

BIOS REPORTER

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BIOS

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

Editorial

Nescit vox missa reverti

In times such as these, one might expect rebuilding schemes to be increasingly modest in their scope, confining themselves more and more to essential matters - the repair of worn-out mechanisms, for example - and rejecting more and more the electrification of good, mechanical-action instruments, the replacement of useful foundation stops with exotic (and not always very pleasant) upperwork, and other such practices; certainly, there is evidence that the routine tonal alteration of vintage British organs, in the interests of playing continental repertoires in what is perceived to be an authentic manner, is becoming increasingly a thing of the past. It is a fact that, on the whole, custodians of historic instruments are nowadays more receptive than ever before to the idea that if an organ does its job, i.e., the job its builder intended it to do, it is wasted effort and money tinkering with it (it was good to hear a clergyman volunteering some weeks ago that he himself had told a tenderer that tonal revisions were *not* required).

Yet in spite of the recession, and in spite of all that BIOS has done to improve knowledge and above all to improve *taste*, we recently learned of a rebuilding scheme in which an organ in a church of relatively modest proportions acquired not only a tuba but also a thirty-two-foot reed (and no doubt it acquired at the same time additional upperwork, a few solo mutations, and an impressive-looking battery of stop-changing gadgets).

It is clear that the Megalomaniac School flourishes even in straitened times, and although it provides much-needed comedy in a field which is often over-solemn, the antics of this curious body cannot be condemned too much. One of the Society's tasks is to persuade the megalomaniacs that restoration is a better option, both musically and economically, than employing Compton-derived technology to spoil the integrity of a good builder's original conception, and that dullness and inadequacy are very often qualities more apparent than real. Many of us have recollections of organists brought up in the 1920s and 30s, organists whose experience of playing orchestral transcriptions, and of accompanying *Elijah* and *Messiah*, must have been largely responsible for their ability to make an organ of, say, thirty speaking stops seem almost as colourful and exciting as a cathedral organ of twice that number. Such musicians could wrest colour and vitality from the most unprepossessing of instruments: we recall one who regarded small instruments as a challenge, and who would sit down and work out on paper all the theoretical combinations of stops - an approach which must have yielded a fair crop of bizarre noises, but also, we suspect, some very pleasant surprises. There are lessons here which need to be passed on. The megalomaniacs should submit themselves to the discipline of making *music* (and that may mean dropping certain areas of the repertoire) on small and medium-sized instruments, using inter-manual couplers less frequently; experimenting with the *colouristic* possibilities afforded by intra-manual couplers; concentrating on the use of single stops rather than combinations of stops; and generally using the instrument in a more thoughtful and resourceful way. An octave higher, doubles are often useful foundation stops, and the basis of engaging choruses. Where the compass permits, four-foot stops played an octave lower - and even mutation stops, suitably transposed (e.g., the Quint on the Great at Ely) - can be valuable sources of apparently new colour. Due thought and preparation will lead to the discovery that a work such as Frank Bridge's *Adagio* can be registered almost entirely by hand. The discipline of either dispensing with pistons altogether, or making do with only a modest complement of them, leads to conclusions about the way in which earlier generations of organists interpreted music; and it ought as well to lead to the courteous disdain which we believe is the proper response to consoles at which buttons and gadgets proliferate to such an extent that the speaking stops appear outnumbered into irrelevance. Musician or engine driver? Musician or megalomaniac?

Evensong at a well-known cathedral was a thought-provoking experience. Why, for example,



was the choir accompanied almost entirely not on the restful voices of the nineteenth-century master responsible for the greater part of the instrument, but on the obtrusive, neo-Baroque registers put in on electric action in the 1970s? But the deepest reflections were to do with the service music. The canticles were to a setting by a former cathedral organist, a setting in a style best described as ‘sub-Vaughan Williams’, as long as “sub” is understood to mean a good way below: rhythmical banality allied to a pleasantly enervating neo-modalism (flattened sevenths, consecutive fifths, etc.). Out of the same stable came the anthem, the work of another satellite of Vaughan Williams (its unfortunate title - *A spotless rose* - seemed to indicate that naivety should be added to the charges resulting from the notes themselves).

Present at the service were some musical non-organists, a couple in their thirties with two sons, both of them also musical. The younger boy had already composed a short piano piece, and when asked whether they had thought of putting him in the (or a) cathedral choir, the musical non-organists replied that although in principle it seemed a good idea, and they could see that there was much to commend it, what deterred them was the prospect of the child having daily contact with third-rate music. A devastating remark, but not a facetious one, and made, moreover, by Oxbridge graduates who from undergraduate and subsequent contact with organists were well aware that what they had witnessed was not in any way untypical.

Organists are quick to identify and react to threats from outside - threats from the guitar lobby, from the products of the theological colleges of the 1960s, from the compilers of new hymnals, etc. It is a pity that they seem oblivious to threats from within.

Hard on the heels of the January editorial, with its further reflections on the usefulness of quiet foundation stops, came an opportunity to study *Aspects of Keyboard Music*, ed. Robert Judd (Oxford, Positif Press, 1992). As many readers will already know, this is a collection of essays written for Lady Susi Jeans, on the occasion of her seventy-fifth birthday. The following quotation is from page 11:

Nowadays, chorus mixtures and mutations usually get their fair slice of the cake in a new organ, but at the expense of unison variety. An open and stopped diapason are all one can expect in quite a large Great. I sometimes act as a stand-in organist at a church where the Great has an open diapason, a flute, a gamba and a dulciana [,] and they brought me to see what Susi was aiming at and how important it is to have a variety of unison tone in achieving levels of balance, but also for introducing a subtle warmth of colour, quite alien to the north-German neo-classical organ that is still popular in some musically blinkered quarters.

The author? No less a scourge of the British Romantic organ than the late Cecil Clutton. *Tempora mutantur...*

Relf Clark

MEETINGS

20 February 1993

University of Reading

It was at - or, more accurately, on the way to - the Northampton conference held in 1992, that the idea was first put forward of having an annual day-conference at Reading. For a number of reasons, it was felt that something along the lines of the Northampton day-conference, at the University of Reading Music Department, in February each year, would be highly desirable. At the time, the Society's record over meetings was to some extent open to criticism, and

February was traditionally a time of year when there was little or nothing in the way of official Society activity. Reading commended itself for several reasons, not least of them the fact that the Secretary is on the staff of the Music Department and therefore in a good position to make the necessary administrative arrangements. The Department provides a quiet, civilised environment for the airing of scholarship; and the town is relatively easy to get to, both by car and by train. By the end of 1992, there were even more attractions, as readers of the January issue will have seen (*Further developments at the University of Reading*), and by February the artefacts collection had been joined by material from Cleveland Lodge (see elsewhere in this issue).

There were contributions from Jim Berrow ('The early genealogy of the Nicholsons'), Relf Clark ('Michael Arthur Bass and Robert Hope-Jones: powerful draughts and heavy wind'), and David Wickens ('Smith-v-Harris: a cross-examination of some of their pipework'); each contributor is a postgraduate member of the University of Reading, composing a PhD thesis. Christopher Kent spoke about developments at the Research Unit (just round the corner, at 35A Upper Redlands Road) and in particular about the acquisitions from Lady Jeans's collection. Mike Sayers repeated his contribution to the Huddersfield conference whilst Huddersfield delegates went to another part of the building, where Paul Houghton showed them how the Cambridge-Reading computer link works. The proceedings concluded with an informal wander around the Research Unit.

