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BIOS REPORTER



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BIOS

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Correspondence arising from Notes & Queries should be sent to The Revd. B.B. Edmonds, [REDACTED].

Certain back issues are available from the Secretary and can be obtained at a cost of 50p each inc. 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.

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OBITUARY

Peter le Huray
M.A., Mus.B., Ph.D., Hon.R.A.M., Hon.F.R.C.O.

1930-92

Peter le Huray's death, on 7 October 1992, deprived the musical world of a distinguished scholar, practitioner and teacher. Apart from National Service (in the Royal Artillery) his whole career had been based in Cambridge, around St. Catharine's College (of which he was successively Organ Scholar, Research Fellow, Fellow and President) and the Music Faculty (he was a University Lecturer for thirty years). This should not, however, be taken to imply parochialism; although wholly dedicated to his work in Faculty and College, Peter's influence outside Cambridge was considerable.

As a scholar, his first book, *Music and the Reformation in England, 1549-1660* (1967), quickly became the standard work on its subject, and still largely determines our understanding of that crucial period. Other writings (on performance practice and authenticity) were equally influential. He served on the editorial panel of *New Grove*, and produced many performance editions of English church music.

As a teacher, Peter inspired generations of undergraduates and research students, wearing his formidable learning lightly, always friendly and approachable, yet insisting on the highest standards.

Natural flair as a keyboard player informed by meticulous study of stylistic questions gave his playing the stamp of authority; whether Bach or Liszt, he played with total conviction and rare facility. He was also a gifted conductor of both instrumentalists and singers - he directed the King's and St. John's choirs whilst their respective directors were on sabbatical leave.

For many years, Peter served as Organs Adviser to the Diocese of Ely. He worked hard to promote the building of small tracker organs and the recovery of classical principles of tonal design, and his collaboration with William Johnson over the complete reconstruction of the St. Catharine's organ (1979) was probably his greatest achievement in this Field. He was never a fundamentalist where conservation was concerned, but encouraged parishes to preserve all that was best from the past.

We counted ourselves fortunate when Peter agreed to become Chairman of BIOS, in 1991. Sadly, illness soon intervened. But even in his short tenure, Peter had begun to sketch out plans for the future; the Cambridge residential conference in 1993 will follow the scheme he worked on, and he had been active in supporting funding applications, which are now bearing fruit. So, even as we mourn his passing, we can give thanks for the work he had begun, and which we will try to continue.

NJT



Editorial

Nescit vox missa reverti

The organ lives.

With these words, Stephen Bicknell concluded what we hope can be described as the most recent of his contributions to this journal. That the organ does indeed live is evident from the organ builders' advertisements that appeared in *JBIO*S 15. One of them relates to "two famous pneumatic organs" recently restored by a well-known firm, and it reproduces a stop-list published in the 1920s (including a 1920s typographical error) in which one can see many of the features characteristic of the firm's work at that time. Twenty to thirty years ago, when British organists' thinking tended to be dominated by continental instruments, and by native ones such as those at the Royal Festival Hall and New College, Oxford, the very idea of restoring a British concert organ from the period 1900 to 1939 would probably have been received with a lack of enthusiasm verging on hostility. There are, and perhaps there always will be, those who regard the typical British organ of this period as unpleasant and unmusical, catering for a repertoire and encouraging a style of playing which are alien to them. Happily, however, it seems that such instruments can nowadays be viewed objectively, and that there exists general agreement that, both tonally and mechanically, they contain much that is admirable, and deserve to be properly restored and maintained.

With an apparently increasing number of substantial nineteenth-century and early twentieth-century organs being carefully restored, and with exciting new instruments being built, there is now a richness and diversity in the work of British organ builders which gives cause for a certain amount of celebration. At the time of writing, one of our major firms is about to export a new, four-manual organ of nearly seventy speaking stops, and it has some similarly impressive jobs lined up. Our leading builders, and not a few smaller ones, are producing work of an excellence which puts it at least in the same class as the best work of the master builders of the nineteenth and early twentieth centuries, and which makes a good deal of what was produced in the 1950s and 1960s seem by comparison merely cheap and nasty. Yet everywhere there seems to be gloom - gloom generated by the pipe-versus-electronic argument, gloom generated by the sometimes craven and undignified antics of the clergy, gloom generated by poor attendances at organ recitals, etc. There is no reason to be complacent, but perhaps matters are not as bad as we tend to think; and although in the October editorial we expressed the view that all of us have a duty to engage in the pipe-versus-electronic debate, on reflection, that no longer seems right. Certainly, Diocesan Organ Advisers must make it their business to be well informed in these matters, however much that may go against the grain; but perhaps *BIOS* has now done enough in this direction, and in our view there are several reasons why the debate ought to be either abandoned altogether or postponed for a very long time.

Firstly, it has become boring, and *BIOS* must stimulate and not stupefy. The arguments have been heard over and over again, and no useful purpose is likely to be served by allowing them to rumble on and on.

Secondly, there is the danger not only that *BIOS* will inadvertently give valuable free publicity to the manufacturers of electronic organs but also that it will give a platform to eccentric, ill-informed opinion.

Thirdly, there are lessons in history from which we ought to be taking comfort. Remember The Hope-Jones Electric Organ Company Limited? Around 1900, builders of conventional instruments were so worried about Hope-Jones and the effect that he was having on their clients' tastes, that they dropped their customary aloofness and planned a meeting to decide what was to be done about him (re-read Herbert Norman's article in *JBIO*S 10). Their fears proved groundless, and the threat of a diaphonic revolution fizzled out quite quickly. Hope-Jones's case is not on all fours, but there are striking parallels. Traditional materials and methods seem to have a habit of re-asserting their inherent supremacy, and solid grounds are beginning to appear for rejecting the notion that electronics are here to stay.

So let us concentrate on pleasanter matters. Of course it is depressing to learn that an organ has been replaced with an electronic device, but the debate is to do with music and economics, not morality. It is wrong to regard every pipe organ as a masterpiece and its loss a tragedy; and to regard the debate in terms of Good and Evil is to invest it with an inappropriate solemnity. There are bad, boring and indifferent organs, and BIOS will do its cause no harm by acknowledging that. Remember Fr. Edmonds's story about the lengths of garden hose-pipe?

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Organists sometimes have only themselves to blame for poor attendances at organ recitals. If recitalists cannot reach so sympathetic a figure as the co-editor of this journal, what chance do they stand with the musical non-organist wandering in by chance? Part of the problem appears to be that organists do not know the repertoire as well as they should. Reger's *Benedictus* is not the only work he wrote for the organ. Liszt wrote a good deal for the instrument in addition to the well-known work on the letters of Bach's name. Mendelssohn wrote a good deal for the organ in addition to the sonatas. Brahms wrote eleven chorale preludes, not half a dozen, and much besides: why do organists no longer play his Prelude and Fugue in G minor? If the works of the Severn Bore have to be played, the third psalm prelude of the first set and the second rhapsody would make a change. Sweelinck wrote a good deal in addition to the well-known set of variations. Why is Franck's first *Choral* played so often and his lovely *Prière* hardly ever? Is it necessary to make recitals a chronological journey through the repertoire, starting in the Stone Age and ending with a blaze of twentieth-century dissonance?

