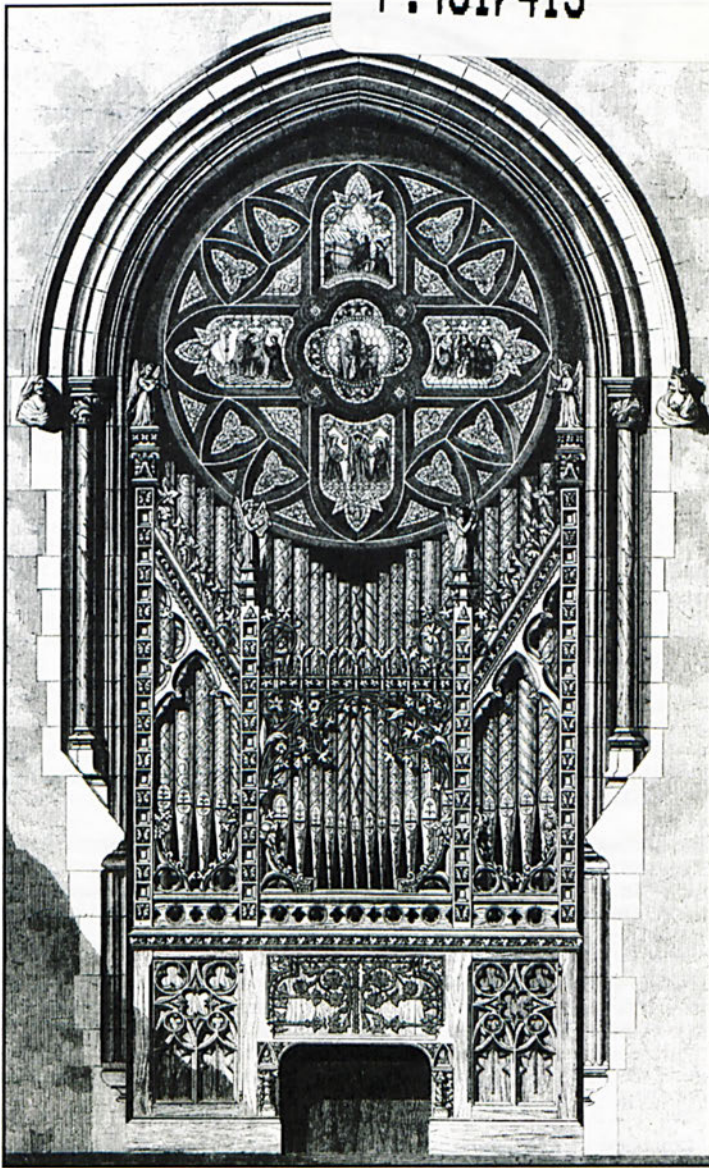


BIOS REPORTER

P.431/413



Vol. 18, No. 2 (April 1994)

BIOS

Chairman:	Nicholas Thistlethwaite, MA, PhD [REDACTED]	[REDACTED]
Secretary:	Christopher Kent, MMus, PhD, FRCO, ARMCMB [REDACTED]	[REDACTED]
Assistant Secretary:	Relf Clark, MA, MMus, PhD, FRCO, ARCM, LRAM [REDACTED]	[REDACTED]
Treasurer:	Richard Hird, MA, MRTPI, LTCL [REDACTED]	[REDACTED]
Membership Secretary:	John Whittle, BSc, PhD [REDACTED]	[REDACTED]
Archivist:	David C. Wickens, MA, ARCO, LRAM [REDACTED]	[REDACTED]
Redundancies Officer:	Roy Williamson [REDACTED]	[REDACTED]
Publicity Officer:	Alfred Champniss, MA, FRCO, ARCM [REDACTED]	[REDACTED]
Information Technology Officer:	Michael Savers, BSc, MA, DPhil [REDACTED]	[REDACTED]
Council:	John Brennan (co-opted) Barrie Clark Dominic Gwynn, MA Richard Hobson, MA, ARCO John Rowntree, PhD Gerald Sumner, BSc, PhD	

The BIOS **Reporter** is edited by Relf Clark and John Whittle. Suitable material must be sent to Relf Clark, *do* Department of Music, University of Reading (see above).

The Reporter is printed in Nottingham by Chas. Goater & Son Ltd. and prepared for the printer by Relf Clark and John Whittle. It is distributed by John Whittle with Andrew Abbott and Emlyn Jones. To all these people, the Council extends its thanks. Correspondence arising from Notes & Queries must be sent to The Revd. B.B. Edmonds, [REDACTED]

The annual subscription to BIOS is £15 (ordinary) or £10 (students and senior citizens). BIOS publications can be sent by Air Mail to overseas destinations for a further annual payment of £6. Certain back issues of the Reporter are available from the Secretary, at a cost of 50p each, including postage and packing. Please enquire at the address given above, for further details. Back issues of the BIOS Journal are available from The Positif Press, 130 Southfield Road, Oxford OX4 1PA.

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



Editorial

Nescit vox missa reverti

The third of the Society's aims includes the phrase "historic organs". What does it mean? It was briefly considered at the January meeting of Council, in connection with a proposal to draw up guidelines on the conservation of such instruments, and though it can hardly be said to have created division, there was no consensus as to its precise meaning. One suggestion, based presumably on one of the criteria adopted by the Organs Advisory Committee of the Council for the Care of Churches, was that in order to be classed as 'historic' an organ had to date from before 1914. Many will react to that suggestion with unease, feeling instinctively that the great inter-war instruments of Henry Willis III, Hill, Norman & Beard, Harrison & Harrison and others cannot be excluded from the ambit of what is worthy of preservation, faithful restoration and objective, scholarly consideration. That unease inevitably grows when one considers the post-war period, for the organ in the Royal Festival Hall, opened in 1954, played a most important part in the history of the British organ, breaking the mould of the British concert organ in the twentieth century, and showing a leading maker departing from its traditional practices so far as tonal design, scaling and voicing were concerned. The organ in The Queen's College, Oxford falls into a similar category, breaking the mould of organs in Oxbridge and introducing aspects of continental practice into that (musically) somewhat insular environment. Any attempt to discard, revoice or interfere in any way with these and similar instruments would be viewed with grave concern, and it would be a curious and unsatisfactory definition that narrowed 'historic organs' so as to exclude them. But a definition would be equally unsatisfactory - indeed, it would be absurd - if it restricted 'historic organs' to those that made history: very few instruments have broken moulds, or spawned new philosophies of organ design, organ playing, and organ composition, the vast majority having made history only at a local level, if at all.

Clearly, 'historic' and 'old' are not synonymous, if one accepts what is said about the organ at the Festival Hall, but it would be hard to argue that an organ dating from before 1800 (say) is not in some sense 'historic'. An old instrument by its very nature stands more chance of passing the test, whatever exactly it is, but we would not wish to argue - or would we? - that an organ of no great distinction, made by some late nineteenth-century hack is 'historic' and therefore worthy of preservation. But could such an instrument be classed as such, if it were the only surviving, or only unaltered, example of its maker's work? And what line do we take with rebuilt instruments? Is the organ at Salisbury Cathedral, with its electro-pneumatic action and elaborate console, 'historic'? Clearly, some instruments are more 'historic' than others.

The more one attempts a definition, the more eel-like the concept becomes, and the more one is forced to accept that a simple definition is probably impossible. Definitions are more important to lawyers and scientists than to organologists, and to have a slick way with them, a ready answer to every difficult question, is not necessarily admirable, often revealing an imperfect appreciation of the inherent subtlety of this or that; but the Society has used the phrase "historic organs" for some eighteen years and must be prepared for the occasional stiff, searching question about its aims. Unprepared, it lays itself open to the accusation of intellectual woolliness and to the graver charge that what drives it is no more than the tastes of its most prominent members. One thing is certain: whether or not one likes the sound made by a given instrument is not relevant.

