

# BIOS REPORTER

----- P.431/413



**Voi. 19, No. 2 (April 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).

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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 £1 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

The idea of having some kind of national pipe organ museum is put forward from time to time; it is now under consideration once again, and we hope to be able to include in some future edition a note of the outcome of the discussion that took place in London on 20 March, between the Society on the one hand and the Museums and Galleries Commission and the Science Museum on the other.

The undoubted attractiveness of such a museum should not make one impervious to certain inherent difficulties, the greatest of which is almost certainly cost. It is very hard to imagine BIOS being able to find the resources to establish and thereafter maintain such a museum, for even if a generous donor or lessor could be found, of suitable premises in a suitable location, and even if the cost of acquisition could be met, one would still have to contend not only with rates but also with decorating, heating, lighting, insuring, maintaining, repairing - and everything else that owning or leasing property involves. One must be careful not to be drawn into a false sense of optimism by phrases like 'peppercorn rent'. Clearly, if BIOS were to be involved in such a museum, it would have to be on the basis of some kind of joint venture, the other body or bodies either providing capital and commercial expertise or accommodating the Society within some existing framework (or perhaps doing both of these things). One must not of course dismiss the possibility that such a museum might be - or eventually become - a commercially viable proposition, attracting visitors in the same numbers as, say, a National Trust property. For the moment, however, the project must in our view be approached somewhat cautiously; and without in any way wishing to dampen the enthusiasm of those who favour it, there are two further potential problems, of a somewhat subtler kind, that will need to be addressed no less carefully.

The first is that by making the organ the subject of any kind of museum, one may create in some minds (and consolidate in others) the notion that the organ is an example of outmoded technology, irrelevant to the late twentieth century and to be approached in the same way that one might approach, say, the steam locomotive. After all, what are museums for, if not the preservation of that which no longer has any use? It is a fact that the organ has been described as a Victorian innovation (see *BIOSRep* 16/2, page 3), and if the Archdeacon of Rochester - an organist, composer and holder of a Cambridge music degree - unrepentently thinks of the instrument in that way, we should not be surprised to learn that that is a widely-held view amongst those who do not have the same detailed knowledge of these matters. Is it unduly pessimistic to envisage a nightmare scenario in which parents take their children to some National Pipe Organ Museum and explain to them how, when they were young, they had things like this in church and at school, before the organ went electronic?

The second, closely related to this, is that one has to be careful not to give those who are insufficiently appreciative of the instruments in their care the idea that there is a convenient disposal route, to some infinitely large repository, when the re-ordering of an interior is thought necessary, or there exists some other reason (or excuse) for disposing of an organ (BIOS is, we believe, already looked upon

as a willing custodian of pipes, consoles and other components, and there does indeed exist, at Reading, a small collection of artefacts). It would be tragic indeed if BIOS, by creating a national organ museum and repository, managed to encourage a lazy and unimaginative approach on the part of custodians of historic instruments.

In our concern to preserve our organ heritage, we must be careful not to create, in the minds of those whom we seek to influence, attitudes which may in the long run prove disastrously counter-productive. How *do* we preserve that heritage and at the same time convince others that the organ, far from being an example of outmoded technology, hopelessly antiquated in today's high-tech world, is alive and relevant and worthwhile?

\*

We are indebted to Richard Bower, and also to John Shepherd, for kindly pointing out that the 'Lieblich Gedact' at Reading School is, in fact, the Stopped Diapason of 1870. The explanation is that the stop-label became detached from the head of the stop-knob and was subsequently lost. All that could be found by way of a substitute was a Lieblich Gedact stop-label - which we understand is shortly to be either replaced or re-engraved. Such is the minefield one sometimes has to traverse in the interests of accuracy.

\*

We are pleased to devote editorial space to a matter raised by Catherine Ennis, who has sent to us details of four chamber organs which belonged to the late Sheila Lawrence, a former Council member. These instruments are for sale. They comprise an Italian chamber organ believed to date from the sixteenth century; a house organ made by Peter Collins in 1971; an eighteenth-century chamber organ by James Davis; and an English chamber organ dating from around 1810.