The troubles either started or got appreciably worse in the 1960s, when organists began to approach recitals with a quasi-musicological solemnity, forgetting that people tend to go to them not to be educated but for enjoyment (not that being educated and enjoying oneself are incompatible). If the public is bored and wearied by the inward-looking antics and tram-line thinking of organists, we cannot reasonably expect it to support schemes for the restoration of historic instruments, or to view with much favour the activities generally of BIOS and its associated bodies. It is unfair, of course, to draw parallels with Best and Lemare, who did not have radio, television and Michael Jackson to compete with, but certain present-day organists seem to be able to draw large audiences without resorting unduly or at all to vulgar practices, and their examples should be studied and if possible followed. Organists must improve their knowledge of the repertoire, they must brush up their technique and their presentation, and above all they must try to put themselves in the shoes of the musical non-organist. And they must learn to be more imaginative: some of the most delightful experiences of last summer were seemingly unlikely alliances of music and machine, e.g., the A major *Allein Gott* trio at St. Mary Redcliffe (Gordon Stewart); Stanford's *Intermezzo founded upon an Irish air* at Kingston Parish Church (David Sanger); and John McLeod's *The Seven Sacraments of Poussin* at Westminster Cathedral (Philip Sawyer). When faced with a Romantic organ, the possibility of Bach and pre-Bach composers, or of contemporary music, should not be dismissed; conversely, Romantic music can work surprisingly well on modern instruments.

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Hard on the heels of the October editorial, with its reflections on the usefulness of quiet foundation stops, came details of the new organ at St. Teresa's Roman Catholic Church, Beaconsfield, Bucks (Roger Pulham, 1992). A synopsis of the Great Organ (8 8 8 4 2 III 8) almost suggests something from the 1890s, yet this is an organ very much in the Classical mould. The third unison flue stop is a tapered Salicional, "probably the most frequently used stop on the instrument". One can well believe that that is true. Are we right to detect a gradual move away from the *nouvelle cuisine* tonal designs of the 1960s and 1970s, when the only permissible unison flue stop was sometimes a Stopped Diapason (sorry, *Gedakt*) voiced - as someone wittily remarked - to provide the consonants missing from sloppily-performed vocal music?

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No doubt professional proof-readers either have infallible methods for dealing with typographical errors, or hold the view that only in an ideal world is it possible to eliminate them

entirely. It was comforting to learn, from the recently published letters, that when correcting the proofs of *The Oxford Book of Twentieth Century English Verse*, Philip Larkin was so concerned with textual *minutiae* that he overlooked that at least one poem had been printed in an incomplete form. Mr. Roy Williamson clearly put "From 1901 until March 1992" at the beginning of his contribution to the last issue (*An unnecessary loss*), and we apologise to him for letting pass "From 1991 until March 1992", which must have made us look as foolish as (no doubt) he was displeased. Fortunately, "1901" appears subsequently in the article, and presumably readers will have put two and two together (or, rather, subtracted 90 from 1992). The war against typographical errors continues to be waged, and we hope that in this respect, even if in no other, this issue is an improvement upon the last.

Relf Clark

MEETINGS

17 October 1992

St. Anne's, Underwood Road, London.

This short conference was a perfect case-study in passing fashion and how fashions pass. If the 1980s gave us anything, it was the intellectual, financial and political justification for considering only the short-term benefits and implications of our actions. The sober nineties have demonstrated a need for more thoughtful consideration of what is worthwhile and what is not. This was a conference which could open our minds to these possibilities through an old church, its organ and a debate on "new" alternatives.

We received a stimulating welcome from the parish priest, Fr. Brian Ventham, who gave a witty and illuminating address on the vicissitudes of the parish and church. St. Anne's is a magnificently optimistic building, now surrounded by a new community which does not necessarily share in its culture, objectives or worship. Faced with the same problems as his predecessors, Fr. Ventham chose to approach them in exactly the opposite direction, starting a programme of planned restoration and fund-raising to put back what had been disgracefully undone in the name of progress, and to rectify the damage that simple care would have provided at less cost.

The historical background of the building was outlined in an appreciation by Michael Gillingham, making a long-overdue return to a BIOS conference. We were then introduced to the extraordinary Bishop & Starr organ by Paul Weaver, Director of Music at St. Anne's. Both he and Fr. Ventham realised that, although in perilously poor condition, it has the potential to offer enormous reward if carefully restored. They also have the sense to accommodate their musical demands to that which the instrument can provide in the meantime. Dr. John Rowntree talked about the organs of Bishop & Starr and some other contemporary work in the Catholic Church, and the morning ended with a well-planned demonstration of the instrument by Relf Clark. This kept within the bounds of stops and action which are still functioning reasonably well.

After lunch and before the Annual General Meeting, the church hall innocently took on the role of the Colosseum, for an open symposium chaired by Christopher Kent. The precise topic for debate was never fully defined, but given that The Revd. Norman Warren (Archdeacon of Rochester and author of controversial guidelines on the role of pipe organs in his Diocese) was on the panel, Dr. Kent valiantly tried to steer it away from the traditional electronic v. pipe argument. This was doomed to failure, as Archdeacon Warren's views are well known and have been quoted at length in these pages. He bravely faced the BIOS lions, in the form of Stephen Bicknell, Michael Gillingham, Dr. John Rowntree, and The Revd. Dr. Nicholas Thistlethwaite.

The Archdeacon told us that pipe organs *were* better, to be preferred to digital (as opposed to electronic?) instruments and felt that he had been misquoted and misunderstood in his views, which advocated *alternatives to* rather than unthinking replacement of pipe organs. However, he questioned whether the pipe organ was the right instrument for today's worship, and felt

that, financially and musically, a thirty-five-stop electronic instrument was preferable to a five-stop pipe organ.

As a parish priest from another Anglican diocese, Dr. Thistlethwaite seemed unconvinced. He raised issues about the quality of the advisory system, finance, the unsubstantiated claims of electronic manufacturers (especially in the light of practical experience) and the pretentiousness of electronic organ specifications which pander to the vanity of many organists. Dr. Rowntree had previously circulated the Organ Advisory Group's succinct policy statement on organs in worship, and underlined the natural elements in music making which suit the pipe organ, and that such an instrument often had a symbolic value to the congregation. For Dr. Rowntree, to press a button on a computer or CD player, was not an act of human endeavour. As the organ-builder on the panel, Stephen Bicknell picked up the human relationship necessary between musician, instrument and instrument-maker. He quoted a startling statistic, that more than half of the new pipe organs built in the United States and this county are built to replace electronic instruments. He made a plea for tougher qualifications for organ builders setting up in business, a more professional approach to fund raising (and, presumably, awareness of the costs of satisfactory musical solutions) and management skills in the clergy. The most trenchant views came from Michael Gillingham, who declared an interest in organs, food and art and found that, in all of these, imitation is never as good as the real thing. For him, the day when the church sets its seal on what is not the "real thing" will be very sad indeed. While competence in advisers was not always what it should be, the major problem is that people want to accept only the advice that they want to hear. His motto for over-large electronic instruments would be that more is in vain, when less will serve.

A lively general discussion and summing-up followed. Were electronic instruments cost effective if they were not built to industrial standards of reliability? Why are church authorities encouraged to replace church fabric with authentic materials, but receive contrary advice when it comes to the organ? One organ builder member thought that there was no particular threat from electronic instruments; the real threat was the unwillingness of congregations to spend adequate money on instruments of any sort. We were reminded that eliminating cowboys in the pipe organ business is in the interests of us all. At the end of the day, the organ is not a machine, but a musical instrument able to offer its player challenges and rewards. Bad advice and bad organ-builders may have had a greater impact than all the electronic instruments combined. The conclusion was that BIOS must be a major voice in improving standards.

This member was grateful to Archdeacon Warren for taking part in such a potentially difficult debate. There does seem to be a difference in his professional advice to parishes and his views as presented to us, with qualifications which many would recognise as reasonable concerns and the basis for a more enlightened debate in the parishes.

Thanks to our hosts and congratulations to the speakers and the Conference organisers for a worthwhile day.

