

BIOS REPORTER

P.431/413



Voi. 19, No. 1 (January 1995)

BIOS

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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 Rcvd. B.B. Edmonds.
[REDACTED]

The annual subscription to BIOS is £20 (ordinary) or £15 (students and senior citizens). BIOS publications can be sent by Air Mail to non-EU destinations for a further annual payment of £8. Certain back issues of the Reporter are available from the Secretary, at 50p each, including postage and packing. 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

One response to *Sound Advice*, the guidelines on conservation launched at last year's Annual General Meeting, was a query as to whether the retention of a non-standard pedalboard is invariably correct. Since the query came from within the membership, it may be as well, in this first editorial of 1995, to say a few words about what BIOS is essentially to do with.

BIOS is not the heritage wing or the musicology wing of the various bodies which promote the activities of organists. The Society works alongside those bodies and has important connections with them, but it necessarily stands a little apart. BIOS is about the instrument itself, and whoever it was who said it has nothing to do with playing the organ was making a good if somewhat provocative point. In essence, it is the business of BIOS to create and maintain an historic organ culture - a culture in which the integrity of unaltered examples of the work of good builders is held to be sacrosanct, and in which the need to preserve that integrity overrides the needs of present-day performers. An historic organ is not only a thing of beauty, both to the eye and to the ear, but also a priceless link with the era in which it was built, and a priceless index to the organ-building and performing practices of that period. In the view of BIOS, any attempt to alter such an instrument in order to facilitate the performance of this or that area of the repertoire is entirely misconceived. Thus, the substitution of a radiating and concave pedalboard for a set of pull-downs; the addition of pedal upperwork to a typical Victorian Pedal Organ; the substitution of mutation stops for some of the unison registers of a typical Victorian Choir Organ; the replacement of mechanical action with another type of action; the addition of pistons (or further pistons) - these and similar practices are abhorrent to the Society, no matter how compelling the arguments put forward in their favour by practising musicians.

It may be argued that all this is unhealthy doctrinaire; that to hold such opinions will necessarily create friction with other bodies; that BIOS by being inflexible will cause those who need and will benefit from its expertise to be wary of it; and so on. Our response to such arguments has to be 'so be it'. If BIOS does not take the firmest possible stand against the practices that have done so much to deplete the nation's heritage of historic organs, no one else is likely to. It would be easy for the Society to win popularity by agreeing to compromise-solutions. Were it to do so, however, inches would quickly become miles, and further damage would inevitably follow.

We concede that an organist with no prior experience of an organ entirely devoid of aids to registration, or of a *really* heavy Victorian touch, or of a flat pedalboard, may have difficulties to contend with. We believe that such difficulties are legitimate and that overcoming them is an enriching experience.

RC

MEETINGS

Southwark, 17 September 1994

For many, this day-conference was only the second BIOS meeting in 1994, the Nottingham and Brittany conferences having been attended by relatively few. It was a reminder of how pleasant such occasions can be, and of the stimulation to be had from meeting other members and talking about matters organological.

Peter Wright, Organist of Southwark Cathedral, welcomed delegates; the Chairman gave a thumbnail sketch of Lewis and his work; and Harry Bramma, Mr. Wright's predecessor, having enthused about the Southwark organ in particular and about Lewis's work in general, went on to give some of the background to the recent work of restoration.

Mark Venning's was the most substantial contribution: with assistance from Peter Wright, at the console, he gave a detailed account of the organ and the task of restoration, relating it to the other Lewis organs worked on by Harrison & Harrison in recent years. He was careful to stress that the task of restoring an historic instrument is not simply a matter of rigidly applying a set of rules. It is itself an act of artistic creativity and one in which "one's own feelings and instincts have to be engaged". Among the most fascinating parts of Mr. Venning's talk was the demonstration of the stop-combinations given by the key-touches of the Lewis console - the sometimes eccentric-looking combinations set out in the second edition of *Grove* (1907). To have the musty page brought to life in this way was a refreshing example of practical musicology. Peter Wright followed Mark Venning's talk with a short recital: in Bach's Prelude in G major (from BWV 541) delegates heard the full Great chorus and had proof that a Pedal mixture would indeed have been an unnecessary addition; the Great Organ Harmonic Flute 8 was heard in a movement from Vienne's *Triptyque* and the Full Organ was deployed in the *Te Deum* of Langlais.

This delegate went away somewhat sceptical: in spite of the scrupulously careful restoration, the instrument does not seem to have the rugged individuality of, say, the Kelvingrove organ, or the vivacity of, say, the organ at Dawlish (as it was before the vulgar tinkering in the 1970s). Can we be sure? And in any case, what sort of experience was it, listening to music by a twentieth-century Frenchman, drawn by a British organist from nineteenth-century pipework by means of a 1950s console partly inspired by American practice? There must be, even today, a good number of Lewis organs which survive with their original consoles and without having been 'improved' by well-intentioned later builders: it is time we got to know them (or, as the case may be, know them better).