Those interested should contact either Peter Mitton - [REDACTED] - or Catherine Ennis herself, on [REDACTED]. Alternatively, anyone who sends to the Assistant Secretary a stamped, addressed envelope marked 'chamber organs' will be sent a copy of a two-page memorandum which gives further and better particulars.

RC

## MEETINGS

### Reading, 4 February 1995

This one-day conference at the University Department of Music considered a wealth of topics, ranging in time from the Restoration to the political complexities of our own day.

David Knight opened with a fascinating account of some major events in the working life of Renatus Harris (broadly 1662-1724). Harris built some seventy organs, and repaired a further twenty or so. Borrowing by communication, and a

tonal shifting/'swelling' device which we have yet to understand, are two Harris mechanisms. His story is coloured by a number of occasions on which a church would try to avoid paying what he judged a finished organ to be worth. Another incident awaiting full exposure is the extraordinary way in which the Inner Temple and the Middle Temple apparently gave Smith and Harris quite different versions of their requirements and evaluation rules.

Timothy Lawford handed to us a most useful chronology of the major Town Hall organs built from the 1830s to the 1900s, and took care to remind us that the topic was huge. Transcription art and blower power are but two examples of topics which could readily absorb prodigious research effort. For one hall, an architect could produce or process up to 1,000 drawings and 6,000 letters. The rapid growth of industrial town populations generated both new civic income and new civic pride. Music was seen as one way of providing moral education (as well as entertaining). The Town Hall organist's post was generally much preferred to a Cathedral appointment, pay and conditions being invariably better, if not the permissible range of music. Ample examples of recital programmes survive, and impressive stories about recitalists, e.g., W.T. Best and Dr. Kendrick Pyne.

Following a very enjoyable buffet lunch, it was the turn of Robert Ingram, whose topic was the Barker lever and the main landmarks in the history of its development and introduction. In 1827, Booth installed an apparently satisfactory pneumatic action at a church in Attercliffe, and Evrard supplied a 'light touch valve' in Paris in 1830. The first was apparently a total replacement of tracker action, the second pneumatic assistance of one; but nothing further is heard of either achievement. Barker's ideas are documented from 1833-4, and in 1839 he joined Cavaille-Coll in Paris for the hugely successful St. Denis installation. (Hamilton's excellent 3ft model claimed an 1835-9 documentation, but this is nowhere corroborated.) Over the next few decades, an excellent aid to heavy playing weight was developed, perhaps into over-complication, eventually yielding ground to pneumatic tubular and electric actions. Wheels do get re-invented, there being a failed attempt to patent the Barker lever by a notable US firm in 1989!

Next came a quartet describing some important administrative duties and difficulties. Philip Carter (for the Methodist Church), John Mansfield and Norman Taylor (for URC) and John Rowntree (for the Catholic Church) told us a little about organ listing, acquisition and modification control in their particular jurisdictions (a spokesman for the Baptist community could not be found). It was clear both to presenters and audience that a good deal of precious material is offered slight or absolutely no protection. The Department of the Environment broadly has the right to check the treatment of national historic material, but chooses a 'hands off approach when the stewarding body of an organ can show it has taken responsible independent advice on its treatment, whatever that is construed to mean - a *cri-de-coeur* for BIOS to work to achieve an official cachet at least comparable with that of The Victorian Society or the Friends of Friendless Churches.

Barry Williams - supported by Eric Pask - provided a remarkably clear summary of that potentially prolix epic, VATman and the organ-builder. To simplify further, a major conclusion is that VAT is payable on most commercial activity in this domain except (a) via small suppliers (e.g., a tuner with low annual turnover)

and (b) alterations to a listed building or its fixtures. Organ-builders should consider whether concreting the main frame of a new organ into the very floor of the building would ease the lives of those who followed; it could depend on contemporaneous definitions of VAT rate, turnover limit, building listing criteria, ecclesiastical exemption, 'altered quality' of an architecture, and the like.

The afternoon was elegantly rounded off by Relf Clark's sensitive demonstration of the organ in the Chapel of Reading School, just a few streets away from the Department of Music. This Hill instrument was described in *BIOSRep* 18/4, page 12. The programme and performance were most apposite, a few pieces (e.g., Vincent d'Indy, Ethel Smyth) taking many of us into fresh and worthwhile territory.

