in the wrong context and thus of limited use, and I was pleased to be able to reverse the change whenever I got the chance. He seemed to be more interested in tones as such, rather than a chorus (4), though he was not usually unmindful of blend

The clergy in his area, I was told, could not make up their minds whether he was a public benefactor or a public menace! At College he was 'loved and notorious'. These contradictions should not be allowed to obscure his undoubted achievements. I knew him well, and found him a ready source of kindly help, and that not only on matters organic. In the war, for example, he was able to advise on how best to avoid the current supply difficulties in hi-fi. A

good and fair account of this remarkable man (by Sumner) is well worth looking up (5).

After his death, his organ at Stagsden was ruined by a large influx of rain-water. Two local admirers financed a replacement 'Hunt Memorial' organ, built by Bullivant of Leighton Buzzard, who had worked for Hunt previously. This was to incorporate material, especially stops which Hunt had voiced or revoiced, including his special soundboard for Davidson's Schulze-style open diapason. The Great and Swell soundboards and much pipework came from a redundant Lewis organ in London. Noel would, however, hardly have approved of a direct-electric soundboard for the 'Positive' (6). I had advised a smaller organ, with some of the money set aside to start a fund for the inevitable future attention, and in this the diocese supported me; but there it is, a three-manual in the west gallery with detached console in the front of the nave. Worth a visit.

Occasionally, it must be admitted. Hunt's geese began to step up a notch in nature's ladder, the pen could at times be mightier than the facts allowed; and in some cases to my knowledge a claim to have voiced a certain stop was a trifle 'economical'. Seeking information as to the rumoured inclusion of some historic pipework in the Harrow organ, I wrote to Fosketts and enquired. The reply referred me to 'the Reverend Noel Bonavia Hunt... a man with whom we do not wish to communicate in any circumstances'. What can have happened to provoke this serpent's-toothery?

It should not be overlooked that Noel's father was a remarkable character. Editor of *The Quiver* and other publications for Cassell's (for which firm his wife wrote a number of books); by spare-time study he was able to proceed to a Dublin Doctorate of Music; author of *Concise History of Music*; founder of Trinity College (not originally just music), where is a stained glass window to his memory, and of Kilburn Grammar School for Boys; Incumbent of S. Paul, Kilburn; Fellow of the Royal Society of Edinburgh. Jack of all trades, but master too.

Enquiries include Vincent of Liverpool; E. Horsell Pullbrook - any organs by him? Francis Jones of Sheffield; Speed, ditto; and any information about very early Fr. Willis instruments. William Vincent was at 12 Epworth Street. The only organ of his which I have found was a pleasant one at Woolhope near Hereford, 1862. Pullbrook worked out very early patents for tubular-pneumatic actions, including vacuum-on-pressure-off, in 1869. You can read about them in Audsley's *Art of Organ Building* (7). I do not know if he ever built organs embodying these; the only Pullbrook I have come across was a small two-manual at Porthmadog, in 1943, and this was all-tracker; the tubular action to Pedal is a later addition.

Speed of Sheffield I know nothing about. Francis Jones organs are still to be found, but the only one I knew, at Quainton in Bucks, of about 1840, was riddled with worm and destroyed in 1970 (8). Of the man himself, I can tell the enquirer nothing. Does anyone know the original builder of the 1833 organ embodied in that at S. Laurence, Foleshill, Coventry?

Paul Tindell tells me he saw, at an exhibition 'Swiss Visionaries' in Madrid, a 1983 copy of Kastner's Pyrophone (9). It was on a very small scale, one octave from 2ft C, and was not in action.

I have recently been perusing some organ notebooks, and offer a few comments. Please enter the date of your visit! Otherwise the value is diminished. Please copy the builder's plate accurately. Accuracy, by the way, seems to be a victim of the educational fad 'look - say', which I render 'glance - guess'. My printed sticky address tab has produced variant surnames by correspondents from 'Symonds' to 'Edwards' (the most popular), the wooden spoon going to 'Rev. B.B. Rest'! And my new address Butlers Cross was gaily rendered 'Gerrards Cross' by a guessing glancer, from a business office at that. Ah well. But it really matters in organ notebooks!

From a Cambridgeshire newspaper of 1900:

Wanted - A steady respectable able man able to look after a garden and milk a cow who has a good voice [sic] and is accustomed to sing in a choir.

- (1) *Lux Benigna* - R.W. Free, 1888 (a history of the Chapel)
- (2) *Irons in the Fire* - Bonavia Hunt (*Musical Opinion*, 1959, p.76)
- (3) *op. cit.*, p.77
- (4) e.g., *The Organ*, li, p.61
- (5) *The Organ*, xlv, p.138
- (6) *Musical Opinion*, 10/1942, p.30
- (7) Vol.2, p.183
- (8) *Musical Opinion*, 11/1927, p.176, illustrated
- (9) BIOS Reporter, vol. 16, no. 1, p. 10

STOP PRESS

After this issue had been typeset, Dr. Christopher Kent telephoned from Holland and left the following message on the Membership Secretary's answering machine:

"The three-manual Hill of 1883 from Brownswood Park, London, is to be restored for the Leiden University Church at a cost of about £200,000".

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 illustration on the cover is of the organ in St. Mary's Nottingham, and is taken from the Illustrated London News for Saturday 2nd December 1871. The organ, by Bishop & Starr, in its case by Scott, was opened in October of that year.