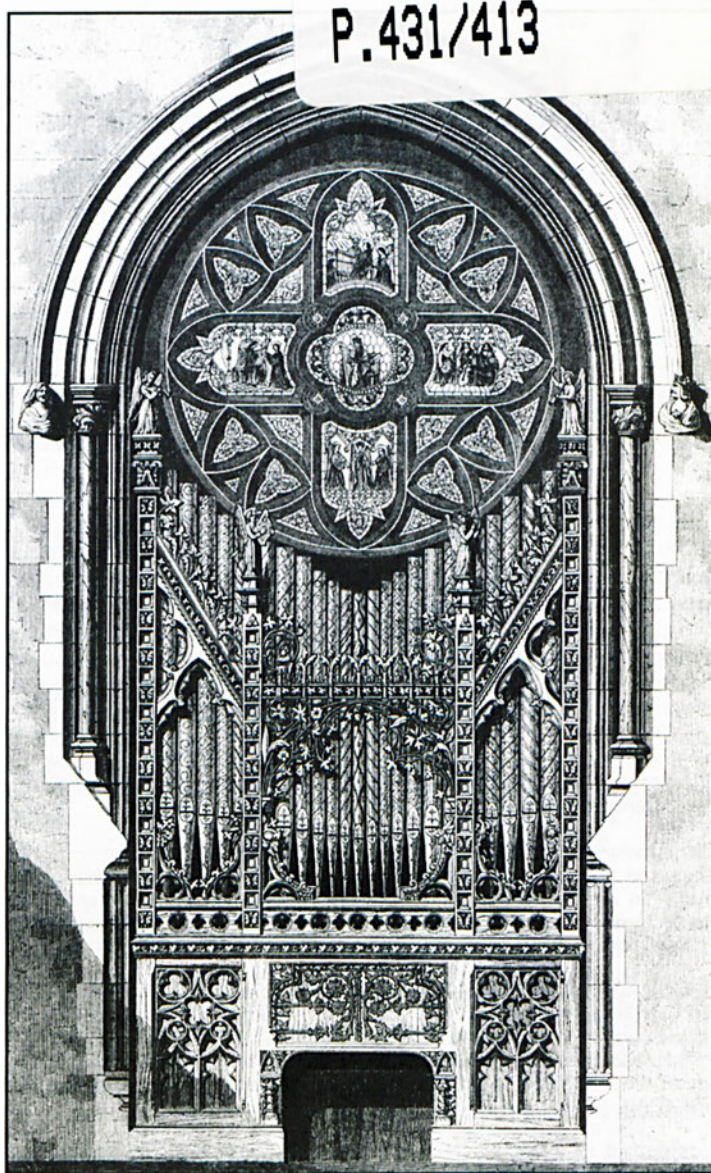


# BIOS REPORTER



Vol. 18, No. 3 (July 1994)

**BIOS**

<b>Chairman:</b>	Nicholas Thistlethwaite, MA, PhD [REDACTED]	[REDACTED]
<b>Secretary:</b>	Christopher Kent, MMus, PhD, FRCO, ARCM [REDACTED]	[REDACTED]
<b>Assistant Secretary:</b>	Relf Clark, MA, MMus, PhD, FRCO, ARCM, LRAM [REDACTED]	[REDACTED]
<b>Treasurer:</b>	Richard Hird, MA, MRTPI, LTCL [REDACTED]	[REDACTED]
<b>Membership Secretary:</b>	John Whittle, BSc, PhD [REDACTED]	[REDACTED]
<b>Archivist:</b>	David C. Wickens, MA, ARCO, LRAM [REDACTED]	[REDACTED]
<b>Redundancies Officer:</b>	Roy Williamson [REDACTED]	[REDACTED]
<b>Publicity Officer:</b>	Alfred Champniss, MA, FRCO, ARCM [REDACTED]	[REDACTED]
<b>Information Technology Officer:</b>	Michael Sayers, BSc, MA, DPhil [REDACTED]	[REDACTED]
<b>Council:</b>	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, c/o 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 £8. 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

*We also heard a dreadful electronic substitute used in the Saint-Saëns organ symphony at the Three Choirs Festival...*

Questions continue to be asked about the organ in Worcester Cathedral, and in particular about the Gilbert Scott case which houses the section in the south transept. Along with the two 32-foot flues, it is substantially all that remains of the Hill organ donated to the cathedral by the Earl of Dudley, in 1874 - the organ on which Elgar heard S.S. Wesley play Bach, at the 'mock' festival of 1875.

In the 1890s the Dean and Chapter of Worcester purchased an 'Electric Organ', and there is a sense in which history repeated itself one hundred or so years later. The acquisition of an electronic instrument and, more recently, the disconnection of the transept organ inevitably raise questions about what lies in store; and given that recent meetings of Council have devoted more time than usual to the Society's advisory role, to conservation, and to what makes an organ 'historic', it is perhaps appropriate to turn to Worcester and examine some of the issues raised by the organ there.

The organ at Worcester, though its history in many ways is quirky and unusual, is a not entirely untypical example of the British practice of perpetually re-using organ material. It now contains pipework made by or under the auspices of Thomas Hill (1874), Robert Hope-Jones (1896), Arthur Harrison (1925), Cuthbert Harrison (1972), and Wood, Woodsworth & Co. (1978). Even this is not the whole story, for one of the sources hints that there survives in the Choir Organ a 4-foot flute from the Hill organ of 1842; and Hope-Jones said that the Choir Open Diapason of the 1896 instrument - a rank he claimed to have rescued from the Pedal mixture of the organ of 1842 - was from Thomas Harris's organ of 1666 (although the lowest octave of the present Choir Open Diapason is manifestly not of seventeenth-century origin, from a cursory glance at the remaining octaves, it seems that Hope-Jones may have been right). The matter is further complicated by minor tonal revisions effected at various times - in 1948 and 1967, for example.

A number of well-known musicians, among them Ralph Downes (who gave the Festival recital in 1960), have expressed admiration for the instrument that emerged from the 1925 rebuilding and regret that it was not allowed to remain as it was. Dr. Roy Massey studied on this instrument, and many will agree with him (without necessarily indorsing the tonal ideals of either Hope-Jones or Arthur Harrison) that it had many fine qualities, and that the various tonal revisions made over the years, though they may have resulted in a more versatile instrument, cannot really be said to have produced a more distinguished one.

To return the instrument to its 1925 condition would involve the manufacture of some of the more exotic of the ranks taken out in 1972, and although there probably exist organ builders capable of rising to that challenge, it is hard to

imagine any present-day builder or organist readily agreeing to such a step. Nonetheless, among the various 'historic' options, it is arguably the only one available, for no one could seriously advise a return to the instrument of 1896, and one can assume that the cathedral's commitment to its electronic instrument rules out a return to the (apparently unsatisfactory) two-organ situation which obtained from 1874. It would be hard not to agree that the only completely satisfactory solution would be to start from scratch and build a new instrument within the existing cases, using a token number of the existing ranks, for their historical significance; but the layout of the 1896 instrument, which has to some extent fettered all subsequent work, might make such an option less straightforward than it appears.

We hope that whatever decision is reached, the Dean and Chapter will have respect for Gilbert Scott's transept case, and take into account that the Worcester Cathedral organ contains historic pipework. That pipework includes at least one example of the work of J.W. Whiteley, and the 32-foot octave of the first example of the diapason, disconnected in 1972 but left *in situ* (on account, presumably, of the practical difficulties involved in removing it). Such pipework is a legacy of a perhaps misguided approach to tonal design, but even so, the cathedral has a number of reminders of past mistakes - the Civil War damage, the stonemasons' engaging 'typographical' errors - and a tasteful display of some of the 1896 pipework might be as much of a draw as any of them, or any of Worcester's many memorials to the great and good.