Our thanks to Christopher Kent, who acted as host and, as commendable Chairman, both kept a managerial eye on the clock and ensured that questions and discussion were orderly and constructive.

J. Huddleston

### **Whitchurch, 20 May 1995**

An application form was enclosed with the January issue, and it is hoped that a report will appear in the July one.

### **Exeter, 29 August to 1 September 1995**

Details were given, in outline, in the October issue. An application form was enclosed with the January issue.

### **Annual General Meeting, 1995**

We take this opportunity to give members notice that this year's Annual General Meeting will be taking place (at St. Luke's College, University of Exeter) on 30 August and not on 1 September, which was the date originally proposed.

Formal notice will be given in the July issue, together with details of the various elections that will have to take place.

### **BIOS Annual Lunch**

We are pleased to announce that the date this year will be Saturday, 2 December. Details will be included in the October issue.

# **PUBLICATIONS**

## **Reporter**

The cut-off date for the July issue will be Friday, 2 June.

## **JOURNAL 18(1994)**

Members will have received their copies by now, and we take this opportunity to thank John Brennan for all his work in connection with an edition of unprecedented length.

## **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.

# **FROM THE ARCHIVE**

Pressure of other commitments has made it impossible for David Wickens to contribute to this edition, and we therefore set out for readers' interest a list of organs by John Smith & Sons of Bristol, kindly supplied by Roy Williamson.

## **JOHN SMITH & SONS, BRISTOL**

While browsing through ephemera at a recent antiques sale in Painswick, a former colleague of mine, Tony Langford (whose interest is Thames passenger launches rather than organs) came across a four-page pamphlet published by the above firm in the late 1850s.

Three pages are given over to testimonials, but the front contains a list of organs erected by the firm:

## ENGLAND

LONDON	Vernon Chapel Roslyn St. Chapel, Hampstead Mare St. Chapel, Hackney	BATH	Argyle Chapel King St. Chapel Moravian Chapel
BRISTOL	All Saints' Church Blind Asylum Christ Church Clifton Parish Church St. George's, Brandon Hill St. James's Church St. John's Church Mayor's Chapel St. Matthias's Church St. Michael's Church St. Nicholas's Church St. Stephen's Church St. Thomas's Church Temple Church Holy Trinity, St. Philip's Broadmead Chapel Brunswick Chapel Grenville Chapel Hope Chapel King St. Chapel Lodge St. Chapel Lewin's Mead Chapel Moravian Chapel Pennywell Rd. RC Chapel Redland Chapel of Ease Tabernacle Chapel Charles Tovey Esq. Trinity, Kingswood Hill Tabernacle Chapel, Kingswood Moravian Chapel, Kingswood Shirehampton Church	BLAGDON CHELTENHAM CLEVEDON DAWLISH DEVIZES DUKINFIELD DURSLEY EXETER FAIRFIELD FROME GOMERSAL HEAVITREE ILFRACOMBE MALMESBURY MELKSHAM OCKBROOK PAULTON PUCKLECHURCH TAUNTON TROWBRIDGE WESTBURY WEST MONCKTON WEYMOUTH WILTSHIRE WOTTON U EDGE WRAXALL YEOVIL	Rev. Dr. Sweete Trinity Church Wesleyan Chapel Frankfort Hall, for C.W. Finzel, Esq. The Church Baptist Chapel Moravian Chapel Unitarian Chapel The Church Bedford Chapel Moravian Chapel Baptist Chapel Moravian Chapel The Church The Church The Abbey Independent Chapel Moravian Chapel The Church The Church The Church St. Mary Magdalene Trinity Church The Old Church The Church The Church Independent Chapel Wroughton Church Rev. H. Light, Wroughton G. Bengough, Esq. Rev. Wyld The Church Independent Chapel
BACKWELL	The Church		
BEDFORD	Moravian Chapel		

## IRELAND

ARMAGH	The Church	GRACEHILL	Moravian Chapel
DUBLIN	Moravian Chapel	KILWARLIN	Moravian Chapel
ENNISKILLEN	The Church		