After lunch, delegates were treated to an account of Lewis's campanological activities, given by Ranald Clouston. As the Chairman pointed out, it is good for organologists to look in other directions from time to time. We congratulate the Chairman, for his enterprise in locating and engaging Mr. Clouston, thank him for arranging a most successful and stimulating day, and thank all who contributed.

RC

Latymer Upper School, 12 November 1994

Examining the Historic English Organ: Reports and Surveys

Twenty-seven people met at Latymer Upper School on 12 November. The day was organised by Dominic Gwynn and Richard Hobson, Director of Music at Latymer Upper. Richard Hobson provided refreshments in the Music School, including an excellent lunch. The meeting itself was held in the Music Room, with a partly finished Victorian organ in the background (unfortunately, Richard's hope that the accumulated expertise in the room would date and attribute the organ was disappointed).

Richard started the day with an impression of the frustrations of advising at the grassroots of the Church of England, where the subtler points of authenticity are lost in an effort to preserve organs at any cost, a picture recognised by other DOAs, and by advisers from other churches. Dominic permitted himself the luxury of confining himself to the most interesting historic organs, talking about the value of preliminary surveys in determining the course of restoration projects, raising money and satisfying curiosity. He talked also about the importance of advisers undertaking such surveys. He finished by urging people to apply for whatever grants are available, particularly the Lottery (via the National Heritage Memorial Fund).

David Wickens talked about dating organ parts, stressing the importance of distinguishing between the introduction of a new technique or style, and its general adoption. He illustrated also our ignorance of the history of organ-building techniques, encouraging us to learn more ourselves and pool our knowledge. Dominic then explored the level of that ignorance with a gentle and non-competitive quiz (see pages 15 and 16). In fact, once one person revealed an example known to him, a surprising amount of information began to appear, which convinces me that one only has to think in the correct way.

After tea, Mike Sayers talked about the way in which the NPOR can be used to start an investigation into the attribution and history of an organ. David gave a few examples of the usefulness of the Archive, even when the question is about builders not listed in the index. Finally, there was an informal examination of various pieces of old organ (the kind that a builder finds too valuable or interesting to throw away, but which are of no use to an instrument), to explore the clues that can be gleaned from the interior of an organ.

This was a more informal day than usual, the idea being to give those who are not organ builders the confidence to interpret archaeological evidence, and to outline the resources available for tracing the history of an instrument. It is hoped that the event will be repeated in different parts of the country.

DG

Reading, 4 February 1995

An application form was enclosed with the October issue.

Whitchurch, 20 May 1995

An application form is enclosed.

Exeter, 29 August to 1 September 1995

An application form is enclosed.

PUBLICATIONS

Reporter

The cut-off date for the April issue will be Friday, 3 March.

JOURNAL 18 (1994)

Enquiries should be addressed either to the Assistant Secretary or to John Brennan.

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 editor will be John Brennan, to whom enquiries should be addressed.

INDICES

Indices continue to be available from the Society's Treasurer, Richard Hird on the same terms as those previously advertised.

MEMBERSHIP MATTERS

Members are reminded that the increase in the level of subscription took effect on 1 January 1995. Anyone who pays by standing order who has still to deal with the form enclosed with the April 1994 issue is asked to deal with it, please, as soon as possible.

A yellow subscription renewal form is enclosed for those members who would normally pay by cheque, cash or plastic. Subscribers via annual plastic and banker's order will have had their renewal handled automatically and ought not to have the form enclosed.

A 1995 edition of the membership booklet will be compiled and distributed with the April *Reporter*. Every effort will be made to alter members' telephone codes to reflect the national code change inaugurated in August 1994 and which is to be fully operational in April 1995.

JKW

FROM THE ARCHIVE

It is always worth trying the Archive.

You may think it has nothing you do not already know, or you may think that because it does not have the books of the particular organ builder you are concerned with, there can be nothing of relevance to you. This is a mistake. You should leave no stone unturned. Here are two examples of unexpected revelation.

A Wadsworth organ of 1883 was rebuilt by Scovell of Edinburgh, in 1904. It is now the subject of appraisal. It has tubular-pneumatic action throughout, and the surveyor notes that the console shows no signs of conversion from mechanical action. The question is Is this action the work of Wadsworth or of Scovell? It seems highly unlikely that it would be the former: too early. But is there any evidence to throw light on the matter? The Wadsworth books are in the Archive, but there is a 'hole' between 1881 and 1885 in the midst of which this query hangs. (I am amazed at how many Wadsworth queries concern this five-year period!) The main Archive index, however, has the location noted for Blackett & Howden - in 1904! A look at the reference in the B & H books reveals the entry "supply of console & pneumatic action per Scovell & Lewis". The query is thus answered, from an unexpected direction. A less conscientious researcher would have been content with the Archive listing, showing that the relevant Wadsworth books were missing, and not bothered to enquire.

