

# BIOS REPORTER



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**BIOS**

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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

Organologists have a tendency to confine themselves to the instrument, its makers and its repertoire, and only rarely do they focus their attention on organists themselves. Generally speaking, organists of former times do not seem to be of much organological interest unless they played a part either in designing particular instruments or in the evolution of the instrument generally: one thinks of figures such as S.S. Wesley, Henry Smart, and W.T. Best, and in our own times of Ralph Downes. Straddling both centuries is Walter Parratt (1841-1924), who - although undoubtedly one of the leading performers of his generation - has received no extended treatment (as far as we know) since the hagiography that is D.F. Tovey and Geoffrey Parratt's *Walter Parratt* (London, Oxford University Press, 1941).

Parratt's apparent neglect is hard to account for, given that he remains, some seventy years after his death, such a presence in our musical and organological cultures (and in the Lady Lever Gallery, Port Sunlight and in the Birmingham City Museum and Art Gallery, he is a visual presence, too, in Holman Hunt's *May Morning on Magdalen Tower* - Birmingham having the smaller version of this very striking painting). His hymn tunes *Obiit* and *Huddersfield* (the latter named after his birthplace) are occasionally heard, his double chants continue to enjoy vitality, and although he himself composed little for the instrument, his name appears time and time again on title pages: he was the dedicatee of a large number of organ works, among them such varied compositions as the second of Parry's chorale fantasias, Basil Harwood's Sonata in C sharp minor, the chorale preludes of Ethel Smyth, and the first of the Psalm Preludes of Howells. From the Royal College of Music, from the University of Oxford and perhaps above all from the organ loft at St. George's Chapel, Windsor Castle, he wielded immense influence, his pupils including some of the most distinguished British organists of the first half of the century.

Parratt was frequently called upon to advise on organs and to give inaugural recitals, and essays about British organs built in the late nineteenth century and in the early years of the twentieth quite often give him some passing mention. To take just two examples, Richard Hird's essay on the Durham Cathedral organ gives the programme of a recital that he gave in 1905 (see *JBIOS* 18 (1994), 79); and the account of the organs and organists of St. Mary's, Nottingham by Andrew Abbott and John Whittle (*q.v.*) gives the programmes of the two recitals he gave there in 1916, following the completion of the organ by Walker, as well as information about the role that he played in the planning of that instrument. His programmes, though they contain some interesting (some might say eccentric) period touches, e.g., works by Arensky and by Sgambati, could well be repeated today, so balanced and varied are they (and forward-looking, too, occasionally containing works by the then virtually unheard-of Max Reger). Yet our main reason for devoting these paragraphs to Walter Parratt is to do with the work that he did as an adviser, because we think that a full account of his work in this capacity would be an important and engaging contribution to organological literature. It is probable that as well as advising on major, well-known schemes of the period, he advised on a great many smaller, less well-

known ones as well, bringing to bear his views on the tonal design of the instrument. We know from Hugh MacPherson's account of Parratt's involvement with the former Willis organ at Windsor (see *Organists' Review* LXXVIII (1992), 302-305) that those views were, by today's standards, at any rate, somewhat unorthodox, and it would be interesting to have a clearer understanding of the extent to which this remarkable musician was responsible for the increasing unison emphasis of the British organ in the period from the early 1880s (he was appointed to the RCM in 1883) to, say, 1914.

Now that Organ Studies is a burgeoning academic discipline, we put forward Parratt as an eminently worthwhile subject for a dissertation, to anyone casting around. It is time we had him in better focus, and perhaps time that we devoted more attention to organists generally.

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We hope it is fair to say that ability as a performer is not necessarily a guarantee of competence to give advice on the restoration of historic instruments.

Our colleagues in the Organ Historical Trust of Australia have kindly sent us copies of various items in *The Age*, to do with the organ in Melbourne Town Hall (Hill, Norman & Beard, 1929), an instrument which remains a focus for controversy, the OHTA favouring its restoration, others - with Mr. Carlo Curley apparently at their head - favouring tonal alterations. In the absence of precise information about what is proposed here, it would be rash to comment, though in principle BIOS obviously goes along with OHTA. We await further developments with interest and hope that our colleagues will keep us informed. In the meantime, we quote from the final paragraph of a letter that appeared in the 18 August 1995 edition of *The Age*, written by John Mallinson, Organist of St. Patrick's Cathedral, Melbourne:

*Carlo Curley is an internationally acclaimed virtuoso, who has performed on some of the world's greatest instruments and who is certainly qualified to advise on organs of this genre.*

We are not sure whether one is supposed to read 'therefore' between "is" and "certainly", and if Mr. Mallinson sees this editorial, we shall be glad if he will clarify. We shall be glad, too, to hear from anyone who agrees that a *non sequitur* is implied here. We do not dismiss the notion that the possession of a virtuoso technique confers insights in this area which players of lesser ability necessarily do not have; it is simply that we find it hard to think what those insights might be. Rightly or wrongly, not every leading performer is very much concerned with the mechanism and design of the organ or with its history, and we think that there is an important point of principle here, about the criteria sometimes applied when advice is sought.

For the avoidance of doubt, we think that British Reserve has much to learn from Mr. Curley, and if we are wrong to think of him as uninterested in the historic organ culture which it is the job of BIOS to maintain, we shall be very glad to be proved wrong.