## WALES

ABERGAVENNY	The Church	MONMOUTH	County Gaol Chapel
CARDIFF	St. John's Church	NEATH	The Church
CWMDU	The Church	NEWPORT	Stow Church Baptist Chapel
HAVERFORDWEST	Moravian Chapel		
LLANELLY	The Church	SWANSEA	St. Mary's Church
MONMOUTH	St. Mary's Church St. Thomas's Church	TARBACH	Chapel of Ease

## WEST INDIES

ANTIGUA	Sharon Chapel	ST. KITTS	Moravian Chapel
ST. CROIX	Moravian Chapel		

## AUSTRALIA

MELBOURNE	Philharmonic Society St. Paul's Church St. Peter's Church	MELBOURNE W.G.	Dredge, Esq. R. Smith, Esq., St. Kilda
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RW



# 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 not dealt with the form enclosed with the April 1994 issue is asked to deal with it, please, as soon as possible. Members will find enclosed a reminder, if their renewal by cheque, plastic, etc., is still outstanding. A speedy response will be very much appreciated.

All members will no doubt look forward to perusing the 1995 edition of the membership booklet. As far as has been possible, checks and alterations in telephone area codes have been made. Email addresses have been included where known. We apologise for any errors.

JKW

## NEWS

### **Amsterdam and Southern Germany**

Philip and Pam Carter are once again arranging foreign tours. The dates are 30 May to 4 June (Amsterdam and district) and 14 August to 24 August (Southern Germany).

Details may be had from the Carters at [REDACTED]. Their UK telephone and fax number is [REDACTED]; from overseas it is [REDACTED]. This will be the fourteenth in the Carters' series of such tours.

### **Rouen**

The 4th International Organ Academy in Rouen and surroundings will be taking place this August. The dates are 21 to 26 August, and the sub-title is *The Romantic and Symphonic Organ Tradition, 1850 to 1930*.

For further information about this most worthwhile event, please write to

LE PUY MUSICAL  
6D, impasse du Clos des Marqueurs,  
F-76000 ROUEN

### **Milborne Port, 2 September 1995**

The organs housed by David Hunt and Margaret Phillips (see *BIOSRep* 18/4, page 30) now include six one-manual instruments (two with pedals) between 125 and 225 years old. They are all playable but all have their 'aches and pains' and all have been altered to a greater or lesser degree since they were made. To what

## extent are repairs and restoration desirable?

During the day, the organs will be demonstrated by Margaret Phillips and their condition and conservation discussed in turn under the guidance of John Budgen (who has reassembled them all) and other specialists. Among those who have already indicated that they hope to take part are Michael Gillingham and Michael Wilson (author of *The English Chamber Organ*).

The meeting is open to all BIOS members and there will be a chance to play the instruments. For further details, booking form and directions, please apply to Dr. David Hunt, [REDACTED]

Milbome Port is on the A30 about 55 miles from Exeter. Members attending the BIOS Residential Conference, which ends on 1 September, and wishing to stay in Exeter a further night should contact the Conference Manager, Mrs. Susan Hitgrave, [REDACTED]. Alternatively, overnight accommodation can be arranged at Milborne Port or nearby Sherborne (Dorset), which is served by trains from Waterloo and Exeter.

## Harrow

Alfred Champniss extends to all members a cordial invitation to play the house-organ recently installed at his home. The instrument was designed and built by William Drake, with Geert Noppers and Joost de Boer. The carving of the pipe-shades is by Keith Mallinson of Penzance, the gilding of the front pipes is by John Brennan, and the disposition is as follows:

GG/AA - C - d' - g'

Chimney Flute	8	II Stopped Diapason 8
Principal	4	Chimney Flute 4
Twelfth	22/3	
Fifteenth	2	
Seventeenth	13/5	

(the unison stops have a common bass below t sharp)

The Pedal 16-foot stop is derived from the 8-foot common bass, with a separate quint rank for the lowest seven notes.

I/Ped

II/Ped

II/I (from g)

Mr. Champniss can be contacted on [REDACTED]

## Mayfair

The Grosvenor Chapel lunchtime concerts are given on alternate Tuesdays at 1.10 p.m. The April and May concerts are by Maureen McAllister (11 April), Edward Kemp-Luck (25 April), the Meridian String Quartet (9 May) and Adrian Gunning (23 May).

