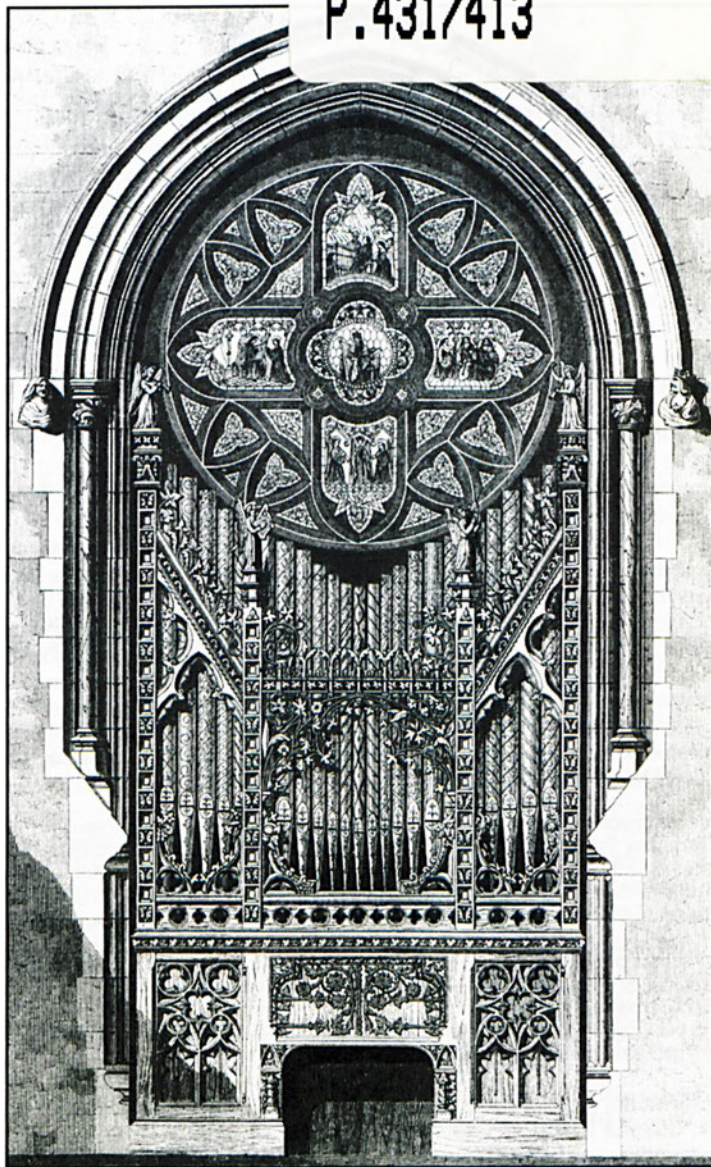


BIOS REPORTER

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BIOS

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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).

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

Editorial

Nescit vox missa reverti

The Family Law Reform Act 1969 reduced the age of majority to eighteen, so that the summer of 1994 may be said to have witnessed the passage of BIOS into adulthood, its first official meetings having taken place in July 1976, in Cambridge. It was a passage celebrated neither officially nor, so far as we know, unofficially. Indeed, it was for BIOS an altogether somewhat muted season, with no official activity of any kind between the beginning of June and the middle of September (excepting the appearance of our July number, in the first few days of August); but perhaps members here and there, and especially founder members, raised a glass and reflected on those eighteen years.

The BIOS conference was not of course the only significant organological event in Cambridgeshire in 1976. There was the completion of the Metzler organ in Trinity College, and the completion of the rebuilding of the organ in Ely Cathedral, both exercises typical of the 1970s in their rejection of a corner that British organ building turned somewhere in the nineteenth century. The old Trinity organ seems never to have had much of a reputation, and although a back-to-Hill, back-to-Stanford rebuilding scheme might have been possible, there can be little cause for regret. At Ely, however, Dr. Wills himself subsequently appeared to question the re-modelling of the Harrison-Dixon scheme of 1908: what may well have been gained in terms of versatility has to be set against the loss of an instrument which, had it survived unaltered, would properly be described as 'historic'. Whatever the rights and wrongs of it, what was done at Ely in 1975-6 was a fairly typical manifestation of the view - then widely held, now largely discredited - that a big electro-pneumatic organ can serve with equal distinction all periods and schools of composition. The formation of BIOS was, in part, a reaction against that 'eclectic' philosophy and the way it had brought about the unhappy transformation of historic instruments; and we can guess that the Ely organ was, if anything at all, the subject of those unofficial, self-propelled excursions that take place at the end of our conferences. The newly-formed BIOS was enough of a creation of the 1970s to turn its official back on such things, sharing the then-widespread antipathy towards large-organ culture and the more characteristic products (and by-products) of the "great engine" era. Could they have looked ahead, delegates in 1976 would probably have been surprised, perhaps even dismayed, by the prospect of a conference recital featuring transcriptions, and original works by Smart and Widor (Reading, 1988); a conference recital on a pneumatic organ of 1901-2 featuring an entire Rheinberger Sonata (Glasgow, 1990); a conference about Schulze which included transcriptions and original works by Best and Lemare (Huddersfield, 1992); a conference devoted entirely to an electric organ of 1897 (Southwark, 1994); an edition of the *Journal* containing essays on Arthur Harrison (1994); and so on.

Tempora mutantur, et nos mutamur in illis. Organists everywhere have shed a little dogma, become better acquainted with grey areas, and learned to be wary of the equation of excellence with taste. It is pleasing to think that references to majority, and all that that implies, may be more than a mere editorial conceit.



*

The abandonment of the 'large-organ culture' which still to some extent characterises the Society's work had and has a number of causes - the fact that in so many large instruments the stamp of the original maker has been obscured or obliterated by the attentions of subsequent builders; the difficulty of making music on instruments with pipework sometimes almost literally in the next room; the insensitivity of some electro-pneumatic actions. The byways of organ culture - the remote, rural church with an unaltered Bevington or Holdich - are often more musically stimulating and organologically challenging than the well-trodden, well-documented highways of our great cathedral and other churches. The organ in St. Mary's, Winkfield, near Ascot bears the faded inscription "Rebuilt by / Gray & Davison / 370 Euston Road / London". A more recent inscription is as follows: "ORGAN BY GRAY AND DAVISON 1820s [*sic*] / RESTORED 1878 / RESTORED 1889". We should not smile too much at the obvious mistake in that inscription; it is good that the organ's custodians care about it enough to go to such lengths. The Great Organ is as follows (perhaps the 4-foot flute replaced a Twelfth): Open Diapason 8, Stop'd Diapason Bass 8, Stop'd Diapason Treble 8, Dulciana 8 (from c), Principal 4, Harmonic Flute 4, Fifteenth 2, Mixture II, Trumpet 8. The Swell (Open Diapason 8, Rohr Flute [*s/c*] 8, Principal 4, Sesquialtera II, Oboe 8) suggests the attention of twentieth-century 'improvers' (as do the 4-foot Pedal stops); could this have begun life as a short-compass department - 8.8.4.8.8, say?

Here, as elsewhere, is an opportunity for the Society to excel: to use its archival resources to find out, if it can, when exactly the instrument was built and what exactly was done in 1878; to use its expertise to determine the extent of pipework surviving from the 1820s (could the original organ have been by John Gray?); and to present its findings to the church (with copies, of course, to the British Organ Archive, the National Pipe Organ Register, the firm responsible for tuning and maintaining the instrument, and the relevant adviser). It is hoped that this particular instrument will be studied by organ historians at the University of Reading.