We must return to St. Anne's when Fr. Ventham and Paul Weaver have completed their long schedule of restoration and we can hear the Bishop & Starr organ playing an even larger repertoire and confounding those who confuse novelty and short-term gain with progress. But what *would* Archdeacon Warren have advised on the future of the Bishop & Starr organ we viewed that morning?

Jim Berrow

Annual General Meeting

The AGM followed the meeting reported on by Jim Berrow.

It began with a minute's silence, to mark the death of Dr. Peter le Huray.

The following elections were made:

Acting Chairman

Dr. Nicholas Thistlethwaite

Archivist	Mr. David C. Wickens
Membership Secretary	Dr. John Whittle
Publicity Officer	Mr. Alfred Champniss
Redundancies Officer	Mr. Roy Williamson
Secretary	Dr. Christopher Kent
Treasurer	Mr. Richard Hird

Mr. Richard Hobson and Mr. Dominic Gwynn were elected ordinary members of Council, and Mr. Barrie Clark was elected for a further term of two years.

Council Meeting, 31 October

At the first meeting of the new Council, Mr. Relf Clark and Mr. John Brennan were co-opted, as Assistant Secretary and Publisher respectively.

FUTURE MEETINGS

Reading, 20 February 1993

Intending delegates who have not been in contact with Dr. Kent are asked to contact him now.

Bethnal Green, 15 May 1993

Examining the Historic English Organ: Reed Design and Voicing.
Details of this meeting are enclosed with this issue.

Cambridge Residential Conference Monday, 30 August to Thursday, 2 September 1993

Dr. Thistlethwaite has assumed responsibility for the arrangements and has supplied the following information:

The 1993 residential conference will take place in Cambridge, the location of the inaugural conference of the Society in 1976.

Cambridge needs no introduction to organists. We shall take full advantage of the rich variety of organs in colleges and churches, but focusing particularly on questions of restoration, conservation and the use of historical material.

New organs will, it is hoped, be available for inspection, too, and the programme will include visits to instruments outside Cambridge, notably the remarkable H.C. Lincoln organ (1821?) at Thaxted.

There will be the customary blend of scholarship, music, debate and good company, with the conference based in the hospitable surroundings of St. Catharine's College.

Further details appear in the enclosed leaflet. Early booking is advised, as places are limited.

PUBLICATIONS

Reporter

The last day for submission of copy for the April issue is Friday, 5 March 1993.

I am grateful to Peter Home, Christopher Bowers-Broadbent, and Peter Gillard, for writing to

me in response to the October issue. I am sorry it has not been possible to publish their letters in this issue, and sorry, too, that I have not had time to acknowledge them individually.

RC

Journal 16, 1992

Members ought by now to have received their copies.

Journal 17, 1993

Dr. Kent has the arrangements well in hand.

Journal 18, 1994

The Assistant Secretary has agreed to act as editor, and accordingly this edition will be devoted to British organ building from the death of William Hill to the outbreak of the Second World War, i.e., from 1870 to 1939.

Promisors of material are reminded - or asked to note, whichever is appropriate - that the deadline for submission of copy is 21 September 1993 (Holst's birthday) and will not *under any circumstances* be extended beyond that date.

Articles on Thomas Casson, Eustace Ingram (junior), and the first three Henry Willis (especially Henry Willis II) will be gratefully received.

ARCHIVE

We extend a warm welcome to the Society's new Archivist, David Wickens, and hope that his tenure of the post will be a long and happy one. Mr. Wickens is of course no stranger to the Archive, having been for some time Assistant Archivist. A smooth transition has already been effected, and we look forward to the fruition of the various projects initiated by Malcolm Jones, who will of course remain a presence in Birmingham Central Library, and who will, we hope, support the work of the Archive from the wings, so to speak. Malcolm it was who offered a new home to the Archive, when it had to be moved from the University of Keele, and he will remain in our debt for all his work, not only in that particular connection but also subsequently.

Readers are asked to ignore the final paragraph of the article on the Archive that appeared in the December edition of *Organists' Review* and to send requests for information direct to Mr. Wickens, who once again has acquired premises in Abingdon with an address redolent of Manchester:



Please note that admission to the British Organ Archive is now *by appointment only*, and that those who wish to make an appointment must contact Mr. Wickens, *and not the Library staff*. This revision of the arrangements is for security reasons and to ease the burden of the staff.

(Readers are referred to Mr. Wickens's article on Jackson of Liverpool (and Bolton) elsewhere in this issue.)

PUBLICITY

We extend a similarly warm welcome to Alfred Champniss, in his new role as Publicity

Officer, and take this opportunity to thank Richard Pople for all his hard work in the past. He is owed a great debt of gratitude, and we hope that he will continue to support the Society.

Members with suggestions for increasing the membership and generally for bringing the activities of the Society to greater prominence are asked to contact Mr. Champniss.

MEMBERSHIP MATTERS

Dr. Whittle is about to produce a new list of members, the last having been produced in 1991.

He must be notified forthwith of any amendments you would like him to make. Members who pay their subscriptions by banker's order and thereby do not complete an annual subscription form are asked to check their entry in the last edition. Any errors in that booklet may become perpetuated due to the automatic processing of the entries from the computerised database. Thank you.

JKW

NEWS

(1) *A TRAGEDY*

Even in dull weather, my fifth-floor office, in Maidenhead, commands a good view of Windsor Castle, some four miles away, and around noon on Friday, 20 November it was clear that all was not well at the Castle, and that the smoke towering into the air was not the work of an over-zealous gardener disposing of leaves. The rest, as they say, is history.

"There's a Father Willis up the road", Sidney Campbell once said to me, after a lesson in St. George's Chapel, but he never took me to see it, and it was not until the 1980s that I first heard the four-manual Willis organ in St. George's Hall, Windsor Castle. For some years it featured in the Windsor Festival, and many will have memories of recitals given on it by Jennifer Bate, Margaret Phillips, Christopher Robinson, Ian Tracey, Jane Watts and others. I kept my fingers crossed, naturally, but learned the following Sunday that the organ had been entirely destroyed.

There is a handwritten stop-list in the Willis envelope in the British Organ Archive, and readers may be surprised by the synopsis which follows:

C-f-a"

Pedal 16 16 8 16
Choir 8 8 8 8 4 8
Great 1 6 8 8 8 4 4 2 (Picc) III [but actually IV] 8 4
Swell 8 8 8 8 4 16 8 8
Solo 8 8 8

An account of the instrument was given by Clifford Armitage in *The Organ*, XXVI, 103, 136, and by a curious coincidence there was an article about it in the December edition of *Organists' Review*, by Hugh Macpherson. Readers are referred to both, for information about this unusual, octopod-ish creation (*pace* Mr. Macpherson, there was no Clarion on the Swell).

By great good fortune, the instrument was recorded by Jonathan Rees-Williams, whose tape (available commercially) is now a unique document (so to speak).

Over the years, many organs have been destroyed by fire, but it is sad, in these days of Fire Regulations, when there is apparently little that push-button technology cannot achieve, that we have to re-learn what terrible devastation a straightforward, old-fashioned fire can bring about.

Relf Clark

(2) MELBOURNE TOWN HALL

We congratulate our colleagues in Melbourne, and in particular the young concert organist Thomas Heywood, for their enterprise in producing a recording (available both on CD and cassette) of the Hill, Norman & Beard organ of 1929.

We hope that Mr. Heywood's recording (of a Town Hall programme) will commend to organists the world over this product of the heroic age of twentieth-century organ building.

Are we right in thinking that the antipodean approach to the British heritage of organ building is a good deal more vigorous and effective than our own? We think we are.