David Wickens's contribution to this issue is a topical one, about the organ in the chapel of the Royal Naval College, Greenwich. Readers will no doubt have seen, or heard about, the letter from the Secretary which appeared in *The Times*, in August. Perhaps this is a topic on which Dr. Kent could enlarge, perhaps at the Reading day-conference taking place next February. Once again, there seems to be controversy about advice, and it will be good to learn the facts and see what lessons can be learned.

\*

At the time of going to press, the list of organs chosen to receive from BIOS the first batch of Historic Organ Certificates is unavailable, but we hope to include it in the January edition.

RC

## MEETINGS

### Exeter, 29 August to 1 September 1995

#### *The Exeter Conference*

The 1995 Residential Conference was held in Exeter, and based in St.Luke's School of Education. Being part of the University, accommodation was naturally basic, but the plumbing worked and the beds were comfortable. More important, the food was both good and plentiful. One wonders if Lewis Carroll had a hand in the catering, as there were always many more places laid than delegates to sit at them.

The number attending this year was disappointingly small, less than thirty, and several faces were missed. This represents only about five per cent of the membership. End of conference report - could do better. Make a note now to be at next year's conference, in Penrith.

Being based in the West Country, the theme naturally focused on this region and its organ-building traditions, past and present, but not exclusively. In his opening paper, Christopher Kent chose to bring us up to date on progress with the Susi Jeans papers, and to review her work and achievements. Some of her material has been passed to the British Library, and those papers relating to her teacher, Franz Schmidt, to the National Library in Vienna; but the bulk of her research material will remain at Reading University.

The second paper was given by Betty Matthews, on S.S. Wesley at Exeter, delivered with a dry sense of humour which disguises her considerable scholarship. Not only did we hear of Wesley at Exeter, but were also given a brief glimpse of his whole life, following his career from Hereford to Exeter to Leeds to Winchester and finally Gloucester. His position in the Wesley family tree was made clear, and his talents compared with those of his father and uncle. It is a sad reflection on the nineteenth-century English musical establishment that his

attempts to enhance and reform cathedral music were not taken seriously.

After dinner, we visited the Cathedral, where Stephen Bicknell talked about two major early organ-building families based in the West Country, the Chappingtons and the Loosemores. He related their work to the nature of the medieval organ in England and its surprisingly late survival, drawing parallels with surviving contracts from elsewhere. Although there must have been organ builders of importance in other places, it is remarkable that more should be known about these early western builders than others. It was interesting to note the rise of the Chappingtons during the sixteenth century to be not only of local but national importance, building organs in the most prestigious places. There are indications that organ building in this part of England was far from parochial and that the 1665 Loosemore organ in Exeter Cathedral, with its fourteen large bass pipes, was special. However, an earlier organ in the cathedral, of 1513-14, was also larger than usual, suggesting that there may have been a West Country tradition of large organs. This emphasis on bass pipes suggests a possible link with the organ of south Brabant and Flanders, an area of great influence as far as organs are concerned and where bass pipes or trompes were being used.

Photos and drawings were distributed of a soundboard of ca.1520, which until recognised for what it is, was doing duty as part of a barn door. Since then a second one has been discovered, and it has been possible to make speculative reconstruction of the stops they contained. We were told much more of this complicated and emerging history of early British organ building, but all of this material will soon be published in Stephen's forthcoming book on the history of the English organ. What we heard is a clear indication of the scope and depth of scholarship which is going into this book, which will be essential for our shelves.

The evening concluded with a recital by Paul Morgan of music by Jackson, Buxtehude, Lugg, S.S.Wesley, Franck, Howells and Mulet. It included two pieces by former organists, but more important, effectively demonstrated the range of this instrument. Full organ is adequate but not over-loud, a point often ignored by many organ builders.

Wednesday was largely lecture-room based. Jim Berrow presented a paper on John Nicholson, 1815-95. The Nicholson family was extensive, and in researching its branches and connections Jim has pursued many lines. It is still not clear how many of the names so far identified were actively working in organ building. The Nicholsons were also heavily involved in the printing trade. The three main centres of family organ building were Rochdale, Walsall and Worcester, but Luddenden near Halifax was where the family came from. There was apparently a mutual arrangement between the three branches not to trespass on each other's territory. There is a probable link with Thomas Harrison and a link by marriage has recently been found with Taylors of Leicester.

Nigel Browne then introduced the work of Henry Philip Dicker, 1817-1894, organ-builder of Exeter, almost an exact contemporary of John Nicholson, but only of local importance. This did not, however, mean that his work was not of good quality, and his unaltered organ in St. Mary's Denbury, although small, has a delightful sound, typical of mid-nineteenth-century organ building. The firm built over one hundred organs; their specifications were not imaginative but always had proper choruses. Their largest instrument was for St.Mary

Magdalene, Torquay (1851) with 33 stops. The son, Henry John Dicker, continued in business until 1914, but after cfl.1880 the serious competition from Hele, which was then a firm of national reputation, meant a steady decline in work, and at the end Dickers were building little and mostly only tuning. The overall quality of Dicker's work makes it easy to see how what may start as some casual research can become a rewarding and time-consuming undertaking.