On 5 March 1897, Elgar wrote to Dora Penny, saying that on some future visit he would take her around the cathedral, and show her King John's tomb and the new organ. In those days, the Worcester organ was an object of civic pride, and something that impressed visitors from America (Yale's S.S. Sanford, for example). The quotation is from the January 1994 edition of the *Early Keyboard Studies Newsletter* (page 9). Times have changed.

\*

We cannot leave Hereford and Worcester without mentioning that the May edition of *Musical Times* included an advertisement relating to the organ in Pershore Abbey; "HISTORIC ORGAN / for sale / A unique opportunity / to acquire a piece of / English Heritage [sic]" is how it begins. The sale results from "a far reaching programme of reordering and restoration", and although the advertisement is silent as to the nature of the organ's successor, the sinister ring which "reordering" has acquired (whether hyphenated or not) inevitably makes one fear the worst. Intending purchasers are advised that the specification is "an enlightened one and needs virtually no revision", which makes the proposed sale all the more mystifying. We await further developments with interest and more than a little apprehension.

\*

We understand that Dr. John Caldwell, the distinguished musicologist, has resigned his Fellowship of Keble College, Oxford, for reasons connected with musical and liturgical changes in Keble Chapel, and in particular the installation of an electronic organ-substitute. An earlier editorial called into question the practice of resigning. But Dr. Caldwell's reputation extends far outside Oxford,

and there can be no doubt as to the loser's identity on this occasion. It is heartening that so well-known and influential a figure has acted in such a way, and perhaps it will encourage others to take a similar stand, and make authorities elsewhere think twice. Over the years, Keble's organ scholars have included a number of well-known musicians, among them Ralph Downes, Joseph Cooper and David Owen Norris. It will be interesting to see whether in the future the college will be able to produce musicians of similar standing.

\*

After actual and threatened electronic instruments, it is with relief that we turn to Derrick Hibberd's *An Organ Restored*, an eighteen-page booklet in which he describes how, at St. Lawrence's, Little Waldingfield, Suffolk, a particularly gruesome-looking example was discarded and replaced with a two-manual organ by Joseph Hart of Redgrave, built by Hart in 1809 for the now-redundant church of St. Mary-the-Less, Thetford. Those who attended this year's day-conference at Reading will recall Peter Bumstead's paper on Hart, and Peter was the organ builder involved here.

It is a pleasure to give editorial space to this success story. Copies of the booklet may be had from Mr. Hibberd at [REDACTED], for the very modest price of £2.30 (which includes postage).

\*

In the April issue, one contributor stressed the importance of noting stop-names correctly (*What's in a stop-name?*). When confronted with one or other of the various notebooks being used to feed the National Pipe Organ Register, it is sometimes tempting to carry out a spot-check, by looking through them for instruments with which one is well acquainted. It is depressing to record that two such checks each revealed gross errors, one of them a Willis III stopped flute described as *Flute Ouvre*. The need for scrupulous care when completing NPOR forms and for a cautious approach to such notebooks cannot be stressed too much.

\*

On page 12 begins the first of an occasional - or perhaps not so occasional - series devoted to areas of law which concern those who advise upon, and research into, organ matters. A knowledge of Value Added Tax is important for advisers; and for those working on organ builders of around the turn of the century, the firm-company distinction is an important one. No one investigating an organ building corporation can afford to overlook the memorandum and articles of association, and the various documents they will find filed with them, at the Public Record Office. The author is Barry Williams, a barrister and a member of the Society. Future articles will deal with the liability of advisers; the contractual position of consultants; and possibly, given the passions which organ building is capable of arousing, defamation and the Malicious Communications Act.

RC

# MEETINGS

**7 May 1994**

The Council met and, amongst other things, concluded the lengthy and detailed discussion on conservation begun at the January meeting. A tangible product of those discussions is likely to appear shortly.

**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 1994, at Southwark Cathedral, London Bridge, London, beginning at 3.30 p.m.

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

As indicated in the April issue, it will be necessary to elect four Ordinary Members of Council, and to elect the following officers:

Archivist  
Membership Secretary  
Publicity Officer  
Redundancies Officer  
Secretary  
Treasurer

There is no constitutional requirement that details of nominees be given in advance of the meeting, but advance notice - to the Secretary, please - will be appreciated.

Before the Annual General Meeting, there will be a conference at Southwark on T.C. Lewis and his *magnum opus*. There will be contributions by Harry Bramma, formerly Organist of Southwark, and now Director of the RSCM; Mark Venning, Managing Director of Harrison & Harrison Limited; and Nicholas Thistlethwaite. A demonstration will be given by Peter Wright, the present Organist, and we hope that it will include works such as one might have heard at Southwark in the 1890s and also that there will be an opportunity to discover what the combinations given by Lewis's key-touches sounded like. It is hoped, too, that someone will give a talk on Lewis's campanological activities.

The conference will begin at 10.30 a.m. The enclosed booking form must be in Dr. Thistlethwaite's hands, duly completed, by no later than 2 September.

It is not often that the Society devotes an entire day-conference to one organ - moreover, to an organ built within the last one hundred years. Given the relative ease with which one can travel to and from London in one day, we hope that as many members as possible will be present on this occasion.

## **Latymer Upper School, 12 November 1994**

In continuing the theme Examining the historic English organ, a further conference is being arranged by Dominic Gwynn and on this occasion assisted by Richard Hobson. This day-meeting has the title *Organ Reports and Surveys* and is aimed specifically at organ advisers, to provide practical advice about the business of organ restoration; but the organisers are certain there will be enough to attract builders and those with a general interest. The role BIOS can play in assisting organ advisers to undertake their tasks will be an emphasis of the day. The day fee of £16 includes coffee, lunch and tea, and a booking form is enclosed with this issue.

## **PUBLICATIONS**

### **Reporter**

We take this opportunity to remind readers that, in relation to each issue, the cut-off date is the first Friday of the month preceding the month of intended publication. By adhering more or less strictly to the cut-off date, the Editors have managed to achieve, in most cases, a fair degree of punctuality, and we ask contributors to do what they can to help.

The cut-off date for the October issue will be 2 September 1994.

### **JOURNAL 17 (1993)**

This has now appeared, and we take this opportunity to thank all involved, especially the editor, Christopher Kent, and the publisher, John Brennan.

### **JOURNAL 18 (1994)**

A final cut-off date of 7 June w<sup>^</sup>s set at the May meeting of Council, and we therefore hope that by the time this issue appears, work will already be well under way. Contributors are advised that only one set of proofs will be issued, and that each set, once corrected, must be sent to the Assistant Secretary, *and not returned direct to John Brennan.*

### **JOURNAL 19 (1995)**

The editors will be Jim Berrow and Dominic Gwynn, and plans are already well advanced.

## **INDICES**

Indices continue to be available from the Society's Treasurer, Richard Hird, on the terms advertised on the inside of the back-cover.

# FROM THE ARCHIVE

We take this opportunity to give members a handlist, compiled by David Wickens, of the primary and secondary source material now available in the British Organ Archive. The centre pages are conveniently arranged as a supplement, to facilitate careful removal and copying.

## MEMBERSHIP MATTERS

It is a pleasure to be able to record that the level of membership has at last exceeded the 600 mark: the number announced at the May meeting of Council was 605. Members with subscriptions in arrears will receive a final reminder with this issue.

Members are reminded that the increase in the level of subscription takes effect on 1 January 1995. Anyone who pays by standing order who has not dealt with the form enclosed with the April issue is asked to deal with it as soon as possible.

At the May meeting, it was agreed that life membership of the Society will be offered. The level of the subscription will be advised as soon as a decision on this is reached.