*

One correspondent enquires about the meaning of *organ crawl* (p. 15). A somewhat jaundiced definition might be as follows:

A day (or part of a day) spent travelling (usually in a coach) from one

auditorium (usually a church) to another, in order to hear demonstrated a sequence of organs, each one more or less unrelated to the others.

The Society does not dismiss the organ crawl. How could it, when substantial parts of its residential conferences tend to accord more or less exactly with this definition? Indeed, given an interesting sequence of buildings and instruments, and given a performer of ability, well rehearsed on each instrument, it can be a reasonably satisfying experience. Our preference, however, is for something a good deal more reflective. Ideally, the building itself should be introduced, with a brief lecture about its history, its architect (where appropriate) and its present use; there should be a paper on the instrument itself, its builder, and its significance both in relation to that builder's work and in general organological terms; and there should be a rank-by-rank demonstration of the instrument, by a first-class practitioner of this by no means straightforward art (inevitably, one thinks of Geoffrey Morgan's fluent and often witty demonstrations at the Huddersfield conference, in 1992). At this point, a short recital might be appropriate, preferably of works dating from around the time the instrument was built.

In the space of one day, two (perhaps three) instruments could be accommodated, using this formula; and given instruments having something in common with each other - as at Huddersfield - we suspect that delegates will go away less exhausted, and having learned (and enjoyed themselves) rather more than usual.

*

We imagine that most members will have learned by now of the recommendation of the committee presided over by Lord Templeman, that some twenty-four churches in the City of London be declared redundant. This is depressing news, especially to those brought up in the Church of England and who love and draw strength from its traditions; yet we can be confident that the buildings themselves are under no great threat, and equally confident that our Redundancies Officer will already have compiled a handlist of those instruments affected, lest a future for them in their present respective locations cannot be guaranteed. Moreover, there is (to quote Lord Owen) a "window of opportunity" here, not only, perhaps, for the Society, but also for at least one related body. The organ world is not without influence in the City of London. We hope that that influence will be wielded effectively, imaginatively and above all with vigour.

*

On pages 5 and 6 appears Gillian Ward Russell's account of the day-conference held at Reading on 12 February. It was kind of her to volunteer to compose it. We only wish to add our thanks to all who attended, and to express our pleasure at the interest being shown in the Society by members and non-members alike. Among non-members, we were pleased to welcome Mr. Michael Nicholas, Chief Executive of the Royal College of Organists; Mr. Henry Willis 4; and Mr. Robert Ascott, Bursar of the University of Reading and Secretary of the Herbert Howells Society. Many members travelled considerable distances, including Professor Gerard Gillen, who came from Dublin. It is clear that the work of the Society is held in growing esteem, both within and without, and that its profile is nowadays a good deal sharper in the organ world.

RC

*

MEETINGS

22 January 1994

A meeting of Council was held, at Liddon House, Grosvenor Chapel. The meeting accepted with regret the resignation of Mr. Sawyer, tendered through pressure of other commitments.

Reading, 12 February 1994

A varied day was attended by some sixty members. Andrew McCrea reported on his recent visits to play and study Latvian organs; he discussed aspects of Hanseatic organ culture with particular reference to the instruments at Riga Domkirche (a Walcker of 1884 - in Andrew's opinion, the best organ in the Baltic states) and at Liepaja (a Griineberg of 1885). The two organs were markedly different both in terms of tone and, apparently, user-friendliness. However, the recordings of the speaker's performances sounded sparkling and quite effortless.

Peter Bumstead has been engaged upon the restoration of an organ (*ca.* 1809) by the Suffolk builder Joseph Hart (1770-1855); an objective account of his work and the associated research (which is considerable, and has been accomplished with the help of his wife, Annette) formed the subject of his presentation. Apart from being an interesting exercise, Peter showed that his project can contribute to our knowledge of organ building techniques of the period as well as enabling us to appreciate the work of a nearly forgotten country builder. Peter's work continues in this field with the restoration of a later instrument (1842) by Hart - in the builder's birthplace of Redgrave.

The after-lunch session, entitled 'Faculty Jurisdiction and its Interaction with Organ Advisers', was presented by His Honour Judge John Ellison, John Norman, Mary Saunders and Barry Williams. For me, this resulted in much clarification of a hitherto hazy area. Barry Williams dealt with Ecclesiastical Law, introducing some hilarity with an example of legal jargon. A 'faculty' was concisely explained as 'a licence granted by the Chancellor of the Diocese enabling alterations to be made to ecclesiastical property'. Solemn warnings were given, by all the speakers, to those who become involved in these matters: the bottom line is the general principle contained in the Care of Churches and Ecclesiastical Jurisdiction Measure 1991: such persons "shall have due regard to the role of a church as a local centre of worship and mission". Obviously, this is particularly relevant to organ advisers, and the advice given to us all was to remember that "pipes are more important than dogmatics about action". Judge Ellison gave numerous case-histories (he has been a Chancellor since 1955): he listed the officers of the Consistory Court and commented upon the changes of perspective relating to the administration of Ecclesiastical Law over the last forty years; the advent of Diocesan Organ Advisers; and the growth of non-doctrinal matters, especially repairs. He outlined the powers of incumbents and church wardens, procedures in applying for a faculty, and the costs involved. Mary Saunders enlarged upon the origins of the Diocesan Advisory Committee and its procedure in practice. One must admire and be grateful to the volunteers who give so much of their time and expertise to support this cause: apparently, the average agenda for the monthly meetings of the Oxford DAC contains some sixty items for discussion! John Norman spoke briefly (time was running out) on the role (which is purely advisory) of the Council for the Care of Churches, and mentioned the Cathedrals Fabric Commission for England, set up in 1991 to overcome the anomaly that cathedrals were exempt from the constraints exercised over churches. It was suggested that BIOS might offer a service to churches by providing organ notes which could be published with historical booklets. During the short discussion which followed, the main topics were proposed quinquennial reports for organs (see also January issue, p. 15) and unhappiness at the poor comparison between the United Kingdom and the continent, regarding the preservation of organs of quality.

Following a break for tea, Relf Clark gave an illustrated paper on the organ music of Howells, discussing registration in the light of the organs the composer played, notably at Gloucester Cathedral. Typical features were noted, also the limitations imposed by the instruments as Howells knew them; with markings in the scores which seem at times to call for the (then) impossible, should we impose similar limitations when playing this music nowadays? There were some general considerations of stylistic influences from Brahms, Elgar and Vaughan Williams. Dr. Clark's summary concluded that Howells was a conservative musician who spent his entire career working for and supported by the musical establishment.

We withdrew, after a stimulating and thought-provoking day, to Reading School Chapel, which now houses the 1871 Hill organ formerly in St. Philip's, Battersea. David Sanger

played an interestingly-constructed programme of English music ranging from the 16th to the 20th centuries, framed by two German works: Bach's Fantasia and Fugue in C minor and Mendelssohn's *Allegro* in D Minor. The programme and the authoritative playing displayed the versatility of the instrument, and provided a splendid and Fitting conclusion to the day.

Gillian Ward Russell

*

Nottingham, 14 May 1994

Examining the historic English organ: the seventeenth-century English chamber organ conference and concert

Due to an oversight, prior to duplicating the details, it has only just come to our notice that the information sheet enclosed with the January issue was dated 1993 throughout. The meeting is definitely taking place on 14 May **1994**. The closing date for applications is 7 May 1994. It is hoped that a report will appear in the July issue.

*

Brittany, 30 May - 4 June 1994

After a hesitant start, and initial lack of support, it is now confirmed that this residential conference exploring the Dallams in Brittany, is to go ahead as planned. At the time of writing twenty delegates are taking part. Delegates are reminded that, for reciprocal health-care arrangements whilst in the European Union, it is advisable to obtain a form EI 11 from a Post Office. For late bookers, information can be obtained from Mr. Champniss.