The weather was mild and sunny, the refreshments and excellent buffet lunch were efficiently and charmingly served, and a good time was had by all.

The date fixed for next year's Reading day-conference is 12 February, and details will appear in due course.

Relf Clark

Council Meeting, 23 January

The Council met as planned.

FUTURE MEETINGS

Bethnal Green, 15 May 1993

Details and an application form were enclosed with the January issue.

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

Details and an application form were enclosed with the January issue. Completed forms must be delivered to Dr, Thistlethwaite by no later than Monday, 2 August.

PUBLICATIONS

Reporter

The last day for submission of copy for the July issue is Friday, 4 June 1993. It may help contributors to know that the cut-off date is and will remain the first Friday of the month immediately preceding the month of intended issue.

I take this opportunity to thank contributors to this issue, and all the issues produced under the

aegis of the new editorial team. Especial thanks are due to The Revd. B.B. Edmonds whose column is invariably the first material to arrive. No editor could wish for a more businesslike or consistently engaging contributor.

RC

Journal 16, 1992

In all probability, members who paid the 1992 subscription will have received their copies. At the time of going to press (15 April) distribution was expected before the end of the month.

Journal 17, 1993

We repeat what was said in the January issue.

Journal 18, 1994

Promisors are reminded that the cut-off date is 21 September 1993. Anyone experiencing or likely to experience difficulty is asked to contact the Assistant Secretary as early as possible.

FROM THE ARCHIVE

For a time in the 1870s, Wm. Hill and Son used numbers with which to refer to standard specifications in the Estimate Book. For example, in June 1871, the Wesleyan Chapel, Leigh, Lancashire, was offered a No. 17, with added tenor C Clarinet on the Great, for a price of £400 ex carriage. Thé Wesleyans evidently did not accept it. One estimate which was accepted and which possibly gives a clue to the system is that for Denbigh New Church, in October 1871. This was for a No. 15 with a Swell Bourdon added. The stop-list for a No. 15 is then written in:

Gt.	Op.Dul C gr.St.Pr.Wald.12.15.Mix 3.
CC Sw	Op.Sal C gr.St.Dulcet.SuabeFl.Ob.
Ped	Bdn 3 cplrs

The same stop-list is pencilled in after another estimate: a No. 15 for a Mr. R. Haworth, Manchester, for £350. This one, again, was not taken up.

It will be seen that the number equates with the number of speaking stops; but this may be coincidental, as other stop-lists do not quite tally in this way. Christ Church, Gipsy Hill, for instance, ordered a No. 21, with 'St & 15' in place of 'Sw Ged & Pice' (£600). The Shop Book gives this stop-list for Gipsy Hill:

Gt	Bdn.Op.Dul.St.Pr.Wald.12.15.Mix 3.Tpt.
Sw CC	Bdn.Op.PGam.St.Pr.LiebFl.15.Mix 2.Como.Ob.
PedC-E Op.Bdn.Vcello.	3 cplrs 5 comps

This has 23 speaking stops rather than the 21 which the number might suggest. The No. 25, with 'Sw Mix 3 & Ped Vcello', ordered by the Congregational Church, Ashton-under-Lyne, has 27 speaking stops, the Swell Mixture apparently being substituted for a two-foot Flageolet, and only the Pedal Violoncello being additional to a standard scheme of 26 speaking stops.

The numbers which feature over a period of 18 months are as follows:

No. 4	£100 + old organ
No. 5, with general swell	£130 + old organ
No. 10	£150 ex carriage
No. 11, with Dul (+£15)	£250 packed for shipping
No. 13	£325
No. 14	£300
No. 15	£350; and another for £400
No. 17	£400; another, £420 (with Gt Tpt, £450)
No. 19	£500
No. 21	£600
No. 23	£600
No. 24	£650 (add Vox Hum, £15)
No. 25	£700; with pneu £750
No. 28	£1000

The series shows a catalogue of organs beginning with the smallest at £100 and proceeding in steady gradations up to the largest at £1,000 - a system familiar to anyone who has seen catalogues from the early twentieth century of firms such as Binns. The question is: does anyone know of such a printed booklet of Wm. Hill & Son from the 1870s? One entry in the Estimate Book says: "No.23 in green book"; was this a reference to a printed booklet with a green cover? If anyone comes across such a publication, the Archive would be interested.

David C. Wickens

Co-editor's note: Offers of material for the Archive must always be referred to Mr. Wickens before acceptance. We do not wish to discourage intending donors, but we do not have unlimited space, and have no alternative but to be discriminating. The Society has the right to refuse to take delivery of material accepted on its behalf without the Archivist's authority.

RC

MEMBERSHIP MATTERS

The membership now stands at 574. It was hoped that it would have reached 600 by the beginning of this year, but some members have died, and others have had their names removed for not paying subscriptions. We all regret having to lose members through non-payment, but Council's policy is to terminate membership after 1 August should a member not have responded to requests and reminders. If you have a reminder letter enclosed with this issue, please respond promptly.

The 1993 Membership booklet accompanies this issue. This is a by-year publication brought out in odd-numbered years.

John Whittle

CAMBRIDGE SUMMER RECITALS

Anne Page, Administrator of this series, has provided the following note:

Some organ recitals in Cambridge, as part of the international component of the Cambridge Summer Recitals this year might be of interest to BIOS members:

30 July	7.30 pm	King's College Chapel - Louis Thiry (France)
1 August	4 pm	King's College Chapel - Thomas Daniel Schlee (Austria)

6 August	7.30 pm	Trinity College Chapel - Lionel Rogg (Switzerland)
8 August	4 pm	St. Catharine's College Chapel - Hermann Verschraegen (Belgium)

The concerts at King's College Chapel will be 'Hommage à Olivier Messian' but also include other works. Lionel Rogg will play Bach and his own compositions.

QUIZ

This is proving so difficult that we have decided to extend to 4 June the date for the submission of entries. The prize, in case anyone's appetite needs whetting, will be a copy of the Susi Jeans *Festschrift* (or something of comparable value, if the winner has it already).

ST. JOHN THE DIVINE, RICHMOND, SURREY

The organ here is a three-manual instrument by Beale & Thynne dating from 1896. It is the subject of a restoration appeal, and in the July issue will appear an article by the co-ordinator of the appeal, Michael Bundy, a BIOS member and the organist of St. John's. Mr. Bundy's address is [REDACTED], and he may be contacted there on [REDACTED], in case in the meantime any member wishes to offer help and support.

PRESENT STATE OF THE NATIONAL PIPE ORGAN REGISTER

In this issue, we include a map (opposite) showing how the amount of information in the NPOR varies across the country. There are (as of March 1993) 7,000 entries in the NPOR, and already it is proving a useful tool for research. On-line searches can now be performed from the Universities of Cambridge, Durham, Nottingham and Reading, and will be demonstrated at the BIOS conference in Cambridge this summer. The geographical coverage is patchy, as the map shows, and quite a lot of information records the state of organs as they were thirty years ago.