Evening concerts will commence at 7.30 p.m. on 29 April (Richard Hobson), 27 May (Gustav Leonhardt), 8 June (Imperial College Chamber Players) and 24 June (Kimberly Marshall). Price £6 (£4) at the door.

For further details of both series, please telephone [REDACTED]

## The Midlands and beyond

We are pleased to announce the appearance of a further substantial work by Laurence Elvin, *Pipes and actions: some organ builders in the Midlands and beyond*, ISBN 0-9500049-8-7. It comprises 432 pages, and copies may be obtained direct from Mr. Elvin, for £29-95, post-free, from [REDACTED], telephone [REDACTED]. A flyer is enclosed.

This is a wide-ranging volume giving consideration to figures such as John Compton, W.C. Jones, Roger Yates, and others. Warmly recommended.

## Coventry

Macdonald Coventry is undertaking research into Ivor R. Davies, FRCO, LRAM (1900-1970). Davies - an organist, composer, organ-builder and teacher - was sometime organist of Stroud Green Parish Church and later St. Michael's, Highgate. He was proprietor of Messrs. Rest, Cartwright and Co. from about 1945 to about 1960.

Any reader having information about Davies is asked to contact Mr. Coventry at [REDACTED].

# REDUNDANCIES

While approximately two-thirds of organs offered to BIOS as redundant find new homes, many of the remainder are salvaged by organ-builders for their pipework and other usable parts. Such a fate is of course better than consignment to the local tip, but a majority could have been resited, given further time to find purchasers. The "deadline for removal" is undoubtedly losing us some serviceable organs.

The answer to the problem is, firstly, to identify secure, dry storage facilities in various parts of the country, and, secondly, to have volunteers available to dismantle organs which are under threat of extermination.

I shall therefore be pleased to hear from members who are prepared to help with

dismantling/storing as and when necessary in their area, and I would also welcome offers of storage facilities, e.g., church crypts, private outbuildings, Defence facilities now redundant. Please **write** to me on these subjects (address on page 2).

### LONDON (95/8)

Anon early 20c	
Action Specification	mechanical Man 8.8.8.4.2 Pd ?pulldowns
Casework Dimensions	details awaited h 12'6" w 7'6" d 7'6"

### LONDON (95/10)

Henry Jones oj.1870	
Action Specification	mechanical Gt 8.8.8.4.2 Sw 8.8.4.8 Pd 16
Casework Dimensions	pipe-rack front with casing on all sides h 15' w 9'd 6'3"

### MIDLANDS (95/1)

Adkins: enlarged Willis 1918: 1955	
Action Specification	mechanical/pneumatic Gt 8.8.8.4.4 Sw 16.8.8.8.4.8 oct cplr Pd 32ac.l6.8
Casework Dimensions	outer towers of 3 pipes, 19 in middle section h 15'w 107" d 10'

### MIDLANDS (95/2)                      X

Anon ca. 1900	
Action Specification	mechanical Man 8.8.8.8.4 Pd 2 octaves of pulldowns
Casework Dimensions	architectural in pine;pipes arranged 3-15-3 h 8' w 6'd 4'6"

### MIDLANDS (95/3)

Hawkins (Walsall) ai.1935	
Action Specification	electro-pneumatic, detached console Gt 8.8.4.2 Sw 8.8.4.2 <sup>2/3</sup> oct/sub oct cplrs Pd 16.8
Casework Dimensions	pipe-rack with side panels in oak h 13'6" w 7'6" d 7'

**MIDLANDS (95/5)****X**

anon: enlarged Kingsgate Musical Instrument Co.

1850-70: cm 1920

Action	mechanical (manuals), pneumatic (pedal)
Specification	Gt 8.8.8.8b/t.4.4.22/3.2.III

Sw 16.8.8.8.4.8.8

Pd 16.16.8

Casework	front of three towers and two intervening flats plus two outer pipe-racks
Dimensions	h 16' w 1 11" d 10'1" plus 2'7" console

**N. ENGLAND (95/6)**

Wordsworth &amp; Co.

cm 1880

Action	mechanical (manuals), pneumatic(pedal)
Specification	Gt 8.8.8.8.4.4

Sw 8.8.8.8.4.8 oct cplr

Pd 32ac.16.8

Casework	details awaited
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Dimensions	h 12'4" w 10'4" d 8'
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**N. ENGLAND (95/9)****X**