*

Southwark, 17 September 1994

Notice is hereby given that the 1994 Annual General Meeting of the British Institute of Organ Studies will take place on Saturday, 17 September, at Southwark Cathedral, London Bridge, London. The time of the meeting will be given in the July issue, together with details of the other events taking place on that date.

All members whose subscriptions have been duly paid are entitled to attend and vote at the meeting.

The following elections will have to be made:

Officers	Archivist
	Membership Secretary
	Publicity Officer
	Redundancies Officer
	Secretary
	Treasurer

Each of the present officers is eligible for re-election for a further two-year term.

Ordinary Members of Council

Clause 3.(a) of the Constitution prescribes that there shall be six Ordinary Members of Council, and that such members shall be elected at an Annual General Meeting. Mr. Sawyer having resigned, the present Ordinary Members of Council comprise Mr. Clark, Mr. Gwynn, Mr. Hobson, Dr. Rowntree and Dr. Sumner. Mr. Clark, having served for four years, retires and is ineligible for immediate re-election. Mr. Gwynn and Mr. Hobson, having each served

for two years, retire but are eligible for re-election for further two-year terms. It follows that a total of four elections will have to be made.

We hope that this notice, given considerably earlier than usual, will enable members to give due consideration to all the elections.

Relf Clark
Assistant Secretary

*

PUBLICATIONS

Reporter

The cut-off date for the July issue is Friday, 3 June.

Journal 17, 1993

It is hoped that by the time this issue appears, members will have received their copies.

Journal 18, 1994

Material is still awaited, and given that at the time of writing *JB IOS* 17 has not appeared, the publication date remains uncertain.

*

FROM THE ARCHIVE

One of the deposits acquired by the Archive in recent years is the research material of the late Eduard Robbins. This consists of 'The Robbins Organ Archive', a 'Thomas Christopher Lewis (Victorian Organ Builder) Archive', a vast collection of picture postcards depicting church interiors (of organ interest), and sundry other papers.

Eduard R. Robbins died in the late 1980s, aged 78. A brief obituary, written by A.N. Arnold, appeared in *The Organ* LXVII (April 1988). Robbins worked in the music trade as a youngster (and, for a short time, with Rest Cartwright & Son, organ builders) before becoming an architectural designer and draughtsman. He gathered together a mass of information to form his 'Archive', which he organized into a series of files, lists, etc. His collection of books, pamphlets and leaflets largely duplicates (inevitably) everyone else's.

Although Robbins had an eye to posterity (for example, he signed his name on everything that came under his gaze, sometimes several times over and usually with the epithet 'Organ Historian'), the 'Archive' was largely personal: it was an annexe to his own memory rather than a tool for others to use. He rarely noted the sources of his information, and in his correspondence he relied entirely on his own authority for the statements he made. This is, of course, a serious flaw in anything that is to be regarded as scholarly; false rumour too easily becomes accepted as fact.

The correspondence, now filed and indexed, contains much of interest. There are few copies of Robbins's own letters, except the occasional rough draft, as he wrote in longhand; the correspondence is almost entirely incoming mail. One nevertheless discerns two aspects of his character: an irritability with those who have not got things quite right from his point of view; and a warm, generous kindness towards those who were friendly (he seems often to have sent people little gifts).

He was an inveterate effector of jottings and annotations. Old envelopes from correspondence would be used to jot down comments, queries, addresses, etc. Pamphlets and articles from

journals such as *Musical Opinion* were annotated, usually with comments of a critical nature. (One of my articles has the much-used word 'rubbish' written in the margin. It was the only contact between us!) The annotations sometimes spread into the text in the form of corrections to grammar or typography. He once corrected a mis-spelling in an advertisement.

Looking at these cold pieces of paper, one may well form an adverse opinion of the man. What they fail to do is convey any warm-blooded sense which might underlie much of the pontification. Such is the nature of graphic archives; audio and video archives in the future will be better in this respect. There is, however, a sense of humour to be found: for example, Robbins evidently wrote to Beecham Health Care, enquiring about the etymology of the chemical name 'Octaphonium Chloride'. The reply he received stated:

The name has been established by scientific authority, and is based on its chemical name. The full chemical name is: - Benzyl-diethyl 1-2-[4-(1-3-3-tetramethylbutyl)phenoxy]-ethyl ammonium chloride monohydrate. Its association with musical terminology is, I assure you, purely coincidental.

Robbins's annotation reads: "Thought by ERR to be a Victorian Reed Organ Stop (!)"

An interesting relic is a folder entitled 'Organ World Holograph Collection'. It comprises several letters written by eminent persons - for example, Marcel Dupré ("I do not know of any photograph of the chamber organ of Marie-Antoinette ..."); Henri Mulet (*'J'ai 86 ans, suis malade, incurable, et hors d'état de vous envoyer ce que vous me demandez ...'*); Noel Bonavia Hunt ("Alas, my *historical* knowledge of organs is practically nil ..."); and from Sir John Betjeman a brief answer which is structurally a haiku (albeit in English, and surely accidental) given the three-syllable rather than the four-syllable pronunciation of the word 'interesting'!

Robbins's most important work must be the research he did on T.C. Lewis. There is a very large quantity of material here - correspondence with anyone who might have had information on Lewis or access to examples of the firm's work; photographs; large-scale street plans of factory locations; death certificates; tape cassettes of one or two Lewis organs; etc. The sad thing is that he never completed his thesis. An article for *Organists' Review* was suggested in 1980: the editor wrote: "Your article on Lewis can be 1500-2000 words"; it did not materialize. Robbins had plans for something on a much larger scale. He wrote in May 1981: "... my response is truly linked with the facts that are undergoing preparation for my 'Life and Work of Lewis' ... 10,500 words to date." But in 1985 he wrote: "The Lewis collection was to have been the subject of a biography of the man, his work and times, but the amount of material has engulfed me, however I still progress and research continues."

It is easy to see how Robbins was engulfed. His enthusiasm led him to go for everything, and consequently he spent valuable hours pursuing irrelevancies - for example, tracing the backgrounds of the two family doctors who signed T.C. Lewis's death certificate. There was, however, another factor: he had no aptitude for putting his ideas down on paper in a logical and coherent way. The draft of his thesis runs to a small handful of handwritten pages which are, frankly, unpublishable.

I spent several weeks sorting through Robbins's material. There is more than I have conveyed in these few lines. I was left with an enormous admiration for the energy and persistence he put into his organ research; but also a great sadness, that he was incapable of realizing his ambition to produce an important work on one of the great organ builders of late-Victorian times. It is to be hoped that someone will take up this study, and, perhaps with the help of the Robbins material, achieve success.

DCW

*

MEMBERSHIP MATTERS

Thank you to all those who have promptly forwarded their subscription for 1994. Should a yellow form again accompany this issue, as a second reminder, could you please re-subscribe as soon as possible. Thank you.

JKW

*

IN MEMORIAM - III

After Hereford's lengthy tribute to G.R. Sinclair, it is perhaps appropriate to turn to something more concise and more balanced. We set out below a transcription of the memorial to W.G. Alcock, in the south aisle of the chancel of Salisbury Cathedral.

WALTER GALPIN ALCOCK Kt. / M.V.O.
Mus.Doc. served / GOD as Organist of this /
Cathedral 1917-1947 / 'Thy statutes have / been
my / songs'.

*

NEWS

S.H.O.T.

Edinburgh-based BIOS member Alan Buchan has drawn to our attention the formation north of the border of a sister organisation: Scottish Historical Organs Trust. An interesting and challenging day-conference entitled *Organ Conservation and Restoration in Scotland* is planned for Saturday, 11 June. A details/application form for this worthy event is enclosed with this issue. We wish S.H.O.T. every success.