*

We have no wish to cross swords with our friends and colleagues in the Royal School of Church Music, but we cannot pass over without comment the July 1994 edition of *Church Music Quarterly*. Whilst we acknowledge the importance of revenue from advertisers, is it really appropriate for the magazine of a body which promotes excellence in church music to include no less than *five* full-page advertisements for electronic organ-substitutes, as well as a quarter-page advertisement, and an advertisement for what appears to be an electronic harpsichord-substitute? (Whatever next?) In fairness, there are two advertisements - one occupying a quarter of a page, the other an eighth - by pipe organ builders; and whoever composed the caption on page 8 clearly took the view that St. Lawrence's, Caterham is doing the right thing, celebrating its 900th anniversary by discarding its electronic instrument. Perhaps it is a measure of the health of the traditional craft, that the purveyors of this technology appear to need to advertise on such a scale. Whatever the truth of the matter (and we hope that someone on behalf of the RSCM will be sufficiently stimulated by this to write in), members whose appetites were whetted by the July editorial will

discover from the inside of the front cover of *CMQ* that a CD of the new Keble instrument is now available. Don't delay.

*

On page 27, Fr. Edmonds takes up the theme, introduced two numbers ago, of the importance of making accurate notes; David Wickens touches upon it, too (page 9). Having in two successive editions berated for their apparent carelessness those who make inaccurate notes of organ specifications, we are humbled by the fact that on page 92 of volume 14 of the Society's *Journal* there appears a stop-list from which has been omitted as important a register as the Great Organ Open Diapason. This is of course an error somewhat different in kind from those previously complained of. It is an error, nonetheless, and we think it will simply have to be conceded that the task of noting down the stops of an organ and subsequently reproducing them in print is harder than is generally recognised. It is depressing to think that one by-product of the NPOR is almost certainly going to be the perpetuation of errors.

*

In volume 17 of the *Journal*, it was suggested that The Electric Organ Company Limited owed much of its profits to its connections with the brewing industry (*An apparently controversial organ*). The recent appearance of Michael Shelden's new study (*Graham Greene the man within*) will have been welcomed by members who are Greene enthusiasts. They will know that Greene's father - Charles Henry Greene (1865-1942) - became Headmaster of Berkhamsted (he joined the staff in 1889), but perhaps they will not know that Greene's great-grandfather - Benjamin Greene, born at Oundle, in 1780 - was the founder of the Greene King brewery in Bury St. Edmunds, with which concern the Greene family has connections to this day, we believe. Does any significance attach to the fact that in 1896, Greene senior was promoted to Second Master and that in the same year - on April Fool's Day, to be precise - a new, four-manual organ was opened, built for the school by The Electric Organ Company Limited?

*

We conclude the Worcester festival (so to speak) begun in *JBIOS* 17, with a transcription of a Worcester memorial, a letter from William Hill to Charles Clarke, and a letter from Canon Colin Beswick (formerly Precentor of Worcester), in response to our July editorial. There are some - a minority, we suspect - who dislike Gilbert Scott's case and who would be unmoved by its destruction. Such persons miss the point that was being made. Worcester has already discarded a pipe organ and installed an electronic substitute. Now it threatens, or so it appears, to discard part of its nineteenth-century organ heritage. Worcester is a well-known cathedral and one whose example is likely to be followed. It may be the thin end of a potentially very nasty wedge. The situation needs to be carefully monitored, regardless of likes and dislikes.

RC

MEETINGS

Southwark, 17 September 1994

At the Annual General Meeting, the following elections were made:

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

The following were elected Ordinary Members of Council: Jim Berrow, Richard Hobson, Andrew McCrea, and William McVicker.

Southwark, 17 September 1994

It is hoped that a report of the day-conference that preceded the Annual General Meeting will appear in the January issue.

Latymer Upper School, 12 November 1994

An application form was distributed with the July issue.

Latymer Upper School, 3 December 1994

A mid-day, Christmas informal luncheon is being organised by Alfred Champniss. An application form with further details is enclosed with this issue. Early booking is advised.

Reading, 4 February 1995

There will be contributions on Renatus Harris; Value Added Tax and organ building; the Town Hall organ in the late nineteenth century; the Barker Lever; and advisory work in the Methodist and United Reformed Churches; and there will be a short recital on the Hill organ (1870) in Reading School chapel (see page 12).

An application form is enclosed. It must be completed and returned to Dr. Kent so as to reach him by no later than 20 January 1995. For reasons connected with catering, it will not be possible to accommodate more than sixty delegates.

Exeter, 29 August to 1 September 1995

This year's residential conference will be based at the University of Exeter. It will include visits to Powderham Castle, Teigngrace and Killerton House, and it is hoped that due prominence will be given to Ralph Downes's remarkable work at Buckfast Abbey. It is planned that papers will be given on H.P. Dicker and John Nicholson (given that 1995 is the centenary of Nicholson's death), and the possibility exists of a conference dinner at Powderham Castle.

Further and better particulars will be given in due course. In the meantime, queries should be addressed to Dr. Kent.

TREASURY TALES

Another year has passed, and for the benefit of the many members unable to attend the Annual General Meeting, I briefly summarise, as follows, the year-end financial position and tell of other related issues.

Firstly, the two special accounts. For the second year running, more of the accumulated interest in the Endowment Fund has been positively used; the fund capital remains sacrosanct. The Society assisted with the publication (for sale) of a splendid Index to volumes 1 to 15 of the *Journal*. After receipts and interest are added, the fund stands at the only slightly lower balance of £8,466. BIOS will welcome additions to the fund, of any amount, at any time, whether as a one-off donation, a regular payment or perhaps - if you would care to remember BIOS in your will - a bequest. A similar reminder last year brought no takers!

A past Chairman's energy in seeking grants for Archive work has again paid dividends, generally safeguarding the healthy state of the Archive account whilst permitting some major expenditure in this important area this past year. A grant from the Carnegie UK Trust (£4,500) helpfully covered further microficheing and the purchase of envelopes for the storage of plans. Another, from the Arts Council (£3,432), is paying for our Archivist to prepare a directory of organbuilders. There have been purchases of equipment - two PC's and a microfiche reader. The turnover in the account is a good sign of a great deal of activity in the Archive. A balance of £13,261 is carried forward for the coming year's work, but continuity will require on-going funding.

The general funds show a total of £13,645 at the year-end, with an excess of expenditure over income of £3,242. Two factors account for two thirds of this - the apparent over-spend on conferences being advance deposits paid for the Brittany conference (since repaid from conference income, which more than covered its costs) and tax from covenants for the 1993 subscription year, yet to be reclaimed. The reality of the deficit on the year is therefore about £1,000, brought about by increased administrative and publications - including postage - costs. Because of inflationary trends, growth in administrative activity and increasing membership, the amounts under these expenditure heads have increased, though somewhat inconsistently, over the years. The membership will know that last year's AGM agreed to recommend subscription increases planned to correct the anticipated imbalance for the time being and to ensure that BIOS pays its way.

Two thirds of the year's expenditure was on publishing and distributing the Reporter and a Journal; 18% was spent on administration and your Council's travelling expenses - a greater amount but a smaller proportion than last year. Subscriptions comprised 94% of income. Interest earned was down again, though there was increased income from *ad hoc* sales.

I shall be pleased to send a copy of the audited summary of the Accounts for

1992/93, or any year, to any member who would like me to.