The second instance concerns a three-manual organ by Brindley & Foster. The Archive has no books of the firm. The enquirer wants a date for the instrument. J. Knott's monograph on the firm lists the organ in the gazetteer but without a date. It is mentioned, also, in the *Dictionary of Organs and Organists* (1921 edition) but again without a date (possibly the source of Knott's information). The location is, however, in the main Archive index, with a reference to Hill. A look at the relevant Hill estimate book shows that the firm submitted an estimate for a three-manual organ in 1892, which was not accepted. The likelihood is that they did not get the job because Brindley & Foster did - and that 1892 (or thereabouts) is, therefore, the date of the Brindley organ. Of course, you cannot be sure on that evidence alone, but it does give a point of focus for further research, such as ploughing through endless pages of local newspapers.

It is always worth trying the Archive.

There will be many instances when nothing whatever can be turned up, but there are plenty of surprises in store. I know of at least one organ booklet - exceedingly well turned out, and generally a model of scholarship - which lacks information it could have had from the Archive had the writer enquired!

DCW

IN MEMORIAM VI

We turn once again from organists to benefactors, on this occasion to a memorial in the south aisle of the chancel of Southwark Cathedral:

*TO THE GLORY OF GOD AND IN MEMORY OF
ROBERT COURAGE / OF HORSLEY DOWN BORN
XV NOVEMBER MDCCCXXX DIED XXI /
DECEMBER MDCCCXCIII THIS ORGAN
CHAMBER ERECTED ON / THE SITE OF THE
ANCIENT CHAPEL OF SAINT MARY
MAGDALENE / AND ORGAN PLACED THEREIN
WAS DEDICATED BY HIS WIDOW / ANNE
COURAGE IN THE YEAR OF OUR LORD
MDCCCXCVII*

REDUNDANCIES

At the time of writing, forty-eight redundant organs had been offered during the year. They ranged from a one-manual of four speaking stops to a three-manual of thirty-one; date spectrum: 1840s to 1920s. Eight are *en route* to, or in, new homes; one is now dismantled and stored; and one has been taken by an organ builder. The remaining thirty-nine include examples by Lewis, Hill and Walker, some of which have undergone tonal and/or action alteration.

A breakdown by number of manuals and type of action appears below, along with the comparable 1993 figures.

	1M	2M	3M	4M	Total	
1994	12	30	6		48	
1993	7	23	8	1	39	
	all mechanical		mechanical (man) pneumatic (ped)			other
1994	21			12		11
1993	16			14		9

One particularly interesting 1994 redundancy is an 1857 Robson enlarged from two to three manuals by Walker in 1864. It stands in an imposing case and retains its mechanical action but is currently virtually unplayable, having suffered at the hands of Northern Ireland's terrorist community.

It has been considered advisable to be less specific in future about the location of

redundant organs, in order to protect them from ‘predatory’ amateurs.

Accordingly, the UK and Ireland will be divided as follows:

IRELAND	(all parts)
SCOTLAND	(all parts)
WALES	(all parts)
ENGLAND	
EAST	Beds, Cambs, Essex, Herts, Lines, Norfolk, Suffolk
LONDON	postal districts
MIDLANDS	Bucks, Derbys, Leics, Northants, Notts, Oxon, Staffs, Warks
NORTH	Cheshire, Cleveland, Cumbria, Co. Durham, Gtr Manchester, Humberside, Lancs, Mersey, Northumberland, Tyne and Wear, Yorks
SOUTH-EAST	Berks, Hants, Kent, Surrey, Sussex
SOUTH-WEST	Avon, Cornwall, Devon, Dorset, Somerset, Wilts
WEST	Glos, Herefs, Salop, W.Midlands, Worcs

IRELAND (94/41) X

Robson/Walker

1857/1864

Action mechanical

Specification Gt 16.8.8.8b/t.4.4.2.IV.8

Sw(TC) 16.8.8.8.4.2.8.8 octcplr

Ch 8.8b/t.8.4.2.8

Pd 16.16

Casework architectural

Dimensions h 18' w 20' (reducible) d 8'6"

LONDON (94/52) X

Forster & Andrews

1890

Action details awaited

Specification Gt 8.8.8.8.4.4.2

Sw 16.8.8.8.4.III.8.8 octcplr

Ch 8.8.84.2.8

Pd 16.16

Casework details awaited

Dimensions h 20' w 11' d 14'