The AGM then took place. According to the Constitution the meeting was not quorate, but proceeded on the basis of provisional elections, to be confirmed at a subsequent general meeting. The proceedings of the AGM are reported separately.

The afternoon began with a paper by José Hopkins on Ely Cathedral and the archive material relating to its organ, which is not extensive. There are scanty references to organs in the twelfth century, 1374 and 1396. After the construction of the Octagon (1322-50) the choir was placed beneath it, with the pulpitum and organ in the first bay of the nave. The first real documentation of the organ relates to the Gerard Smith organ of 1668 or 1689. A judgment by William Preston, organ builder, survives in Cambridge University Library, in which he states that the work was not well finished, and that it was greatly over-priced. Smith carried out further work in 1691. As an indication of the decadence of the Church of England in the eighteenth century, we were told of uses the nave was put to. Pigeons were bred and shot, coal carts used it as a short cut (as it was better paved than the road), and children were sent to play there in wet weather.

In the eighteenth century, James Essex, the cathedral architect, demolished the pulpitum and moved the choir well into the eastern arm of the building, with the organ again on a screen enclosing its western side. An alternative site for organ and screen against the east wall was considered but rejected. The instrument was moved by Byfield and Green, and Essex provided alternative Gothic and Classical designs for the case, the latter being adopted. Nothing further was done until it was again rebuilt by Elliot and Hill, in 1831. In 1851 the screen was demolished and the instrument was again moved by Hill, and housed partly in the north choir triforium and partly in the new case designed by George Gilbert Scott. Arthur Harrison provided a new organ in 1908, rebuilt in 1975.

Paul Joslin has for his Reading research been examining the work of Hele & Co., and he presented a paper on the subject. He will no doubt be the envy of all other researchers in being able to trace the genealogy back to Bartholomew Hele in the reign of Henry II. The family produced a Sheriff for the County of Devon in the fifteenth century and later an MP. Some were also organists, for example, John Hele was Plymouth Borough organist 1883-9. Paul's enthusiasm for the Hele sound began with his first church appointment at St. Matthew, Fulham, where the 1895 Hele is largely unaltered and a fine example of the apogee of this firm between *ca.* 1880-1905. George Hele, 1836-1919, the founder of the firm, was first an organist at several locations, beginning at Devonport in 1855, moving to St. Mary's Truro in 1863 and in 1864 setting up as an organ builder. His first organ came in 1865 for Devoran Wesleyan church, which he also opened, and it still exists, although enlarged. The firm moved to Plymouth about 1871 or 72 and was then called Hele & Co. They had to move again in 1875 and 1878 as work rapidly expanded. The superb quality of Hele's work at the turn of

the century can be attributed to John Calvert Hele, FRCO, 1861-1938. He was a good flue voicer, starting his apprenticeship at the age of 13, kept detailed records of his voicing in note books, and always marked the lowest pipe of each rank with its name and date. In 1895 he patented the Hele Patent Console, which used inter-manual stops which rock sideways. Two examples can be seen at the Sacred Heart, Exeter and St. Matthew, Fulham.

J.C. Hele's specifications were conservative, with the Great and Swell divisions of the larger organs both having a complete diapason chorus up to mixture, with a tone which was both full and bright. Two other largely tonally unaltered organs of his are at East Hill URC Wandsworth, 1902, and St. John, Egremont, Wallasey, ca. 1908. John Calvert Hele's conservative approach, similar to that of William Hill, is shown in the firm's rebuild of Chichester Cathedral in 1904, when almost all the historic pipework going back over 200 years was restored and re-used. We have to thank him for this. During the twentieth century, the firm's work declined in standard until in 1955 Hele's were taken over by J.W. Walker. In 1974 Walkers closed it down. It was then bought by Maurice Eglinton, who continues business under the name of Hele.

As part of the conference BIOS sponsored a public recital at St. Peter's, Tiverton, given by Nicolas Kynaston on the 1867 Willis organ, restored and slightly modified by Manders in 1967. The sound is, as is to be expected, bright, and one member speculated that the Great reeds may have been early examples of increased pressure, at that time being developed by Vincent Willis. The programme included music by Smart, J.S. Bach, Dupre and Liszt, illustrating that an organ of this date is versatile, even if limited by a lack of modern gadgets. The recitalist had practised on this instrument as a student and declared an old affection for it, but on this warm evening seemed at times a little uneasy with it.

On Thursday, we took an early departure (returning briefly for the sandwiches) on a tour of local organs of interest to BIOS. At Killerton House, Richard Hobson played the organ in the Music Room. It is possibly by Robert Gray, but a second manual was added by Henry Dyer during the nineteenth century. Richard played a variety of short pieces appropriate to the style of the instrument, by Alcock, Lebegue, S.S. Wesley, Battishill, Camidge and Mozart. We thank him for going without breakfast to familiarise himself with the organ.

At Marlton, Geoffrey Morgan demonstrated the new Goetze and Gwynn organ in its west gallery. We heard music by J.S. Bach, Stanley, Boyce, Mendelssohn, and movements from Handel's 'Cuckoo and Nightingale' concerto, which in the space of a few bars gave the player the opportunity to demonstrate a variety of piquant sounds. We then came to the battle of the organs. The last piece, Whitlock's *Fidelis* showed up the limitations of a classical organ, so it was immediately repeated on the now redundant Romantic organ by G. Hawkins, where Geoffrey could wallow in the string sound.