(3) CENTRAL METHODIST CHURCH, YORK

Mr. N. J. Page, a member of the Society, has produced a cassette of the organ at the Central Methodist Church, a three-manual instrument of thirty-eight speaking stops which, although it assumed its present form in 1929 (Summers and Barnes of York), contains material dating from 1841 (John Brown of York) and 1875 (Denman). Mr. Page's aim is to raise funds for the restoration of the instrument, and members wishing to purchase a cassette should send to him at [REDACTED] a cheque for £5.50 (which includes postage and packing) drawn in favour of Central Methodist Church.

Although Mr. Page's programme is predominantly light, in line with his very sensible aim of bringing the instrument to the attention of as wide an audience as possible, he concludes with Healey Willan's monumental *Introduction, Passacaglia and Fugue in E flat minor*, and we imagine that this alone will cause members to reach for their cheque books.

We wish Mr. Page every success and look forward to news of his progress.

(4) GROSVENOR CHAPEL

A new series of lunchtime recitals commenced on 13 October, and we commend it to all BIOS members. Richard Hobson will be pleased to supply full details to any member who telephones him - on [REDACTED] - or who sends a stamped, addressed envelope to [REDACTED].

The Grosvenor Chapel is within comfortable walking distance of a number of tube stations, and we hope that members who live and work in London will do their utmost to support Richard Hobson (and the other BIOS members who from time to time give the recitals).

(5) NOTES

We draw to readers' attention the National Organ Teachers Encouragement Scheme. Information about its activities may be obtained from its Honorary Secretary, Mr. Simon Williams, either by telephoning him on [REDACTED] or by writing to him at [REDACTED].

(6) ST. DAVID'S HALL, CARDIFF

On Tuesday, 26 January 1993 in St. David's Hall, Cardiff, Thomas Trotter will give a Gala Concert to inaugurate the recent modifications to the concert organ carried out by J.W. Walker & Sons, Ltd. At fifty-five speaking stops, this organ is still one of the country's largest mechanical-action instruments.

Details may be obtained from St. David's Hall, [REDACTED].

QUERY

Mr. Noel Mander will be pleased to hear from any reader with knowledge of a chamber organ which was sold at auction, in Armagh, in 1920, and subsequently taken to Denmark. Please

write to him at St. Peter's Organ Works, London E2 7AF.

QUIZ

We are indebted to Mr. T.M.N. Whitehall for kindly supplying the quiz which follows. Answers must be sent to Mr. Whitehall at [REDACTED], to reach him by no later than Friday, 5 March. Upon receiving from Mr. Whitehall the name and address of the winner, a suitable prize will be dispatched to him (or her). The winner's name and the answers will be given in due course.

Mr. Whitehall's decision will be final, and neither he nor the Council will entertain any correspondence on it.

QUIZ

1. Which organ...

- a) Had its pipework damaged when a board was dislodged by a BBC engineer prior to a recital to mark its renovation?
- b) Weighed some 12 tons, and crossed the sea three times before finally remaining with its original purchasers?
- c) Was sold after a debate in which a Councillor remarked that organ recitals were as dead as the dodo?
- d) Possessing two pedal boards, was destroyed by fire six months after its inauguration?
- e) Had an extra octave of bass pipes supplied to 3 reed stops for use with suboctave couplers?
- f) Lost a Sackbut and Shawm, but gained a Vox Mystica when its stops were relabelled?
- g) Had a contract price which was only 83% of the combined legal fees to support and oppose the granting of its faculty?
- h) Was "fit for St. Cecilia only in her most passionate moments"?
- i) Was described as "an organ for Michelangelo"?

2. Who said (allegedly)...

- a) That the Plein Jeu and the Comets were the Voix Celestes of the old organists?
- b) "Nay, Sir, its wood: dooble yew, dooble aw, d: WOOD!"?
- c) "Even the harpsichord at its best cannot bear the weight of the modern pianist's repertory"?
- d) "If they would lay out a hundred pounds on it, perhaps it would be worth fifty"?

3. Who wrote...

- a) of "the Sunday habit of polishing the lower octave in one-legged fashion whatever may be the march of the written bass"?
- b) that it would be much quicker and far less expensive to print the white spaces between the notes of Reger's Op. 57 upon black paper?
- c) "We wish to have the organ reduced to a Diapason organ - no reeds whatever..."?
- d) "Three times the power and brilliancy of tone is now produced from pipes voiced at a period in which John Loosemore flourished"?

4. Who invented...

- a) The Cembalo d'Amour?
- b) The Baristata?
- c) The "metechotic" system of organbuilding?
- d) The "tubeon"?

5. Who...

- a) Was advised to "beware of imputing foolishness to Bach; the accusation is apt to rebound" and by whom?
- b) Patented the "frein harmonique"?
- c) Dismissed the assertion that tracker action gives actual contact with the organ with the comment "So does the bench"?
- d) Spilled water from a wind gauge onto the solo soundboard after seeing a workman fall

- e) 30ft over the front of an organ to land on all fours?
Died one year to the day after the founder of the firm for which he had worked?
- 6. Whose house organ...**
- Of four manuals subsequently did duty in a cathedral and an Oxford College?
 - Had five manuals, thus anticipating the local parish church instrument by twelve years?
 - Possessing a floating seven-stop mutation section was subsequently installed in a cathedral?
 - Provided pipework for St. Luke's Church, Chelsea?
 - Contained a Quintaton 16, regarded as "the flower of the flock"?
- 7. Which fictional organ...**
- Was supplied with an Infernal Organ (in the stoke-hole) in addition to the Celestial Organ in the triforium?
 - Required the services of three hefty choirmen and a banner pole to dislodge jammed Swell shutters?
 - Possessed a Hinderwerk division, so-named because the manufacturers had to build their way out of the organ chamber, planting the pipes as they left?
- 8. Where would you now find...**
- A three-manual organ of only seven speaking stops originally built for a London Music College?
 - An instrument containing ten stops predominantly from the Harris organ at St. Dionis, Blackchurch?
 - A Principal 4 by Green, transplanted from Windsor Castle via Buckingham Palace?
 - A chamber organ comprising one full-compass manual plus a half keyboard for the solitary mid C "Nag's Head" Hautboy, in a Robert Adam case?
 - The organ from the Elite cinema, Nottingham?
 - A three-manual organ formerly in Manchester Cathedral?
- 9. Where did these organs go...**
- The 1820 Gray organ from St. Mary, Bath wick?
 - The 1864 Willis formerly in Sherwell URC?
 - The 1866 organ from the Albert Hall, Newport?
 - The Lewis organ built for the 1901 Glasgow International Exhibition?
 - The house organ of a Northampton shoe magnate, now shorn of its percussion stops and player mechanism?
- 10. Where might you have found...**
- Stops engraved Triplet, Octave up to great, Octave up to pedal, Pedal to choir, Pedal to great, and Pedal to swell?
 - Pedal stops labelled Tenor Solo 4 and Treble Solo 2?
 - Four 16' pedal stops bearing the name "Subbass", one being of open tin pipes?
 - An 1880 instrument containing as its fourth manual a "Grand Organ" of seven stops, five being flues, all voiced on 10.5" wind?
 - A Pileata Maxima 32, Buccina 32 and 16, and Avena 8 amongst some fifty stops distributed over two manuals and pedals?
 - A Tromba 64 and Dudelsack 32 "prepared for"?
- 11. Which alleged composer, composer or composers...**
- Dedicated a five-movement organ work to the Prime Minister of the day?
 - Advocated suppression of a Trumpet 16 in favour of a Vox Humana, and the splitting up of a Fourniture onto two separate draws in a proposed new organ?
 - Wrote a "Triumphal March for the Centenary of Napoleon I" for organ and brass?
 - Were ejected from the Trocadero after protesting volubly when the subject of a Bach Fugue was announced on Voix Humaine, Bourdon and Tremulant?
 - Described an organ work as "blatant, crude, bombastic, undistinguished and uninventive" and to what work was he referring?
- 12. Which newly invented register**
had an effect that was dreamy and mysterious. The language of the voicer who voiced

the stop to the pattern C's I had prepared was not!""?