MIDLANDS (94/46) X

Grunwell

ca. 1880

Action mechanical

Specification Man 8.8.8.4.4.2

Pd 16 (25 notes)

Casework stencilled pipes in two towers with central flat:
panelled sides

Dimensions h 11'8" w 6'5" d 5'6" including pedalboard

MIDLANDS (94/57)

Bedwell

early 20c

Action mechanical (manuals), pneumatic (pedal)

Specification Gt 8.8

Sw 8.8.4.2

Pd 16

Casework pipe-rack, panelled sides

Dimensions h 12-13' w 6'6" plus blowing han

MIDLANDS (94/59)

Lloyd

1885

Action mechanical (manuals), pneumatic

Specification Gt 8.8.8.8.4.2.II.8

Sw 16.8.8.8.8.4.2.III.8.8 o<

Pd 16.16.8.8

Casework details not yet available

Dimensions h 19'2" w 14'4" d 9'6"

N. ENGLAND (94/42)

Jardine

1870s, reb. 1902

Action mechanical to Gt, rest pneumatic

Specification Gt 8.8.8.8.4.4.2

Sw 16.8.8.8.8.4.2.II.8.8

Ch 8.8.8.4

Pd 16.16.8.8

Casework architectural

Dimensions h 18'3" w 12'4" d 9'10"

N. ENGLAND (94/43)

Wordsworth & Co.

1880

Action mechanical

Specification Gt 8.8.8.4.4

Sw 8.8.8.8.4.8.8 sub/super cplrs

Pd 16

Casework pipe-rack

Dimensions h 18' approx 11' square

N. ENGLAND (94/44) X

Phillips (Preston)

ca. 1895

Action mechanical (manuals), pneumatic (pedal)

Specification Gt 8.8.8.4.4.2.8

Sw 16.8.8.8.4.III.8.8

Pd 16.16

Casework pipe-rack to three sides

Dimensions h 15' w 13'6" d 10'

N. ENGLAND (94/51) X

Walker

1863: tonal and mechanical changes *ca.* 1919

Action mechanical (manuals), electric (pedal)

Specification Gt 8.8.8.4.4.2.III

Sw 8.8.4.22/3.2.8.4

Pd 16.8.8.4.4

Casework architectural

Dimensions h 10'9" w 10'd 6' plus pedalboard

N. ENGLAND (94/56)

Binns

1904

Action electro-pneumatic

Specification Gt 16.8.8.8.4.4.2.8

Sw 8.8.8.8.4.4.III.8.8

Ch 8.8.8.4.8

Pd 32ac. 16.16.8.8

Casework free-standing case in pitch pine with panels of Canadian figured curled pine

Dimensions h 24' w 21' d 12'

SCOTLAND (94/54) X

?Flight & Robson

ca.1850, enlarged 1929

Action mechanical/pneumatic

Specification Man 8.8.8b/t.8.4.4.22/3.2.8

Pd 16

Casework pipe-rack

Dimensions (approx) h 15' w 12'd 7'6"

SCOTLAND (94/55)

Lawton (Aberdeen)

1904

Action pneumatic: detached console

Specification Gt 8.8.8.4.4.2.8

Sw 16.8.8.8.8.4.III.8.8. octcplr

Pd 16.16.8

Casework pipe-rack

Dimensions (approx) h 20' w 18'(reducible) d 12'

S.E. ENGLAND (94/48)

Morgan & Smith

1917

Action pneumatic

Specification Gt 16.8.8.8.4.2.8

Sw 8.S.8.8.4.4.8.8.oct/suboct cplrs

Pd 16.16.8.8

Casework three flats of pipes to front and one side

Dimensions h 18'9" w 10'd 14'6"

S.W. ENGLAND (94/45)

Rothwell, reb. Hele,

reb. 1953

Action electro-pneumatic, detached console

Specification Gt 8.8.8.4.4.22/3.2.111.8

Sw 16.8.8.8.8.4.4.2.III.8.8.8.sub/super cplrs

Ch 8.8.8A8.8

Pd 16.16.8.16

Casework pipe-rack

Dimensions h 20' plus w 16'd 12'10"

S.W. ENGLAND (94/49) X

Bates
az.1840
Action mechanical
Specification Man 8b/t.8.4.2
Pd 16 (18 notes)
Casework architectural
Dimensions h 9' plus w 4'8" d 4'

S.W. ENGLAND (94/50)

Walker
1908, reb. 1975
Action electric/electro-pneumatic: 3-man detached console
Specification Gt 8.8.8.4.4.22/3.2.11.8
Sw 16.8.8.8.8.4.III.8.8 oct/suboct cplrs
Pd 16.16.8.8.8.4
Casework details awaited
Dimensions details awaited