Finally, I must try again to persuade the many of you who have not yet filled in a covenant form to do so in readiness for 1995. If you pay tax, a £20 covenanted subscription is worth £26.66 to BIOS, for very little effort on your part. Some people covenant even more each year, jointly as a subscription and to the Endowment Fund! Do not delay; ask me to send you a covenant form, or for advice if you need it (address and telephone number on the inside of the front cover).

Richard Hird

PUBLICATIONS

Reporter

The cut-off date for the January issue will be Friday, 2 December, and we regret that because our timetable is invariably upset by the Christmas period, there can be no flexibility.

JOURNAL 18 (1994)

The penultimate article was submitted to the publisher on 12 July, and it is hoped that by the time this issue appears, the entire volume will be at the corrected-proof stage. Editor and publisher are reasonably confident of a pre-Christmas publication.

JOURNAL 19 (1995)

We confirm that the editors will be Jim Berrow and Dominic Gwynn, to whom enquiries should be addressed.

JOURNAL 20 (1996)

The Secretary will be pleased to hear from anyone wishing to edit (or contribute to) this edition.

INDICES

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

SOUND ADVICE

The Society's new guidelines on restoration were launched at Southwark on 17 September. It is hoped that by the time this issue is published, a strategy for dissemination will have been decided.

FROM THE ARCHIVE

"... scholars must be careful not to perpetuate the errors ...": quoted from the final paragraph of RC's piece on stop-names in the April edition. It applies to the names of organ builders and the titles of their firms as much as to stop-names. A gross error was perpetuated in the Archive handlist published in the July edition. Percy Daniel was listed as "& Son"; it should, of course, have been "& Co": Percy Daniel was a bachelor. I am grateful to Mr. C.J.M. Manners, director of the present company, Percy Daniel & Co. Ltd., for kindly drawing my attention to this. The error was contained in a previous (unpublished) handlist which formed the basis of that published in July; it slipped by quite unnoticed.

The Directory of British Organ Builders will help us to be accurate - that is, when the errors that are perpetuated within it have been carefully weeded out! The *Directory* is being assembled from a number of sources, most of which are secondary, i.e., they depend on other previous sources, which in turn may or may not be primary. It follows that such information can be wrong. Primary sources are few: letters, publications, records, etc., of the firms or companies themselves; trades directories; Census returns; Patents. Even these may contain errors.

Take, for example, Census returns: Daniel Gray is recorded as being *David* Gray in the 1851 Census: David Gray, unmarried, aged 38, organ builder employing two men, born in Southwark, living alone (it appears) at 6 Ely Place, Southwark. The handwriting of the enumerator is ambiguous; I first read the name as *Daniel* (as that was what I was expecting), but a second look spotted the error. It is quite easy to confuse the two names in cursive script; did the enumerator misread his own handwriting in copying the name? Or have we been wrong all these years in referring to this Gray as Daniel instead of David?

Another series of errors in Census returns is to be found in those relating to Tom Atterton, organ builder of Leighton Buzzard: over a period of thirty years, from 1861 to 1891, he becomes relatively younger - aged 30 in 1861, 38 in 1871, 40 in 1881, and 45 in 1891. This must have been perpetrated by Tom himself (maybe something to do with his first wife dying and his marrying a second wife some twenty years his junior?).

Because of the uncertain quality of some of the information at present available, the *Directory* is to appear first in an interim edition; this will be available to members of BIOS (and others) so that it can be corrected and added to before appearing as a definitive publication (in, say, 2001). The Arts Council, which has generously helped to fund work on the *Directory*, has given a deadline early in 1996 for the production of the interim edition. It will happen!

A less ambitious publication is *Pipe Markings 2*, the second of the *BIOS Research Papers*, which is now available after sundry delays. It contains scripts from pipework by Robert Dallam, John Loosemore, Renatus Harris, Gerard Smith, Brice Seede, H.C. Lincoln, J.C. Bishop, William Hill, John Nicholson, and others. Copies are available from the Archivist (address on the inside of the front cover), price £5 (cheques payable to BIOS, please).

Opus lists for Hill & Son, Gray & Davison, and Norman & Beard, based on the firms' shop books and order books, are on the stocks and will appear eventually as further *BIOS Research Papers*.

DCW

MEMBERSHIP MATTERS

As reported at the AGM, the membership has now increased to a record total of 615. Regrettably, only 2% are students, and we are actively seeking new ways in which to increase membership from this under-represented sector.

Members are again reminded that the increase in the level of subscription takes effect on 1 January 1995. Anyone who pays by standing order who has still to deal with the form enclosed with the April issue is asked to deal with it forthwith, please

All members are asked to help in updating the society's records concerning addresses and, in particular, new telephone codes. The membership address booklet will be reprinted in 1995, and because of extensive area code changes it would be impracticable for the Membership Secretary to verify all the codes. If your details have changed since the 1993 edition, or if you joined BIOS subsequent to its issue, please send him these revisions. Thank you. Please note the Membership Secretary's new telephone number: [REDACTED].

Appended below is a list of members who have joined since 1 January. We welcome them to the Society.

Atkinson, Mr. David T., ARCO, [REDACTED]

Baldwin, Mr. Colin J., BA LTCL, [REDACTED]

Bleney, Mr. John, [REDACTED]

Brown, Mr. G.E., MA LRAM, [REDACTED]

Cox, Mr. M.A., BA(Vict) ACertCM DipTchg, [REDACTED]

Crawford, Mr. Alan G., [REDACTED]

Davies, Mr. Hugh, [REDACTED]

Dubois, M. Pierre, [REDACTED]

Eady, Mr. John, [REDACTED]

Eaves, Mr. A.C., [REDACTED]

E. Miss K.R., GGSM, [REDACTED]

Mr. D.C., LTCL AMusTCL, [REDACTED]
[REDACTED]
Mr. V.H., DAES, [REDACTED]
[REDACTED]
~~Goodfite-Wayman, Mr. Hugh,~~ [REDACTED]
[REDACTED]
Gray, Mr. C.I., JP, [REDACTED]
[REDACTED]
Mr. Ian C., BED, [REDACTED]
[REDACTED]
Hibberd, Mr. Derrick, [REDACTED]
[REDACTED]
m, Mrs. Marie, [REDACTED]
[REDACTED]
Hopkins, Mrs. J.I., BA ACertCM, [REDACTED]
[REDACTED]
Howell, Mr. J.M., [REDACTED]
[REDACTED]
Jones, Mr. David E., [REDACTED]
[REDACTED]
Langstaff, Mr. J.A., [REDACTED]
[REDACTED]
Latham, Mr. Michael, FISOB, [REDACTED]
[REDACTED]
Leupold, Mr. Wayne, [REDACTED]
[REDACTED]
M [REDACTED] AM, [REDACTED]
M [REDACTED]
[REDACTED]
Mr. Marco, [REDACTED]
[REDACTED]
Mr. R.G., BA MusB LTCL, [REDACTED]
[REDACTED]
Nobel, Mr. Mark, [REDACTED]
[REDACTED]
Oswin, Mr. J.R., [REDACTED]
[REDACTED]
Peterson, Mr. M.D., MA FRCO, [REDACTED]
[REDACTED]
Ridby, Dr. Maurice, MA DPhil, [REDACTED]
[REDACTED]
Shortridge, Mr. John, AB MM, [REDACTED]
[REDACTED]
Stevens, Dr. David M., BDS, [REDACTED]
[REDACTED]
Varley, Mr. Brian, [REDACTED]
[REDACTED]
Vince, Mr. C.L., [REDACTED]
Whitehead, Mr. T., [REDACTED]

IN MEMORIAM V

We continue the Worcester theme of the July issue, with a transcription of a memorial in the north cloister of Worcester Cathedral. It is in the westernmost window:

*ORGANISTS OF THIS / CATHEDRAL WHO ARE BURIED
NEAR BY / IN THE CLOISTER / RICHARD DAVIS D. 1688 /
JOHN HODDINOTT D. 1731 / JOHN MERIFIELD D. 1747 /
ELIAS ISAAC D. 1793 / THOMAS PITT D. 1806*

This would be unremarkable but for the fact that in the adjoining light there is what appears to be a depiction of the organ at St. Stephen's, Old Radnor. Neither Freeman nor Beswick nor Butcher appears to make any reference to this. What is its significance, and who was John Randall (d. 1920) "of this City" who donated the window? We shall be pleased to hear from anyone who knows.