*

St. Jude's, Central Square, Hampstead Garden Suburb, London NW11

Recitals will be given on the following dates, by the following performers:

10 April	Josef Miltschitsky
13 May	Roger Judd
10 June	David Graham
1 July	Andrew McCrea

All recitals commence at 7.30 p.m. Admission costs £4 (concessions £2.50). The nearest tube station is at Golders Green.

*

Northern Italy, Poland

Philip L. Carter supplies the following details of the tours arranged by him and his wife for this year:

Northern Italy: 28 May to 4 June; staying at Brescia and Aquis
Terme; visiting organs there and at Verona,

Venice, Milan, Alessandria, etc.; local guide -
Letizia Romiti.

Poland: 15 August to 25 August; staying at Warsaw,
Cracow, Gdansk, etc. and visiting organs at
these places.

Further and better particulars may be obtained from the Carters at [REDACTED] They
[REDACTED] have thirteen years' experience of running such tours.

*

Brittany

We commend Robert Woolley's recent CD of the Guimiliau organ (CHAN 0553). Professor
Woolley's programme is of seventeenth- and early eighteenth-century English music, including
Purcell's Voluntary for double organ (Z719).

*

St George's Chapel, Windsor Castle

This year's recitals, on the result of the historic collaboration of Cuthbert Harrison and Sidney
Campbell, will be by the following players on the following dates:

7 May	Andrew Lumsden
4 June	Colin Walsh
2 July	Matthew Raisbeck
3 September	Roger Judd
1 October	Jonathan Rees-Williams

All recitals begin at 6.15 p.m. Admission £3.00, BR (Windsor and Eton Central); M4
Junction 7.

*

WANTED AND FOR SALE

1. Dr. Michael Sayer offers for sale his copy of Dr. Arthur Hill's two-volume *magnum opus* (1883/1891). Perfect condition. Contact him at [REDACTED].
2. Mr. M.J. Watcham asks us to point out that he has a b & w darkroom in his loft and can therefore produce b & w prints, large or small, cheaply. He has a Hammond organ for sale: please contact him at [REDACTED].
3. Mr. Simon Fitzgerald has for sale various compact discs, including Naxos, Harmonia Mundi, Decca, Erato, Calliope, Pilz, etc. Price range £7-£20. [REDACTED], or write to him at [REDACTED].

THE TRANSPOSING ORGAN AND CHOIR PITCH IN ENGLAND: answers from last issue

1. Pitch relationships:

Organ 10' C	10' G 5' c	5' g 2 [^] li c
Choir 16' FF	8' C 8' F	4' c 4' f

2. a) Reproducing 5ft pitch on an 8ft stop, transpose up by a fourth,
b) Playing at Choir pitch (8ft) on a 10ft stop, transpose up a fifth.
3. If the organ has a meantone tuning with unusable keys of B, C sharp, F sharp and A sharp, the choir can be accompanied in A flat but not in E.

As may be obvious, the questions are directed particularly towards performers. It has been a concern of mine for some years that the early English organ is little understood, and it is easy to see why, when reading the literature of the past few years; despite abundant explanations, answers to the above questions will depend on which source one refers to. Peter le Huray correctly described the relationships in 1967 and 1992(0, though he went on to say that the top note of a 5-foot rank is "just above the top note that a treble was ever required tosing", and even Stephen Bicknell hasus transposing up a fourth on the 5 foot and down afifth on the10 foot (2).

The performance of English organ music of the period was virtually non-existent until recently, and was taken more seriously on the continent than in this country - not surprisingly, since there are instruments there far better suited than anything here. British organists now seek out suitable instruments abroad for broadcasts, including Nicholas Danby at Basle; Paul Nicholson at Lanvellec; and David Sanger at Amsterdam. Given something approaching the right sound on a well-made or restored organ with an appropriate tuning, where the building makes its contribution, the music comes alive (for me, at any rate) when well played.

That these continental organs are still not quite right for Redford *et al* may have occurred to some, and perhaps we should be asking more searching questions about the differences between them and the British organ of the time, in which case we could assess how much has been learned in recent years.

There is now a fairly large amount of material written about the sixteenth- and early seventeenth-century British organ, and examination of some back issues of the *BIOS Journal*(3) provides an excellent background to the subject. However, most of this is concerned with records and music, and we are only just beginning to see the technical aspect examined; and it is this which will provide the means for possible reconstructions. (I have had a bet for the last ten years that the first modern 10-foot organ will be built in America.)

It had been thought that there was not enough pre-Commonwealth organ material left on which an organ could be based. Clutton and Niland list seven surviving cases, but the number of items discovered in recent years is surprising. Technical details are not the subject of this pot-boiler, but by referring to them, and the secondary source material, it is possible to pose questions, and hypothesise about matters pertinent to performance.

The surviving pipework from pre-Restoration church organs (as opposed to the few extant chamber instruments) appears to be at 5-foot or 10-foot pitch, and I have not come across any evidence of other pitches being used. In performing liturgical organ music from this period, we should consequently not be asking whether to perform at 5-foot pitch, but whether any pieces were played at 8-foot pitch.

The compass of the early seventeenth-century organ can be fairly confidently proposed as running chromatically from C to c³ or d³, from contracts or from Butler(5), who also gives this information. However, chamber instruments frequently, if not invariably, have a low AA played from the C sharp key. I suggest that pieces which include that note must have been performed at 8-foot pitch (the surviving chamber organs of the period appear to be at 8-foot pitch, with the possible exception of the Dean Bargrave instrument). The compasses given in the early sixteenth century are for twenty-seven naturals and (at Holy Trinity, Coventry) nineteen sharps, with C as the lowest note. This gives a chromatic compass of C to a2.

Now, as a practical consideration, I would like to suggest that all church organs were tuned in some form of meantone temperament until the eighteenth century (and most still were, well into the nineteenth century), and that there was consistency in the position of the unusable keys. This means that the usual unusable keys mentioned in the third question are related either to the organ pitch or the choir pitch, but not both. From very limited experimentation, I suggest that the organ had the usual tonality: pieces that sounded fine as written had some sticky moments when transposed. It should also be noted that by playing on the Twelfth (if available) an octave down, one is 'unison to the voice' and it is possible to accompany in E minor. Whether the choral music accords with the theory is a subject more ably pursued by a musicologist.

It is useful to concentrate on the relationships between organ and choir pitch in order to get a clear understanding of the implications of temperaments, etc., so the question of absolute pitch has been left until now. Estimates of the pitch-level of sixteenth- and seventeenth-century choral music have been the subject of continued interest for many years, and a minor third higher than today's level is widely accepted. The front pipes at Stanford on Avon had their pitches measured by Dr. Charles Padgham, in 1982. Recent research by John Harper^W has established that this organ was the chair to the Tewkesbury case when at Magdalen College, Oxford; and internal evidence supports this view. By examining the documentation and relating it to the organ, we find that when Renatus Harris rebuilt it, in 1690, three pipes in the bass were made redundant through conversion from a chromatic 5-foot stop to a short-octave 4-foot stop. These pipes have no 8-foot pitch markings, the mouth heights are noticeably lower than those of their neighbours, and the lengths look unaltered. The following table lists some particulars:

Organ pitch	Choir pitch	Actual pitch (where a = 440Hz)
D	G	G sharp + 25 cents
E	A	A sharp + 38
F	A sharp	B +33

Establishing a precise pitch-level from these pipes is unfortunately not possible: slight deformation and corrosion of the metal preclude 100% accuracy, the values above confirming this (D to E being 213 cents where we might expect it to be less than 200). However, there is enough consistency to say that the pitch-level in a musically very important establishment was between a semi-tone and tone higher than modern pitch.C)

The tone of these organs is more difficult to define, and beyond the scope of this article. Robert Dallam pipes can be heard at Lanvellec, but that is smaller than a 5-foot organ, and the 80mm wind pressure seems surprisingly high for (relatively) low cut-up voicing. I would suggest that Italian or IberianM organs are closer in sound to the Dallams than the Teutonic varieties.