*

Further developments at the University of Reading

Dr. Kent has provided the following notes:

(I) Centre for Organ Historiography, University of Reading

The work of converting the rooms in the Music Department has now been completed, and items of equipment are beginning to arrive. These include a microfilm/fiche reader and word processing and computer equipment. Much of the artefacts collection has been catalogued, and a detailed study of the Harris pipes is currently in progress. At the time of writing, the only outstanding item of equipment is a voicing bench, which will be used for demonstration purposes.

A computer link is already in operation between the Music Department and the National Pipe Organ Register in Cambridge, and it is intended that the Centre for Organ Historiography will also serve as an annexe of the British Organ Archive.

(II) M.Mus. (Organ Historiography)

Since the mid-1970s there has been a steady growth, both nationally and internationally, in the publication of quality technical and historical literature devoted to the organ. As an instrument of considerable musical and technical sophistication, and one with a long history, there is an impressive case for it to be the subject of specialist study. At present, such a course is not available in a British University, but the work of BIOS in developing the Archive, the NPOR, and a collection of artefacts and publications has secured source materials and prepared the ground for one.

The new course is of special relevance to the organ advisers and consultants of this country, for whom there is at present no formal training (by contrast with some continental countries). Appropriate contacts have been made with academic institutions in Holland and Germany with similar interests.

The syllabus, extracted from the University Calendar, is as follows:

Candidates will take all four units. The course for those studying full-time lasts twelve months and begins at the start of the Autumn Term. Candidates taking the course on a part-time basis over two years take Units 1 and 2 during the first year and Units 3 and 4 during the second year.

Unit 1: History

Lectures and seminars on the architectural, technical and tonal history of the organ.
Examination: candidates must submit a research paper of not more than 5,000 words.

Unit 2: Literature, Materials and Research Methodology

Lectures, seminars and assessed assignments relating to archives, bibliography, palaeography and research techniques.

Unit 3: Dissertation

A dissertation of not more than 7,000 words on a topic agreed by the candidate and supervisor.

Unit 4: Case Study

A fieldwork assignment in which the candidate is required to prepare a full historical and technical report on a specific instrument as agreed with their [sic] supervisor. *

*

Jackson of Liverpool (and Bolton)

Mr. Jackson of Liverpool is mentioned twice in "An Account of Country Organs" in Hopkins and Rimbault: the Collegiate Institute, Liverpool, (III.527) and Preston Parish Church (III.594). Wedgwood credits him with the invention of the 'Flat Twenty-first' (or 'Sharp Twentieth' as Jackson named it) (*Dictionary of Organ Stops*, p.68), and Audsley says he was the first person in England to use a pedalboard with a 32-note compass, from C to g' (*The Art of Organ Building*, 11,33). An article in the *Bolton Chronicle* of 26 August 1854 claims that Jackson invented diagonal stop-jambbs. Whether or not all these claims are true, Jackson was evidently an imaginative organ builder.

"Mr. Jackson of Liverpool" was Richard Jackson, born in Rochdale in about 1807. He married a Rochdale girl, Elizabeth (Betty). His two eldest children, Thomas and Sarah, were born in Rochdale, the younger in 1832 or 1833, so we might reasonably surmise that Richard trained in Rochdale (that cradle of organ builders: Nicholson, Harrison...). He set up in business in Bolton with William Parvin, in 1835, having just "returned from London" (*1). The address from 1836 to 1851 was Crown Street, although the partners had split up by the middle of 1837. (William Parvin was born in Thirsk in about 1809. After the dissolution of the partnership, he may have returned to Yorkshire for a time, as his eldest child, Thomas, was born in Wakefield. By 1841 he was back in Bolton, and had set up on his own as a music seller and organ builder, ultimately in Bradshawgate. The firm survived until the early death of Thomas, in 1884 (*2)).

Richard Jackson became bankrupt in 1851. His stock in trade and furniture were sold by auction on his premises in Crown Street, on 17 and 18 September. He had, however, already established himself in Liverpool: his seventh child, Robert Henry, was born there in 1850. His address at the 1851 Census was 28 Springfield, Liverpool, and he is described as employing fifteen men. Richard's brother, William (born in about 1809), was also with Richard and family in Liverpool, but he subsequently returned to Rochdale and set up as a maker of organ pipes. Richard's eldest son, also called William, now sixteen, is described in the Census as "organ builder apprentice", but is already included in the firm's title given in Slater's Directory for 1851 (albeit in Bolton). Richard Jackson disappears from view after 1857. Rumour has it that he went to India and/or the Isle of Man.

We next find a William Jackson and a Richard Jackson building organs in the U.S.A. These are the sons of Richard (senior) and William (senior) respectively, a reversal of names, so to speak. William (junior) was born in 1835 and settled in the U.S.A. in 1868. Richard (junior) was born in 1856 (though the U.S. Census of 1880 gives 1851, and adds a middle name, Walter) and settled in the U.S.A. in 1871 - after having registered in the U.K. Census of that year. Young William Jackson (the epithet is mine, to obviate confusion) is described in a Chicago music journal, *The Song Messenger of the North-West*, December 1869, as having had "much experience in organ building in Liverpool, London and India" (the last gives support to the rumour that his father went there). This U.S. connection is extensively reviewed in *The Stopt Diapason*, a journal devoted to the history of the organ in Chicago, and the Mid West (*3).

The following is an embryo opus list, obviously far from comprehensive. If you can add to the list, please let me know (with sources of information).

<i>Jackson and Parvin</i>	(source)
1835 Bolton, Trinity Church	A
1836 (Bolton, St George: the 1796 Russell organ for sale)	A
1837 Quebec, Canada, St. Patrick	A
<i>Richard Jackson</i>	
1837 Egerton Independent Church	A
1838 Preston Parish Church (repair and clean)	B
1841 Bolton Catholic Chapel	A
1842 Bury, St. Paul	A
Bolton, St. George (new organ opened)	A
1843 Bolton, Trinity Church Sunday School	A

	Macclesfield Old Church (additions/alterations)	C
1845	Rawtenstall, St. Mary	D
1847	Birkenhead New Church (= St. John?)	A
1848	Famworth Wesleyan	A
	Bootle, St. Mary	E
	Whitworth Parish Church	E
1849	Liverpool, Philharmonic Hall (the 1844 Bewsher & Fleetwood organ ex the Collegiate Institute)	F
1850	Liverpool, Collegiate Institute	G
	Liverpool, St. Anne, Stanley	H
	Preston Parish Church	I
1851	tuning up to 1851 at Bolton Parish Church	J
	Holmes Chapel (Church Hulme, Cheshire)	K
1853	Whitchurch (Salop), St Alkmund (rebuild)	L
1854	Preston Parish Church (through to 1857)	I
1856	unknown location (now restored, in The Netherlands)	M
?	Wigan, All Saints (work completed by Hill)	N

Sources

- A *Bolton Chronicle* (various contemporary notices)
- B ? (Adkins ? see I below)
- C Sperling 11.47. The organ, originally by Ohrmann & Nutt, was subsequently moved to Macclesfield, St. Alban, where it was extensively rebuilt by Gray & Davison, in 1924, and reconstructed (with restoration of surviving Ohrmann & Nutt material) by Church and Co. in 1983 (see *JBIOS* 7).
- D *Musical World*, 25.9.1845, citing the *Manchester Courier*
- E *Dictionary of Organ Stops*: J.I. Wedgwood
- F *The Organ*, X
- G *Musical World*, 7.9.1850; also Hopkins & Rimbault, 1st ed., p.509 (from *Hamilton's Catechism of the Organ*, 1851 ed.)
- H *Liverpool Mercury*, 20.9.1850
- I *Preston Parish Church - Its Organists, Choirs and Organs*: Adkins
- J *Memorials of the Bolton Parish Church Organs*: J. C. Scholes
- K *A Village Choir in the Age of Reform*: Percy M. Young, in *Musical Times*, April 1987 (footnote 9)
- L B.B. Edmonds - information received on site, 1.9.1943, correcting the information given in *Notes on English Organs*: C.W. Pearce
- M See *BIOS Redundant Organs and Their Fates*, 87/10, Chorlton-cum-Hardy Unitarian
- N *Musical Standard*, 9.11.1867

Footnotes

- 1 *Bolton Chronicle*, 9.5.1835
- 2 10.6.1884; *Annals* (collated from *Bolton Chronicle*)
- 3 lam indebted to Dr. Gerald Sumner for drawing my attention to this.