A LETTER OF WILLIAM HILL

Andrew Freeman must have had solid grounds for apparently contradicting Sperling and all three volumes of Hopkins & Rimbault, by claiming that William Hill's Pedal Organ at Worcester had a compass of "CCC to C, 25 notes" (1), but he does not identify his source. Sperling gives "CCC to E" (volume III, page 43) and Hopkins & Rimbault "CCC to Tenor e". Whether there were twenty-five or twenty-nine notes is perhaps unimportant, but in trying to establish the facts, the writer came across a letter from Hill to "Mr. C. Clarke, Worcester" which does not appear to have been remarked upon previously. It is dated 6 May 1842:

Dr Sir I send you a copy of / the specification for the Worcester organ viz / I have endeavoured to keep down the price as much / as possible & at the same time to render the instrument as complete / as those we have been building of late, but there is no question / about the upper 8ve of pedals being a great improvement & / will only cost £30 extra, in fact I intended to put them in / whether they [the Dean and Chapter?] would pay for them or not, rather than unsettle / the present arrangement. As improvements are now matters / of consideration would it not be better to propose at / once a larger Pedal organ ? or at least to prepare the Ped / SdBd for 2 or 3 stops more to be added at some future time / Say Prin 15 & Sesquialtra which wd be about £30 to put in / pipes & all & £15 to prepare for them only, this is only a sug- / gestion of mine but it would be a great improvement as the / price altogether wd be only £60. I remain & c WH

The source is the first of the Hill estimate books, pages 119 and 120. Charles Erlin Jackson Clarke was Organist of Worcester from 1814 to 1844 (2). It seems that Clarke was the subject of a two-pronged attack, for it is now known that H.J. Gauntlett had written to him on the same subject (3).

Hill visited Worcester early in 1842, and on 4 April that year he sent the authorities estimates (estimate books, volume 1, page 115) for having the existing organ rebuilt and for having a new one put in. In respect of a rebuilding, Hill included the following:

To carry the pedal pipes down to CCC 16 ft & 2 8ves of pedal keys

A new organ would have

*... Pedal Organ from CCC to CC - Open Dia 16ft Principal,
Trombone ... [the pedals' upper octave acting on the manuals?]*

On 5 May, the day before he wrote to Clarke, Hill sent the authorities a further estimate (volume 1, page 119):

To carry the Pedal organ 3 stops from CC to C 4ft / £30

If Hill envisaged "2 8ves of pedal keys" for the rebuilt organ, presumably he envisaged a two-octave pedalboard for the new organ also - according with the estimate of 5 May ("CC to C 4ft") and the phrase "the upper 8ve of pedals" in his letter to Clarke.

Can anyone resolve the apparent discord between the estimate book and Freeman on the one hand and Sperling and Hopkins & Rimbault on the other?

Notes

1. 'The organs of Worcester Cathedral', *The Organ* V (1925-6), 65-77, 72.
2. Watkins Shaw, *The succession of organists ... from c.1538* (Oxford, Clarendon Press, 1991), 310.
3. Nicholas Thistlethwaite, *The Hill-Gauntlett revolution: an epitaph?*, *JBIOS* 16 (1992), 50-59, 53.

RC

NEWS

IPPAR

The Instituto Português do Património Arquitectónico e Arqueológico and the Palácio Nacional de Mafra are to hold an international meeting on "Portuguese heritage organs". The dates are 1-4 December 1994.

Those interested should contact Dr. Kent, who will be pleased to supply further details.

Ralph Downes

We are pleased to be able to report that Professor Kerry Downes will be donating to BIOS his late father's organological papers. Further details will be given in due course. In the meantime, for the benefit of anyone proposing to visit the British Organ Archive, we must stress that the material will not be available for inspection until after David Wickens has been able to undertake the lengthy task of cataloguing.

Susi Jeans Centre, Reading

The work of cataloguing continues and is now reasonably well advanced. It is hoped that the opening of the centre will take place during the Reading day-conference that will take place in February 1996. The receipt of further material has inevitably postponed the official opening.

Queries should be addressed to Dr. Kent.

LETTERS TO THE EDITORS

Madeira

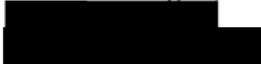
Sir,

I am attempting to locate and document all the pipe organs on the island of Madeira and would be grateful if you could publish a request for relevant information.

So far, in the course of our holidays on the Island over the past ten years, I have found sixteen instruments, the majority of which are English chamber organs of the early nineteenth century, mostly in original condition.

Access to many churches is very difficult - on a par with most of our Non-Conformist establishments, with the added language complication! The organs are usually placed in a gallery which is often inaccessible and thus there are a number of organs that I have seen only from a distance.

If, during the course of their holidays on the Island, any members have located instruments and gleaned any specifications or other information, I would be very grateful if details could be passed on to me - if only as confirmation of that which I have already discovered.

Derrick Carrington,


Gloucester

Sir,

Mention of the Horlick memorial plaque at Gloucester Cathedral struck a chord in me, not least because my own grandfather died in action at Alexandria a few months before Major Horlick. I do not know how far Sir James and Lady Horlick were acquainted with organ design, but they certainly showed impeccable taste in their support for the music ministry of Sir Herbert Brewer. Brewer was surely one of the great cathedral organists of this century, as well as being mentor to some remarkable pupils including Herbert Howells, Herbert Sumsion and Herbert Byard. It is most gratifying that some of Sir Herbert Brewer's organ compositions, notably the very fine *March Heroique*, are currently enjoying something of a revival in North America.

I only heard the old Gloucester organ a couple times before the 1971 rebuild, but my memories of it are fond. It is difficult at this point in time to be sure what a Renatus Harris organ sounded like, although in principle I thought attempting to recreate a Harris sound, particularly in the pleasant acoustical setting of Gloucester Cathedral, was a promising idea. What little I knew of Harris's work, however, led me to expect a sound that was richer and warmer, and with a rather more silvery quality to the choruses than the present instrument. Although I much admire the superb restoration job that was done on the casework, I must confess to having been a little disappointed when I first heard the 1971 organ.

Fashions change, and I suppose it may not be too long before the Gloucester organ is again rebuilt. It remains to be seen whether the instrument of the future will be in the Harris/Byfield tradition, or something more like Sir Herbert Brewer's Willis/Harrison instrument, or something again quite different.