We have just been celebrating the 450th anniversary of Byrd's birth, and the 70th anniversary of Byrd recordings. In recent years, there has been a blossoming of interest in sixteenth- and seventeenth-century British church music: keeping up with the latest recordings is beyond the pocket of most organ builders. The 10-foot organ is an integral part of this music^W, and I hope that one will be heard some day.

Notes

1. Peter le Huray *Music and the Reformation in England* (H. Jenkins, 1967), *Organ pitch and organ accompaniments in Elizabethan and Jacobean church music* (JB IOS 16).
2. Stephen Bicknell *The Transposing Organ* (JB IOS 9, 80).
3. See also J. Bunker-Clarke *Transposition in Seventeenth Century English Organ Accompaniments and the Transposing Organ* (Detroit, 1974) and Ephraim Segerman *English Organs and Transposition Skills*, FoMRHI Quarterly, October 1992.
4. But don't take my word for it. There may have been 10-foot organs with an AA on at least one manual: this note is occasionally found in accompaniments transposed down a fourth (Bunker Clark, p.46), and there is ambiguity in the 1665 Agreement at Winchester, 'whose pitch is to be Gamut in D sol re ...' 'the biggest pipe conteyning thirteen foot in length ...'
5. Charles Butler *The Principles of Musik* (London, 1636; Da Capo, 1970).
6. John Harper *The Origin of the Historic Organ at Stanford-on-Avon: Connections with Magdalen College, Oxford, and the surviving Dallam case at Tewkesbury Abbey* (*Organ Yearbook* XXIII (1992)).
7. How widespread this pitch was I am not in a position to say. Contributions to the FoMRHI Quarterly present a bewildering variety of pitches in England in the seventeenth and eighteenth centuries.
8. There appear to be many connections between England and Spain/Portugal waiting to be researched, e.g., recommendations that one of the Escorial organs be tuned a fourth below the others, in 1587 (*Early Music*, February 1994, 180).
9. The subject is to be examined at a seminar in Oxford, details of which can be had from the author.

Martin Goetze

*

WHAT'S IN A STOP-NAME?

A description of the organ in Southwark Cathedral appeared in the second edition of *Grove* (1); the details were supplied by "Dr. A. Madeley Richardson, M.A., F.R.C.O., organist and choirmaster of St. Saviour's [i.e., the cathedral church of St. Saviour, Southwark]". They differ in only a few respects from those given by E. J. Hopkins in the 15 May 1896 edition of *The Organist and Choirmaster* (2). Hopkins described the Swell 16-foot reed as "Bassoon", whereas *Grove* has "Contra Fagotta [sic]"; and he put a "Bombarde" on the Solo Organ in place of Richardson's "Trombone". Both accounts describe the second 16-foot Pedal reed as "Trombone", not *Bombarde*. Freeman's account (3), which dates from the 1920s, has "Contra Fagotto" for the Swell, "Trombone" for the Solo, and "Bombarde" for the Pedal; it further differs from the two earlier accounts in having a sub-octave coupler on the Swell, but the photograph of the console which Benham reproduces makes it clear that such a coupler was indeed subsequently added (4). Hopkins, Richardson and Benham give *gedact* (the correct, Schulze spelling, which Lewis seems invariably to have used), whereas Freeman and Sumner (5) put *gedackt* (Benham's photograph, in which the stop-knob of the Choir double is discernable, seems to confirm that *gedact* is correct). Benham, like Freeman, has "Contra fagotto" for the Swell and "Bombarde" for the Pedal, but he makes the Solo reed double

"Bombarde" and Anglicises the *Voix Humaine*. With the exception of Freeman and Sumner, the sources have Lewis's characteristic *Violo de Gambe*: Freeman and Sumner give "Viol di gamba". Some sources give *Violon* (1,2,5), others *Violone* (3,4). A stop-list published by Lewis himself, in 1902 (of which the British Organ Archive has several copies), gives the vacillating 16-foot Pedal reed as "Trombone" and the Solo reed double as "Bombarde". Lewis gives "Lieblich-gedact" throughout (note that he hyphenates it).

With the Willis rebuilding, further variations seem to have crept in (5): The Lewis Contra Viola (thus spelt in all pre-1950s sources) becomes "Contre Violo"; the Swell flue double "Rohr Bordun" (indicating re-voicing); the Flautina "Flautino", the Horn "Trompette", the Choir double "Lieblich Bordun", the Vox Angelica "Salicional", and the 16-foot Great Bass "Open Bass" (a characteristic piece of Henry Willis III nomenclature). The latest rebuilding has kept Willis's *Open Bass*, *Contre Violo* and *Flautino*, but restored Lewis's *Horn* and *Vox Angelica*, the Swell flue double has reverted not to a *Bourdon* but to a "Lieblich Bordun"; and the spelling *gedackt* has been adhered to (6).

Amongst other things, these observations seem to illustrate the difficulty that recorders occasionally have, in making an entirely accurate note of what is seen. The apparent inaccuracies in Freeman's account, unimportant though they are in some ways, are irritating; should he not have known that *Viol di gamba* and *gedackt* were not the correct spellings? Perhaps, here as elsewhere, the mistakes arose through the use of abbreviations, e.g., 'VdG', 'LG', which were expanded inaccurately.

Builders' idiosyncrasies over nomenclature are well known: one thinks, for example, of Lewis's *Great Bass*, Henry Willis III's *Open Bass*, Arthur Harrison's *Open Wood*, Hope-Jones's *Tibia Profunda*, and many builders' *Open Diapason (wood)* - each name indicating more or less the same basic pipe-formation. Characteristic stop-names, e.g., *Tibia*, *Harmonics*, *Sylvestrina*, and characteristic spellings, e.g., *gedact*, *bordun*, are a part of the personality of an instrument and perhaps influence in some small way a player's approach. Moreover, they have a significance for the researcher, for a stop-name which seems out of place can be a clue to the history of an organ. For example, on the Lewis organ at Dawlish, as it was in the 1950s and 1960s, there was a two-rank mixture named *Sext*, a clear indication of Willis involvement at some stage; and on the same instrument, *Suabe Flute* and *Contra Oboe* seemed to indicate (and, in fact, were) additions or alterations to the original scheme of 1888. The most cursory of glances at the Ripon Cathedral stop-list is enough to suggest the Lewis origins, Harrison rebuilding, and post-1954 modifications which detailed investigation reveal.

Field workers must be scrupulously careful to note down exactly what they see, scholars must be careful not to perpetuate the errors of such workers, and perhaps there is a case for saying that builders should be wary of rejecting or modifying the characteristic spellings and nomenclature of their predecessors.

Notes

1. Fuller Maitland, J.A., ed. *Grove's Dictionary of Music and Musicians* (London, Macmillan, 1907), Volume III, 556-7.
2. Hopkins E.J. 'Organ for the cathedral church of S. Saviour's Southwark', *The Organist and Choirmaster* IV (1896), 28.
3. Freeman, Andrew 'The organs of Southwark Cathedral', *The Organ* VII (1927-8), 193-201.
4. Benham, Gilbert 'Interesting London organs', *The Organ* XII (1932-3), 90-7.
5. Sumner, W.L. 'The organ in Southwark Cathedral', *The Organ* XXXIII (1953-4), 1-11.