David C. Wickens

REVIEW

Frits Knuf has published a reproduction of *Hamilton's Catechism of the Organ* in the *Bibliotheca Organologica* series (Vol.30) which is under the general editorship of Peter Williams. It is a reprint of the 1865 edition, the final enlargement of Joseph Warren's, though the copy used was a 7th edition - the 5th, 6th and 7th editions being merely unaltered reprints of the 1865 4th edition. It comes with an Introduction (with short commentary and errata) by Martin Renshaw. The Catechism proper runs to thirty-six pages, preceded by a ten-page historical introduction and bibliography of works on the general construction of the organ. The latter consists of nearly fifty titles published up to 1844, none of which, of course, is in English. The Catechism has chapters on Description of the Organ; Particular Description of the Organ; Rows of Keys; Pedals, etc.; Stops, Structure of the Pipes, etc.; List and Description of

the Stops; On Combining the Stops; Use of the Pedals; On Solo Organ Playing; On Accompaniment; and On the Voluntary. The remainder, and vast bulk of the work, covering another 274 pages, comprises descriptions of nearly 250 organs. The work is, therefore, predominantly a gazetteer of pipe organs extant in 1865. Though the lists of these organs will be largely familiar to those who have referred to Hopkins & Rimbault, over sixty do not feature in the 3rd edition of H & R (which, of course, was made widely available by Frits Knuf twenty years ago, as Vol.4 of the *Bibliotheca Organologica* series). The work is in two volumes of small page-size - 170mm x 115mm (which is actually a little larger than the original 136mm x 93mm). It is available from Frits Knuf Publishers Musicology, P.O.Box 720, 4116 ZJ Buren, The Netherlands. The price is Dfl 135 (hardback) or Dfl 110 (wrappers). (Also available is a facsimile of the 3rd edition (1910) of J.W. Hinton's *Organ Construction* (Vol.38 in the *Bibl.Org.* series), at Dfl 120 (hardback) or Dfl 95 (wrappers).)

DCW

Dallam in Brittany

I am afraid that I did not go on the BIOS Brittany trip of ten years ago, mainly because there seemed to be little or nothing to hear or play. Since then, there has been some restoration work going on, and in August 1992, I managed to get to see, play and hear one or two which are now restored. In view of the possibility of another BIOS trip to Brittany, some of this information may be of interest to members.

The most substantial restoration is at GUIMILIAU. For reference, see Michel Cocheril's article, *JBIOS* 6, p.66, with Stubington's photograph taken c. 1937. As can be guessed from the photograph, the gallery and the Positif case are surprisingly low off the floor. (One might mention that the 'Rector' (Priest) was none too willing, helpful or interested, in spite of an introduction.)

Of the original organ (1675-80) there survive: the case, 35%-40% of the pipes, Grand and Positif windchests, the Grand roller-board, and some of the drawstop mechanism. New work (copies) includes: 60%-65% of the pipes, the Echo windchest, most of the mechanism, the keys, the coniform bellows, and the French pedals. All woodwork is in oak. The pitch is 3/4 of a tone 'low'. Of the Dallam pipework, the Montres are 57% tin; Reeds 48% tin; Pleins Jeux 11% tin; Flutes and Mutations c. 5% tin.

The pipework is not hammered. Tuning includes six 'pure' thirds:

C-E; D-F sharp; F-A; G-B; A-C sharp.

Further details are worth giving:

Compass: Grand and Positif: C-C", 48 notes, no bottom C sharp
 Echo: C'-C", 25 notes
 Pédale: C-f, no bass C sharp; 17 notes

<i>Grand</i>		<i>Positif</i>		<i>Echo</i>	
Montre	8	Bourdon	8	Flutte d'echo	8
Bourdon	8	Montre	4	Cornet	IV
Prestant	4	Flutte	4	Voix humaine	8
Flutte	4	Nazard	2 2/3		
Nazard	2 2/3	Doublette	2	<i>Pédale</i>	
Doublette	2	Tierce	1 3/5	Bourdon	8(Grand)
Larigot	1 1/3	Fourniture	III	Flutte	4 (Grand)
Flageolet	1	Cromome	8	Trompette	8 (Grand)
Fourniture	IV			Clairon	4 (Grand)
Cymbale	III			Bourdon	16
Trompette	8				(original; and rare?)
Voix humaine	8				
Clairon	4				

Tremblant fort: Tremblant doux: Rossignol

The instrument, virtually silent since 1909, was restored between 1986 and 1989 by Guillemain of Malancène, from whom most of this information is derived.

PLEYBEN. (*JBIOS* 6, p.69) Thomas Dallam, 1688-92; Heyer organ, 1877, in old case. As with many unrestored organs, the Positif case is empty. At present, the eastern half of the church is being totally re-roofed; the organ is *in situ* but under polythene sheeting.

ERGUÉ-GABÉRIC. Thomas Dallam, 1680, restored by Renaud of Nantes in 1980, and tonally re-regulated since, I gather. This was most difficult of access, as neither Presbytery nor the Mairie could locate any keys for the organ-gallery.

LANVELLEC. Robert Dallam, 1653; ex-Plestin-les-Grèves. This was restored by Formentelli in 1986. A CD was made by Kenneth Gilbert in 1989, number Adda 581178. There seems to be disagreement about the outcome of the tonal work here. Some organists/organ experts think some of the general sound 'wrong'; the organ builder maintains that the restoration is 'authentic'. Unfortunately, the Church is only open for two hours on Tuesdays and Fridays, and no keys seemed to be available, so we were unable to get into the Church. Visitors, be warned.

PLOUJEAN. Thomas Dallam, 1677-80. M. Cocheril indicated that restoration here was nearly complete. We went and were fortunate to meet there Mr. Barthélémy Formentelli, with his assistant son, and his daughter, who was holding the keys. The youngsters spoke English and understood technical terms, which was really helpful. The keyboard is at the rear with a 'Toeil de boeuf' worked into the casefront for visibility. There is a new 'Pédalier français'. On an hour and a half's visit one's impression (confirmed by others) was that the tone is quite strong.

TRÉGUIER. Repairs only here by Dallam to the organ of 1647-49. This organ was restored in the 1980s by Jean Dunand of Lyon.

LAMPAUL-GUIMILLIAU. There is a picture of this in the *Images* book (see below). This is worth seeing, with its case of 1660 (the date on the side of the case) Its two single-pipe towers are reminiscent of Thomas Harris; compare Roscoff, which has three single-pipe towers (see *JBIOS* 6, p. 64).