## IN MEMORIAM - IV

On this occasion, we turn from organists to benefactors. The following memorial, on the east side of the entrance to the organ loft at Gloucester Cathedral, is misleading, but in a harmless way. Like so many memorials, it is, also, tragic:

GIVING THANKS TO ALMIGHTY GOD / FOR THE LOVED  
MEMORY OF / THEIR YOUNGEST SON MAJOR / GERALD  
NOLEKIN HORLICK OF / THE ROYAL GLOUCESTERSHIRE  
/ HUSSARS YEOMANRY WHO DIED / ON ACTIVE SERVICE  
JULY 5 1918 / AGED 30 AT ALEXANDRIA - EGYPT / SIR  
JAMES AND LADY HORLICK / RECONSTRUCTED AND  
ENLARGED / THIS ORGAN / AD / MCMXX

## REPORTS

**Maurice Forsyth-Grant memorial celebration at the University of York,  
13-14 May 1994**

Canon Geoffrey Hunter has kindly supplied the following account:

Though dead eighteen months, Maurice Forsyth-Grant was present in vigorous spirit at York, in a gathering of some forty organists, organ builders, musicologists, engineers, enthusiasts, friends and former colleagues. The



celebration was held under the sponsorship of the University of York and Rascal Electronics pic, of which Maurice had been Research and Development Director. Lectures and conversation centred on the radical revolution he accomplished in British organ building in the brief flowering of his firm in the 1960s. It was noted how many of his engineering redesigns have become common practice in modern organ building, notably his contributions to pipe scaling, component testing, wind supply and well-planned layouts. But he also insisted on the primacy of the music to be played and its influence on the organs designed. The benefits of this discipline were brought home in the delightful music-making on an instrument of his of which he was most proud. Nicholas Danby, Peter Seymour and Peter Hurford displayed the versatility of the Sir Jack Lyons Concert Hall organ of 1969 in solo music; and its ability to accompany a single flute, and then recite with a string orchestra, was displayed by students of the Music Department of the University.

All this was set within a wide context formed by a succession of able lectures of differing styles. Christopher Kent perceptively set Maurice's revolution in the context of the European and more particularly the British organ reform movements of the last sixty years. Professor Wilfred Mellers belied his eighty years with a brilliant conspectus of the organ repertoire since the sixteenth century, and Peter Hurford spoke of the player's demands of the instrument. Paul Hale and Peter Collins discussed structural and tonal features of Maurice's organs, and this led into a lively open forum.

Present throughout was the surviving partner of the firm's great days, Frank Bradbeer, whose pertinent and trenchant comments were invaluable. Tribute to him as the one who gave physical and architectural shape to Maurice's ideas was warmly given.

Inevitably, despite the organiser's hopes, the *celebration* tended to be retrospective. But the participants left with the knowledge that Maurice preferred to look forward, and with the desire that a similar celebration of a *prospective* nature be held in a few years' time. For a while, he drew upon classical principles and models for his inspiration. Maurice was never merely imitative. He preferred to look forward to instruments of today and tomorrow which would perform worthy music, ancient and modern. Our biggest regret is that he was not able to carry forward his revolution for another five or ten years. Others have had to carry on the work. They need encouragement in an age which likes simply to look back.

Looking back has been necessary and invaluable; it has shown up the futility of tinkering with old organs, as Maurice was always eager to do. It has given us insights into the styles in which varying organ music is to be played and heard. No one can be but glad that such opportunities have come our way in recent years with attempts to replicate styles of the past, but it must be admitted, too, that replication is not in itself sufficient unless it leads to creative thinking and making anew. And here there seems at present to be hesitancy, made worse by the recession's constraints upon large-scale new work. Our eyes must be turned to the future. So what about a prospective conference in two or three years' time - *Whither the British organ of the twenty-first century?*

## Scottish Historical Organs Trust (SHOT)

Our Scottish colleagues' first day-conference took place on Saturday, 11 June, at St. Stephen's Church, Edinburgh.

There were contributions from Dr. Jim Inglis, on the history of the organ in Scotland up to 1800; from Alan Buchan, on the subsequent history of the Scottish organ; from Gerard Verloop, editor of *De Mixtuur*, on developments in the Netherlands; from Hugh Ross, who spoke about conservation in Scotland; and from the organ builder Mads Kjersgaard, who gave an illustrated talk on his scrupulously careful restoration of an organ by Compenius. The beautiful Father Willis organ in St. Stephen's (1880) was demonstrated by Hugh Ross, in a finely wrought extemporization on *Quem pastores laudavere*.

The meeting concluded with a discussion chaired by Hugh Macpherson, on the theme 'Where do we go from here?'. There were stimulating contributions from Mads Kjersgaard and Gerard Verloop, the latter perceptively pointing out that the British should not be so bashful about their organ heritage (thinking particularly of the work of nineteenth-century builders such as Hill and Nicholson) and that some of our cathedral organists could make a greater contribution towards historic organ culture.

We congratulate our colleagues, particularly Hugh Macpherson and Hugh Ross, on planning and bringing off a conference of which we ourselves in BIOS would have been proud. In the January editorial, we raised the possibility of regional branches of the Society, but SHOT has rendered entirely redundant anything along those lines north of the border. Many of SHOT'S members are members of BIOS, and it was good to know that its constitution provides for co-operation with other organological bodies, including BIOS.

A most memorable and auspicious debut, made especially so for this delegate by the trustees' most generous hospitality at Leithen Lodge, in the wilds of Peeblesshire.

(A stop-list of the St. Stephen's organ is given on page 311 of John Norman's *Gazetteer*. It has now been superseded by the removal of the Pedal Bass Flute, not part of Willis's scheme of 1880. The Swell string is labelled *Salcional*, not *Salicional*.)

RC

## NEWS

### Romsey Abbey

The organ here (Walker, 1858) was visited in 1991, on the occasion of the Portsea day-conference. An appeal has been launched, for funds for work to be undertaken on the instrument. Details can be obtained from Jeffrey Williams, Romsey Abbey Appeal Organ Fund, [REDACTED].

## Westminster Cathedral

This year's series of summer recitals, on the historic Willis III organ, commenced on 7 June, with a recital by David Sanger. The remaining recitals will be given fortnightly thereafter, until and including 13 September. Admission £5 (concessions £3). Recitals begin at 7.30 p.m.

# SOME THOUGHTS ON THE COMPTON WYNYATES ORGAN

Although clearly a part of the English Chamber Organ tradition, the organ at Compton Wynyates stands out from the rest of these instruments in having a large number of metal pipes, and two keyboards. It was aptly described at the recent Nottingham conference as "a miniature church organ". However, I would suggest that it is not a small *two-manual* organ, but something rather more interesting and ingenious.

The 'normal' two-manual arrangement of the six speaking stops would be as listed below, with the Stopped Diapason, which would be required on both manuals, borrowed in a style that was current in the late seventeenth century.<sup>2</sup> The result is a complete instrument, with Great and Choir divisions, but reduced to a minimum, with only one of everything. If the Mixture started at 17-19-22, we would not be too far removed from the form of the Adlington Hall organ, which apparently has constructional similarities to these chamber organs.

Open Diapason	8		
Stopped Diapason	8	Stopped Diapason	8
Principal	4	Flute	4
Fifteenth	2		
Mixture (divided)	■		

However, this is not the way in which this particular organ is divided. Instead, the unusual scheme listed below is used. This can *only* be understood as a one-manual design split over two keyboards, for it does not conform to the normal Great-Choir relationship. Rather, it represents an interesting approach to registration control within a one-manual scheme, and possesses a number of advantages over the more conventional design outlined above.