6. Venning, Mark 'Southwark and Melbourne - the restoration work', *Organists' Review* LXXIX (1993), 14-5, 15.

RC

*

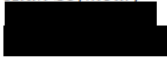
LETTERS TO THE EDITORS

Sir,

I am a native of the West Country and hope, when I finally retire there (perhaps in a few years), to arrange a conference taking in some local organs of historic interest. I tremble at the thought, however, that my good intentions might be misconstrued and urgently seek clarification of how many organs it takes to constitute a "crawl". We non-academics enjoy papers presented by specialists, but it is difficult for many of us to make time (or, sometimes, find the money) for BIOS meetings ; so when we make an effort to travel to places off our beaten track we also want to hear some of the historic instruments which it may be our only chance to visit. There is not much point seeking to preserve organs if restrictions are to be placed on our contact with them - surely the aim of our institution, ultimately, is to be able to appreciate that which we seek to preserve, restore or build.

I read, also, of concern at the lack of influence by our organisation; but where there is influence, it should be used wisely. This is not by any means always the case (although there are honourable exceptions). You might think that the rescue and transplant of a completely authentic "Hill" (albeit built in two stages) with A.G. Hill casework would be precisely the sort of project we ought to be interested in. I have been involved in just such an operation for some years. It is true that the new location, although similar in most ways to the original, offered the builder some technical problems, but the possibility existed of preserving all the important features intact. For a long time, the very survival of the organ was seriously threatened by lack of funds, and several grant-making bodies were approached who, in some cases, were favourably disposed. However, none of these desperately-needed major grants was forthcoming, because of the advice of a referee or referees. I have no means of confirming that the referees involved belong to BIOS, but it would be surprising if it were not so. I cannot pretend that the issues concerned were straightforward, but nevertheless these bodies lay down strict conditions about the way the work for which grants are made may be carried out. I can assure you that the referee advising such a body is in a very powerful position - yet it seemed that the total loss of a fine instrument (which was nearly the outcome) was preferable to using this influence in a constructive way.

In conclusion, our aims as an organisation are important, but we are in danger, at times, of taking ourselves too seriously - a sort of BIOS political correctness - and this may alienate support. Let us enjoy the sound of fine historic instruments as and when we can; and on the occasions where we are in a strong position to provide practical help with specific projects, let us not be found wanting.

Alan Seymour,


Sir,

Andrew Hayden (*BIOSRep*, January 1994) raises two matters which deserve analysis. At a time when the Church of England (to some) appears to be shooting itself in both feet with remorseless proficiency and frequency, organ inspection and the qualifications of Diocesan advisers are matters which will be of vital need if, in these straitened times, enthusiasts for organ preservation and development are to have the remotest chance to achieve the object of their appointment.

Readers may be interested to learn that the Diocese of Carlisle has appointed me to inspect, report upon and recommend action on all the organs in the Diocese. As a working parish priest, this brief is a retirement commission agreed by my DAC, and the task will begin immediately I retire from my present work. I need hardly add that I see the job as a twofold matter : (1) to survey, log and produce the necessary data (reporting to the Organ Archive of course) and (2) no less important, to establish a regular scheme of inspection for at least the instruments which may be at risk. This latter is not only of stitch-in-time usefulness but will keep my successor aware of possible trouble, even years ahead, or an expensive remedial operation. Surely such a precautionary exercise will in the long term save countless expense to hard-pressed parishes.

The qualifications for the job of organs adviser are less clear than the proposition above. In Cumbria, we have odd pockets of excellence: large areas of run-of-the-mill instruments; a few simply terrible excrescences; a fair number of rural American organs (mostly severely asthmatic); a number of electronic instruments of variable age, quality and decrepitude; and a very limited number of new(ish) purpose-built organs. Not exactly an enthusiasts' paradise, but interesting and full of surprises. To this scenario I bring the accumulated experience of forty-five years of crawling inside organs, a limited amount of practical but amateurish organ building, a working knowledge of the competing technologies of the electronic instruments (which, sad to say, very few advisers can claim). Regrettably, I have little knowledge of the esoterics so much enjoyed by some theoreticians and expounders of historical and technical matters relating to the organ. I am just a workaday minor expert with half a lifetime of pastoral experience and (dare I say) a sympathetic ear to an impoverished parish struggling to make ends meet. I do not wring my hands in mock (or real) horror when the dreaded term 'electronic' is mentioned, but as a fanatical and dedicated aficionado of the organ I do not suffer fools or bigots gladly.

Living a long way from the metropolis I cannot attend the wonderful and informative events provided by BIOS, but I retire in July!

The Revd. Ian Black,



We acknowledge with thanks a long and interesting letter from Mr. N. Porter.

1993 REDUNDANCIES : A SURVEY

Last year represented a record in terms of organs offered for relocation, although four were subsequently withdrawn. Of the remaining forty-two, eleven are destined for (or have already found) new homes. Two have been acquired by organ builders for parts and one has been scrapped.

The range of organs offered was wide, both in terms of size and historical significance. The smallest was a Forster & Andrews chancel model of 1862 with four stops, the largest a Willis rebuild of an 1899 Lloyd with forty speaking stops. On the historical side, the oldest was a seven-stop chamber instrument of *ca.* 1800 thought to be by Flight; other significant organs were two by Father Willis of 1865 and *ca.* 1870 respectively.

The organisations currently making the greatest effort to divest themselves of organs are the Health Service and the Baptist Church. Not to be outdone, the Anglican Church continues to contribute to the redundancies register, mostly as a result of church closures, but the ogre of re-ordering frequently lurks behind decisions to discard a perfectly serviceable instrument.

At the end of February, some twenty-eight organs were therefore still seeking new homes. In my view, the most important (and vulnerable) of these are as follows:

Stockport

A four-manual by Wadsworth, originally built for the Royal Manchester College of Music, in 1898. The action remains mechanical except for the Pedal, which was converted to pneumatic in 1938. Both Great and Swell possess choruses up to Mixture; the five-stop Pedal boasts a 16-foot Fagotto and an Open Diapason of metal. Strangely, but challengingly, there is only one manual coupler, a Swell to Great. This organ, which requires complete restoration, is unusual in many ways.

North London

A three-manual Bishop originally built for Westbourne Grove Baptist church, in about 1879 and moved to its present home early this century. Manual action remains mechanical, the Pedal is now pneumatic. Pipework is said to be of good quality. Narrow-scale 8-foot registers are well represented in all three manual divisions and there is a Clarion on the Great.

REDUNDANCIES

CAMBRIDGESHIRE (94/10)

Keates	
date unknown	
Action	probably mechanical (manuals), pneumatic (pedals)
Specification	Gt 8.8.8.4 Sw 8.8.8.4.8 Pd 16.8
Casework	decorated front pipes arranged in three towers and two flats; no casing above impost
Dimensions	h 16' w 8'6" d not known

DERBYSHIRE (94/9)

Alfred Noble (Derby)	
<i>ca.</i> 1890	
Action	mechanical
Specification	Man 16.8.8.8.4 Pd 30 pulldowns
Casework	solid pine sides; front mostly of spotted metal basses
Dimensions	h 11'2" w 6'6" d 4'3" plus T9" pedalboard

LONDON (94/8)

T.C. Lewis, reb.Hill
reb. 1915/6

Action	pneumatic
Specification	Gt 16.8.8.8.4.4.2.III.8 Sw 16.8.8.8.8.2.2.Mixt.8.8.8 oct/suboct/unis off Ch 8.8.8.4.2.8 Pd 16.16.8
Casework	? architectural, by Bodley
Dimensions(approx)	h 20' w 13'd 17'6"

LOTHIAN (94/5)

Kirkland
1889

Action	electro-pneumatic
Specification	Gt 8.8.8.4.4 Sw 8.8.8.4.8.8 oct/suboct cplrs Pd 16.16.8
Casework	pipe-rack: organ free standing, console detached
Dimensions(approx)	h 15' w 15'd 12'

MERSEYSIDE (1) (94/6)

builder unknown
late 19c

Action	mechanical
Specification	Gt 8.8.8.4 Sw 8.8.8.4.8.8 Pd 16.8
Casework	basically pipe-rack
Dimensions	h 11'6" w 9'd 6'