John L. Speller,

Lawyers

Sir,

Please spare us a correspondence on the merits or otherwise of electronic organs and the marketing techniques of those who sell them. If BIOS wants to do something useful to preserve our fragile organ heritage and maintain standards of *real* music-making, it could do a lot worse than

- (1) support moves to end the ramshackle legal framework which allows the Church of England to obtain exemption from planning legislation,
- (2) organise an educational programme for clergy, and
- (3) campaign for changes in VAT legislation, which penalises restoration and conservation work, at the cost of allowing inappropriate new installations, often in the form of *ersatz* substitutes.

Inclusion under the umbrella of the existing heritage system could mean access to state funds. Additionally, it could offer protection from clerical vandals and trade cowboys, the provision of a listing system with teeth, and some control over the sad export of our organs to countries which appreciate them.

At a stroke we could then ensure the third aim of BIOS (see the back cover of this journal), improve the quality of church music and reduce the number of lawyers: three first-class objectives.

Jim Berrow,
[REDACTED]

Worcester

Sir,

I must write about the Worcester organ, which seems to be in its death-throes. I hear that the transept organ containing the heavy Pedal and Bombard divisions has been declared "dangerous". Whether it is the structure or the electrics which have failed, we are not told.

There has been for a long time a vendetta against the transept case. However, it is an integral part of the remarkably complete Scott furnishings. Its destruction would be a tragedy. If it were restored, painted and gilded it would be a magnificent sight.

During ten years as Precentor of Worcester, I came to know the organ in detail and collaborated with Christopher Robinson in the 1972 alterations. A basic difficulty at Worcester is that the Swell and Great soundboards are in the choir, behind the stalls. As it is these sections which have to lead the singing in the nave, the sound is very loud and painful for those sitting in the East end. The mobile Harrison nave organ and the conversion of the transept organ into a Bombard division with a diapason chorus and reeds was designed to remedy this. The mobile organ was an excellent *multum in parvo* design and contained historic Harrison pipework. Its removal from the Cathedral was a great pity. Also in 1972, some of the more eccentric Hope-Jones *curiosa* were removed to make room for more useful voices.

Since that time, further alterations have taken place, but I do not think that they have improved the organ, which has lost its *panache*.

Canon Colin Beswick,
[REDACTED]

REDUNDANCIES

CO. DURHAM (94/27)

Nicholson & Newbegin

ca. 1920

Action mechanical

Specification Man 8.8.8.4

Pd pulldowns

Casework pine, some carved detail; pipes arranged 3-11-3

Dimensions h 12' w 7'd 2'9" plus 3' pedalboard

CUMBRIA (94/28)

Nelson

early 20c

Action mechanical

Specification Gt 8.8.8.4

Sw 8.8.4.8.8

Pd 16

Casework front pipes arranged 7-11-7; Bourdons to sides above pine panelling

Dimensions h 14' w 8'3" d 5'6"

DERBYSHIRE (94/37)

Bevington

oz.1905

Action mechanical (manuals), pneumatic (pedals)

Specification Gt 8.8.8.8.4A2

Sw 8.8.8.8.4.III.8.8

Pd 16.8

Casework two oak Gothic facades filling arches

Dimensions h 15' 10" w 8'9" d 10'10" plus p/board

ESSEX (94/38)

C.H. Walker

cù.1910

Action mechanical

Specification Gt 8.8.8.4.4

Sw 8.8.4

Pd 16

Casework believed to be pipe-rack

Dimensions h 12'10" w 7'd 6'4"

LONDON (94/35) X

Gray & Davison
ca. 1850
 Action mechanical
 Specification Man 8b/t.8.4.2
 Pd one octave of pull-downs
 Casework architectural
 Dimensions h 9' w 6'd 3'

LONDON (94/36) X

Gray & Davison
ca. 1860
 Action mechanical
 Specification Ch 8b/t.4
 Sw 8b/t.8
 Pd pull-downs
 Casework front pipes arranged 4-20-4. Stopped basses to sides,
 Dimensions (approx.) h 9' w 6' 6" d 2'6" plus pedalboard

LONDON (94/30) X

Walker
 1837/1896
 Action mechanical (manuals), pneumatic (pedals)
 Specification Gt 8.8.8.4.4.2.spare slide
 Sw 16.8.8.8.8.4.III.8.8
 Pd 16
 Casework pipe-rack
 Dimensions h 16' w 10'd 14'

LONDON (94/32) X

Hill
 1910
 Action tubular-pneumatic
 Specification Gt 16.8.8.4
 Sw 8.8.8.4.8
 Pd 16.8
 Casework no information yet to hand
 Dimensions (approx) h 18' w7'd7'

LONDON (94/39)

X

Gray & Davison

ca. 1860

Action

mechanical

Specification

Man 8.8.8b/t.8.4.4.2

Ped 16

Casework

Gothic dummy front; panelled sides

Dimensions

not yet available

MERSEYSIDE (94/26)

R.G. Phillips (Preston)

1913

Action

mechanical (manuals), pneumatic (pedals)

Specification

Gt 8.8.8.4.4.2

Sw 8.8.8.8.4

Pd 16

Casework

pipe-rack

Dimensions

h approx 15' w 77" d 9'

NOTTINGHAM (94/34)

?Brindley/?Porrirt

late 19c/reb. 1950s

Action

mechanical (manuals), pneumatic (pedals)

Specification

Gt 8.8.4.2

Sw 8.8.8.4.8

Pd 16.8

Casework

pipe-rack with pedal towers

Dimensions

h 11' d 7'6"

SURREY (94/29)

Speechley

1862, reb. 1925

Action

tubular-pneumatic

Specification

Gt 8.8.8.4.4.2

Sw 16.8.8.8.8.4.8

Pd 16.8

Casework

non-existent; detached console

Dimensions

not available

SUSSEX (94/33) X

Holdich
ca. 1850

Action	mechanical
Specification	Man 8b/t.8.8.4.2.8 Pd pull-downs
Casework	Gothic
Dimensions	h 12' w 7'8" d 5'3"

WARWICKSHIRE (94/40)

Unknown
date unknown

Action	mechanical (manuals), pneumatic (pedals)
Specification	Gt 8.8.8.4 Sw 8.8.8.4.8 Pd 16
Casework	pipe-rack in pitch pine
Dimensions	h 14' w 9'd 8"

YORKSHIRE (94/31)

Conacher
1876

Action	mechanical (manuals), pneumatic (pedals)
Specification	Man 8b/t.8.8.8.4.4 Pd 16
Casework	no information
Dimensions	h 14'6" w 8'6" d 6' plus pedalboard

The following organ, in Peter Collins's workshop (01664-410555), still needs a new home:

P. Conacher (Opus 1014)
1897

Action	mechanical, one stop on pneumatic
Specification	Gt 8.8.8.4 Sw 8.8.4.8 Pd 16
Casework	pipe-rack front, panelled sides
Dimensions	h 14'4" w 8'8" d 8'6"

ORGAN WANTED

Peter Collins is seeking a redundant or soon to be redundant organ with the following requirements: Divided with two cases, each case to be approximately

3m x 2.5m, height available is up to about 8m; action type is immaterial.

*

One of the stated aims of BIOS is "to work for the preservation and ... restoration of historic organs in Britain". Among the increasing number of redundant organs, there are some which BIOS would deplore seeing exported from the United Kingdom, because of their quality, age and significance as part of the national heritage.

In order that organ-builders and BIOS members from overseas looking for desirable organs are not misled or disappointed, the Redundancy List will in future identify with an 'X' those instruments which BIOS considers should remain here.