Conacher

1898:reb. 1956

Action	electro-pneumatic
Specification	Gt 16.8.8.8.8.8.4.4.22/3.2.111.8

Sw 16.8.8.8.8.4.4.2.III. 16.8.8.4

Ch 8.8.8.8.4.2.8.8

Pd 16.16. IO2/3.8.8.16

Casework	architectural in pitch pine
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Dimensions	h 19'6" w 20' d 10'
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**N. ENGLAND (95/11)**

Keates

1931

Action	mechanical (manuals), pneumatic (pedal)
Specification	Gt 8.8.8

Sw 8.8.4 oct cplr

Pd 16

Casework	pipe-rack
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Dimensions	h 16' w 7'1" d 5'4" plus pedalboard
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**S.E. ENGLAND (95/7)**

Forster &amp; Andrews

1892:1988 Pedal action electrified

Action	mechanical (manuals), electric (pedal)
Specification	Gt 8.8.8.4.4.2.8

Sw 16.8.8.8.4.2.8.8. oct cplr

Pd 32ac.16.16.8.8.

Casework	pipe-rack
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Dimensions	h 16' w 9'6" (plus overhang at impost level) d 10'6" plus pedalboard
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## S.E. ENGLAND (95/12)

Binns: enlarged R. Yates

1904:1934

Action	mechanical (manuals), pneumatic (pedal)
Specification	Gt 8.8.8.8.4
	Sw 8.8.8.4.8 oct cplr
	Pd 16.8
Casework	front pipes arranged 5-17-5; panelled sides
Dimensions	h 17' w 12'7" d 10'6"

## S.W. ENGLAND (95/4)

X

Bryceson

1880

Action	mechanical
Specification	Gt 8.8.8.4
	Sw 8.8.4.8
	Pd 16

Casework	details awaited
Dimensions	h 15'w6'd 10'3"

## W. ENGLAND (95/13)

Conacher: P Hutchins

1904: 1968

Action	mechanical/pneumatic
Specification	Gt 8.8.8.4.22/3.2
	Sw 8.8.4.II.8
	Pd 16.8.4.II

Casework	basically pipe-rack to front and one side
Dimensions	h 16' w 8'd 6' plus 1' 6" pedalboard

Postscript: The *Gloucestershire Echo* recently advertised for sale a musical instrument capable of procreation. "Harmonium. In oak and calved ...

RW

# NOTES & QUERIES

*Who said these?*

A psychologist is one who visits the *Folies-bergère* and spends the whole time looking at the audience.

A radical is a man who has both feet firmly in the air.

[visiting the old clarinet player] There were so many lodgers in the house that the doorpost seemed to be as full of bell handles as a cathedral organ is of stops ... doubtful which might be the clarionet stop.

\*

Organ Fairy Stories are a great hindrance to writers and researchers - and, moreover, are extremely difficult to get rid of. You would not need a crystal ball to know that the possibility of passing one on is something I view with apprehension. It was therefore with shame and shock that, opening my *January Reporter*, I found that I had scored a real bullseye on my own account. The organ mislaid behind the scenery was not at Covent Garden but at *Sadlers Wells*. This was perhaps because I had just previously written about Covent Garden, but in any case that is no excuse for such senile carelessness - my apologies. Having been born nearer to the opening of the century than now seems convenient, I need to reduce commitments, and storage space. I have turned over much of my material to BIOS, either permanently or on loan, towards the *Directory of British Organ Builders* and the *National Pipe Organ Register*. So, for many enquiries, please note David Wickens's remark "It is always worth trying the Archive" first, as I myself will now have to. Tricky ones will no doubt be sent on to me; correspondents have referred to me as the Baffled Researchers' Last Hope, and the Agony Aunt of the organ world. The butter's spread too thick' but I shall be glad to help where I can, and please send me anything you would like mentioned in *Notes & Queries*.