We are still looking for private collections of organ details suitable for transfer to the NPOR database. Of particular interest are collections from areas of the country for which the present information is sparse; historical collections where the date of the survey is known; and collections which have been kept reasonably up-to-date. It is not necessary to transfer your material to NPOR survey forms: we are quite prepared to type from original note books, or from photocopies. Collections already in computer-readable form may be transferable without re-typing.

If you have material which might be suitable, please contact Paul Houghton, [REDACTED].

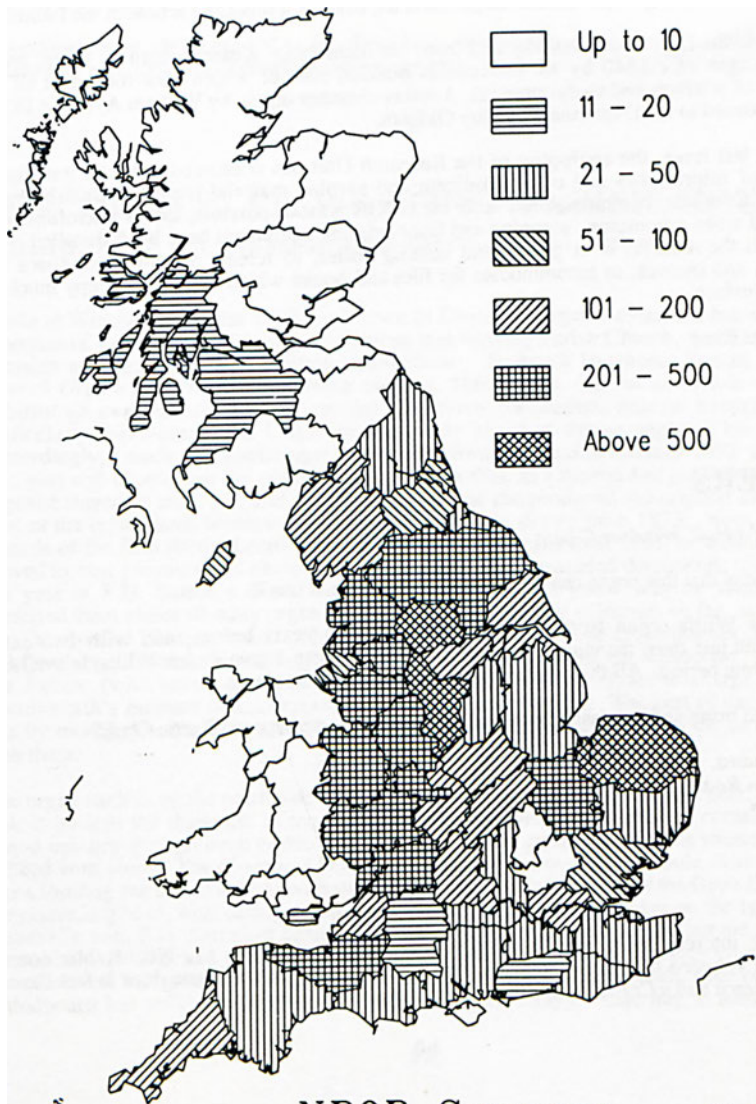
The NPOR survey form has been amended considerably in the light of comments from those who attempted to complete earlier versions, and a copy of the new form in enclosed with this issue. The form may be copied or, if this is not convenient, Paul Houghton will be pleased to send copies on request.








Mike Sayers



V'
C&»
xrf

KeJ to
Survey Count
by County



-  Up to 10
-  11 - 20
-  21 - 50
-  51 - 100
-  101 - 200
-  201 - 500
-  Above 500

News from Reading

Following the death of Lady Susi Jeans, on 7 January, her personal representatives asked the University to take custody of the bulk of her research files, on the understanding that they will be available for the use of students and *bona fide* scholars. Accordingly, this material is now in the Department of Music and undergoing the lengthy process of being sorted and catalogued. The areas covered by her work are extensive, embracing many subjects unrelated to the history and repertoire of the British organ. Of particular interest to members will be the full documentation of her pioneering efforts in the late 1960s, in the cause of organ conservation. The philosophy she advocated anticipated the work of BIOS, but it met with a considerable degree of indifference and even resistance, in many quarters. It is a matter of wry amusement to consider today how some of those with whom she debated were later to change their views [see editorial]. Perhaps this material might form the basis of a revealing article in the future.

In addition, the Department has acquired from the Jeans estate a barrel organ by Bates, and a chamber organ of c.1840 by an anonymous builder, both of which now form part of the collection of artefacts and study-material. Another chamber organ, by William Ayton (c. 1835), has been loaned to the Department by Guy Oldham.

Since the last issue, the equipping of the Research Unit has continued with the transfer to Reading of microfiches and other duplicate and surplus material from the British Organ Archive. Computer communication with the NPOR is now possible, and a microfilm/fiche reader and word processing, scanning and laser-printing equipment have been installed. We now await the removal of a gas central heating boiler, to release much-needed space for cupboards and shelves, to accommodate the files and books which currently occupy much of the work surface.

Christopher Kent

LETTERS

St. George s Hall, Windsor Castle

Did you know that this organ can be replaced, virtually as it was?

The Father Willis organ from Kirkintilloch, built two years before, and with two extra registers, but just three manuals, is available. A Solo Organ (again Father Willis) is available from the same period. All this pipework is original, as are the chests.

Could BIOS bring some pressure to hear on Her Majesty, perhaps via Barrie Clark?

Barry Williams,

Guimiliau

I read with interest the article by Alfred Champniss in Volume 17, No. 1, but note a discrepancy between the printed stop-list and my own. The Grand Orgue does in fact have a Quarte, a Tierce and a Comet, in addition to what is given in the article.

Certainly, the Bourdon 16 is rare. Its apparent usefulness is tempered, though, by the traditional lack of any pedal couplers - clearly, very frustrating for the local organist {*not*, I hasten to add, M. Cocheril, who is actually the Titulaire} attempting to accompany choruses and other ditties (yes, they even have these at Guimiliau!) at the Sunday morning mass which I attended last year.

I would also like to point out that, for my part, I found the parish priest courteous and helpful. Maybe Mr. Champniss chose either the wrong moment or, perhaps, the wrong approach.

Rodney Tomkins,
[REDACTED]

(Co-editor's note: With regard to Mr. Tomkins' s final paragraph, we are confident that Mr. Champniss was, as usual, a model of diplomacy and tact.)

*

THE ORGAN AT WORTING PARISH CHURCH, Hampshire - A one-hundred-and-twenty-year-old contract.