S.W. ENGLAND (94/53)

Griffen & Stroud
ca.1920
Action mechanical (manuals), pneumatic (pedal)
Specification Man 8.8.8.8.4
Pd 16
Casework front pipes arranged 3-13-3: panelled sides
Dimensions h 12'9" w 7'9" d 6'6"

W. ENGLAND (94/58)

Nicholson
1868 etc
Action mechanical (manuals), pneumatic (pedal)
Specification Gt 8.8.8.4.4.2.II
Sw 16.8.8.8.8.4.2.8.8
Ch 8.8.8.4.8
Pd 16.16.16.8
Casework basically pipe-rack
Dimensions h 17' w 9'5" d 13'3"

WALES (94/47)

Binns

02.1900

Action mechanical

Specification Man 8.8.8.4.4.2

Pd 16

Casework pipe-rack

Dimensions h 11'1" w 8' 9" d 8' incl. pedalboard

RW

NEWS

OHTA

The Organ Historical Trust of Australia Annual Conference 1994

The seventeenth annual conference of our sister organisation, OHTA, held over a week in late September, gave more than sixty delegates the opportunity to visit thirty-five organs and to hear a series of papers on subjects related to the instruments and their builders.

Starting in Melbourne and covering a large area of Western Victoria, there was a particular emphasis on the firm that was founded by George Fincham in 1862. Fincham started his career in England by serving an apprenticeship under Henry Bevington; he later worked for J.C. Bishop, and emigrated to Australia in 1852. The influence of Bevington is evident in the firm's early output, which is characterised by a bright sound even without the use of mixtures. Of course, the business was able to thrive only by adapting to changing fashions and absorbing influences from imported instruments; the most prominent of Fincham's surviving romantic organs was visited at St. Mary's Star-of-the-Sea, West Melbourne. This large pneumatic-action instrument has recently been the subject of a thorough and historically-sensitive restoration. Its resources were demonstrated in a recital of works contemporary with the instrument, given by Christopher Cook.

Among the British exports seen were the T.C. Lewis organ at St. Paul's Cathedral, Melbourne, and the Hill, Norman & Beard concert organ in the neighbouring Town Hall, sadly in urgent need of major overhaul. A Hill chamber organ of 1858 at Stawell was shown, in a paper by Dr. Geoffrey Cox, to be the earliest example of that builder's work in Australia.

Given the great wealth of historic organs in Australia, it is encouraging to find OHTA taking active and practical steps to preserve their valuable heritage. Barbara Owen of the Organ Historical Society of America attended as a guest of the conference, and was able to draw parallels with the situation in the United States. It was shaming to contrast overseas progress in the field of preservation with the sorry state of affairs in this country, where instruments sometimes have

to be exported to ensure their survival.

The conference ran smoothly, although it was unfortunate that a scheduled panel discussion entitled 'Historicism or hystericism' (on preservation problems of the last thirty years) had to be postponed until a later meeting, due to pressure on time. The conference booklet, prepared by OHTA Chairman John Maidment, proved to be an invaluable reference source, providing much background detail on the instruments, their makers and the buildings in which they stand. All the organs visited were ably demonstrated in appropriate repertoire, adding enjoyment to what was an informative and ultimately highly successful conference.

David Pether

FFAO

The Fédération Francophone des Amis de l'Orgue is holding its 12th congress from 9-14 July 1995 in Provence - Côte d'Azur, France. The programme will feature eighteen organs, including Cuers, Solliès-ville, Toulon (Saint-Louis), Lorgues, Barjols, Saint-Tropez, Saint-Raphaël, Fréjus, Mougins, Nice (Notre-Dame and the Cathedral), Monaco (Saint-Charles and the Cathedral) and the organs of the Roya-Valley (Tende, Saorge and Breil). An evening will be spent at the Basilique de Saint-Maximin.

Recitalists are to include Michel Chapuis, Louis Robilliard, René Saorgin, Sergio Vartolo, Roberto Cognazzo, Jacques Taddéi, Jean-Luc Etienne, André Rossi, Henri Pouteau, Yves Cunéot, Michel Colin, Jean Wallet, Gilles Rioux, Laurent Fievet, Pierre Bardon, Bruno Morin (Grand Prix de Chartres 1994), Marie-José Chasseguet and Vincent Deybach.

Further details are available from Mrs. Michelle Guéritey, Secrétariat Général FFAO, 35 quai Gailleton, 69002 LYON, France.

QUESTIONS OF DATING

The date and the identity of the builder of an old organ are sometimes provided by the documents of the church, or are well known from other sources. When that is not the case, detective work has to be undertaken to discover what the organ is, when it was built, where its original home was, and what has been done to it since it was built.