In general terms, X-rating will apply to organs

- (a) containing historic pipework,
- (b) in architectural cases, and
- (c) from leading builders.

In circumstances where an important organ has to be removed by a certain deadline and no UK home can be found for it, then clearly its export will be preferable to its destruction.

RW

NPOR

This issue contains a map showing the geographical distribution of surveys in the NPOR. It has improved noticeably in the West Country and the Home Counties through the input of further Drane volumes, and we have now started on the notebooks of Bernard Edmonds. Valuable offers of help have been received from a few BIOS members and this has enabled some of the gaps to be filled and some of the earlier material to be brought up to date. We are most grateful to the twenty or so members giving us their help.

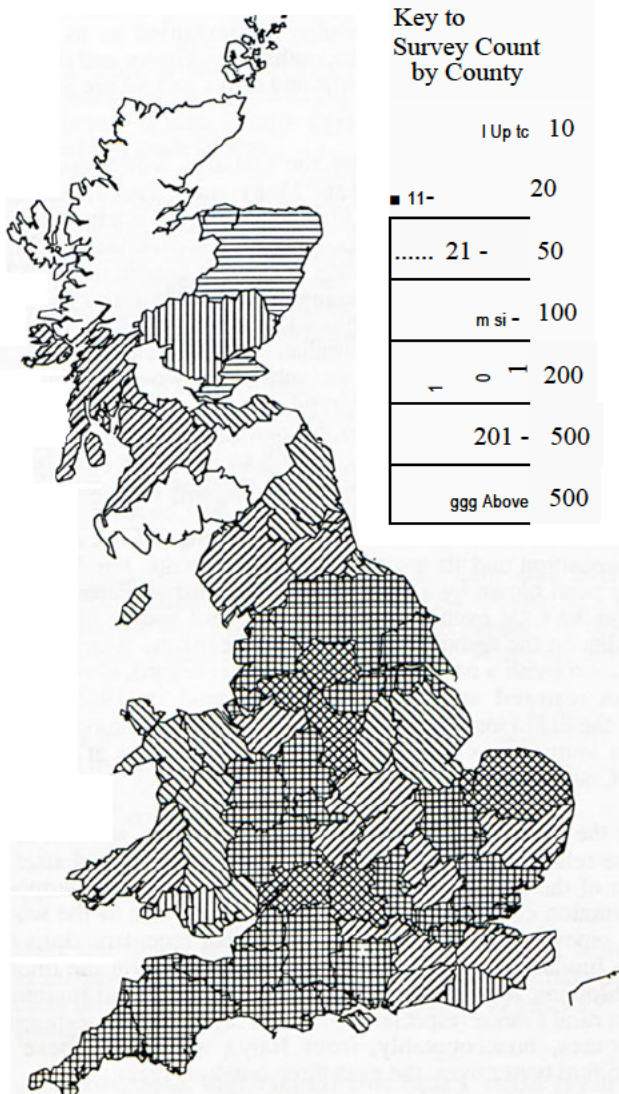
But what about the remaining nearly six hundred members? What can you do?

Well, please do not respond by submitting forms recording a selection of the largest or best-known organs in your district - or the most famous which you have played. We probably have at least five surveys of each of these already. Much more useful would be surveys of ten organs which you have chosen as being unlikely to have been recorded by anyone else. These might be from your district, or ones you have come across on your travels. Representation of non-Anglican denominations is particularly thin in the NPOR.

A survey form is enclosed with this issue. Do not worry if you cannot supply all the details. Feel free to make more copies of the form or write to me for more.

I look forward to receiving your input.

Mike Sayers



NPOR Surveys

ep-1994

BIOS in Brittany II

The first BIOS visit to Brittany was organised by Stephen Bicknell, in 1983. Eleven years later, a second party of BIOS members embarked on another (and from all accounts more comfortable) visit to inspect the remains of the Dallam organs. This tour was the brainchild of Alfred Champniss and grew out of a visit he made in 1992 during which he met Michel Cocheril, the resident authority (see *JBIOS* 5), without whom the trip would not have been possible. Indeed, not only did Michel suggest the itinerary, he also accompanied us to every church, ensured that we had access to the organ, outlined its history and demonstrated it. He was more than generous with his time and effort and we are all most grateful to him.

Since 1983, all those instruments by the Dallams which could have been reconstructed and restored, have been. Many more cases than instruments remain, and where these contain good nineteenth-century organs these have been retained. The organ at Ergué-Gaberic, built by Thomas Dallam in 1680 and restored in 1980, was the only instrument in playing condition in 1983. This has since been revoiced and joined in playing order by Ploujean (Thomas Dallam, ca. 1680, restored by Formentelli, 1990-94), Lanvellec (Robert Dallam, 1653, restored by Formentelli, 1986) and Guimiliau (Thomas Dallam, ca.1677, restored Guillemin, 1989). This last instrument - a substantial two-and-a-half-manual with pedal 16' and transmissions from the Grand Orgue - was for many the highlight of the visit. Not only is it a delight to the ear, and a feast for the eyes, but it sounds and feels right - not something which could necessarily be said of the other restored instruments. Michel Cocheril is organist here and gave a notable performance of François Couperin's *Messe pour les Couvents*. Andrew Benson-Wilson also played, following his talk of the evening before, about the French school of composition and its registration requirements. For his performances the organ was hand blown by a team keenly captained by Peter Collins, who led a discussion on the final evening and was a constant source of fascinating and original thoughts on the technical aspects of all the organs visited. Famous cases at St-Pol-de-Léon (with a newly restored Romantic organ), Roscoff (nineteenth-century organ restored and improved by Renaud in 1985) and Quimper (rebuilding of the 1971 Gonzalez about to begin) were also amongst those visited, and the return journey was enlivened by visits to the organs at the Abbey of La Lucerne, and Coutances Cathedral.

It is clear that the Dallams built French organs in Brittany, and it is impossible to say how these related to the organs built in England before and after their exile. The treatment of the organs since the seventeenth century has stopped short of the total destruction common in Britain, but in proportion to the whole has left little original pipework and mechanism. The recent reconstructions are notable for their state funding and good intentions if not always for the finesse of their voicing and blowing arrangements. Let us hope that good maintenance, not always easy in rural France (especially when the organ builder responsible for the restoration comes, unaccountably, from Italy), will allow these fascinating instruments to fare better over the next three hundred years.

Richard Hobson

NOTES & QUERIES

Query - How many Anglicans does it take to change a light-bulb?

Who said this? - A good organist has not only heard of the new organ in Kingston Parish Church built by the Danish organ-builders Frobenius; he has had a Danish pastry in Denmark with Mr. Frobenius himself.

*

This morning I read in the newspaper about the Garston Crematorium at Watford. The mourners had successfully pleaded with the organist to have a special tune played. It was 'Happy days are here again!' I wonder what the deceased would have made of that.

I have my own Garston story from back in the 'fifties. The bereaved family, having arranged for a rose-bush to be provided at the site of the disposal of the ashes, had approached the organist with a request for 'I left my heart in an English garden'. The organist countered with "I'm so sorry! My assistant was playing this morning and she has taken the music home with her". He was thankfully given suggestions for the treatment of a pimple on the tongue.

Weddings, too, produce odd requests. 'Moonlight and Roses' was asked for, which my organist told them he could hardly play in church. On being pressed, he said he would play a 'classical' (sic) piece which used the same tune. After the wedding, he said to me "I hope you don't mind, Vicar. I couldn't find my Lemare *Andantino*, so I played it from a copy of *Moonlight and Roses*". Honour satisfied all round.