While at Winchester for the 1992 conference of Diocesan Organ Advisers, I learnt from the chairman of the Diocesan Advisory Committee that Worting Parish Church, near Basingstoke, contains an organ with F.H. Sutton connections. Frederick Heathcote Sutton, author of *Church Organs and Organ-Cases* (four editions, 1866-1883), was an adviser to clergy and nobility all over the country, in matters of church restoration, interior arrangement and particularly organ-cases; and I had not previously heard of this example of his influence. Accordingly, I made an appointment with a churchwarden, and in January 1993 was able to see, play and photograph the organ. I was lucky in that, as a funeral had just taken place, the organist stayed to meet me; and doubly lucky in that she produced the original estimate and plan of the organ from Wordsworth & Maskell of Leeds, dating from 1873. Now, the extant records of the firm (in the Leeds Record Office) do not begin until 1888, in which year they moved to new premises and obviously had a bonfire of all unwanted documents; this was also the year of F.H. Sutton's death, so that, so far, we don't know why he seems to have preferred them above all other organ builders. Nor is there any evidence, so far, as to why he was involved at Worting: much of his advice was given to Oxford acquaintances (he was the last Gentleman-Commoner of Magdalen College) or friends among the aristocracy, and neither the Rector (who seems to have been non-resident) nor the curate-in-charge (to whom Wordsworth's estimate was addressed) falls into these categories. The cost of the organ was met by money raised in the parish, as the history on sale in the church tells us: so there is no lead there.

The organ itself is on the north side of the chancel and built to a very unusual plan. The swell box is built in the thickness of the wall, immediately over and behind the console, and the sound escapes through large gothic openings pierced in a panel just over the music-desk, and backed with cloth. The Great and Pedal are bracketed out over the console, with two pedal pipes forming the end of a three-compartment display; the bass octave of the Open Diapason in the centre is gilded, with dark-green patterns painted on, growing thicker on the larger pipes. Unusually with F.H. Sutton, it cannot be called anything but a pipe-rack; but the impost has the normal Alleluias, and every bit of wood below it is decorated with dark-green leaf-patterns on a dark-red background, and golden roses on the uprights; and the under-side of the Great soundboard has solid wooden 'suns', each with twelve rays. One has to admire all this

elaborate work, which even if the painted patterns were stencilled on, must have taken a long while to apply.

Here is a transcription of the estimate:

“Specification of an Organ for Worthing Church - To consists of Two Manuals and Separate [sic] Pedal Organ

Stops as follows - :

Great Organ Compass CC to G 56 notes

No.	1	Open Diapason Metal	8 ft.	56 pipes,
	2	Dulciana “	8“	44 “
	3	Wald Flute Wood	4“	56 “
		No. of pipes in Great Organ		156.

Swell Organ, CC to G 56

				pipes
	4	Open Diapason (Grooved Bass)	Metal 8 ft. tone	44
	5	Leiblich Gedackt [sic] Wood & Metal	8 “	56
	6	Keraulophon (Grooved Bass)	Metal 8 “	44
	7	Principal	Metal 4 “	56
	8	Mixture 12th, 15th.	“ Spare slide	
	9	Hautboy	“ 8	56
		No. of pipes in Swell organ		256

Pedal Organ CCC to E 29 notes.

	10	Bourdon	Wood 16 ft. tone	29 pipes.
		No. of pipes in Pedal organ		29

Couplers.

	11	Great to Pedals.		
	12	Swell to Pedals.		
	13	Swell to Great.		
		2 Composition Pedals to Swell organ.		

Details of construction

Bellows - to be large, inverted folds for even pressure Double leathered throughout - Double Feeder - Top board to be paneled and framed together, and fit [sic] with moveable panel for access to the interior.

Sound Boards, to be made of yellow pine, with well seasoned Tables, Slides, Bearers and Footboards of Mahogany, Oak, or Walnut. To be varnished outside for protection from dampness.

Roller Boards for Key and Pedal movements, to be made of wrought Iron with turned centres, to work in Boxwood studs bushed with cloth for silence of motion. To be Japaned to prevent rust. Key Movements, such as Squares and Backfalls, and frames for the same, to be of good Mahogany with centres bushed with cloth for silence.

Keys - to be made of the best Ivory and Ebony, the Top row to be overhanging - or Sparrow Beaked. The whole to have Ivory fronts. Jambes, Key frames and Book Desk to be made of either Oak or Walnut to be handsomely finished and French Polished - Jambes and Draw Stops to be fixed in a square position and not obliquely - Heavy Machinery - such as Composition Pedals, and shafts, Trundles, Levers and Squares for Draw Stop action, to be of wrought Iron, Japaned to prevent rust, and fit [sic] up in hard wood fixings. Pedal Keys to be on the Radiating system, to be made of Birch, and to be 29 in number.

Swell Box - to be Two Inches thick, and lined with Strong Brown paper. The Front to be on the Venetian principle.

Pipe Metal, to be good, and composed of pure Lead and Tin only.

Voicing &ct. The whole of the pipes (New) to be carefully and evenly voiced - the old pipes to be carefully revoiced - so as to produce purity as well as sweetness of tone, and the whole to be tuned on the system of equal temperament.

Case to be according to mutual arrangement both in design and quality of material - Red deal or Pitch pine being probably chosen.

Erection &ct. The organ to be erected in the church at Worting near Basingstoke Hampshire. Carriage and other expenses incurred during the erection to be paid by the Builders. To be finished, tuned and left in first class condition for the sum of One Hundred and Thirty pounds, £130 Nett.

The Builders to have the privilege [sic] of using the pipes or other material, that can be done with perfect safety, belonging to the organ at present in the Rectory, and lately seen by Mr. Wordsworth in the construction of the New One. Great care being taken that nothing but really good work shall be used.

Cash to be paid on completion of contract.

Wordsworth & Maskell
Organ Builders
Leeds.”

Remarks.
The Rev. F.C. Fitton.
Rev. Sir.

You will observe that we have succeeded in arranging the organ for your church to have Two Manuals and Bourdon Pedale. Although the space is very limited for an organ of this kind, by careful and judicious arrangement, we think the organ will be a very effective one. The worst part of the affair is - we are compelled to place the largest portion of the Pedal pipes quite behind the Swell Box - as shewn in sketch. If therefore anything should happen to get amiss with them, it would necessitate the taking down of the Swell box to get them out. This is the only drawback, and when we look at the advantage gained it seems to deserve but little consideration. In the first place when these pipes are properly made and voiced, and a dry situation can be relied on, they are seldom or never required to be disturbed. Secondly - at such times as the organ may require cleaning they can be thoroughly examined, and then taken out with little more trouble, if they require it. We shall fasten the tops of the pipes securely, so as to dispense with “Moveable stoppers”, and tune them at the mouth where they will be easily accessible. We cannot therefore see how they can possibly get out of order, when once made right, and after mature consideration, we think the drawback mentioned, is more imaginary than real. I dare say some builders would not give it a consideration, - but personally we always pay particular attention to securing access, so as to be prepared for any contingency, Besides all after repairs are done at much less cost when easily accessible. There is another

slight inconvenience - We cannot make the Swell Open Diapason the full compass, to bottom C - owing to lack of space and height, we will groove the lowest octave into the Leiblich Gedact [sic] in consequence. We don't think this of great importance, as the Great organ Open Diapason will go through in Metal, and will amply compensate for the curtailment of the Swell Diapason. We think the stops named will make a beautiful little organ, and it will possess a rich gravity of tone, owing to the Great organ Open Diapason extending through the whole Manual, that could not be obtained otherwise. This register must be kept subdued, still possess a moderate amount of fullness. Dulciana must be very delicate, so as to make a nice accompaniment for the Lieblich Gedact and Hautboy. The Wald Flute must be of a moderate strength, so as to be useful for a solo, and suitable to be used with the Dulciana, and still be able to impart a light 4ft. character, with the Open Diapason and Dulciana jointly - in the absence of a 4ft. Principal in the Great. The Swell Registers must be of a moderate strength, or we shall obtain an indistinct tone and no effect or speciality - The Keraulophon I intend to be a perfect gem, and to require particular attention even to hear it, when the Swell shutters are closed.