Lunch on John Wellingham's lawn and a quick look at his new chamber organ by William Drake was followed by a visit to the former John Loosemore Centre and Bill Drake's workshop, where a new organ was being built for Thomas Trotter. It was interesting to hear the Drake Opus 1 and to compare it with his more recent style.



The charming late Georgian church at Teigngrace has a small organ, contemporary with the church, but of unknown provenance, and still with its short-compass nags-head swell. Before playing to us, John Wellingham discussed the wind pressure, which is probably too high. We heard the organ at its present pressure and again with it slightly reduced, when the pipework sounded better. We listened to music by Walond, Blow, J.H.Roman and Corelli, all well suited to this particular instrument.

Denby church has a small Dicker organ of 1868 of one manual and six stops, and a thirteen-note pedal Bourdon. It has a delightful sound, typical of the mid-nineteenth century, reinforcing the point that many minor regional organ builders were producing high-quality work at this time. Tim Lawford, without any prior knowledge of the organ and its hazardous pedalboard, effectively demonstrated its qualities in pieces by Zippoli, Kuchar, Attwood and Langlais.

At about 7.00 p.m. we arrived at Powderham Castle, hot and dishevelled, to see the organ by Brice Seede of 1769, enlarged with a Swell division by Dicker cfl.1866. We could only encourage a few squeaks from it, but judging by Dicker's other work he probably added to and did not alter Seede's sound. Apart from dazzling transformations from some of the ladies, this must rank as the most casually dressed BIOS dinner, held in the castle hall. We were pleased to welcome our three quests, Paul Morgan, Bill Drake and John Wellingham.

On Friday morning, the AGM any other business was dealt with. Topics discussed were the issuing of certificates to custodians of important historic organs, the future listing of organs, the future of the Farnborough Abbey organ, the high cost of the conference, and the possible publication of conference papers.

The last official item was a visit to a medieval city-centre church, St. Olave, which has a very satisfying single-manual Walker chamber organ of 1847, restored in 1985 by William Drake. Although having only four manual stops, it was adequate for this resonant building. On our way back to lunch, we somehow found ourselves in the organ loft of the Sacred Heart RC to hear the Hele organ cfl.1895. After our final lunch, three of us not yet satiated gained access to yet another Hele, of 1900, in St.Davids, the splendid Arts and Crafts church by W. D. Caroe.

The dangers of trying to assess the tonal qualities of an organ were highlighted by these last two visits. The former instrument was not in good repair and did not produce the fine sound to be expected, but the latter, well maintained, sounded superb, and a good example of Hele's final period of high-quality work. In the wrong circumstances the first could be mistaken for an organ of indifferent quality by someone not sufficiently experienced in the firm's work at this period.

Our warm thanks to Christopher Kent for masterminding the conference, and to Bill Drake, who gave up a lot of his time to be with us and enlighten us.

Barrie Clark

## **Annual General Meeting, 1995**

The meeting was attended by less than 5 per cent of the membership and was therefore inquorate. However, the Society's senior officers put to those members present the suggestion that the meeting should go ahead nonetheless and that those elected to office should be elected in an acting capacity only. The suggestion was approved, and the following elections took place: Dr. Nicholas Thistlethwaite, as Acting Chairman; Dr. Mike Sayers, as Acting Information Technology Officer; and Dr. Relf Clark and Mr. Derrick Carrington, as Acting Ordinary Members of Council.

**NOTICE IS HEREBY GIVEN** that a General Meeting of the British Institute of Organ Studies will take place at 35 Upper Redlands Road, Reading, Berkshire RG1 5JE on 10 February 1996, beginning at 2 p.m., for the purpose of dealing with the following motion:

**THAT** the Annual General Meeting of the British Institute of Organ Studies held at St. Luke's College, Exeter University, on 30 August 1995 be, and is hereby, ratified.

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

**Richard Hird**  
**Honorary Treasurer**

## **Bethnal Green, 11 November 1995**

It is hoped that a report will appear in the January 1996 edition.

## **Annual lunch, 2 December 1995**

Details and an application form are enclosed.

## **Reading, 10 February 1996**

Details and an application form are enclosed.

## **Oxford, 23 March 1996**

This date has been provisionally set aside for a day-conference based around some of Oxford's new organs (not Keble). Further information will be given in due course.

## **Annual Residential Conference, 1996**

We give advance notice that next year's annual residential conference will be based at Newton Rigg College, Penrith, and that the dates will be 27 to 30 August. Further details will follow in due course.

# **PUBLICATIONS**

## **Reporter**

The cut-off date for the January issue will be Friday, 1 December, and material must be submitted in the usual way pending further announcements.

Anyone wishing to assume the role of editor or co-editor, or having suggestions with regard to the future of this publication, is warmly invited to contact the Chairman.

## **Journal 19 (1995)**

We confirm that the editors are Jim Berrow and Dominic Gwynn, to whom enquiries should be addressed. Work is now well in hand.

## **Journal 20 (1996)**

The editor will be John Brennan, to whom queries 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**

The organ in the chapel of the Royal Naval College, Greenwich, has been in the news lately. It was built by Samuel Green in 1789 and subsequently altered at various times, principally by William Hill & Sons and their successors, Wm. Hill & Son and Norman & Beard Limited. It is about to be rebuilt.