JOSSÉLIN. Between Nantes and Vannes. A picture of the empty 1674-77 case appears in *Images*. The case is by Le Helloco. The Positif is under the Grand case, the case is on the edge of the gallery, and as often happens in such cases, there is a 'Toeil de boeuf' in the casework, at the front, for the organist, the keys inevitably being at the rear of the organ.

The restoration, by Formentelli, was completed in June 1990. The organ has fourteen stops on the Grand and six on the Positif.

Finally, *DIN AN* (due East of St. Briec). A surprise awaits the English visitor. The organ sitting on the South Transept gallery is by Oldknow, built in 1889. It has characteristic highly-coloured front pipes in English style (no case), contains three manuals and twenty-four stops, and was restored by Renaud in 1984.

It appears that all Dallam and Harris organs which can be restored have been; many cases have worthwhile 19th-century organs which are invariably retained.

Much information in these notes comes from Michel Cocheril's two publications: (1) *Les Orgues en Bretagne*, 1981, in the series Ouest France; and (2) *Images du Patrimoine. les Orgues en Bretagne*, 1987. They are both out of print, unfortunately, though odd copies of *Images* are still to be found, if you are lucky. M. Cocheril has recently achieved a Doctorate in Musical History for his thesis on the organ in Brittany, 1600-1900.

Alfred Champniss

REPORT

DIE ORGEL ALS SAKRALES KUNSTWERK

Mainz, 6-9 October 1992

C.H. Davidson, one of the Diocesan Organs Advisers, and a BIOS member, attended the above symposium. It was jointly arranged by the Diocese and University of Mainz, and directed by Professor Dr. F. W. Riedel, who lectured at the Annual Conference of Diocesan Organs Advisers held at Ecton House two years ago.

Meetings were held in the Kapitelsaal of the Cathedral at Mainz - not an attractive room, though made imposing by portraits of two Archbishops of Mainz robed as Electors of the Holy Roman Empire, and of a good many Bishops of the diocese since their time.

Organ historians and advisers attended from Austria, Czechoslovakia, Italy, and there were, of course, several from Germany; it seems that the lectures will be printed in due course. CHD spoke, as requested, on 'The Use of the Organ in the Liturgy of the Church of England, and its Position in Cathedrals and Parish Churches' (the second part illustrated by slides mainly from our diocese), and his lecture was well received.

Particularly fascinating were lectures on eighteenth-century organ history of the mid-Rhine area, and of Bohemia - where organs were of a similar size to English ones of the same period, but with a very different liturgical function; Italian liturgical organ interludes of the nineteenth century, some of unbelievable unsuitability; and a most thoughtful series of plans for organ recitals involving soloists and congregations round a (religious or devotional) theme (sadly, this would involve a degree of knowledge of theology as well as of organ music, and a degree of organ playing technique, which one imagines few beside the lecturer himself possess).

Valuable contacts were made on behalf of English Heritage (who have just appointed an Organs Adviser) with experts from the other countries represented at the symposium; and comparisons will be made in due course between the various advisory, funding and (for want of an overall word) faculty systems.

Lessons to be learnt by future arrangers of international conferences are:-

- (1) that three hours of uninterrupted lectures and discussion, both morning and afternoon are too much even for those in whose language the conference is being held: for foreigners it was quite exhausting; and
- (2) that close watch should be kept that those of the chairman's own nation do not hog the discussion irrespective of time: one speaker apologized to CHD because he had to cram into thirty-five minutes what he had prepared to last one hour.

It was a privilege to attend, to make new friends, and to learn.

CHD

REDUNDANCIES

DYFED

Hill, Norman & Beard	1934
Action	electro-pneumatic
Specification	Gt 16.8.8.8.8.4.4.2 2/3.2.8
	Sw 16.8.8.8.8.4. III. 16.8.8.8.4
	Ch 8.8.8.4.2.1 3/5.8.8.8.8
	Pd 32(ac). 16.16.16.16.8.8.4.16.16
Casework	basically pipe-rack: detached console
Dimensions(approx)	h30' w18' d10'

GREATER MANCHESTER

van Dinter (Belgium)	cl 860
Action	mechanical
Specification	Man 8.8.8.8.4.4.2.8.4 Pd 161 1/2 octaves only
Casework	architectural in oak
Dimensions	not yet available

NORTHUMBERLAND

Wm Andrews (Bradford)	date unknown
Action	mechanical
Specification	Gt 8.8.4 Sw 8.8.8 Pd 16
Casework	gothic
Dimensions	h13* w7'6" d8'4"

NORTH YORKSHIRE

Brindley & Foster	1877
Action	mechanical
Specification	Gt 8.8.8.4 Sw 8.4.8 Pd 16
Casework	pipe-rack
Dimensions	h12'6" w9'10" d8'6" inch pedalboard

WEST GLAMORGAN

Binns	1926
Action	pneumatic/electric
Specification	Gt 16.8.8.8.4.4.2.II Sw 8.8.8.4.2 2/3.2.III.16.8.8.8 Ch 8.8.8.4.2.8.8.8.4 Pd 32(ac).16.16.16.8.8.16.8.4
Casework	uncased towers and flats
Dimensions	h20'6" w24' d11'4"

WILTSHIRE

anon	cl860
Action	mechanical
Specification	Man 8.8b/t.4.2 Pd pulldowns
Casework	architectural
Dimensions	h11' w6' d3'

R W

Notes and Queries

We need zealots badly enough. Fanatics are only a pain in the neck! no one needs to be more open to ideas than the revolutionary and the reformer. (George Ward)

Fanaticism will always banish humility, courtesy and a sense of proportion if it can. (Patrick Rodger)

These quotes from my bin were originally noted with regard to the troubles which extreme 'organ reform' proponents caused. Advice on reform was certainly needed. But some advisers, cathedral organists among them, and certain organ builders, tried to bully churches into doings, ultimately counter-productive, more concerned with doctrinaire correctness than with fitness for the job. (They did not always succeed!)

But now I have dusted them off concerning the conservation, preservation, or what-have-you lobby, and not only in the organ scene. For example, a certain listed dwelling was having restoration work carried out. One feature was not only inconvenient, but dangerous, and moreover was not original, though quite old. After nearly a year argy-bargy, permission to deal with it was refused. But it was to be lived in, not gawped at by tourists! The constant dangerous inconvenience is a continual disincentive to co-operation with what is seen as insensitive officialdom.

This confusion between *conservation* and *preservation* seems to me to exist in the organ world, too. My eyebrows have shot up several times on reading statements. I'm all for conservation in suitable cases. But must conservation of an organ necessitate the preservation of its faults? I am aware of dangers, and some things which have been done caused my eyebrows to disappear completely. However, a sense of proportion needs to be kept, with especial regard to the use rather than the gawping.

For example, a little girl said, "Granny, how old must I be before I can remember Queen Victoria?". How old must the irritating frustration of a short-compass Swell be before it progresses from unworthy economy to preservation-worthy relic? The final quote shall be from Gillian Weir, in her splendid article 'Marshmallow and Lemon Juice' in the current 'Organ Builder': *Matters relating to both performance and design seem to be discussed in the language of moral argument rather than musical debate. Rationality then flies out of the window and music, the Muse who should be sustaining, is crushed between the words.*

Now *Olla-podrida*. Exports of redundant British organs to countries abroad where they receive proper appreciation are not uncommon nowadays. But one is somewhat surprised to hear that a museum at Junee in Australia has a massive and elaborate organ case which was made in 1911 for the Christian Science church in Curzon Street, LondonO)- The organ in Cambridge URC (about to be restored to original) was a Willis; when it was rebuilt by Norman & Beard, a published account said that the Trumpet "can now be played on the Choir keys for Solo effects in place of the old hydraulic". Water Music?