The detective is occasionally reduced to seeking the answer in the organ itself, for even if answers appear to be provided by documentary sources, what is evident from the organ can contradict them. It is possible to date organ parts, like any artefact, by recognising certain signs. Some may be obvious; an RCO pedalboard attached to a case of about 1800 arouses suspicions. Others require long and close acquaintance; the development of methods of flattening upper lips is an example.

As part of a recent conference at Latymer Upper School, I introduced a few questions designed to test acquaintance with problems of dating. Here are a few, taken at random - confined to Great Britain, obviously.

1. The balanced swell pedal; when was the first made, and by whom? And bearing in mind David Wickens's warning to distinguish between first use and general adoption, when did it start to become common?
2. Hooded reeds; over-length resonators were often mitred in the eighteenth century, but when were they first hooded as a matter of course, throughout the compass?
3. When were flat-ended shallots first used, and when did beaked shallots stop being used?
4. When did the Hautboy/Oboe first start to acquire flaps at the top of the resonator?
5. Wooden stopper handles; when did turned handles start to replace square ones and when did they become general?
6. Zinc front pipes; when were they first used, and in which period did they become general?
7. Angled stop-jambs; when were they first used, and when did they become usual? Did any builders continue to use square jambs?
8. When were overhanging keys first used?

That is enough for now. I do not know the answers to any of these questions, though I have an idea about one or two of them. If anyone would like to enlighten me, either write to me, Dominic Gwynn, at [REDACTED], or to the editor of the Reporter.

DG

LEGAL NOTES

Liability for Advice

In general, persons holding themselves out as competent to advise owe a duty of care to advise with reasonable skill. If a person advising fails to exercise that duty of care, and the recipient acts on it to his detriment, liability for compensation arises.

There is a general exemption for persons advising in the course of judicial proceedings. This would apply in the Anglican Church only when a petition had been filed with the Court.

There is no requirement in law for advice to be absolutely right in every circumstance. However, advice must be given with care and with competence if imperfections are not to give rise to claims for compensation.

Because Diocesan Advisory Committees are not legal entities, liability attaches to the individual members. In the case of specialist advice, such as advice on organs, stained glass, etc., liability would probably attach to the specialist concerned.

Words purporting to disclaim liability (as are commonly used by DACs when giving advice) are of dubious effect.

An organ adviser who stated that an organ would be adequate for leading the singing of five hundred people could face a claim for damages, if the organ were inadequate.

Professional indemnity insurance is available. Most Diocesan Boards of Finance insure members of Diocesan Advisory Committees, but advice given by organ advisers otherwise than in their capacity as members of DACs is not covered by Diocesan insurance.

Barry Williams

NOTES & QUERIES

Query - Which eighteenth-century musician published *An Essay Towards a History of Comets*?

Who wrote this? - There is something fascinating about science. One gets such wholesale returns of conjecture out of such a trifling investment of fact.

*

Handel, the great composer, chanced to visit Haarlem, and of course he at once hunted up the famous organ. He gained admittance, and was playing upon it with all his might, when the regular organist chanced to enter the building. The man stood awe-struck; he was a good player himself, but he had never heard such music before. "Who is there?" he cried; "if it is not an angel or the devil, it must be Handel!" When he discovered that it was the great musician, he was still more mystified. "But how is this?" said he. "You have done impossible things; no ten fingers on earth can play the passages you have given; human hands couldn't control all the keys and stops!" "I know it," said Handel, coolly; "and for that reason I was forced to strike some notes with the end of my nose."

I was amused to see a mis-print in a booksellers' advertisement offering "historical romances". This category would clearly suit *The Silver Skates* (1) from which the above is a further quotation. Though not usually so corybantic as this, there are numerous fairy stories in the organ world. One brought to mind recently concerns the 1826 Allen organ in Lincoln Cathedral. "The Choir organ of this instrument was used by Gray & Davison for an organ built for Bishop's Stortford Parish Church. It was removed by Kirkland in 1888 and then used two years later by Norman & Beard in another instrument, at Lycett Memorial Wesleyan Church, Mile End Road." (2) This occurs in several variants in other places.

In fact, Bishop's Stortford only appears briefly in the wings. In 1888, Kirkland removed the Gray & Davison to Lycett (3). The 1900 reference to Lycett has been mis-read by everyone, it seems. It does not say that Norman & Beard rebuilt the Kirkland, but that "an organ has been placed ... by Norman & Beard after having been rebuilt. The original builder was Charles Allen, and the choir organ once formed part of the organ in Lincoln Cathedral". Not that it *was* the Choir Organ from Lincoln, as a look at the specification will show.