An account of the organ was written by K.J.B. Topley in 1950, just before the organ was converted from mechanical action to tubular-pneumatic, i It was written at a time when it was thought that the Hill records had been destroyed in the blitz. There was little or no documentary evidence, therefore, to support the historical outline given. Since then, of course, the Hill records were re-discovered and eventually deposited in the Archive.

Topley quotes Leffler's specification as given in C.W.Pearce's *Notes on English Organs*, as at the re-opening of the organ in February 1819, after repairs by James Davis. There were subsequent alterations that are reflected in the

specification published in the 1855 edition of Hopkins and Rimbault, but uncertainty as to who carried them out. J.C. Bishop was, apparently, in the offing - as one might expect, since he absorbed the London contracts of James Davis when he retired. Topley then gives 1862 and 1909 as the dates when Hill did major work on the organ.

There is nothing to be found in the Hill books for work done in 1862. There was, however, work done in 1871:

Hill Estimate Book 2. p. 115

Oct13/Dec21 1871

jobno.1414

Repairs

Take out clean and repair all pipes. Re-voice reeds, quiet the action remove interpolated couplers and add 2 new ones. Make a CCC Pedalboard of 2 1/2 8ves with new pedal couplers. Retune equal temp. £100  
 Extend Swell from FF to CC. Add to Pedal Violon 16ft Trombone 16ft Prin 8ft. Additional Bellows

extra £200

together £300

This covers the extension to the Swell and the addition of Pedal stops (to a total of four given the already-existing Pedal Pipes) mentioned by Topley but not the curtailment of the GG compass to C.

The work done in 1909 is outlined in the Shop Book as follows:

Hill Shop Book 5. p. 1 15 [the same page number as the previous quotation is coincidental!]

Apr 2 1909

- 1 clean pipes
- 2 clean organ
- 3 new bronze wires, buttons and cloths
- 4 new bronze squares & new roller boards for manuals
- 5 revoice reeds and supply new Tr & Ob
- 6 present compass Gt EEE [sic] to E, Sw Cc to E, convert CC to A, by transposing Gt pipes & supplying new Sw soundboard
- 6[sic] new radiating pedals, new manual keys
- 7 new reservoir near soundboard, to steady wind from present bellows, now too far away

time for work, end of July to beginning of Sept

Old Ped soundboards & tracker action to remain, also the drawstop action

Gt Op Op SD Clarab Prin FI 12 15 Mix Cornet Tr Clar

Sw Bdn Op Dul SD FI Prin Mix3 Tr Ob Clar

Ch Dul SD Prin FI 15 Clart

Ped Op Viol Prin Tromb

5 usual couplers

This entry is not without error: e.g., the Great compass was never down to EEE, but rather FFF (using the given pitch convention). It is clear, nevertheless, that the revision of the manual compass dates from this time and not 1871 (or 1862). The new Swell soundboard was supplied with the received layout reflecting the increase of compass introduced in 1871. This was dictated by the action run. At this stage the action was still basically that provided by Green - and so it presumably remained until 1950.

The post-World War II records of Hill, Norman & Beard in the Archive are not comprehensive and are not completely indexed yet. There may be something relating to the 1950 work, but so far it has not emerged. There are some papers relating to work done in 1966. The work included the following:

- replace Gt Clarab with Cornet 8.12.15.17 (mid.C)
- Gt Mixtures revised
- Sw Bdn-bass revoice as Quintaten, open trebs replaced with new stopped pipes
- Sw Tpt replaced with new
- revision of lowest break of Sw Mix
- Ch expression box removed, therefore tonal rebalancing
- replace Clarinet with new Bassoon
- Ped add new Fifteenth Spitzfl & Rauschquint
- Tbne restored, revoiced, resited

- A- use redundant Choir louvres & frame for Swell discarding the old Swell louvres
- B- Discarding badly worn secondary main bellows in rear of organ (as redundant) resite Swell organ reservoir adapting wind trunking & controls
- C- raise 4-stop Ped soundboard, remodel; adapt trunking & mitring of pipes as necessary. Trombone resited on main chest in place of Pedal Principal (for acoustic reasons)
- D- re-arrange side panelling
- E- additional pistons to both Great and Swell
- F- open Great soundboard deal with dessication
- G- Humidifier

Topley wrote: "Some have expressed a desire to enclose the choir organ. That would be a great mistake ..." Nevertheless this was evidently done in 1950 and may explain why the Choir windchest was lowered. Topley also wrote: "It seems likely that there will be no tonal changes, for the organ is to be kept as an example of its period ... It represents a type of organ-building which we cannot afford to lose."

1. K.J.B. Topley, 'The Royal Naval College, Greenwich, and its Organ', *The Organ* XXXI (1951), 14.
2. Michael Sayer, *Samuel Renn, English Organ Builder*, 18.

DCW

## MEMBERSHIP MATTERS

Members are again 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 are further reminded that should a subscription remain unpaid by 1 August then, regrettably, their membership is terminated.

This issue contains a supplement comprising the Constitution. Members are invited to forward comments for consideration in Council's future review of the Constitution.