Your favour of the 4th. inst. came safely yesterday. After careful consideration we cannot find a hitch anywhere that can be improved - of course considering the amount to be expended - with the exception of the insertion of the pipes for the Mixture - 12th 15th.

You will notice by the specification that the organ will be erected in the church, carriage and other expenses paid by ourselves, to be tuned and finished, for the sum stated - of course including the case. There will therefore be no extras, as far as we are concerned. There will be a little to do, at the present floor, which you must please to have done by the time we bring the organ - we shall have to send you dimensions afterwards.

Referring again to the "Swell Mixture", we find it is rather more than we can justly do, so we are compelled to omit the pipes, as it is the stop most easily to be dispensed with at present - at least such is our opinion - We could put the pipes in providing we were to omit the bottom octave of the "Open Diapason" in the Great, but we had rather not do that, particularly as the Swell Open Diapason is cut off at Tenor C.

You will understand what is stated about using the present organ in the construction of the New one, the whole of it will have to be sent to Leeds, both pipes, wood work & Case. The parts that will not be used in yours, may assist in making a tolerable second hand one sometime, and thus help to pay the expenses of pipes & ct. here. We thought of using the present 12 & 15 for the treble portion of the Open Diapason, of course the length of the pipes will require altering to suit the scale, and of using them to substitute other pipes that may be found to require new ones. - On second thought "as these pipes are already made" and are "just what are required" to complete the scheme, it would be much cheaper to have them put in their proper places, and new ones for the others just named, than having them put in afterwards. If done at present, the extra cost will be £5 - if afterwards, it will reach a deal more than twice the amount. As we have already got to the extent of the sum you quote, we do not venture to advise you to adopt this suggestion, but the thought having just occurred while writing, I think it our duty to name it, and point out the fact that the instrument will then be complete. There being no other suggestions that we can at present make, it just remains for you to decide this little point.

Regarding time of completion, We think we may be able to accomplish it by the middle or latter part of April next. As it is our most earnest desire to have everything clearly understood at the outset, we shall be glad to give you any further information that we possibly can - if you require any -

We are sending the sketch of organ proper, direct to Mr. Sutton, and asking of him as you requested about the design of the case - We shall be glad if you would kindly send the specification, with accompanying remarks to him, asking his opinion of what we have stated.

We remain
Your obedient servants,
Wordsworth & Masked.
J. Wordsworth.

There are few changes from the projected scheme:

- 1) The original Great organ is now Choir - the department label over the stops, and the two couplers, all have this designation. This was usual with F.H. Sutton.
- 2) The stop-jambs are now at forty-five degrees.
- 3) The pedals have a compass of thirty notes.
- 4) Most important, the Mixture never materialised; in its place is a tenor C Voix Celestes.

My thanks to Mr. Sefton Diddams, Churchwarden, and Mrs. Florence Tiller, the organist.

C.H. Davidson

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REVIEW

Robert Hope-Jones

by David H. Fox

The Organ Historical Society, Richmond, Virginia, pp. 285, no price quoted,

ISBN 0-913499-09-9

David Fox is to be congratulated on producing a book-length study of Hope-Jones's life and work, a study which covers Hope-Jones's career both in this country and in America, and which therefore spans the period from the *annus mirabilis* of 1859 - in which he was bom, at Hooton Grange, Cheshire - to the eve of Schoenberg's fortieth birthday (or perhaps it was the day itself), on which he committed suicide. It comprises 'Hope-Jones in England' (pp. 1 to 49); 'Hope-Jones in America' (pp. 50 to 127); a section on inventions and devices associated with Hope-Jones (pp. 128 to 184); a list of Hope-Jones organs (pp. 185 to 200); and selected stop-lists (pp. 201 to 269). There is a list of Hope-Jones's "firms" and employees (pp. 271 to 275), and an index (pp. 276 to 285) (page 270 is blank). There is no bibliography, but each chapter concludes with a list of references.

David Fox, for the avoidance of doubt, is an American citizen, and this helps to explain, and perhaps to some extent excuses, some of the errors that the book contains, with regard to British places and place-names. Leeds is not in Scotland (p. 203); nor is Llandaff (pp. 190 and 237). Conversely, Prestonfield is in Scotland, not England (p. 249); and there are numerous mis-spellings, e.g., Swansee (p. 192), Gilfillian (p. 219), South Shield (p. 226), Berkhamstead (p. 227), Middlesborough (p. 238), Llanrharadr (p. 241), Eiland (p. 247). To readers in America, these are lapses which have little or no significance; and readers in Britain can make corrections as they go along, and are not likely to be seriously inconvenienced or misled. Sadly, however, these are not the only lapses. The surname of Thomas Threfall, the Chairman of The Hope-Jones Electric Organ Company Limited, is given either as "Threfall" (p. 14, for example), or "Trefall" (p. 213). Elsewhere, it is difficult to know whether one has come across a typographical error or simply a spelling mistake, e.g., "Messers Hill and Son" (p. 20), "Company Stationary" (p. 47), "parliment" (p. 187), etc. Such matters, though perhaps trivial in themselves, give the book the impression of having been composed in great haste, an impression re-inforced by an examination of the stop-lists. For example, Hope-Jones consistently adopted the spelling 'Viol d'Orchestre', yet on p. 229 there are variants such as "Viol de Orchestre" and "Viole d'Orchestre" (and the same page has "Flauto *Transverso*" and "*Hohle Flute*"[my italics]). In each of these cases, the source appears to have been copied with

insufficient care. In others, stop-lists are given in an incomplete form, so that the Choir at the McEwan Hall loses its Dulciana (p. 231: the source - the June 1897 edition of *Musical Opinion* - is not itself wholly accurate, but it includes the Dulciana). The Worcester Cathedral stop-list is a more worrying piece of carelessness, the Great having lost its Open Diapason, the Swell its Horn Diapason, and the Pedal one of its 32-foot flues; and the Solo flute was a 4-foot, not an 8-foot, stop (even the page reference in the source is given incorrectly). At St. George's, Hanover Square, the Great loses its Stopped Diapason and its Swell to Great couplers, and each manual loses its top octave (p. 228).