Open Diapason	8		
Stopped Diapason	8	= Stopped Diapason	8
Principal	4	Flute	4
		Fifteenth	2
		Mixture	11(19-22:12-17)
		I - II Coupler	

With the manuals coupled, the upper manual provides the full organ specification. Transferring to the lower manual reduces full organ to the Diapasons, or to Diapasons and Principal - a function ascribed in a number of sources to shifting movements and the like. The existence of this possibility here perhaps lends

support to the existence of shifting movements at an earlier date than any other evidence is able positively to do, but even more interestingly, it achieves the effect in a superior and more flexible manner.

Again, with the manuals coupled, we can play a Cornet Voluntary, also with greater ease and flexibility than with the usual scheme involving a divided Comet Mixture. Both hands play on the lower manual for the opening Diapasons section, the right hand moves to the upper manual for the solo Comet, and both hands play on the upper for a full final section, no stop changes being necessary.<sup>3</sup> Furthermore, three different Cornet registrations are possible.

a)	L 8 84	U2 II
b)	L 88	U 4 2 II
c)	L 8 84	U42 II

As an additional benefit, some of the smaller-scale effects of a two-manual organ are possible (uncoupled): e.g., solo Flute 4 accompanied on lower; anything up to full lower contrasted with or accompanied by upper 8 or 8 + 4. Effects of this kind are presumably the reason for making the Stopped Diapason available on both keyboards.

Thus, although at first sight rather curious, this scheme can be seen to be versatile and ingenious. It might throw some light on registration and performance practices of the time. It might also provoke the question 'Why was it not widely imitated?'<sup>4</sup> It certainly takes its place among the many experiments in stop control that exercised the skills of seventeenth-century English keyboard instrument makers.

### Notes

1. Michael Wilson, *The English Chamber Organ* (Oxford, 1968).
2. Could this be in any way related to the English harpsichord disposition with its 'dogleg'jacks?
3. See Geoffrey Cox, 'John Blow and the Earliest English Organ Voluntaries', *JBIOS* 7, 4-17.
4. As far as I am aware, only Renatus Harris attempted anything along these lines in his church and cathedral organs, but did not inspire any followers.

Michael Carpenter

## LEGAL NOTES

### Firms and Companies

The terms 'Firm' and 'Company' are often used indiscriminately as the general terminology of business enterprises.

However, organ historians often need to know precisely what kind of business they are researching into or dealing with.

# BRITISH ORGAN ARCHIVE

Primary  
Material

acc.no.

## Bevington & Sons (London)

Ord 1 Work Book, 1905-1931 (\*1596-1656) 0097

## Blackett & Howden (Newcastle-upon-Tyne)

Est 1 1910-1916 0154  
Ord 1 1902-1912 (\*153-263) 0155  
Wage 1 1907-1911 ('no 2') 0156

## Cousans (Lincoln)

A/C 1 Receipts, 1949-74 0204  
2 Accounts due, 1919-20/Costings of jobs, 1923-1961 0205  
3 Costings of jobs, 1919-70 0206  
4 Outgoings, 1920-28 0207  
5 Outgoings, 1949-75 0208  
6 Impersonal Ledger Accounts, 1917-30 0209  
7 Business Accounts, 1921-26 0210  
8 Tuning Accounts, 1937-70 0211

## Percy Daniel & Son (Clevedon) ON MICROFICHE

Shop 1 Factory Book, 1919-33  
A/C 1 Ledger Book A, 1919-41  
2 Ledger Book B, 1919-30

## Gray & Davison (London)

Ord 1 1891-1911 0100  
2 1912-27 0101  
Shop 1 May 1840-Dec 1842 0102  
2 Jan 1843-Dec 1846 0103  
3 Feb 1847-Apr 1851 0104  
4 Jun 1851-Jun 1854 (\*10001-10031) 0105  
4a Apr 1852-Nov 1856 (\*10002-100070) 0106  
(duplicating 4 & 5)  
5 Jun 1854-May 1857 (\*10032-10078) 0107  
6 May 1857-Dec 1860 (\*10079-10125) 0108  
7 Jan 1861-May 1865 (\*10126-10206) 0109  
8 May 1865-Sep 1868 (\*10207-10263) 0110  
9 Oct 1868-Oct 1872 (\*10264-10328) 0111  
10 Aug 1872-Nov 1875 (\*10329-10367) 0112

## Gray & Davison (London) continued

	11	Nov	1875-Feb 1878	(*10368-10401 )	0113
	12	Mar	1878-Feb 1882	(*10402-10441 )	0114
	13	Mar	1882-Dec 1886	(*10442-10483 )	0115
	14	Jan	1887-Dec 1893	(*10484-10708 )	0116
	15	Jan	1894-Oct 1909	(*10709-10861 )	0117
	16	Nov	1909-Mar 1928	(*10862-10998/1108-11010)	0178
A/C Ledger	1		1821-38		0119
	2		1838/1842-45		0120
	3		1839-41		0121
	4		1842-48		0122
	5		1849-57		0123
	6		1857-62		0124
	7		1862-65		0125
	8a		1865-83		0126
	8b		1865-83	(Liverpool branch)	0127
	9a		1884-90		0128
	9b		1884-90	(Liverpool branch)	0129
	10		1890-1905		0130
	11		1906-17		0131
	12		1918-45		0132
Trading a/cs	13		1903-17		0133
	14		1918-44		0134
General a/cs	17		1918-39		0135
Tuning a/cs	18		1899-1905		0136
Wage	1		1929-32	(Tuning Register 9)	0137
Tuning	1		1914-16		0138
	2		1917-19		0139
	3		1920-22		0140
	4		1923-25		0141
	5		1927-28/29		0142
	6		1929-32		0143
	7		1927-32	(NW England & N Wales)	0144
	8		1933	(Liverpool area)	0145
Mise	1		Metal Shop Book, 1888-1902		0146
	2		Wood Pipes Book, 1886-1902		0147

## Griffen & Stroud (Bath)

A/C	1		Goods Ordered, 1924-42		0445
	2		Summary Day Book, 1926-45		0446
Mise	1		Inquiries/Instructions, 1913-22		0447
	2		Diary: H.J.Griffen, 1916		0448
	3		Correspondence, papers, photos, leaflets		0449

## W. Hill & Son (London)

Est	1	Letter Book, Apr 1838-Dec 1861	0164
	2	Jan 1862-May 1877	0014
	3	May 1877-Oct 1889	0015
	4	Oct 1889-Oct 1893	0016
Shop	4a	Index to Vol.4 (contemporary)	0017
	1	1872-75 (*1380-1567)	0018
	2	1875-83 (*1564/5/8-1875)	0019
	3	1883-91 (*1876-2081)	0020
	4	1891-1901 (*2084-2274)	0021
A/C	5	1901-15 (*2275-2457)	0022
	1	Elliott & Hill Partnership account, 1829; includes receipts for organs built 1827-32, and men's waxes, Jan 1835	0163
Draw		Large collection, 1880-1916 (indexed)	0150