JKW

## PERSONNEL MATTERS

Earlier this year, Christopher Kent announced his intention of resigning as Secretary. He had served for nine years, and that fact, coupled with growing professional commitments and a desire to devote more time to writing and research, had persuaded him that the time had come to relinquish the post of Secretary.

At the Annual General Meeting, I was able to express (inadequately) my sense of the debt BIOS owes to Dr. Kent for his work. The Secretary's job is a demanding one, requiring both administrative skills and tact in dealing with people. Christopher Kent is equipped with both, and BIOS has benefited accordingly. We are deeply grateful for the time and knowledge that he has generously put at our disposal over the last nine years.

It was appropriate that Dr. Kent's term of office should end with the successful Exeter conference, which he had organised. We wish him a happy 'retirement' but are glad that he will continue to be responsible for maintaining BIOS's links with scholarly bodies abroad.

Christopher Kent remains nominally the Secretary pending the appointment of his successor, and it is hoped that an Acting Secretary will be appointed in about six months' time and that the appointment will be confirmed at next year's Annual General Meeting. In the meantime, secretarial business will be shared among other officers, and correspondence received at Reading will be re-routed as appropriate.

The Society's thanks must be recorded to Dr. Gerald Sumner and Dr. John Rowntree, who have retired from the Council.

NJT

**THE  
BRITISH INSTITUTE  
OF  
ORGAN STUDIES**

**CONSTITUTION**

# THE BRITISH INSTITUTE OF ORGAN STUDIES

## CONSTITUTION

revised by resolution of the Annual General Meeting, 29 September 1984

1. The name of the Society shall be 'The British Institute of Organ Studies'.
2. The objects of the Society shall be

to advance the education of the public in and promote the study of and research into the development of the organ and its music in all its aspects and, in particular, the development of the organ and its music in Britain and to publish the useful results of any such research.

To promote the preservation and restoration of historic organs in Britain for the benefit of the public generally.

In furtherance of the above objects the Society shall have the following powers:

- (a) to procure to be written and printed, published, issued and circulated gratuitously or otherwise such papers, books, periodicals, pamphlets, documents, or other materials as shall further the above purposes;
  - (b) to arrange and provide for the holding of exhibitions, meetings, lectures, seminars and concerts;
  - (c) to promote and organise cooperation in the achievement of the above objects both nationally and internationally with other bodies having similar purposes whether in Britain or elsewhere;
  - (d) to encourage the preservation of records and other materials relating to the history of the organ provided that such records and materials are readily open to public inspection;
  - (e) to raise funds and to invite and receive contributions from any person or persons whatsoever by way of subscriptions or otherwise provided that the Society shall not undertake any permanent trading activities in raising funds for its primary charitable objects;
  - (t) to do all such other things as are necessary for the attainment of the said objects.
3. (a) The business of the Society shall be managed by a Council which shall consist of a Chairman, a Secretary, a Treasurer, Officers - not exceeding five - with special responsibility for the administrative work associated with the objects of the Society (e.g. the Membership Secretary, the Archivist, the Secretary of the National Pipe Organ Register, the Redundancies Officer) together with six



Ordinary Members. The Officers of the Society shall be elected at an Annual General Meeting of the Society and shall serve for a period of two years, being thereafter eligible for re-election. The Ordinary Members of the Council shall be elected at an Annual General Meeting of the Society to serve for a term of two years; the Ordinary Members shall be eligible for re-election for one further period of two years but after serving for two such consecutive periods of two years, they shall be ineligible for immediate re-election. With this one exception, membership of the Council shall be open to all subscribing members of the Society. A quorum of the Council shall be taken to consist of the Chairman or Secretary, together with five other members of the Council. All decisions of the Council shall be approved by a majority of those members of the Council present and voting; the Chairman shall have a casting vote. The Council may co-opt additional members up to the number of four.

- (b) The Council may from time to time present to the Membership at an Annual General Meeting the names of persons of special distinction for election to a list of Honorary Members. The qualification for such presentations shall be that the persons nominated shall have made outstanding contributions to the work of the Society and/or shall have been especially prominent in upholding its objects.
4. Ordinary membership of the Society shall be open to those who subscribe to the objects of the Society, and who shall pay such subscriptions as shall be determined by the Council, and approved by a General Meeting of the Society.
  5. All decisions at a General Meeting of the Society shall be approved by a majority of those members present and voting; the Chairman shall have a casting vote. A quorum for a General Meeting shall be deemed to be 5% of the total membership of the Society.
  6. All members shall be given 21 days' notice of a General Meeting of the Society.
  7. Changes in the Constitution must be agreed by a two-thirds majority of those present at a General Meeting of the Society. No alteration shall be made to Clause 2, this clause, or Clause 12, and no alteration shall be made which would cause the Society to cease to be a charity at law.
  8. Auditors shall be appointed annually, and the audited accounts presented to the Annual General Meeting of the Society. The Council shall have the power to engage or dismiss administrative or clerical services on terms it may deem fit and it may pay for such expert advice or assistance as it may consider desirable.
  9. The Society shall maintain a bank account in the name of the British Institute of Organ Studies; cheques drawn upon this account shall be signed by at least two persons that the Council may from time to time

decide, one of whom must be an Officer of the Society.