Sadly, even a cursory reading of the other stop-lists reveals error after error. "Flote Harmonique" (p. 208) cannot be right; the Swell at Christ Church, Lee Park did not have a 2-foot Principal (p. 210); there was not a 16-foot Tibia Plena at Hendon (p. 219); the 1897 organ at Heaton was almost certainly the work of The Electric Organ Company Limited, and did not involve Murgatroyd (p. 220); "Great Double [Diaphone in two powers]" (p. 223) is meaningless; Hope-Jones never made a stop called "Tuba Molis" (p. 224); at Berkhamsted, the Great Bourdon Octave was an 8-foot, not a 16-foot, stop (p. 227); the Chimney Flute on the Choir at Warwick was a 4-foot, not an 8-foot, stop (p. 234); the Swell at St. Saviour's, Oxtou loses its Quintadena (p. 236); the Diaphonic Horns at St. Modwen's cannot both have been extensions, and there was only one Cornopean on that organ, not two (p. 241). The Great double at Llanrhaeadr is named 'Rohr Gedact', not "Gedackt" (p. 241); the spelling consistently used by Hope-Jones was 'Gedact' (the Schulze spelling), so that variants such as "Gedacht" (p. 239) must be treated circumspectly. Inaccuracy is compounded by inconsistency. On p. 24, for example, the Solo Tuba at Worcester is said to have been voiced on 20 inches; by p. 26, the pressure has risen to 50 inches (the double-tongued Tuba at Worcester was, and remained after 1925, an extension of the Pedal Tuba, and was voiced on 20 inches (500 mm)). On p. 202, there appears "All Souls' Church, Hastings, Clive Vale, [Scotland?]" ; on p. 186, there is "Hastings, Clive Vale, Sussex, All Souls' Church" (the second is correct). Page 124 has "Malcolm", p. 125 "Malcom" (four times); p. 185 has "Franklin Lloyd", p. 187 "Franlin Lloyd"; "Barrinton" and "Barrington" appear, one line apart, on p. 125.

Again, such tilings taken by themselves are not always serious, but taken together, and added to the errors mentioned earlier, they give one no alternative but to tread very warily indeed, and to refer to Mr. Fox's sources (which he takes care to list) rather than to Mr. Fox himself.

A more fundamental criticism is to do with the too-trusting and uncritical attitude which Mr. Fox adopts towards some of his sources. The fact that a periodical or a shop book gives a stop-list does not necessarily mean that the instrument to which it relates was definitely built, or that if it was, it followed the source exactly. For example, apart from the stop-list given in *The Organist and Choirmaster*, there appears to be no evidence that Hope-Jones built an organ at St. Alban-the-Martyr, Holbom; and apart from the entry in the first of the Hope-Jones books, and the outline sketch of 1894, there appears to be no evidence that Hope-Jones built an organ at Rodborough. Yet both these instruments appear in the work-list. Generally, there is a tendency to regard what is printed on paper as having been carved upon stone; and in particular Mr. Fox repeats the errors that crept into Dr. Michael Sayer's otherwise wholly admirable article, *New Light on Hope-Jones*, which appeared in the January 1981 edition of *The Organ*: there is a Hope-Jones organ at the Pilton in Devon, but not at the Pilton in Somerset (p. 190); there is no evidence that Hope-Jones actually built an organ at West Hyde, which is in Hertfordshire, not Herefordshire (p. 191); Norman & Beard made an organ for Lord Scarborough, and it appears that Hope-Jones received commission for effecting the introduction, but there is no evidence that Hope-Jones himself made his Lordship an organ (p. 190). The organ at St. Mark's, Harrogate was by Norman & Beard, using parts from a temporary organ made by them for Westminster Cathedral: that instrument was itself a rebuild, or the short-lived Hope-Jones organ at All Saints', West Dulwich. Does that make the St. Mark's organ a Hope-Jones? Probably not (p. 189). Which 'Kingsley' is it - Cheshire, Hampshire, or Staffordshire (p. 189)? There is only circumstantial evidence of a Hope-Jones organ having been built at St. John Maddermarket, Norwich (where there is a Hope-Jones-

style console, but apparently nothing else by Hope-Jones) (p. 189); and so on.

Mr. Fox does not have easy access to the Hope-Jones artefacts and documentary sources in this country, and his reliance upon secondary sources is therefore to some extent understandable. Nonetheless, given that some forty-four of Hope-Jones's fifty-five years were spent in Britain, and that an understanding of his work in this country is crucial to an understanding of his work in America, it is disappointing that the British work is covered so briefly, and that the coverage is marred by so many inaccuracies and so much carelessness.

The section on Hope-Jones's work in America will be of especial interest to British readers, the majority of whom probably have only a sketchy knowledge of Hope-Jones's career after 1903, when he emigrated (in order to escape prosecution for sexual misconduct). The chapter reads well, and through its many quotations from the Hope-Jones-Wurlitzer correspondence conveys the deterioration of the relationship between the two. It is good to have a photograph of Hope-Jones's tombstone.

Mr. Fox has been very industrious, and has consulted sources with which researchers in this country will necessarily be unfamiliar, e.g., the Hope-Jones-Wurlitzer correspondence. Perhaps, paradoxically, the industry and energy which have gone into the work are its undoing. Too often it gives the impression of being an uncorrected first draft, and there is little evidence that Mr. Fox has digested and thought about the material and attempted to draw conclusions from it. There is no attempt to see Hope-Jones in the wider context of British and American organ building at the turn of the century, or in the wider context still of art and technology at that time. The musical use of the Hope-Jones organ is not considered - a very Hope-Jonesian lapse: nowhere is there given the programme of, say, an opening recital. The extent of the surviving instruments is not indicated, so that readers will not learn of the working Hope-Jones organs at Alwalton, Battersea, Kinnerton, Pilton, Scofton, and West Croydon, or of the artefacts at Burton upon Trent, Elvaston, West Hartlepool, and elsewhere.

It is sad to have to write so critical and so unenthusiastic a review. I hope that in due course David Fox and the Organ Historical Society will produce a revision, and that in order to do so, Mr. Fox will re-visit Britain and make himself known to the Hope-Jones researchers here. It will be a pleasure to swap notes with him, and an especial pleasure to take him to see the remaining instruments, and to share our delight at the survival of the work of this remarkable organ maker.

Relf Clark

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We have received from Orpheus Publications Limited a copy of the first issue of *Choir & Organ*, ed. Basil Ramsey. We hope to review it in the July issue. In the meantime, we send Orpheus our thanks. We are grateful, too, to our friends in the Organ Club, for sending us a copy of their journal.

RC

REDUNDANCIES

DORSET

late 18C/early 19C chamber organ - possibly by Flight
Action mechanical

Specification Man 8b/t.8.8.4.2.1³/₅.8 [no Twelfth? - Co-ed.]
 Casework architectural in mahogany
 Dimensions h12'8" w6' d3'2"

GLOUCESTERSHIRE (1)

A. Kirkland early 20C
 Action mechanical
 Specification Man 8.8.8.4.4 (all enclosed)
 Pd 16
 Casework dummy pipe-racks to front and one side
 Dimensions h13'2" w6'6" d10'

GLOUCESTERSHIRE (2)

J.W. Walker 1858
 Action mechanical
 Specification Man 16b.8b/t.8.4
 Casework plain case to three sides, dummy pipe-front
 Dimensions h8'4" w6' d5'8" plus bench

GLOUCESTERSHIRE (3)

Norman & Beard 1905 Norvic model
 Action mechanical
 Specification Man 8.8.8.8.4
 Pd 16
 Casework uncased
 Dimensions h10'7" w8'4" d4'3" plus bench

GREATER LONDON

Holdich 1870s
 Action mechanical
 Specification Gt 16.8.8.4.4.2.III.8
 Sw 16.8.8b/t.8.8.4.2.8.8
 Ch 8.8.8.4
 Pd 16.16.8
 Casework basically pipe-rack
 Dimensions h18' w13'6" d10'9"