This reminds me to acknowledge comments on the English Department with some depressing contributions. Cheer up! The latest fad in the teaching of reading starts with a book with nothing but pictures! Pedantic or 'posh' language are not required; but language exists to communicate, and should do that in unmistakable terms. Failure to do so is evidenced by the proliferation of 'Y'know' and 'I mean', or even 'D'yer-know-what-I-mean'. The speaker may know (in spite of appearances) but we shall be fortunate if we find out. Someone enquires, Who is 'O Sapientia'? He is not a Saint, but an anthem. A familiar phrase is "In Quires and Places where they sing, here followeth the Anthem". Not, you will notice, *an* anthem. The Anthem, or Antiphon, was a definite liturgical text for the day or season. Having ordered their use, the BCP omitted to include them! There is only the Easter Anthem - a somewhat different usage. *O Sapientia* marked the start of the Advent Antiphons, most of which are known to us best in the versified form *O come, O come, Emmanuel*. Strict adherence to the rubric might have robbed us of many fine compositions; it might also have given us blessed relief from a flood of Holy Drivel.

Organ builders enquired about include Waugh of Monmouth; S. Wort of Camden Square, Bamsbury; S. Fowler of 127 Pentonville Road; G. Gane of Fitzroy Street "Late with Gray & Davison"; Valentine of Market Harborough; James Longhurst of Lambeth; and E.O. Yorston of Vauxhall, London.

Of Waugh I know only a plate of Trellech, and one reported at Hewelsfield. Teaching at Monmouth School before the war, I did not come across him; I hear he was a music shop. Wort built organs at Tilbrook, Upton Warren, Isfield, Milton Regis (Kent), and Twyford

Avenue Methodist in Portsmouth, all early this century, I believe. He was Samuel, working at 27 Murray Works. I do not know his provenance. Fowler built an organ at Aunby in Lincolnshire; Gane at Southam URC in Warwickshire. Valentine was probably the one-time partner of Charles Lloyd, who began in London in 1859 and moved to Nottingham where he traded as Lloyd & Valentine, and Lloyd & Dudgeon, during dates of which I have no note, and finally as Charles Lloyd & Company. Ultimately Roger Yates took over the business.

An earlier Valentine, Henry, built an organ for 'Ashborne' in Derbyshire, opened 16 September 171(X²)- James Longhurst moved to Canterbury in 1821; his youngest son became organist at the Cathedral from 1873 to 1898(3) - William Henry, Mus.D, FRCO.

James Longhurst tendered for St. George Southwark, in 1807, but did not get the job; he turns up at the Royal Assembly Rooms, Margate, date not stated^W; but it was at Canterbury Cathedral that we hear most of him. 1825-27 he put in new keys, and rebuilt the Swell, extending it to tenor c, later adding two octaves of pedals, and one octave of pedal pipes. He had also removed the organ from the screen to the south triforium, removing the cases (the Choir case was used at St. Andrew, Canterbury, but has long disappeared). The console was behind the *decani* choir stalls, and there was a 90 ft tracker long-movement⁽⁵⁾- Of E.O. Yorston I should like to know more. He was evidently an enterprising builder^{<6)}, and well spoken of, but of his works I have found very few. I do know that he had a brother, who worked for Hunter. He confided to Freeman, who knew Hunter well and had designed some cases for him, that the firm had renovated the Framlingham organ, and he had been the workman on the job. Manual and Pedal keyboards came from the R.C. Church at Clapham, made by Bishop, which Hunter was then rebuilding and enlarging. There were no pipes for the manual CC sharp keys. Yorston was so struck with the high quality of the old metal pipes that he borrowed some, to take home to show Mr. Hunter^U-

In a scrapbook compiled by Forster & Andrews[^]) is this advertisement: "R. Jackson & Son, 28 Springfield, Liverpool, and 13 & 14 Crown St., Bolton" claiming "upwards of 100 [organs] scattered over every part of the Empire" and listing 15 "during the present year [1850]" [see D.C. Wickens's article in this issue]. We also learn that Mr. Holt, organbuilder, of Woodhouse Lane, Leeds, was an organist holding the post at Mill Hill Chapel. Mr. W.A. Kerman, of Bridgwater, had invented the 'Tubaphone', a free-reed stop with quasi-french-horn resonators, and had installed one at Goathurst, near Bridgwater. An entry records that in 1855, Forster & Andrews added to the organ in Norwich Cathedral 'Tuba in a Swell', pneumatics to the Great, etc. This seems to have eluded the notice of writers, and needs some investigation as to what actually occurred - or did not.

Some goings-on in the trade are referred to in correspondence in the *Musical Gazette*⁽⁹⁾- Willis had severely criticised the Leeds Town Hall Organ Committee for adopting a scheme "inferior" to his own, and had made certain allegations and criticisms against Gray & Davison, of poor material and infringement of his patents. A letter from 'An organist and a professional man' comments on Willis's strictures:

Now it may not be generally known that Mr. W. received his knowledge of organ building from that firm during the few years he served of his apprenticeship with them.

Willis had said "The crescendo and diminuendo pedals were at the beginning of this year secured to me by Her Majesty's letters patent^O). The writer continues:

The crescendo and diminuendo pedals were introduced and carried out by Mr. Hill in his magnificent instrument at the Panopticon in Leicester Square - an instrument that Mr. Willis would do well to examine...but we learn for the first time that Mr. Willis has had the temerity to patent them - not a bad idea, forsooth!

Nevertheless, Willis sued Gray & Davison, and the *Musical World*^W reports that they showed that they had used the device complained about before, and it "had been in Messrs. Gray and Davison's manufactory during the time the plaintiff had been in their employ". Willis lost.

A reference!¹²⁾ to Highbury Quadrant Chapel tells us that "The organ is by Bryceson...An interesting feature here is the introduction of the Electrophone. By means of this, the whole service can be heard in various parts of London - at Clubs and private houses". We are left uncertain as to just what is meant.

May I apologise, please, for any outstanding correspondence? The recent weeks have been rather fraught.

Another examination answer to end with: "The Priest and the Levite passed by on the other side because the man had been robbed already". The best of all is unfortunately unprintable.

Notes

1. *The Organ*, Vol. X, p. 47
2. J.C.Cox *Churchwardens Accounts*, p. 204
3. *Musical News*, 25/6/1904
4. *Reporter*, Vol. 11, No. 2, p. 11
The Organist and Choirmaster, 8/1901, p. 92
5. Done *Catechism*, p. 60
English Mechanic, Vol. 29, p. 460
The Organ, Vol. iii, p. 12
6. *Reporter*, Vol. 2, No. 4, p. 14
7. AF NO 2102
8. The property of Laurence Firth
9. 12/9/1857
10. No. 376, 9/2/1857
11. 24/6/1863
12. *Musical Opinion*, 4/1899, p. 460

B.B. Edmonds

STOP PRESS

As this issue was going to press we heard in deep sadness of the death, on Thursday, 7 January, of Lady Susi Jeans. An obituary will appear in a later edition.

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: After seeking advice from Father Willis and others, Arthur Denny made improvements to his 'Calliope', which had appeared at the Crystal Palace, the result being his 'Aerephon'. This had a compass of thirty-four notes, the pipes being of brass and operated by steam instead of air. It was installed at the Cromorne Gardens, an establishment run by one S.B. Simpson. It was, we are told, 'capable of producing the highest swell or the lowest symphony' and 'while its loud, sonorous tones may be heard from Hungerford Bridge, they can be so modulated and governed as to be made agreeably sweet, and but moderately audible at a distance of one hundred yards'. Of its success at its task of accompanying dancing, of its impact on the general public, of its later history or fate, and even of the date of its operation, no information accompanies the illustration, whose origin is obscure.