10. (a) The Treasurer is empowered to place the Society's funds on deposit at the bank, in the Post Office or Trustee Savings Bank, or in Government Securities in which the capital can be repaid in a period not exceeding six months.
  - (b) The Council shall have power to invest the funds of the Society in or upon any investments in or upon which trust funds may for the time being be authorised by law to be invested but not in any other mode or investment, provided always that the Council be entitled to make such investments without the requirement that part of the funds be invested in narrower range investments so that the Council may invest all the funds in narrower range investments or in wider range investments or partly in one and partly in the other as it shall decide.
  - (c) Any investments made by the Council shall be registered in the name of the Chairman and one other member of the Council on behalf of the Council.
11. (a) Notwithstanding the provisions of Clause 10 the Society shall have power to purchase freehold property or to take any lease of property only in accordance with the provisions of this clause for the objects of the Society. Such property shall be held in the names of the Chairman and one other member of the Council.
  - (b) The Chairman and one other member of the Council shall with such consent as is by law required deal with the property so vested in them by way of sale, mortgage, charge, lease or otherwise howsoever directed by the Council, and such direction shall in favour of a subsequent purchaser, mortgagee, chargee, lessee, or grantee be binding upon all members of the Society. A certificate purporting to be signed by the Chairman for the time being of the Society shall in favour of purchaser, mortgagee, chargee, lessee, or grantee be conclusive evidence that such a direction was duly given.
12. The Society shall be dissolved by a resolution passed by a two-thirds majority of those present and voting at a Special General Meeting convened for the purpose, of which 21 days' notice shall have been given. Any assets of the Society which shall remain after satisfaction of all debts and liabilities shall be given or transferred to such other charitable institution or institution having objects similar to the Society as the Society may with the approval of the Charity Commissioners determine.

# NEWS

## St. George's, Doncaster

We are grateful to Margaret Phillips for kindly drawing to our attention the fact that Joseph Sentance, MA, MusB, FRCO, formerly Director of Music at St. Peter ad Vincula within the Tower of London, has been appointed Organist of St. George's. Mr. Sentance is a member of BIOS and we wish him well in his new post.

# OBITUARY

As this issue went to press we learnt with sadness of the death of Laurence Elvin. To his widow and family we send our condolences.

Just before he passed away Laurence contacted the editors concerning *Pipes and Actions*, his last book, for which a flyer was included in an earlier issue this year. The title is selling well, and earlier titles are now becoming difficult to acquire on the secondhand book market. To avoid disappointment, should you have delayed placing an order with him, his advice then was to not delay. The price is £29.95 (post free) from the author's widow at [REDACTED]

# LETTERS TO THE EDITORS

*David Hamilton*

In the *Reporter* of April (page 5), it is stated that "Hamilton's excellent 3ft [pneumatic lever] model claimed an 1835-9 documentation, but this is nowhere corroborated".

While there is perhaps no such thing as one hundred per cent corroboration, the *Transactions of the British Association for the Advancement of Science* of 1839 do in fact record that Hamilton's lever was demonstrated in Birmingham in that year. In his own advertisement in Hopkins & Rimbault (1855 edition, 598), David Hamilton confirms that he first invented the lever in 1833. Various primary sources confirm that Hamilton installed levers in the George England organ in St. John's Chapel, Edinburgh in 1835. There is no suggestion in the St. John's Vestry minutes that the levers ever operated less than efficiently, despite various criticisms of both organ and organists in the same minutes.

It is quite possible that Booth, Hamilton and Barker all invented much the same device independently at a similar period, though J.I. Wedgwood provides a detailed and well-balanced summary of the pneumatic lever's invention in *The Organ* XIV (1934-5), 49, which suggests that Barker may not have achieved an

operational and practical version of the lever by the mid-1830s.

That Hamilton's model from the 1830s is the one which survives, on loan to the Russell Collection in Edinburgh, is virtually beyond doubt. It was formerly in the possession of David Hamilton's nephew, Frederick Hamilton (1862-1942), before reaching (indirectly) the Royal Museum of Scotland, in 1934.

*Alan Buchan,*  


### *Organs in the Diocese of Europe*

Although dating back well into the nineteenth century, the Diocese in Europe in its present form is the youngest (and 44th) in the Church of England. There are over two hundred chaplaincies in the diocese, from Madeira to Moscow, the majority of which have their own building, and most contain an organ of some description. It is estimated that there are 80 to 100 organs in the diocese.

As the first Diocesan Organ Adviser, I see my initial task as finding out just what we have, and am in the process of drawing up a database of organs in the diocese. Early results on forty pipe organs show a predominance of English-built Victorian and Edwardian instruments with most major builders represented, and many are untouched: more recent builders include Goetze & Gwynne (The Hague) and Richard Bower (Gibraltar Cathedral). A range of local builders is also represented, e.g., Cavaille-Coll, and a Marcussen of 1862.

I am writing to ask for the help of members of BIOS: if any have information on organs in the Anglican Churches of Europe, I should be very pleased to hear from them.

*A.C. Mumford,*  


♦ H:\*

### *Haverfordwest*

With reference to John H. Hughes's article *A Brig, rockets and Bristol*, firstly I can confirm that the builder of the organ for the Moravian Church in Haverfordwest was John Smith *senior*.