However, it does tally with the Choir at S.Mary, Walthamstow (4) (except gamba instead of cornepan), which is in fact whence Norman & Beard took the organ when they installed a new one there in 1900 (5). It had been built by William Allen in 1807, as 'Mackeson' confirms, and enlarged and a Choir Organ added by Charles in 1845. Thus the whole of the organ was by the Allens. How Lincoln fits in is not immediately apparent; the Lincoln dates, 1826 and 1851, do not fit the Walthamstow ones, so far as any major work is concerned. I have gone into this, not because it has any earth-shattering importance, but because it is a prime example of mis-reading of sources, of guesswork and of a lack of cross-checking.

Lycett was badly damaged in a storm and rebuilt with replacements from a blitzed organ, with a new 'coupler manual' console, in 1955, by Slater. When the chapel closed, in 1963, the organ was put into stock.

Following the account of the bicycle-wheel blower known as the Rotasphere (6), I find that the same principle (pressing the tyre against a varying-diameter rotor) is being applied by Ford to a new type of car transmission. I gather that the scheme was mooted almost a century ago, but difficulties due to the lack of suitable lubricants militated against its success. This has now been resolved.

Mechanisms related to organ actions include Hunting Gear as used for steering ships, amongst other purposes, functioning on the same principle as Vincent Willis's floating lever. One Albert S. lies, organ builder of Birmingham, inventor of 'lies' Simplex adjustable pistons' (about which one would like to know), also became known for his 'Daisy' vacuum cleaner (7). We once had one; a crank on the wheel was connected to cuckoo-feeders as on some hand-blowing installations - but in this case exhausters. So pushing it along did the cleaning - though not of course to the standards of today.

Enquiries come - organs by Reeve of Nunhead, who had been foreman to T.S. Jones. Dr. Pacey is anxious to compile a complete list of cases by Bodley and would appreciate information, please. A tune-list in the 1840 Bryceson barrel-

organ once at Milton, Cambs., contained the LM tune 'Libbens'. Does anyone know of it? Who was the original builder of the organ at Holy Trinity, Ripon, which has narrow-scale front pipes with fenders? What happened to the historic Holdich at Bowood, Wilts? Is anything known about a Flight & Robson organ said once to have been in Turville Heath Methodist?

I can only say that the Bowood organ was rebuilt by R.H. Walker (Peter) (8) in 1958, at Tolleshunt d'Arcy, Essex. There are many references to organ cases in *The Organ* from Number 111 onwards, including much about Bodley. Was the Turville Heath in an older church? I understand the present one is fairly new.

'Daniels' (9), Betty Matthews tells me, is *London Riverside Churches* by A.E. Daniell "author of *London City Churches*" it was published in 1897 by Constable. The organ in S.Maurice, Winchester (10), with which Father Smith's name has been connected, is now at S.Denys, Southampton, after spending a time in S.Thomas, Winchester. The 1808 Elliott at Bromsgrove (11) was rebuilt by Nicholson in S.Joseph's Roman Catholic Church, Leigh (Lancashire) in 1858. It is still there, considerably rebuilt in 1930 by Pendlebury.

"Notice is hereby given that the Partnership heretofore subsisting between us, the undersigned Frank Evans Wade and Samuel Meggitt, carrying on business as Organ builders and Musical instrument dealers at High Street, Tenby and Dimond Street, Pembroke Dock ... under the style or form of 'Wade and Meggitt' has been dissolved by mutual consent as from the First day of November 1890". This notice in the *Tenby Observer* tells us something about a shadowy firm sometimes referred to as 'only a music shop'.

It comes with other information through the kindness of Michael Grange, organ builder of St. Davids, and was gleaned by a friend of his. The same periodical in May 1890 reports the opening of a new Wade & Meggitt organ at St. Brides Major and another at the English Congregational Chapel, Ystalyfera, and the acceptance of their tender for the rebuilding of "the fine three manual organ at the Wesleyan Chapel, Mansfield, Notts.". The only two I discovered were Monkton Priory and S.Michael, Pembroke.

The firm certainly took a part in the musical life of its neighbourhood. Mr. Wade sang at concerts as well as organising them. He started organising Annual Concerts in Tenby in about 1877. In 1882, he announced from a Newport address the re-opening of his Tenby premises. By 1890, there were weekly advertisements concerning forthcoming concerts by the firm which "had so successfully toured the North and South". The engagement is announced of Miss Fanny Moody "and several other principals of the world-famous "Carl Rosa" and "Marie Roze" opera company" including Miss Lily Moody, Payne Clark, and Charles Manners; and "by special arrangement with Messrs Chappell, the beautiful Covent Garden scene from Faust will form the first part of the programme".