MERSEYSIDE (2) (94/1)

original builder unknown: reb. Willis
reb. 1952

Action	electro-pneumatic
Specification	Gt 16.8.8.8.4.22/3.2.8 Sw 8.8.8.8.4.2.II. 16.8 Pd 32ac.16.16(Gt).8.8.4
Casework	pipe-rack: detached, stop-key console
Dimensions	h 19' w 12'd 8'

NORTHUMBERLAND (94/3)

Abbot & Smith
ca. 1900

Action	direct electric
Specification	Gt 8.8.8 Sw 8.8.4 Pd 16
Casework	unknown

Dimensions **h 11'6" w 5' 5" d 9'**

SHROPSHIRE (94/2)

Blackett & Howden (Newcastle)

1907

Action mechanical (manuals), pneumatic (pedals)

Specification Gt 8.8.8

Sw 8.8.4

Pd 16

Casework pipe-rack to front and right-hand side

Dimensions h 15' approx. w 8'd 5'3" + 18" pedalboard

WORCESTERSHIRE (94/4)

Nicholson

1887

Action mechanical

Specification Gt 8.8.4.4.8

Sw 8.8.8.4.8

Pd 16.8

Casework basically pipe-rack

Dimensions awaited

YORKSHIRE (94/7)

Harrison & Harrison

1882 etc

Action mechanical

Specification Gt 8.8.8.4.4.2

Sw 16.8.8.8.4.2.8.8

Ch 8.8.8.4.8

Pd 16.16.8

Casework front pipes arranged in three flats

Dimensions h 20' w 15'd 14' (all dimensions approximate)

Note

The numbers in parenthesis after each place-name are part of a system of reference, and should be quoted in all correspondence.

RW

NOTES & QUERIES

Who said this?

*Swans sing before they die - twere no bad
thing should certain persons die before they sing.*

Do you know Charles Box's *Church Music in the Metropolis*? The author visited a large number of churches in the 1880s and gives us his observations:

ST. MATTHEW, FRIDAY STREET, CHEAPSIDE. Sunday morning, January 15th, 1882. Prayers intoned. Surpliced choir of sixteen voices. Venite, Te Deum and Benedictus chanted, Versicles (Tallis). Hymn at the close of prayers. Musical responses to the Decalogue, Doxologies. Hymn previous to sermon. *Hymnal Companion* used. *Note*. As this church (since pulled down) is a small one, and the organ, when 'full on', very powerful, the chromatic commentary upon one intoned note made it difficult at times to ascertain what part of the Belief, or Lord's Prayer, the worshipper was actually reciting.

A modern Box's, Pilgrimage could be salutary!

The Churchwarden's Accounts for this church show payments to organ maker and organ mender for maintenance from 1547 to 1553; then to "ye Goodman howe", "ffather howe", "John How" variously until 1571. The next year the organs were sold for "iiij li". No organ in 1733; 1735 saw the provision of an organ by "Mr. Morse", and there are mysterious entries: 26 July "gave ye men sitting all night abt ye organ 0. 1. 0.", and "gave ye men abt ye Organ 0. 1. 0.". Morse was paid for maintenance until 1752, and there follows the usual breathless succession of builders. In 1763, George England was paid "our Share of ye Organ 92.10.0". The other share would have been paid by S. Peter, Westcheap, which had not been rebuilt after the Great Fire, was united with S. Matthew, but still had separate accounts.

Ultimately, Walker rebuilt it in 1862 and looked after it until closure, when the organ was sold to S. James, Forest Hill, as the result of an advertisement in *Musical Times* (O), where you will find a full description of it.

Carey Humphreys tells me of the blower at the Royal Naval Church of S. Ann at Portsmouth, in its DC days. It had been designed and built by naval engineers to battleship standards, and was a massive assembly of cranks and other mechanism which came to life like "a pre-historic dinosaur arising from slumber" and shook the whole building until it had got going. Which brings us to the next instalment of the bicycle wheel story, concerned with constant-speed motors. The principle can be seen by considering a conical roller, against which the cycle wheel might press; at the big end of the wheel would be rotated quickly, at the small end, slowly. In practice the apparatus was simpler and more compact, and very ingenious.

Imagine a hemisphere mounted on the spindle of the motor and rotating about its axis. The cycle wheel is pressed against its 'equator'. The motor assembly is on a swivel mount geared to the height of the reservoir. As the reservoir fills, the mount swivels, so that the point of contact of the tyre travels across gradually decreasing diameters until it reaches the 'north-pole' - which must puzzle the tyre somewhat - anyway, rotation ceases. This was the 'Rotasphere'.

Tyre wear and maintenance is a problem with both types, but greater with this one because friction is in two directions. This type I am told became fairly popular, though in my own experience I have found more of the water-pot type. The simpler and more efficient fan-blower rapidly superseded all else.

More from the bran-tub: When A. Hammond, a tuner with Gray & Davison, retired in 1953, he sold his tools to Hill, Norman & Beard. They included two reed knives made by his father from swords used in the Franco-Spanish Wars. Many years ago, I found in the gallery of Chapmanslade Baptist a small G-compass 8.8/8.4.3.2. which has, on the floor beside the 9-note pulldowns, three wooden toe-and-heel rocking pedals controlling the last three stop-knobs. A note tells me that when the church closed, in 1966, and the organ was rebuilt in Little Pannell Baptist, an inscription was found inside, that it had come from Orchardleigh House near Lullington; presumably the old house which had been sold in 1820 and demolished in 1856. No clue to builder.

There are some notes about the Snetzler at Kings Lynn, copied from papers in E.J. Hopkins's collection, now apparently lost. We are told that the 'Bourdon to CC' was actually open metal

except for the lowest two pipes, which were of stopped wood. This and several of the Comet ranks "disappeared many years ago". The Mounted Comet "originally had 9 ranks" and this is corroborated by a tracing of the slider which I have examined in the papers of Herbert Norman Senior. The Dulciana was, and remains, an inverted conical stop. These things have appeared in print before, but are not always remembered(2).

From time to time one comes across statements that 'this firm was not an organ-builder, but a music shop'. One such was White & Sentance of Grantham. Having found at Llangunllo an organ with their nameplate, I made enquiries and was sent a copy of a letter written about 1960 by Ernest Sentance.

Yes indeed, we did build organs. My father was the organ enthusiast. He came to see William White about 1897, bought a partnership about 1899, and took sole charge at Grantham when White emigrated to South Africa about 1901. He bought White's share of the partnership in 1907, and for some time acted as White's agent, buying pianos and sending them to Johannesburg. As soon as he owned the business he started organ-building. In 1903 he engaged a foreman organ-builder - a Lancashire man named Harry Tingey. Dad did the specifications and lay out, and Tingey built them with an assistant. I remember the names Watts, Mansell, Chidzey, and Arnold Harrison. I did not know about the organ at Gunby, but we built organs for churches at Hose, Thorpe Arnold, St. Anne's Grantham when it was first built, and the Wesleyan Church, Grantham ... When the Wesleyan organ was to be opened, Dad and Tingey worked all Saturday night to get it ready. When they went home to breakfast, Tingey went to bed and Dad went back to church and played for all the services, after being up all night. We lost Tingey about 1917 during the first war. When he left we had an organ building in the works. It was finished by Dad and I [sic] with the help of a Scots soldier who did all the voicing for us. When this one was sold we discontinued building, but all his life Dad bought old organs, rebuilt them, and sold them again. I used to enjoy working on them with him.