I hope to continue that until I am put out to grass, for there is a lot of material in hand, and the Brantub will be with me for a long time yet - not too long, I hope, for (from experience!) I do not want to 'do a Freeman' on my family. And there's much other writing with which I should be coping. Looking back over the years, several things come to mind: how many queries have to remain unanswered; that some answers are known to members but do not come to light; and that some writers in the musical press clearly do not read it (or recall it). There has also been a considerable increase in interest in organ-builders.

A mixed bag - a builder named Blount and credited with an organ at Wimbome Minster: he was in fact the organist, not the builder, the confusion arising, I fancy, via the *Illustrated London News*( 1). Engemann of Orange Street, Leicester Fields, *fl.* 1770-82; Whiteley of Uttoxeter, *fl.* 1720; and Albert Dawes, *fl.* 1857 (Christchurch, Bermondsey) - any works by them, please? An organ installed in 1858 at Forest Hill Independent went to Crewkerne Baptist in 1913 - any information? Yes, the Hill 1879 from S.Paul, Great Portland Street *did* go to Brentford, but not to S.Paul (where was a Willis of 1883): it went to S.Faith, a Bodley church of 1906. I was told this by the priest-in-charge at that time, when forty years later he was a neighbouring incumbent to me. It was installed and rebuilt by Hill; I cannot update any of this.

A four-stop chamber organ, late eighteenth or early nineteenth century, by 'Taylor of Halifax' went out to New Zealand in 1902. Information is requested about this builder and if any similar instruments are known. An organ from the Reigate area went to the church at Forest Green in 1915. It is early nineteenth-century, reconstructed probably in 1951, perhaps not too much altered, and has a sliding keyboard. It bears a plate 'Letts 1806' - presumably the maker, or perhaps supplier. Any information as to this builder will be welcome.

The architect's drawing of the Hill 1851 Exhibition organ console is, member Ron Morgan tells me, now in his possession(2). Could it be reproduced (probably reduced) in this journal, one wonders, or even *the Journal*? Northcott was reed voicer for Walker before he set up for himself. I was told, on what

authority I do not know, that he always wore white gloves when at work. It was he, I was also informed, who voiced the reeds for the 'Grove' organ and for S.Barnabas, Pimlico. If this is so, some link with Thynne might be indicated.

Forsaking the 'Pending' for the 'Brantub' I find a note that in the *Proceedings of the Musical Association* for 1907, in an article by C.W.Pearce - *The English Organ of a Century Ago* - on page 128 the failure of Barker's apparatus at York is dealt with, in a quotation from T.S. Camidge by J.I.Wedgwood. I believe the article was reprinted as a booklet. There is also a note that in a Northants organ is to be found the label 'Ainsworths Chorley England. Improved Patent Action Organ Pedals'. No patent is recorded to this firm, nor any reference to them. The organ-builder notes "The construction is very idiosyncratic, unlike any other manufacture of pedal keyboard". The DOA commented "If this is the improved version, I hope I don't come across the previous one!" Do you know of the firm?

Departmental coupling on tubular-pneumatic organs is carried out by several ingenious methods, most commonly involving membranes or sliders. In every case, the method involves opening or closing the access of the action wind to the motors of the coupled department. As we have seen before, the chief expense of couplers is the need for uncoupling. I was therefore intrigued when I came across another means of tackling the situation. The action wind was never cut off from the motors, which were, so to speak, always 'in circuit'. Each bank of motors was kept closed by a bar which pressed them on their seats, and the couplers were brought into operation by lifting the bars. It could hardly be simpler! However, simplicity isn't everything, and one can see snags. I first saw this in a T.S. Jones organ of about 1910, and have not seen one by any other builder. Perhaps I have never been in the right place.

Some interest has been aroused about the Tractarian pseudo-monastic segregation of women organists, and I have received notes of several. At Monkland in Herefordshire, where Sir Henry Baker was rector, the 1866 Walker has its console behind solid wooden panels with holes pierced for the player to keep in touch. Wilby, Northants has a similar set-up. At Sledmere in Yorkshire is a heavily-screened-off console in a sort of cave. Kirkandrews-on-Esk, with its glorious cases and puny instrument, confines the organist in a kind of cupboard. There are others, but the Tractarians were not the only misogynists where organists were concerned; in Harborne, where I spent my boyhood, at the Baptist Chapel "They have a lady organist, you know - but she's got her cap and gown". Indeed she had: for all one ever saw of her at her post in church was the top of her 'mortar-board' bobbing about above the back of her enclosure. (I never found out what the organ was.)