They pointed out that there had been nothing like this for ten years, when the late Mr. J. Gregory and Mr. Wade had organised one on which they lost £40; they hoped that this time the result would be different. Was it? Did it lead to the dissolution of the partnership? Were any more organs made? Information about

other organs of theirs would be welcome, and indeed anything about the firm. Were they makers or factors?

A paragraph from *Peeps into the Past* compiled by 'Dal Segno' in 1908 (12) elicited a reply which illuminates the problem of the 'split' in the nineteenth-century organ world whose results are more obvious than its causes. The paragraph was from *Musical World* of 1843:

The newspapers tell us that his grace the Archbishop of Canterbury has conferred the degree of Doctor of Music on Dr. Gauntlett. We give Dr. Gauntlett joy of his honours, so nobly won. His grace also confers the title of footman' upon the enlightened person who drives his coach.

This brought about a letter from the Doctor's son:

*Paul E. Gauntlett, 6 Root Lane, EC. July 9, 1908
... with reference to the remark concerning Dr.
Gauntlett taken from the Musical World it may interest
some of your readers to know that this paper was
originally started and edited by Dr. Gauntlett: and I
believe that in the earlier numbers nearly the whole of
the matter came from his pen ... After a while Dr.
Gauntlett sold his interest in the paper to Mr. J.W.
Davidson [sic]; subsequently, on a purely domestic
matter connected with Mr. Davidson and Madame
Arabella Goddard (Mrs. Davidson) these two
gentlemen became exceedingly unfriendly; but I think
I may claim for my father that, although he was a
candid and a fearless critic, he was the soul of honour
and intensely disliked anything savouring of malice.
The extract from the Musical World now referred to
emanated from the pen of Mr. Davidson, who
apparently was so anxious to have a 'dig' at my father
that he overlooked the fact that footmen do not drive
coaches!*

About forty-five years ago, the moving of some long-stored scenery at Covent Garden led to the surprise discovery of a small organ. Its purpose and very existence had been forgotten. R.W. Davidson was called in, and the instrument was installed in a small room in the stage wall, which had shutters which opened only when the wind was on, to protect the organ from dust and stage debris. There was a detached console in the orchestra pit. Davidson took me to see it when I was facing an advisory problem.

A new church in a newly-developed area had been built, one of the then-fashionable glass and concrete affairs, an efficient night-storage-cooler and source of numerous future troubles which ought to have been foreseen. The architects calculated that it would be at least five years before the structure dried out (the heating system was not such as to help in this) and they suggested that a small

second-hand organ be acquired which need last only five years. One was secured and installed satisfactorily.

Disaster! The building defeated it. Condensation proved so bad that the organ was running with water before long. An electronics supplier declined to install one of his products if he were to be expected to keep it in order, unless the console had tropical finish and the works were enclosed in a special sealed chest.

R.W.D. suggested 'doing a Covent Garden'. An air-conditioned enclosure with shutters on the same pattern should meet the need. This was turned down. I pass the idea on to you!

Tailpiece

Answers (respectively) Charles Burney and Mark Twain (Samuel Langhorne Clemens).

Double bed, as new, £25 ... Otter man included. (*Birmingham Metronews*)

Sex crimes are on the increase in Beds. (*Bedfordshire Herald*)

We run a subsidised neutering service for people on low incomes. (Winchester Cat Protection League)

At a meeting of the local Women's Institute to consider 'Resolutions':- Pornography. Mrs. J... G... explained this and members voted in favour of it. (A Worcestershire newsletter)

Lo, startled chieftains - William Crotch. (Honiton service sheet)

... the plaintiff saxophone in Mussorgsky's *Old Castle*, (report of a Wimborne Music Society)

Notes

1. *BIOSRep*, Voi. 18, No. 3, p. 28.
2. *Organa Britannica*, Voi.2, p.124.
3. *Musical Opinion*, No. 8, 1888, p.502; No. 11, 1900, p. 103.
4. Sperling II 97, 177.
Musical Opinion, No. 1, 1888, p. 237; No. 2, 1898, p. 308.
5. British Organ Archive.
6. *BIOSRep*, Voi. 18, No. 2, p. 20.
7. Lightwood's notes.

8 *Musical Times*, No. 2, 1958, p. 62.

9. *BIOSRep*, Vol. 18, No. 1, p. 22.

10. Freeman & Rowntree, *Father Smith*, *passim*.

11. *JBIOS* 12, p. 65.

Bryan Hughes *Thomas Pendlebury* (Owl Books, 1993), p. 63.

12. *Musical Opinion*, No. 7, 1908, p. 742; No. 8, 1908, p. 828.

B.B. Edmonds

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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: An organ with separate console, erected by A. Gern, in Douglas Castle Chapel, Lanark, for the Earl of Home. Illustrated in J.W. Hinton's Organ Construction, The Composers' and Authors' Press Ltd, London (1900).