## Hill, Norman & Beard (London)

	1	Jan 1923-Aug 1926	0042
	2	Feb 1926-Apr 1927	0043
	3	Apr 1927-Nov 1929	0044
	4	Nov 1929-May 1935	0045
		Draft Specifications!, 1934-39 (rebuilt)	0046
		2, 1934-39 (new organs)	0047
		3, 1943-45 (misc correspondence)	0048
	1	1916-18 (*2447-2494; ; small orders 1-986)	0049
	2	1918-21 (*2495-2519; 987-1945)	0051
	3	1920-22 (*2520-2535; 1946-2894)	0052
	4	1922-23 (*2536-2566; 2895-3800)	0053
	5	1924-25 (*2567-2623; 3808-4780)	0054
	6	1925-27 (*2624-2686; 4781-5795)	0057
	7	1927-29 (*2687-2775; 5796-6778)	0059
	8	1929-30 (*2776-2831; 6779-7579)	0063
	9a	1930-32 ( 7580-8589)	0064
	9b	1930-33 (*2832-2900; )	0065
	10a	1932-34 ( 8601-9564)	0068
	10b	1933-36 (*2901-2980; )	0069
	11a	1934-35 ( 9565-9999/3000-3442)	0074
	lib	1936-39 (*2981-3050; )	0075
	12a	1935-38 ( 3443-4390)	0077
	12b	1945-49 (*3063-3211; )	0078
	13a	1938-39 ( 4391-4766)	0079
	13b	1947-51 (*3131-3248; 5231-5655)	0080
	14a	1938-41 ( E1-E728 )	0082
	14b	1949-58 (*3230-3339; 5418-5907)	0083
	15	1941-43 ( E729-E1536)	0084
	16	1944-45 ( E1537-E2011)	0085
	17	1945-47 ( E2012-E2921)	0086
	18	1947-48 ( E2922-E3577)	0087

## Hill, Norman & Beard (London) continued

	19	1947-50	(	E3327-E4289)	0088
	20	1950-52	(	E4290-E5482)	0090
	Duplicates:				
	Accounts Office?				
	1	1931-33	(	7771-9254)	0067
	2	1933-35	(	9260-9997/3006-3302)	0072
	3	1934-40	(*2939-2961;	3830-4880/E1-E519)	0070
	4		(	4001-4812/E4-E435)	0071
	5	1935-37	(	3001-4000)	0076
	6	1936-39	(*2983-3053;	3581-4460)	0081
	7	1949-51	(	E3872-E4283)	0089
	Drawing Office				
	1		(*2629-2727;	4966-7764)	0058
	2	1928-34	(	*2729-2938 (church);)	0060
	3	1928-34	(	*2728-2936 (cinema);)	0061
	4	1931-33	(	7886-8950)	0066
	Works Manager				
	1		(*2728-2944;	)	0062
	2		(*2945-3058;	)	0073
	other duplicates				
	1	1915-22	(*2458-2546(orders);	)	0050
	2		(*2547-2613(PHSelfe);	3825-4565)	0056
	3		(*2568-2628(HJNorman);	3892-4740)	0055
AJ	1	1922-40	Tuning Accounts, North Staffordshire		0091
Con			Contracts - unsorted		0096
Draw			Large collection, 1916-73 (indexed)		0152
Tuning	1	1939,	Norwich area		0092
Mise	1		Minutes of Sales Committee, 1930-32		0093

## Holt (Reed Organs) (Birmingham)

Mise		Miscellaneous paperwork, 1913-34			0157
------	--	----------------------------------	--	--	------

## Hope-Jones

Est	1	1900-01 ('Hope-Jones Organ Co., Norwich')			0098
Ord	1	1889(?) - 1896	(*1-98)		0099

## Jardine & Co (Manchester)

Ord	1	1874-88	(*1-91, Thorold & Smith)		0001
		1888-1912	(*92-255, Jardine & Co.)		
	2	1912-19	(*256-426)		0002
A/C	1	1916-31	(*378-1073)		0003
	2	1931-48	(*1074-2060)		0004
Con		1874-1962	(*1-2740) in 55 box files;		0005
			plus *2741-2995)		
Draw			Large collection, 1845-1976 (unsorted)		0006



## Liddiatt & Sons (Leonard Stanley, Glos.)

A/C	1	General accounts, 1919-29	0159
	2	Tuning account, 1923-39	0160
	3	Accounts rendered, 1928-40	0161

## Norman & Beard (Norwich)

1	1879-88	(*30-83; small orders 200-244 )	0023
2	1888-93	(*86-188;246-998 )	0024
3	1893-95	(*189-240; 999-1462)	0025
4	1895-98	(*241-312; 1469-2295 )	0026
5	1898-1900	(*313-373; 2304-3095 )	0027
6	1900-01	(*374-422; 3096-3692 )	0028
7	1901-02	(*423-436 3711-3817 )	0029
		(* Hope-Jones orders 157-163 )	
8	1902-03	(437-511; 3827-7287 )	0030
9	1903-05	(*514-651; 7288-8178 )	0031
10	1905-06	(*652-805; 8179-8930 )	0032
11	1906-08	(*806-941; 8931-9771 )	0033
12	1908-10	(*942-1064; 9772-10655)	0034
13	1910-11	(*1065-1196; 10656-11387)	0035
14	1911-13	(*1197-1307; 11388-11962 )	0036
15	1913-15	(*1308-1408; 11963-12690)	0037
16	1914-16	(*1409-1441; 12691-13288 )	0038
Duplicates:			
1	1912-16	(*1221-1438; 12409-13138 )	0039
2	1911-14	Scottish Order Book	0040
Large collected (indexed)			
1	1908-15	Secondhand organs in stock	0151
2	1897-98	Foreman's Order Book	0153
3	1904-06	Pipe Scales Book	0436
4	1909-12	Pipe Scales Book	0437

## Osmond (J.E.Minns & Co.) (Taunton)

1	1890-1903	0166
2	1903-08	0167
3	1908-15	0168
4	1915-29	0169
5	1930-34	0170

## Wadsworth (Manchester)

Shop	1	1904-1912 (*530-635)	0007
	2	1912-26 (*636-716)	0008
A/C	1	1861-80	0009
	2	1885-1916	0010
	3	1906-16 (used in conjunction with Vol.2.)	0011
	4	1916-29	0012
	5	1929-46	0013

\* main order/opus nos.

## Secondary Material

<b>Books</b>	casual collection by donation; no attempt to establish library
<b>Pamphlets</b>	distributed between 'Organs' files and 'Organ Builders' files 'Organs' - descriptions of organs in one <i>location</i> involving more than one organ builder 'Organ Builders' - descriptions of organs by particular <i>builders</i> , (also includes catalogues, correspondence, etc) The latter contributes to the Directory of British Organ Builders project.

## MS Notebooks

F. Denis Walker The Edward Holt Collection	roughly indexed specification books compiled by D.J.Holt, C.Holt and E.Holt, together with a card index of specifications in the form of diagrammatic stop layouts (and other material) indexed by David Drinkell
G.B. Taylor	awaiting attention

## From the Organ Club:

S. Harvey	complex but effective index - A to Z, leading to reference volumes I to V, leading to Notes 1 to 3716.
C. Drane	approx. 100 specification books by county; now in NPOR
F. Haycraft	1 notebook - nearly 5,000 brief notices of organs - 1910s to 1930s - being entered on the Main Index
Penrose Adcock	2 large paste-up volumes, indexed part of his collection
miscellaneous notebooks:	
Freeman	British Organ References Catalogue of Organ Cases Old Organ Cases 1 & 2

## MS Notebooks continued

	Organ Picture Index - 4 volumes Musical Times Index (i.e., to organs) Records of British Organ Builders Index - 7 volumes Index of British Organ Builders Directory of British Organ Builders (and more to come from The Revd. Bernard Edmonds)
Harvey	longhand transcriptions of several published works

## Pictures

Freeman	glass plate negatives (now on film), indexed 9 volumes of albums containing prints of the above, also 9 volumes of organ pictures from journals, etc boxes of unmounted photographs, including fake stereos
G. Benham	glass plate negatives
S. Harvey	lantern slides
Adcock	some of his photographic albums
Jardine	printing blocks (as used in advertising)

## Records

C. Adams	
R. Yates	78s - in transit to RCO on permanent loan

## Other Collections

Houlden Organ reference Library - 79 lever-arch files of cuttings from *Musical Opinion* (largely), *The American Organist*, etc., arranged alphabetically under three divisions: UK, Foreign, USA  
Eduard Robbins Organ Archive  
G. Paget

## Correspondence Files

Freeman, Paget, Robbins, etc. - indexed

## Secondary Material - Indexing

### 1. Recorded in the **Main Index**

*Organographia* (copy)  
Andrew Freeman photographs  
Frank Haycraft notebook  
*The Organ* Vols. 1-57

## Secondary Material - Indexing continued

### *The Rotunda*

pamphlets (= booklets, correspondence, technical notes, etc., relating to the organ(s) of a particular location)

## 2. Other Indices

Mark Jameson Index (covering a wide range of organ references in journals, books, etc.)