KENT

Bevington 1912
 Action mechanical
 Specification Gt 8.8.8.4.4
 Sw 16.8.4.8.8 oct cplr
 Pd 16
 Casework pipe-rack of three compartments
 Dimensions h14' w12' d5'

LANCASHIRE

reb. Lewis 1915, subsequently reb. Willis III
Action electro-pneumatic
Specification Gt 16.8.8.8.4.4.22/3.2.2.111.8
Sw 8.8.8.8.4.2.III.16.8.8
Ch 8.8.4.2.8.8
Pd 16.16.16. IO2/3.8.8.4.2.16.16
Casework basically pipe-rack
Dimensions not yet available

LEICESTERSHIRE

Taylor (Leicester) date unknown
Action tubular-pneumatic
Specification Gt 8.8.8.8.4.8
Sw 16.8.8.8.4.Mixt.8.8
Ch prepared for
Pd 16.16.8
Casework Organ in loft; front pipes arranged as central tower and two flats.
Detached console,
Dimensions h unk. w12' approx. d9'6"

SOMERSET

Rest Cartwright c. 1900
Action mechanical (manuals), pneumatic (pedals)
Specification Gt 16.8.8.8.4.8
Sw 8.8.8.8.4.8 oct cplr
Pd 16.16.8
Casework pipe-rack
Dimensions h16'9" w14'9" d7'4"

STRATHCLYDE

Willis 1865
Action mechanical
Specification Gt 8.8b/t.8.8.4.4.2.III.8
Sw 8.8.4.8
Pd 16
Casework front of spotted-metal pipes
Dimensions h21' w13' d6' plus 8' for console

Homes are still sought for two one-manual mechanical-action organs in Co. Durham:
(1) Bevington Man 8.8.8.4.4.II Pd 16 and (2) Nicholson (Newcastle) 1868 Man 8.8.4.4.

CORRECTION In Vol. 16, No. 4, a redundant organ in Northumberland was attributed to Wm. Andrews, apparently on the slender evidence of bellows weights bearing the initials 'WA'. The gothic case points to the second quarter of the 19th century - Wm. Allen, perhaps? The Swell (clearly of much later date) comprises four, not three, 8ft stops.

A WORTHY RESTORATION EXERCISE

In several recent issues, notice has been given in the Redundancies section of the availability of an organ built by T.C. Lewis, in 1874, in St. Cuthbert's Church, Bensham, Gateshead-on-Tyne. The instrument was described as unaltered and still in its original condition, with full mechanical action on the two manuals and pedals, fourteen speaking stops, the usual three couplers, two composition pedals, and an unbalanced swell pedal. The church was made redundant and closed, and naturally there was concern about the organ's future and its safety from the vandalism which frequently occurs when a building becomes completely unoccupied.

Vigorous efforts were therefore made, by all concerned, to find a new home for this remarkable survival, which had retained its magnificent, solid-oak case with an attractive architectural facade incorporating three flats of the pipes of the Open Diapason 8.

It will be a source of satisfaction to members to learn that a new home has been found for this organ. In what seems to be an excellent ecumenical arrangement, an offer was made to buy it, for a nominal sum, by another St. Cuthbert's Church, in Seaham, County Durham. The Parish Priest of this Catholic Church, himself an organist, fully appreciating the historical value and importance of the instrument, set himself the task of raising the money necessary to transfer it to and restore it in his church without any alteration.

St. Cuthbert's R.C. Church, constructed during the inter-war period, is a large, resonant building on whose west gallery the organ is now mounted. The restoration, completed in time for the Christmas 1992 services, has been sympathetically carried out by a local organ builder of good reputation, and one can feel satisfied that the instrument is now returned to its former glory, visually, mechanically and musically. It is in excellent voice and playing condition and fills the building with the typical and recognisable Lewis sound. This has clearly been a worthwhile restoration exercise: the organ can be expected to do good service for another century or more.

Donald Wright

NOTES & QUERIES

Who said this? 'If only music and courtesy were better known and more understood, there would be no war'.

I first met Peter le Huray thirty years ago, when I became an Incumbent in the Ely Diocese and was appointed a member of the Advisory Committee to which Peter had been Organs Adviser for some years. I walked straight into a row! The Archdeacon had seen in Miller's shop an electronic organ labelled for Cottenham, and it was found that a Faculty for repairs to the church had had concealed in the 'small print' an electronic organ which had eluded notice; so Peter had not been informed, and as the machine had been 'spoken for' by then, I was deputed to go and advise on speaker positions.

Having known the 1847 William Hill for many years, I dug my heels in and 'blew my top', assisted by the wrathful Archdeacon, and went to beard the Vicar. He referred to the excellent organ case as pretentious, the last thing which could be said about it, and did not think the organ worth preserving. So I called on Peter and we surveyed it. To cut a long story short, the organ was saved, the trade-off being the application of electro-pneumatic action to the Great and the removal of the beetle-ridden tiny Swell. It remains to record that the Vicar became, and remained, friendly and helpful.

I took over the job from Peter, who remained big-gun reinforcement when needed, and was ever ready to give advice and encouragement, even in my 'other diocese' when I sought it.

After some years, I moved on and Peter took over again. We still shared experiences and problems. The first time I made sense of Messiaen was when Peter played it at King's! We shall miss him.

(Regarding King's College Chapel, Dr. Mann made a note that "On the South wall of the Chapel, in the Pedal Organ (about 6 feet from the floor) the word 'Dalham' is scratched upon the wall as if done by a nail or sharp instrument, but I do not remember having ever seen any initial".)

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In 1696, Christian Smith, "A very honest and ingenious man ... of Hart Street nigh Bloomsbury Market, London", erected an organ at Tiverton Church, whose Vicar, The Revd. John Newte, MA, was preaching at the opening service. The organ had been referred to as probably the first built in the diocese (Exeter) "since the Great Rebellion", and Mr. Newte referred to the destruction of the previous organ by the Puritans, who had made bullets out of the pipes.

So he went on to explain to the congregation, most of whom could not have heard the previous one, some of the occasions on which it would be used:

It may play some taking lesson or decent flourish or other by itself, which goes by the name of voluntaries. This is before the service, when people are taking their places in order that it may lead to a civil deportment and behaviour. Or at the end of the Psalm, before the Lessons are read, to strike a reverential *aide* on our spirits and to melt us into a fit temper to receive the best impressions from the word of God. Or at the end of the whole to take off some little whispering disturbances through the levity of some people and to drown that ungraceful rushing murmur and noise which the stirring of so many people together, at that time of going out of the church, must occasion. It may also cover the indecent noise which is too often made by the opening and clapping fast of pew doors (a reason why ancient seats in the church had no doors to them) and the raucous hawkings and unnecessary coughing and spitting which are made by the people.

Morten & Taylor - another at S. Paul, Old Ford, reported by John Norman. Mackeson dates it 1878, and adds Berkeley Chapel, Mayfair; an 1880 rebuild at S. Mary, Willesden; and S. George, Perry Hill, Catford. John Rogers of Fringford, Oxfordshire doubled, I am told, as the local carpenter. He did a good job at his home church, in 1859, and made others in the area. Much of the upper part of the organ at Calton, Staffs disappears through the roof, case and all, into a sort of turret (compare ex-parish-church organ at Watlington Methodist). Enquiry about a previous Holdich - I think a confusion with Colton, Staffs, an organ from which figured in Holdich's closing-down sale.