A Walthamstow vicar of my acquaintance long ago, was asked for 'Sweet mystery of life'. "I shouldn't bother", he replied, "By tomorrow it will no longer be a mystery". Shortest was from 'Doc' Smith, then organist of S.Mary, Kenton; a heart of gold but would stand no nonsense. "Will you play 'Because'?" "Why?"

Burney's sojourn in Kings Lynn coincided with an incident in the annals of murder, recorded in the words of Thomas Hood:

*Two stern-faced men set out from Lynn
Through the cold and heavy mist;
And Eugene Aram walked between
With gyves upon his wrist.*

Burney's eldest son James attended Lynn Grammar School, where one of his teachers was Eugene Aram. James Burney retained a vivid remembrance of his old teacher, and used to recall that Eugene was greatly liked by the boys. He was a reputable philologist.

Who originated polyphonic organ pipes? One 'Senex' wrote (1) in 1901 to pass on information from a friend, then deceased, who had been a close friend of Dr. Hodges of Bristol. Hodges, "having caused Mr. Smith ... to make a 16ft. pipe to

produce C, C#, D, and D# had it placed in the organ in S.Mary Redcliffe". Thistlethwaite (2) gives us the date, 1825, and says that Hodges does not seem to have repeated the experiment.

Senex continues "On referring to Dr. Busby's *Dictionary of Music*, however, under the article *Panarmonion*, Dr. H. found that this ancient Greek instrument of the organ kind (according to the commentator Proclus) (3) had pipes which, by means of side-holes acted upon by mechanical stoppers, were capable of emitting three (or more) different sounds in succession. I do not know if this historical (?) fact will bear investigation."

In the next issue (p.72), Elliston ventilated an idea of his that, if the pipe were tapered, as the pallets opened resulting in a change of pitch, the taper of the pipe would be equivalent to a decrease in scale. "I was going in for an octave or more from one pipe, but other things occupied my attention. I give my suggestion for what it is worth, which is probably nothing." The taper, of course, would be downwards.

I share the scepticism of Senex as to the workings of the Panarmonion. I have not at the moment access to Busby's *Dictionary*, but he deals with the matter again in his *Concert Room Anecdotes*, where he refers to a description of it "by Plato and his commentator Proclus".

This enters the realm of the conjectural and bogus. Plato (BC *ca.* 428-347) was an authority on many things, but as regards music, the only statement seems to be that of an Arabic author, Ibn al-Qifti, who said that Plato studied music in his youth and wrote on the subject (4).

If so, nothing is extant. But it must be remembered that in the Greek world 'music' meant any department of learning presided over by the Muses.

The word 'organ', too, meant not only any musical instrument, as S.Augustine of Hippo made clear (5), but indeed any piece of mechanism. Many eager seekers have had every chance for the exercise of wishful thinking.

An interesting link between music in the Greek sense and music as we use the term is provided by the invention of the organ itself. Evidence suggests very strongly that the inventor was one Ktesibios, a Greek engineer, son of a barber of Alexandria, at an uncertain date probably in the second century BC. He was a musician in the Greek sense, but not in ours. Basically, he had contrived a water-pump which delivered the water, not directly into a pipe, but into a closed vessel from which the pipe led. This allowed, by compression of the air when water was pumped in faster than it was taken out, a head of water to be obtained which could be used for such purposes as fountains, or fire-pumps.

Ktesibios's bronze construction superseded crude efforts of skin bladders filled with water, to which weight or other pressure was applied, and was widely used in the Roman Empire. Pliny the Younger wrote a letter (6) to the Emperor Trajan requisitioning such a fire-pump for Nicomedia; and Perrot (7) records also that one was found at Silchester.

From this it was but a step to tapping the closed vessel for a supply of compressed air. Ktesibios as an engineer was concerned only with possible applications of his apparatus, not with a musical instrument as such, and his invention of the organ was really a by-product. With a pipe or pipes perched on top, and with an ingenious but very simple way of equalising the pressure, and later with wind-chest, keyboard and controls, the stage was set for the future developments.

There is much more to it all, of course. We have wandered a long way from Dr. Hodges, and for more information I must refer you to Williams (*A New History of the Organ*) and especially Perrot and Farmer, who deal with this period more fully. Farmer has many intriguing illustrations from Arab and other Eastern sources.

*

I have been very surprised to find that some compilers of wide-ranging lists of organ visits have never entered dates of visits in their notebooks. This reduces very considerably the value of the notes. *Please* be careful about that, as indeed I have mentioned before. Again, with spelling, take care! I have no compunction in noting standard names by abbreviations, such as 'op.dp.' and 'T5th.' But watch out for oddities such as 'Fifteenh', important as usually implying Elliot; there are numerous variations of 'stopped diapason' and 'gedact'; there are 'flute' and 'flöte'; and sundry other things may be of importance or irrelevance - but note them. 'Steblich flute' and 'Rotir gedact' as formerly at Longstowe, however, indicate just an inebriated engraver.

At Wigginton in Hertfordshire is an unusual and touching inscription, recording that the organ was given in 1877 "in memory of my beloved Lady Miss Sarah Rogers (of Cadogan Place London)" who died 23 August 1876 "for her just counsels and pious care of me her maid Hannah Horlock". In the church at Cavendish in Suffolk another unusual item is a framed illuminated testimonial presented to Edward Underwood "in recognition of your service as organ-blower for the past 60 years. 1861-1921". Last time I visited Cavendish it had been relegated to 'behind the organ', but I hope this relic is now properly appreciated.

Not far from Brecon, by the side of Llangorse Lake, in a remote but lovely area stands the church of Llangasty Tal-y-llyn, the only one in the world I believe dedicated in the name of S.Gastyn, one of those who kept the faith going in Celtic Britain and Brittany in the fifth and sixth centuries. There has been a church here since about 450, and Robert Raikes (not the Sunday School man, but a relative) commissioned J.L. Pearson to redesign the then existing one on Tractarian lines, which was accomplished in 1847. The result was ahead of its time and became a trail-blazer. It would nowadays, of course, be regarded differently.

In it I found a tonally delightful one-manual by Joseph W. Walker, from which I could hardly tear myself away. My notes read "Has case; south choir prison, behind bars". This was in case a woman became organist! The early Ecclesiologists managed to confuse Catholicism with monasticism.

Probably it was for Mrs. Raikes herself, for we know that she trained the choir,

for which purpose Walker installed another small one-manual, again with a case, in Treberfydd House, still the home of the Raikes family. When the parishes were grouped, in 1948, this organ was given to the church at Llanflhangel Tal-y-llyn. In the same group, across the lake, the church at Llangorse contains the case (restored somewhat after mutilation) and other remains of the 1764 Byfield ii organ from SJohn, Cardiff, removed thence into store in 1885 and brought here in 1903. Erected in a cramped and unsatisfactory manner, it was in 1968 restored and tidied up by R.Norris, South Wales representative for Willis.

If you contemplate a Welsh trip, you must go to Usk, to see and play the superb 1857 Gray & Davison built for Llandaff Cathedral.

I am informed that Felday (8) is one of the hamlets from which the ecclesiastical parish of Holmbury S.Mary was formed in the 1870s, and Street's church contains the Lewis referred to. Paul Tindall adds to that the information that George White (9) was not *from* Aeolian, but he was their agent in England in the 1920s. He also refers to Bryceson's 1867 Paris Exhibition organ which went to Emmanuel Clifton and asks for news about it. Any help?