I have previously quoted from *The Silver Skates* by Mary Mapes Dodge(3), who you must have guessed was American. What I have since found out is that the story of the Dutch boy who averted disaster by plugging with his finger a hole in a leaking dyke, first appeared in this book and was invented by the author. It has attained some credence in Holland since then, even to a statue of the boy in 1950 at Spaarndam, but there is no historical authority for it, and it must join Handel's nose and the quasi-tuba-vox-humana in the fertile imagination of a perpetrator of books for children.

A 1913 extract (4) from an unknown north-country local paper tells us about David Clegg's 'Band Organ' in Blackpool Winter Gardens. Clegg declared it was



"absolutely unique - in design composition and effect" and was entirely his own idea, representing merely a beginning to what he wanted. It had nine keyboards "arranged in all manner of angles around the player's seat" and there were five sections.

1. *Church Organ*. 'Effect of voices' (metal pipes); phonon diapasons and tibia plena, both on 10"; contra flutes and open diapason basses on 4"; celestial trumpets on 15".
2. *Expressive Concert Organ*. Swell reeds with metaphone; forte expressif; harpe eolienne; cromorne; contra bassoon; clarion voix celeste; percussion cor anglais; bourdon; French celeste; English church chimes; French carillon; American sanctus gongs.
3. *Full Orchestra*. 1st. and 2nd. violins, violas and 'cellos, double basses; doppel flutes; clarinets (special French); bassoons (continental special); musettes or French oboes; octave of special drums (played from special keyboard); cymbals (played from special keyboard); solo trumpets.
4. *Military Band*. Quintaton; saxophones; bass Cor Anglais; concert piccolo; tube bassoon; Cleggiphone basses (specially heavy wind); special gong drum (played from special keyboard); Chinese gong (large size, also played from special keyboard).
5. *Brass Band*. Euphonium (special heavy wind); cornets; trombones, and tuba (all heavy wind).

These are just a few selected special items; there was a lot more than that. Clegg stated that amongst his hearers were "many people who loved classical music, and he found that Bach's fugues always met with appreciation". He did not, however, give any clues as to his registration!

In the *Dursley Gazette* of 1909 it is recorded that a Gloucestershire organist had decided to perform as voluntaries over a period of time the complete works of Bach. Before long, members of the congregation approached the Vicar and asked him to persuade the organist to play music from the great classical organ repertoire rather than his own compositions!

### *Tailpiece*

#### *Who said these?*

Bishop Mervyn Stockwood; Franklin Roosevelt; Charles Dickens, in *Little Dorrit*.

#### *Exchange and Mart*

Grave for sale. Unused. (*Larne Times*)

Tombstone for sale, cheap, will suit somebody of the name of Robertson. (American, reported in *Daily Telegraph*)

Record-breaking 1920s Gramophone. (*Antiques Trade Gazette*)

Metronome, as new ... £15 (*Leicester Mercury*)

For Sale - Pig Pong game (*Grimsby Evening Telegraph*)  
Free cookbook with every smoke alarm (*Penzance shop*)  
Patterned Muslim £1.25 per square yard (*Preston Weekly Mail*)  
Fatty Arbuckle's. Delicious staff and friendly food. (*Stratford-on-Avon Information Guide*)  
Eat as many Chinese as you like for only £9. (*Stortford & Stanstead Courier*)  
Rooms available for disconcerting gentlefolk. (*Christchurch Advertiser*)  
G ... Upholstery Ltd, require an experienced upholsterer to cover the London and Kent areas. (*Bucks, newspaper*)  
This Inn ... provided refuse for King Charles I. (White Hart, Moreton-in-Marsh)

\*

### Notes

1. 1851 Volume 2, p. 4.
2. *BIOSRep*, Vol. 17, No. 4, p. 24.
3. *BIOSRep*, Vol. 18, No. 3, p. 21; Vol. 19, No. 1, p. 17.
4. *The Organist and Choirmaster*, Dec. 1913, p. 332.

B.B. Edmonds

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    - (or on S1/,\*" disc)
    - ASCII text
    - 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

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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: 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).*