Roy Williamson reports that the Clark (1856) - Sweetland organ at S. Paul, Chippenham is being exported to Slovenia, where the local organ-builder-musician Anton Petek is to erect it in the gallery at the R.C. Church of the Holy Spirit, Celje. He is also taking to Slovenia the 1885 Conacher from S. Paul, Gloucester. What is taking their place in England? No comment!

J.W. Lupton - I know only of Duke's Alley Chapel, Bolton, 1887, but I expect he was "Mr. John Lupton of Linton [Yorks.] who had an organ building works at Keighley", and who rebuilt and enlarged the old organ from Skipton, which Linton had acquired for £5, in 1891. Its oak case was still there when I saw it in 1970, but it had been rebuilt at least twice, and the old Great had been massacred (1). There was Driver & Lupton of Russell Works, Keighley at

work until 1882 (2), in which year Driver joined Haigh in Bradford. Of Morton & Ellis of Sevenoaks, I can only refer to an organ at Upchurch, Kent, 1905, of which I know nothing; nor can I help concerning Newman & Parkinson of Brixton, about the turn of the century. I understand that E.O. Yorston, mentioned last time, trained with Lewis. Alabone (Nodehill Chapel, Newport, I.O.W., 1851) (3) was a jeweller by trade, in Newport High Street, and an amateur who enlarged the Nodehill organ, over which he presided.

Dr. Embleton enquires: Does anyone know any possible connection between Thomas Hill and the Lafone family of Hanworth, Middlesex? Hill built the organ for S. George's, Hanworth; Lafone was a wealthy churchwarden at that time, and his daughter was married there on 17 May 1888, to William Ainslie, Solicitor. The Hill Order Book (2007), oddly, records that the church was visited on that very day (by Hill himself?) though the organ was not quite finished. The church architect for work in 1865 was a Teulon, a relative of the two generations of Teulons who held important positions on Hill's staff. I am anxious to discover (i) why the firm of Hill was chosen, (ii) who paid for the organ (Lafone?), and (iii) whether there was a Hill-Lafone connection. The church records are completely silent on all points to do with the organ in the 1880s.

George Jardine of New York had been trained in England, and was uncle to Frederick. Dr. Speller has kindly sent me extracts from George's Brochure of 1869:

“Mr. Jardine, Senr., was at an early age initiated into the mystery of [organ building], and eventually became principal voicer and designing artist, for *planning out* the interior mechanical construction, and also for the *architecture* of the exterior (having studied the necessary *sister art*) in the Organ establishment of Messrs. Flight & Robson, at the time the most celebrated organ builders in Europe and the makers of that most magnificent instrument, the Apollonicon, then the largest and most comprehensive organ in the world; and who were the original inventors of nearly all the modern improvements which have since been copied and claimed by imitators as their own inventions, viz.

COMPOSITION PEDAL ACTION,

by means of which combinations and groups of stops for various orchestral effects were instantaneously effected,

PNEUMATIC ACTION,

An old German invention, first re-adapted by Hamilton, of Edinboro, in 1825, afterwards by Barker, in 1840, and by Willis, both of London, in the *Great Exhibition Organ* of 1851. This power, derived from the bellows of the same instrument, at once relieved the organist from the heavy touch of the keys, and also the trouble of manipulating the stops; and this was controlled by separate keys or studs, ranging above and below the keyboards of the Apollonicon, which contained six ranks of keys, two ranks of pedals, and about eighty stops, including also reversible couplers and pedals, with crescendo, diminuendo, and sforzando pedals, drum, cymbals, and storm effects similarly operated; any claim, therefore, of recent makers, as originators of these valuable improvements, is simply untrue, [they] being chiefly invented by the above named gentlemen.”

APOLLONICON ORGAN. To be SOLD, some Machinery, SOUND-BOARDS, and parts of the noted APOLLONICON, played for some years weekly at Messrs. Flight and Robson's, St. Martin's Lane, and afterwards at the Adelaide Gallery, Strand. The fine wood pipes, including the 24-feet open diapason, are in excellent condition, as are also the sound-boards. Apply by letter, to L., care of Mr. North, the Library &c., Oatlands Park, Surrey. {*Musical Times*, April 1881}

When Flight & Robson separated, with bankruptcy proceedings, in 1832 (4), at the auction Robson managed to buy out the Flights and acquire the business and premises, so the Apollonicon continued entertaining until the lease ran out, in 1847. By 1851, the Apollonicon had been enlarged by Hill with six sets of manual keys, and a Tuba (5). It stood in the Strand Music Hall, also known as the Royal Music Hall and the Adelaide Gallery. In the 'sixties the Gaiety Theatre was built on the site, and the Apollonicon disappeared until the 1881 advertisement above. Can anyone fill the gap? And who was "L.", and what happened to the bits and pieces?

In an interesting package of information from B.C. Shepherd & Son, John Shepherd writes in reference to the Bryceson & Morten organ in SS. Peter & Paul Roman Catholic Church (not Cathedral, as I wrongly called it) at Cork (6). His firm looks after the 'organ in a pit' at S. Fin Barre's Cathedral, which led to a recommendation for them to take over the work of restoration at SS. Peter & Paul, following the sudden death of Tom ('Windmill') Robbins of Cork, who had begun the work. The organ is still there, but was rebuilt with a different layout in 1912 by Magahy, who gave it tubular-pneumatic action and a detached reversed drawstop console with a low centre to give a view from the west end to the altar. The higher-pressure Great reeds - in the swell box, and transferable to the Swell keys - are still there. The Bass Flute shown in 'H. & R.' (7) is missing, but otherwise the list tallies. With a few minor replacements of missing pipes, the pipework remains, and says John "The organ certainly has a splendid sound, and is pretty original in tonal terms". (C.A. Edwards *Organ Building* initiated the Cathedral error, picked up by other writers.)

An historical byway - an excellent 1883 Hill was rescued from S. John, Brownswood Park alas! to be treasured abroad rather than here. One Frederick Wallen, FRIBA, a leading churchman and President of the Guild of the Holy Cross, planned the church in 1869 to the designs which he had prepared for the above-mentioned S. Fin Barre's Cathedral, where those by William Burges had been preferred. He also composed at least one hymn-tune of the fruity variety! E.H. Lemare's first organ post was at S. John's.

The wooden spoon goes this time to the advertiser whose organs are "literally light-years ahead" - and therefore of course figuratively beyond our reach.

Stop Press Special zinc-plated wooden spoon to Damart, whose buyers have "quite literally combed the world".

Quotation - was from Confucius.

Notes

1. *Musical Opinion*, 6/1891
2. *Musical Opinion*, 10/1882
3. *Organist and Choirmaster*, 2/1915, p. 413
4. Ord-Hume, *Barrel Organ*, p. 494
5. *The Times*, 2/5/1851
6. *Reporter*, Vol. 16, No. 4, p. 15
7. 1877, p. 617

B.B. Edmonds

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.