An Interim List of Scottish Organs: David A. Stewart (and also Colonel Winn's embryo dictionary of Scottish organs which forms the basis of the Interim List)

*Dictionary of Organs and Organists*, 1912 edition

*Dictionary of Organs and Organists*, 1921 edition

Opus lists (being assembled)

## 3. Separately indexed material

Houlden Organ Reference Library (a collection of 79 lever-arch files containing cuttings from journals arranged in three sections: UK, Foreign, USA; and disposed alphabetically)

Sidney Harvey notebooks

Penrose notebooks

F. Denis Walker notebooks

Edward Holt Collection (notebooks, card indices and other material)

Drane notebooks

Organ builders' leaflets (sorted alphabetically for each builder)

Correspondence: Andrew Freeman; Gordon Paget; Eduard Robbins; miscellaneous

## 4. Not indexed

Gilbert Benham photographs (partially indexed)

Sidney Harvey photographs

Henry Willis III lantern slides

Ernest Adcock notebooks (and some photograph albums)

G. B. Taylor notebooks

Eduard Robbins Organ Archive

Eduard Robbins T.C.Lewis research papers

Bound and partially-bound paste-up collections from Andrew Freeman (including *Musical Opinion* 'Organ World' 1920s and 1930s)

Sundry manuscripts and collections

Recordings (78 rpm records) ex Cecil Adams and Roger Yates (awaiting removal to the Royal College of Organists)

David Wickens

More information is available about limited companies than about other types of business. Perhaps surprisingly, certain very large organ-builders of the last century operated as sole traders or partnerships, eschewing incorporation until the early twentieth century. One slightly notorious but very competent organ builder of the late nineteenth century actually ran three businesses concurrently, one as a sole trader, using a business name; another as a partnership, using his surname with the suffix 'and Company'; and another as a limited company!

These matters are also relevant to the organ adviser who may need to appraise the business standing of a limited company, firm or individual tendering for work.

Here are some simple explanations for the non-specialists:-

### **Limited Company**

This is identifiable by the word 'Limited' or the abbreviation 'Ltd'. Some large companies are 'pic'.

Businesses of this category are formed by members or participators, better known as 'shareholders', who contribute to the capital of the company by buying shares. The shareholders appoint a Director, or more than one, to carry on the business. In a small company, the shareholders and directors are often the same people.

A limited company is, in law, an artificial person. It has to file annual accounts and reports with Companies House. These records may be inspected by the public. Records relating to companies in the last century reveal those who were involved in the businesses: such information is valuable to the organ historian.

### **Sole Trader**

These are individuals who trade under their own name or a business name. The use of a business name is now regulated by the Business Names Act 1986, which requires all persons trading other than in their own name to display a notice giving details of proprietorship.

### **Partnerships**

These are often known as 'firms' and comprise two or more individuals conducting a business, sharing the risks and with a common aim of profit. The mere use of the term 'and Company' (e.g., 'Smith and Company, Organ Builders') does not make a firm or partnership a limited company.

There is no requirement on partnerships to file detailed reports with Companies House; historical information about such businesses may be scarce.

### **Value Added Tax**

Alterations to "protected buildings" are zero-rated for Value Added Tax

purposes.

The term "protected buildings" refers to non-business charity buildings and includes all churches in ecclesiastical use.

In certain circumstances work on church organs is deemed to be work on the building itself. When this work is an *alteration* (as opposed to maintenance, repair, or replacement of like with like) then that part of the work deemed an alteration is chargeable at zero-rate.

Generally, new organs fixed into the buildings are zero-rated.

The mechanism for dealing with this is as follows:-

The organ-builder prepares a certificate in triplicate for the church to sign and return to him. Appended to that certificate is a schedule of the alterations for which zero-rating is sought. One copy of the certificate is retained by the church, another copy by the organ-builder. The third copy is submitted, as necessary, to Customs & Excise.

Further information can be obtained from the V.A.T. leaflet 708/1/90 *Protected Buildings*.

Organ builders may obtain draft copies of the appropriate certificate from the Federation of Master Organ Builders/Incorporated Society of Organ Builders.

Barry Williams

## LETTER TO THE EDITORS

I am writing to draw attention to the reprehensible practices of certain purveyors of electronic organ-substitutes of which many church officers, organists and organ advisers seem unaware.

This list is not comprehensive, but gives some indication of what is going on:-

1. Offering fees to the church organist for 'advice' if a contract is placed.
2. Demonstrating instruments better and much larger than the church can afford.
3. Demonstrating organs in such a way that they sound more effective than in ordinary performance.
4. Making spurious statements such as:-
  - a) "Prices are going up shortly" (whether they are or not);
  - b) "The exchange rate is good at the moment";

- c) "This is the last one - buy quickly";
  - d) (usually privately, to a member of the organ committee) "X Limited (a competitor or pipe organ-builder) is about to go under. They are in serious financial difficulties; I can't state it publicly"; and
  - e) (usually to a church that hesitates) "We have ordered the organ now .
5. Statements that certain well-known recitalists are Directors of the importing company.
  6. Damaging pipes by locating speakers carelessly within the casework of an existing organ.
  7. Payment of 'commission' (in varying forms: the ubiquitous 'cash', bottles, sometimes crates, etc.) for ensuring placement of an order.

Pipe-organ builders are not unknown to offer significant commission payments, but good practice demands that *all* such payments are disclosed to the church. Insurance salesmen are required to follow the Code of Practice of the industry. Perhaps the time has come to have a Code of Practice for Organ Advisers.

*Barry Williams.*

We acknowledge receipt of a letter from Mr. Macdonald Coventry.

## REDUNDANCIES

### CAMBRIDGESHIRE (94/19)

Bishop: reb. Norman Hall

1847: reb. 1970s

Action mechanical (manuals), electric (pedals)

Specification Gt 8.8.8A4.2 2/3.2.III.8

Sw 8.8A2.8.8

Pd 16.8.4

Casework practically non-existent

Dimensions(approx) h 18' w 12'd 8'

### DEVON (94/23)

Hill

1888

Action mechanical (manuals) pneumatic (pedals)

Specification Gt 16.8.8.4.2.III.8

Sw 16.8.8.4.8

Casework Pd 16  
Dimensions decorated front pipes arranged 5-15-5. Console at side  
h 17'(approx) w 107" d 8'5"

### **GLAMORGAN (94/14)**

Abbott & Smith

early 20c

Action

Specification

tubular-pneumatic; detached console

Gt 8.8.8.8.4A2

Sw 8.8.8.8.4.8.8. super oct cplr

Pd 16.16.8

Casework

Dimensions

unknown

h 16' approx w 21' d 4'6"

### **GREATER MANCHESTER (94/18)**

Jackson (Bolton): reb.Hill

1842: reb. 1904

Action

Specification

pneumatic

Gt 16.8.8.8.4.4.2.III.8

Sw 16.8.8.8.8.4.2.8.8.4 oct cplr

Ch 8.8.8A2.8

Pd 16.16.8.8.