Brycesons come into a tangle from which a query emerges. Reepham in Norfolk is given by one authority as Bryceson, and by another as a quite different Harrison. The answer begins many centuries ago, where the boundaries of three parishes met, Hackford, Reepham and Whitwell. At that point, all three parish churches were built in the same churchyard. Hackford was disused by the middle of the fifteenth century, but the other two both functioned until recently.

To Reepham in 1889 came the 1867 Bryceson from Hersham in Surrey. In 1907, Harrisons installed a small two-manual in the west gallery at Whitwell. In 1969 the Bryceson was disposed of to the City of Norwich School and replaced by the Whitwell Harrison. Both organs are described in *The Organ*, volume 11, p. 247.

*

John Norman writes concerning electric blowing with slow-speed motors and three-throw cranks. He had come across a number nearly all dating from 1911-13. He instances the Hill installation at S.Mary Woolnoth as particularly well engineered and almost totally silent. It had wire resistance and a heavy roller-chain drive to the cranks. The Walker machine at S.Bartholomew, Brighton, was similar but had a water resistance. They were not made for long because they were more expensive than fans and, of course, as we saw, could not survive the change from DC to AC.

However, one did. The 1912 Bishop at S.Silas, Kentish Town - a remarkable instrument in a west-end case with pedal towers - had a rectifier fitted to its belt-driven three-throw cranks with wire resistance. John tells me that the London DAC has advised its retention. I was once shown an installation which remained for many years at S.Saviour, Alexandra Park. The DC fan blower was fitted with a mercury arc rectifier; the drawback was that the rectifier had to be turned on a long time before the blower was actually needed. If you turned it off by mistake, you were in real trouble.

Finally, on blowing, what was the meaning of the entry in Mackeson's 1889

Guide for S.Saviour, Croydon - "Bryeeson, 1875. Automatic blowing"? Was it anything more than an-upmarket name for power blowing?

Tailpiece

One hundred; one to fix the light-bulb, and ninety-nine to stand around saying that they preferred the one which was there before.

Who said this? - Ysenda Maxtone Graham in *The Church Hesitant*, a thought-provoking, amusing, and sometimes naughty book which you should most certainly read (Hodder & Stoughton, 1993).

*

Organist wanted; outstanding organ above average choir. (*Church Times*)

I am replying to your advertisement for an organist and choirmaster either lady or gentleman. I have been both for many years. (Reported in *Methodist Recorder*)

Honeymooning in Madeira - new range of breaks including children's activity programme. (*Sunday Express*)

Waitresses wanted. Full time. Must be respectable. Except weekends. (Notice at a Derbyshire café)

Jesus is Lord. Closed Sundays. (North Carolina poster pictured in *Daily Telegraph*)

School again: A sackbut is a large measure of wine, much favoured in biblical days. The Sadducees did not believe in spirits but the publicans did.

Notes

1. *The Organist and Choirmaster*, June 1901, p. 43.
2. *The making of the Victorian organ*, p. 157.
3. Mathematician and writer, 412-485 AD.
4. H.G. Farmer *The Organ of the Ancients* (Reeves, London, 1931), p. 11.
5. *Commentaries* Psalms 56, 150. *JBIOS* 6, p. 55.
6. 61-113 AD. *Ep.* x. 33.2.
7. Jean Perrot *The Organ from its invention ...* (O.U.P., 1971).
8. *BIOSRep*, Vol. 16, No. 1, p. 10.
9. *BIOSRep*, Vol. 17, No. 3, p. 25.

B.B. Edmonds

LATE NEWS

Open House in Milborne Port

Milborne Port's old Congregational Chapel (latterly the United Reformed Church) was dedicated on 1 October 1844. Exactly one hundred and fifty years later, on 1 October 1994 it was opened to the public for the first time as an Organ Museum. Services and other activities were held there until 1991, but by then the congregation was too small to meet the running costs and the building was falling into disrepair. In late 1992 it was purchased, along with the adjoining school and meeting rooms, by BIOS member Margaret Phillips and her husband David Hunt as a centre for the study of the organ, its music, and as a home for historic and worthwhile instruments. The Hunt's original intention was to live in the converted school room, but an adjoining cottage was also for sale, and this is now their home.

Over one hundred people, mostly local, and many who knew the building when it was a flourishing and active church, took this opportunity to see the inside of the largely restored and redecorated buildings, and their new contents. Margaret Phillips gave two forty-five minute demonstrations on the instruments, much tea and coffee was consumed, and many postcards, tapes and CDs were sold.

The jewel in the crown of the collection is undoubtedly the large Snetzler chamber organ of 1769 formerly at Lee Abbey, Devon (see Barnes & Renshaw, p. 157). The instrument is in something close to its original condition, including a treble Cremona and eighteenth century glass in the case doors. There are also chamber organs by William Gray and Davis, a Casson 'Positive', a two manual Collins house organ of 1984, a two manual Bevington which came with the chapel, a large early nineteenth century single manual church organ from Midsomer Norton Methodist Church with a splendid Gothick case, a clavichord and a Rubio harpsichord. John Budgen has overall care of the organs, but Peter Collins and William Drake have also helped, advised and worked on instruments in the collection.

Despite the emphasis being, on this occasion, on the instruments themselves, the main idea behind the project is to provide practical facilities for learning and playing the organ, and to promote the understanding and appreciation of the organ as a musical instrument. Within a year or two Margaret Phillips and David Hunt hope to be running courses at different levels to cater for everyone from beginners and 'reluctants' to advanced students and professionals. In the idyllic surroundings of a Somerset village with two excellent pubs serving real beer and fine food, a clutch of welcoming guest houses and the expertise and warmth of the Hunts, what more could one want?

Watch this space for information about future happenings in Milborne Port, or write to Dr. David Hunt, 83 Church Street, Milborne Port, Sherborne DT9 5DJ

Richard Hobson

FOR SALE & WANTED

- [1] Information about George Maydwell Holdich (1816-1896). [REDACTED]
- [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 members' discounted prices from the publisher, John Brennan, Positif Press, 130 Southfield Road, Oxford OX4 1PA.
- [5] Back issues of the *Reporter*, Volumes 1-6, wanted to complete the series. If you no longer require your copies, please inform the Membership Secretary.

GENERAL INFORMATION

The Editors welcome articles, notes, news, information, letters, etc. and can receive them in a variety of ways suitable for rapid inclusion in an issue. The following is a list of alternative methods for submitting your text:

- [1] Typewritten, sent by post or fax to Relf Clark (see inside front cover).
- [2] Computer disc accompanied by a draft printed version of the text. The following formats are immediately readable:
 - PC-compatible on 3.5" disc: ASCII text
(or on 5 1/4" disc) Wordperfect (5.1 upwards, DOS or WIN)
MS WORD
Wordstar 3.0, 6.0 (DOS only)
 - Apple Macintosh on 3.5" disc: ASCII text
Mac Write
Claris MacWrite II
MS Works
Claris Works
Wordperfect

Other formats may be possible; if in doubt 'export' your text to an ASCII file and we will have less difficulty in reading it into the type-setting package.

Electronic media should be sent to the Membership Secretary (co-editor).

- [3] By electronic mail (email) to: [REDACTED]
- [4] Members with electronic mail addresses are welcome to forward their details for inclusion in the membership database.

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.*