Oddities crop up from time to time. At Peasehall, there is a large un-labelled black knob at the head of the Swell department of the small Monk organ. It is coupled to the Great Open Diapason knob, and is quite useful, especially in the absence of any combination pedals. In an enclosed one-manual, the knob 'Open Diapason Front' is assumed to control the unenclosed bass pipes in the front. Not so the 1855 Walker at Ridgmont near Woburn, for there the large decorated front pipes do not speak, and O.D. Front is a second enclosed tenor-c stop. What expectations of *avant-garde* experimentation are conjured up by the stop-knob 'Wind Single' on the T.S. Jones job at Blaxhall!

An enquiry about a Handel organ at S. Andrew, Oldham puzzled me until I found it was from a statement in *The Organ* and referred to the Foundling Hospital. Evidently a mis-hearing for S. Andrew, Holborn. The organ presented by Handel, built by Morse, was replaced eighteen years later by Parker, using the old case. Parker's organ, incidentally, contained four additional notes in each octave, with controls enabling one to play in the more extreme keys, but without any alteration to the actual keyboard^).

In 1854, this instrument found itself in Bevingtons' workshop and was largely destroyed in the fire there. Bevingtons themselves recorded that any relics were not considered worthy of incorporation into the new organ they were building^). The case remained safely at the Foundling Hospital, and was thus the only Handel connection to be retained.

After work by Willis, and a Hill rebuild in 1895, the organ arrived at the Thomas Coram School in Berkhamsted, the 1933 successor to the London foundation. A very mendacious plate was placed by the console, which has misled so many people:

This organ was removed from the Foundling Hospital, Guilford Street, London, and was rebuilt in this Chapel in 1935 by Wm. Hill & Son and

Norman & Beard Ltd. The case and much of the early pipework associated with the traditional "Handel" organ of 1750 has been preserved, and at the special request of the Governors, the typical tone of the traditional organ has been retained in the voicing of the instrument.

The tone, and the pipework, was nineteenth-century, and none the worse for that. In 1955, shortly before its removal, I went over the organ with a representative of the builders. There was but a handful of old pipes, discernable by their colour, and presumably from the Parker instrument. The organ migrated to S. Andrew, Holbom, and in 1989 was superseded by the present Mander instrument, retaining only the case, suitably redesigned.

Looking up notes for the above, I turned up a visit - 13 March 1946 - to Sunbury Roman Catholic Church. A three-manual, tenor-c Swell, flat pedals, square stop-rods, no overhang, 'old case' (memory fails), and a 4ft Keraulophon. Frank Haycraft (4/9/1917) notes an organ answering to this description in Sunbury Common Parish Church (where I found a Hammond) and he states "an old chamber organ". The punch-line was the unusual label 'Henry Willis, London'. Any clues?

Local histories sometimes contain incidental references to organs, and from one such we find that in 1492 at Hitchin in his Will Sir John Sturgeon directed

*Item I bequeath unto a cunning man every year playing
at organns at the masse of Jesu 40s.*

Then in 1530, Thomas Wynch, in return for the privilege of being buried in "the church of our Ladye Fryers in Hychyn" made several bequests including

I will unto the mending of the organs of said Friers, £4

We read that in the Congregational Chapel, the singing was started by tuning fork and supported by two flutes and a bass viol until, about 1815, a small organ was introduced in the back gallery. A new chapel was built in 1855, for which Halmshaw, in 1866, provided a new organ whose design was to be Grecian. The writer records an acid comment "Any pagan style would do, so long as it distinguished them from that Christian Church from which they had dissented"(5). That's as may be; but I know of some chapel authorities who in 1948 or so gave direction that they did not care what the organ looked like, so long as it was ugly! *Ad majorem Dei gloriam?* 'There's nowt so queer as folks' (who said that?).

*The puritan through God's good garden goes
To pluck the thorn and throw away the rose;
Thinking to please, by this peculiar whim
The God who fashioned it and gave it to him.*

A mixed bag - The organ in the Royal Foundation of S.Katherine is by John Avery, 1790. On the reverse of the nameboard is written in ink "Henry Holland, Nephew and successor to Mr. Pyke, organ-builder to His Majesty. No. ? Newgate St London". It "came from Bushey Heath". Does anyone know whence, or any history? The tune-list in the 1847 Hill at Cottenham contains the CM tune 'Cottenham'; anything known? Request from USA - William Redstone, from either Devon or Isle of Wight, emigrated around 1810; also John Lowe, worked for Gray, emigrated 1795(6). William Johnson of Moxley, Staffs, fl. around 1900. Hines & IngramO; a correspondent tells me that in 1966 he saw "*Heins & Ingram 1887*" on an organ in a Presbyterian church in Guernsey, and refers to B. Ozanne as the local builder in 1966. Edward Kendal "near the Church, Kensington"(8) is thought to have been with Lincoln, judging by his 1828 chamber organ made for "Mr. Parker, Wycombe". Sperling records organs by him at S. Mary, Fulham 'North End', 1830; S.George, Ramsgate, 1850; and Aberdare, 1852.

Concerning the carved figures in Trowse Newton Church, and the question of their possible

connection with those described by Mackerell at Kings Lynn, ex "a Cambridge College"⁽⁹⁾, information from Betty Matthews tells us that they were given to the Church in 1902 by Russell James Colman. He was Mayor and High Sheriff of Norwich and on his death gave his fine library and a superb collection of Norwich School paintings to the City of Norwich. He died in 1946. This might perhaps help in finding any connection; it will be remembered that "the old organ and case and ornaments was sold to Mr. Holmes [a Norwich organ-builder] for Thirtythree pounds .. as it now stands" in 1766. Pevsner illustrates the very fine figure of King David and says that they probably came from an organ case^(*). If they are the ones, as seems possible, one might expect to unearth some record at the Cambridge College whence they came.

In 1678, the Council Minutes of Lynn speak of an order that £10 be paid "by the Chamberlains of the Burgh into the hands of Mr. Henry Bell Jnr., to be employed in and bestowed in and about the beautifying of the organ of the Parish Church of St. Margaret with figures of carved work". The figures are hardly ten-pound work, and Henry Bell (who designed the reredos there in 1684, later moved to North Runcton) was probably concerned with some of the other carving described by Mackerell. We are still seeking the missing links.

Tailpiece

Who said this? Not a choirmaster! Samuel Taylor Coleridge. It could be twinned with the following gem from school -

When David played to Saul, the latter kept a javelin handy.

As we enter the church, we are struck by the door. (Great Bardfield Guide)

To join in the singing of old favourites ... 'Guide me o'er that Great Redeemer' (*Western Telegraph*)

Harris exposes evil organ trade. (Newspaper headline) - not the Temple Church, but human spare parts.

The speaker answered the questions with a few appropriated words. (Conference report - not BIOS).

Quaint Cornish cottage. Outside Looe. (*Daily Mail* advertisement)

Radio controlled Mini Alarm Clock. Loses one second at the very most in a million years. Fully guaranteed for one year. (Mail Order offer)

Notes

1. 1882, p. 690.
2. *The Organist and Choirmaster* March 1894.
3. *The Organ* III, p. 196.
4. *Two Centuries of Soho* The Clergy of S.Anne, Soho, edited J.H. Cardwell. (Truslove & Hanson, 1898).
5. *History of Hitchin*, J.H. Hine.
6. *BIOSRep* Vol. 12, No. 3, p. 15, and Vol. 12, No. 4, p. 14.
7. *BIOSRep* Vol. 4, No. 4, p.11.
8. *BIOSRep* Vol. 3, No. 2, p.10.
9. *JBIOS* 1, pp. 20-23, and *BIOSRep* Vol. 14, No. 3, pp. 14-15.
10. *North East Norfolk*, p. 292; Plate 35

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: The Music Hall in Shadwell Court, Norfolk. A large country house built ca.1720, altered by Soane in 1789, then by Blore between 1835-40 and then extensively rebuilt by S.S. Teuton between 1857-60. The organ, set up in 1860, illustrated in *The Builder* XVIII (1860), 449, was an instrument of three manuals and pedals removed sometime this century.*