Casework

Dimensions

gothic front of five flats

not yet available

### **GWENT (94/20)**

Binns

ca. 1920

Action

Specification

tubular-pneumatic: detached console

Gt 16.8.8.8.4.4.2.III.8

Sw 8.8.8.8.4.2.III.8.8. oct/suboct cplrs

Ch 8.8.8A2.8 oct/suboct cplrs

Pd 32(ac). 16.16.16.8.8

Casework

Dimensions

divided on north and south sides with matching pipe fronts; described as "fairly elaborate"

not yet available

### **GWYNEDD (94/11)**

poss Conacher

late 19c

Action

mechanical



Specification	Gt 8.8.8.4A2 Sw 16.8.8.4.2.8 Ch 8.8.4 Pd 16
Casework Dimensions	architectural in mahogany; decorated front pipes h 14'5" w 8'6" d 5'5"

### **KENT (94/21)**

Bevington <i>ca.</i> 1880 Action Specification	mechanical Gt 8.8.8.4.2 Sw 8.8.4.8. Pd 16.8
Casework Dimensions	pipe-rack h 14'2" w 9'6" d 9'6"

### **KENT (94/22)**

Willis 1890 Action Specification	Mechanical Gt 8.8.8.4.2 oct cplr Sw 8.4.8 Pd 16
Casework Dimensions	pipe-rack (approx) h 17' w 10'd 8'

### **LONDON (94/25)**

Bevington <i>ca.</i> 1860 Action Specification	Mechanical Man 8b.8.8.8.4.2 Pd 16
Casework Dimensions	gothic case h 12'6" w 6'd 3'4" plus pedalboard

### **NORFOLK (94/15)**

<b>Hill</b> 1860/70s Action Specification	mechanical Man 8b/t.8.4.4.2 Pd 20 pulldowns
Casework Dimensions	comprises a swellbox housing all the pipes h 7' w 5'6" d 3'6" plus pedalboard

## NORFOLK (94/16)

Bishop & Starr  
cal 870

Action mechanical  
Specification Ch 8b/t.8.8.4  
Sw 8b/t.8.4  
Pd 16

Casework front pipes arranged in three towers and two  
intervening flats

Dimension(approx) h 7'6" w 8' d 7'6"

## SUSSEX (94/17)

poss Norman (Norwich), reb. Nicholson, etc.  
ca. 1860, reb. 1891, etc.

Action mechanical to manuals, pneumatic to Pedal  
Specification Gt 8.8.8.4.4.2 2/3.2.13/5.11/3.  
Sw 8.8.8.4.II.8.8  
Pd 16.16

Casework pipe-racks

Dimensions h 187" w 9'2" d 11' approx plus 3'6" overhang

## WARWICKSHIRE (94/24)

unknown: reb. Hewins  
1905, reb. 1923

Action mechanical to manuals, ?electric to Pedal  
Specification Gt 8.8.8.4.4  
Sw 16.8.8.8.8.4.2.8.8  
Pd 16.16

Casework pipe-rack

Dimensions h 18' w 8'6" d 8'

## YORKSHIRE (94/13)

Brindley & Foster  
1901

Action mechanical to manuals, pneumatic to Pedal  
Specification Gt 8.8.8.4.4.2  
Sw 8.8.8.4.2.8  
Pd 16.8

Casework architectural front with pipes arranged 5.5.6.5.5:  
no side casing

Dimensions h 15' approx.w 1 1/2" d 9'

RW

# NOTES & QUERIES

Who said this? - Why do they sing such a bad tune over and over again?

A treat this morning! With an early cup of tea there floated into the bedroom the sound of one of Bach's Trio Sonatas. Playing excellent and organ superb. Said the announcer "played by Dr. le Huray on the organ of St. Catharine's College, Cambridge, which he helped to design".

It all began a long time ago, just after the war. I went into Westminster Abbey, and was unexpectedly invited up to the organ loft. I thought the chorus quite hard at close quarters - but that's another story. Up there was Mr. H.D. Knight, organist of S.James, Watford Fields, who invited me to visit the organ there. Thus began a love-affair with a tonally delightful mid-nineteenth-century organ: wide and shallow, it was stuffed into a side-chapel which was clearly not its original home. It had a case of black-painted deal with gilt wooden dummy pipes in three compartments, the cornices surmounted by groups of cockle shells, emblems of S.James, but original and long pre-dating its arrival in this building. It was not easy to play, for the two manual departments stood side by side, and with a central console the action performed several contortions.

S.James's Church owed its existence to some ecclesiastical politicking at the turn of the century. The Patron of the Parish Church sold the advowson secretly (at that time legal) to a partisan trust. To this, when they found out, the parishioners took exception. Thus they made great efforts to up-grade the temporary district missions into parishes in their own right, the Incumbent remaining until this was done.

So far as S.James's was concerned, it carved out a niche for itself and emphasised youth work and music, and before long was enlarged. Nevertheless, its district was too small and too near to the Parish Church to be permanently viable, and by the time I became Incumbent of the neighbouring parish of Oxhey, its days were clearly numbered. I agreed to take it under my wing, and was glad to give it a few more years of life.

A little investigation produced a letter from the daughter of a previous vicar, to the effect that the organ came from "the Unitarian Church where the rather famous Dr. Martineau preached". That was in Little Portland Street and at one time attended by Dickens, during his brief forsaking of the Church of England. About 1920, the organ, then in a dismantled state in the Women's Military Hospital in Endell Street, was purchased for £100 and erected in Watford Fields, by Bishop, for a further £100. It bore the plate "Bishop, Starr & Richardson" and Bishop's books show that it was Job No. 1092, and the first entry in 'Organs built since 1861', i.e., since Richardson's departure. After seven years, it became impracticable for me to continue looking after S.James's; it reverted to the main parish, and a few years later the inevitable happened. The architect had been more at home with drill-halls and gymnasia and, although the parishioners had added a pleasant Martin Travers sanctuary, it was for such uses that the building was now acquired.

The organ? Many folk went to see it, and almost fell in love with it; but no one

had room for it. At length, Dr. le Huray's interest was aroused and a visit arranged. Fifty miles away I got into my car - and the gear lever came off in my hand! This did allow me to observe and photograph the Frogs' Wedding Day in the brook at the bottom of the garden, but left me ignorant of the events at Watford Fields.

Though the architect had made the building almost impenetrable, after several years, the vandals the previous night had managed to break in and had started on the organ, fortunately not very far as yet. That evening, a telephone call from Cambridge told me that Peter's party, on discovering this, screwed up the swell-box for safety, were going back for it the next day, had whipped the rest off to Cambridge without benefit of authority, and please could I sort this out! Yes, willingly; and commendation followed from 'on high'.

Peter le Huray and William Johnson spent a lot of time and effort on the design of the new organ for S.Catharine's College, which embodied most of the pipes rescued from Watford, in particular from inside the swell-box, which the vandals had perforce left untouched; doing a lot of experimental work on soundboard and action design, and producing an outstanding instrument. Go and hear it!

Forty years ago, I tried to run to ground a Hill organ of 1877 formerly in Longleat, but without success. Last week, I found information dated 1971, attributed to a Longleat source, that the old organ went to Chapmanslade and later to the Baptist Chapel at Middle Whitbourne near Corsley. But this was evidently a different and older instrument with an ornate case, standing at that time in the 'back gallery'. Can anyone update this information and perhaps provide particulars of the organ, if it is still there? And perhaps a picture?

If you have never heard the organ at S.Bavon, Haarlem, you might be helped to assess it by the following account. Or not.<sup>2</sup>

*Someone was playing the organ. As the boys entered, a swell of sound rushed forth to meet them. It seemed to bear them, one by one, into the shadows of the building.*

*Louder and louder it grew until it became like the din and roar of some mighty tempest, or like the ocean surging upon the shore. In the midst of the tumult a tinkling bell was heard; another answered, then another, and the storm paused as if to listen. The bells grew bolder; they rang out loud and clear. Other deep bells joined in; they were tolling in solemn concert - ding, dong! ding,dong! The storm broke forth again with redoubled fury - gathering its distant thunder. The boys looked at each other, but did not speak. It was growing serious. What was that? Who screamed? **What** screamed - that terrible, musical scream? Was it man or demon? Or was it some monster shut up behind that carved brass frame - behind those great silver columns - some despairing monster begging, screaming for freedom? It was the *Vox Humana!**

*At last an answer came, - soft, tender, loving, like a mother's song.*

*The storm grew silent; hidden birds sprang forth filling the air with glad, ecstatic music, rising higher and higher until the last faint note was lost in the distance.*

*The Vox Humana was stilled; but in the glorious hymn of thanksgiving that now arose, one could almost hear the throbbing of a human heart.*

When you get your breath back, please take a look at your address book. I received a reproachful message that someone had written several letters to me but received no answers. On investigation, I discovered that he had written to the address which we left in 1983, having got it from a BIOS member. The current one has been appearing in the 'Reporter'. But by the time you get this, we shall have moved to 26 Bosmere Court, The Causeway, Needham Market, Ipswich, Suffolk IP6 8BQ. There will of course be a re-addressing service, but this is not perpetual, and when these arrangements expire it seems that letters arrive at the Last Great Sorting Office.

An organ was dispatched to S. Paul's Anglican Cathedral at Rockhampton, Queensland, by the sailing ship 'Deutschland', wrecked on a reef in July 1883 as it neared its destination. Fortunately, the organ escaped serious damage and was safely installed, bearing a plaque which reads:

*J.Porritt, Organ Builder, Leicester. Finisher and Tuner of the Only Organ in the South Kensington Exhibition of 1862 which received the award from the Musical Jury for EXCELLENCE OF TONE.*

There was considerable dissatisfaction with the awards at that exhibition, as may be seen in the press at that time, and the Willis organ was the only one to receive such an award. This would seem to indicate that Porritt had worked with Willis. Whether he had trained with Willis is not apparent and had not occurred to me. Some of his organs had a French flavour, and some of his work indicated a probable link with Forster & Andrews, but they did not receive a medal for their most excellent instrument. Much strong criticism was widely made at this decision, as at several others.

Apparently there were other versions of the bicycle-wheel blowing apparatus. A Hoover washing-machine motor had a belt drive to the wheel itself, giving a considerable reduction ratio. There was no kind of resistance - the motor was simply switched off when the reservoir was full. I do not know who was responsible for this type nor how many there were. Two were reported in East Anglia<sup>3</sup> and were stated to be effective and quite silent.

An American researcher's letter tells more of the Aerophon, which was illustrated on the 1993 'Reporter' cover. He refers to the *Illustrated London News* and, although I have not been able to look them up, I expect the picture was copied from that source and extracts made from the information<sup>4</sup>. The steam Calliope was originated about 1850 by an American named Stoddard, who made several assemblies of steam-blown whistles, barrel, finger, and barrel-and-finger. He was not a good businessman, though, and in the end one A. S.

Denny took over both the manufacture of and the credit for the invention.

It was Denny who brought one over in 1859 and exhibited it at the Crystal Palace, and an improved version at Cremorne Gardens. The Calliope never caught on over here, but Mississippi stem-wheel river steamers fitted some for pleasure, and even a lighthouse installed one as a foghorn.

A. G. Hill - not yet Dr. - gave a lecture to the College of Organists - not yet Royal - 5 March 1890, on the Sydney Town Hall organ. This was reproduced in *Musical Standard*, 30 August in the same year, together with answers to questions. Amongst much of interest he said:

*The Couplers require a large amount of wind. We have an apparatus which reduces the pressure when only a few stops are in use, so as not to cause rattling etc. inside the organ. These things are only apparent to the builder - the player knows nothing about them.*

*The climate of Sydney is dry. The temperature was 114 degrees in the shade during the first three months the men were at work at the organ, which is very unusual in Australia. Everything has been made to allow for shrinking. All the wind-chests have been specially constructed for the purpose, all the joints being of zinc or some other metal... There is not a single stop in the organ, except the large Tubae, on more than 5 inches. This applies to certain harmonic stops the ordinary stops being only 3 in. or 3 1/4in. If you force the wind you have to cut up the mouths of the pipes all the more. There is a limit to everything, and three inches is the proper pressure for pure tone. ... The volume of tone is as powerful as anything can be'.*

From a bran-tub dip I find that in the Registers of Halesowen, 10s. was paid in 1497 "to the organmaker at Bromwycham" [Birmingham] for "replying the organ". That's all the bit of paper tells us, and none of the remaining bits in the handful needed to pause on its way to oblivion. What squirrels some enthusiasts can be!

An enquiry about the Robson organ at Hale Magna, near Heckington in Lincolnshire. I know only what the late Canon J.F.S. Jones once told me; it was said that early last century the Incumbent was a converted Jew and secured it from a synagogue (rather a liberal one surely at that date) and the nameplate was said to be a palimpsest. Also Stickney - I have never been able to return and investigate, but a very brief acquaintance in the 'sixties left me suspecting traces of Elliot.

Someone asks about Wellstead of Wimbome. I have notes that he built a rather quaint three-manual in 1887 at Newtown Methodist, Poole (just rebuilt by Peter Bumstead); Wimbome S.John, 1898; a rebuild at Beaminster S.Mary, 1899; and he is said still to have been at work in 1912.

**Tailpiece.** Who said this? Dvorak (reputedly); not about pop, but the Psalms

for the Day at S.Paul's Cathedral. Twin this with an anonymous newspaper cutting, which speaks of That peculiarly Anglican cut-glass style of worship ... the singing was superb, and the setting awesome, but the total effect was about as warm and personal as an answerphone'. Cathedral not specified.

A new recording of J. S. Bach masterpieces starting, as is customary, with the famous and stirring Toccata and Fudge. *Worcester Evening News*.

Grace Dieu Manor School. All demoninations welcome. *Loughborough Echo*.

Concert by King's College Cambridge Choral Scholars, including choral and organic music. *Wealden Advertiser*.

Bring and buy at the Vicarage. All prophets go to church. *Holybourne Monthly Journal*.

Heather Pearson was first in the metro soprano class. *Newmarket Journal*.

Hoist with our own petard - but can we defuse it? *Daily Telegraph*.

#### Notes

1. Information from the clergy and others concerned, given when I was working there; especially from the late Canon 'Reggie' James, whose father was 'the Incumbent who stayed', and who himself was a local vicar for fifty years.
2. *Hans Brinker, or The Silver Skates*, Mary Mapes Dodge (London, 1875, Sampson Low, Marston Low and Searle).
3. *Musical Opinion*, August 1969, 389.
4. 3 December 1859; 26 May 1860.

B.B. Edmonds

## FOR SALE & WANTED

- [1] Information about George Maydwell Holdich (1816-1896). To Holdich Family History Society, 34 Firthwood Road, Coal Aston, Sheffield S18 6BW, tel: 0246 419748.
- [2] Index to the *Reporter*, £2 post-free from the Treasurer.
- [3] Index to the *Journal*, Volumes 1-15, £10 post-free from the Treasurer.
- [4] Back issues of the *Journal*, Volumes 1-17, at member's discounted prices from the publisher, John Brennan, Positif Press, 130 Southfield Road, Oxford, OX4 1PA.

## 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 Dlore 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.*