The Bristol Mirror of 7 May 1836, referring to the organ for St.Stephen's church, Bristol, states that it was "the first organ which he [John Smith *junior*]

has constructed". The 1828 organ at Haverfordwest must therefore have been constructed by John Smith *senior*.

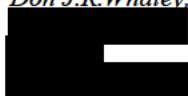
Regarding the invention of the rocket apparatus, there seem to be several contenders for the credit. One source states that it was invented by John Smith senior, but that a Captain George William Manby (of the Welsh Fusiliers) added the finishing touches and received all the credit. The *Dictionary of National Biography* refers to Manby as the inventor and *Farley's Bristol Journal* of 22 August 1823 notes that a successful "experiment with Captain Manby's invention of the mortar, shot with a line attached to it ... was made at Brighton" (no mention is made of Smith).

Dr. Edward Hodges in *The Repertory of Patent Inventions, no.80*, 1 November 1831, has an article entitled *Observations on the preservation of lives from shipwreck, with a suggestion for the employment of sky-rockets*. Here he refers to Manby and someone called Murray, but, again, makes no mention of Smith. In a letter to the *Bristol Mirror* of 29 December 1832, he refers to a reward being considered for a Mr. John Dennett for a similar device "after Captain Manby's apparatus had been tried and failed". Dr. Hodges concludes: "Now I have to make but one remark: If Mr John Dennett originated and published the idea ... previously to the fall of last year ... he is clearly and indisputably the inventor ... but if he did *not* originate and publish it prior to that period, he is clearly *not* the inventor, nor *as such* entitled to the reward; but Sir, your obliged servant Edward Hodges, Mus D ...".

Again, no mention is made of Smith. In view of Dr. Hodges's close association with Smith in organ building, he would surely have mentioned his involvement if there had been any, especially in writing to a local paper which must have been seen by Smith. His reference to the possibility of John Dennett being "*clearly and indisputably* the inventor" must also be significant.

This would seem to be yet another of the curious mysteries and by-ways of the organ world!

*Don J.R. Whaley,*



*Frome*

[Betty Matthews] identifies Stephen Jeffries as the controversial organist of Gloucester Cathedral [*BIOSRep*, 19/3, 11]. In fact, this Stephen Jeffries lived in semi-retirement (probably in a drunken stupor) from about 1707 (when William Hine took over) until his death in 1712/3, in Gloucester. I think the Frome Stephen Jeffries was his son ... who was a lay clerk under his father at Gloucester (where he was reprimanded, in 1696) and then Organist of Bristol Cathedral, 1700-1710. This would fit in with his dates as Organist of Frome, which were 1710-1717: see John E. West's *Cathedral Organists Past and Present* (London,

Novelle) & Co., 1921), 8. See also my article about Jeffries's notes on Bristol organs in *The Organ* (LVII) (1979), 85-90. It would be interesting to know if Stephen Jeffries senior was related to George Jeffries (d. 1685), who was Organist to Charles I at Oxford during the Civil War siege.

*John L. Speller,*



## REDUNDANCIES

### E. ENGLAND (95/3»)

Bevington  
early 20c  
Action mechanical  
Specification Gt 8.8.8A4.8  
Sw 8.8.4.8  
Pd 16  
Casework details awaited  
Dimensions(approx) h 12' w 9'd 7'6"

### E. ENGLAND (95/31) X

Holdich  
ca.1860  
Action mechanical  
Specification Gt 8.8.4 super diaocton  
Sw 8 super & sub diaocton  
Pd 16 (2 octaves pipes, 29 note pedalboard)  
Casework architectural  
Dimensions h 8' w 6'5" d 3'4"

### E. ENGLAND (95/33)

Hardy & Son (Stockport)  
ca. 1900  
Action mechanical (manuals), pneumatic (pedals)  
Specification Gt 8.8.8.4A8.  
Sw 8.8.8.4.2.8  
Pd 16.8  
Casework front pipes arranged 8-14-8; panelled sides  
Dimensions h 15'2" w 11'4" d T

## LONDON (95/32) X

Gray & Davison  
*ca.* 1870

Action mechanical  
Specification Gt 8.8.8.4.4.2.III.8  
Sw 16.8.8.8.4.2.8.8  
Pd 16.8

Casework front pipes arranged 5-7-5; panelling and pipe-rack to at least one side

Dimensions h 18' w 9T'd 15' inch pedalboard

## LONDON (95/34)

Conacher  
1884

Action mechanical (manuals), pneumatic (pedals)  
Specification Gt 8.8.8.4.4.2.8  
Sw S.8.4.2.8  
Pd 16

Casework decorated front pipes arranged 5-11-5

Dimensions h 16' w 10'd 9'

## N. ENGLAND (95/23)

Jardine  
*ca.* 1880

Action mechanical  
Specification Gt 8.8.8.4.4.2.S  
Sw 16.8.8.8.8.4.2.II.8.8  
Ch S.8.4.8.8  
Pd 16.16.8

Casework minimal

Dimensions (approx) h 15' w 12'd 15'

## N. ENGLAND (95/26)

Driver (Burnley)  
1896

Action mechanical  
Specification Gt 16.8.8.8.4.4.2.II.8  
Sw 16.8.8.8.8.4.2.III.8.8  
Ch S.8.8.4.4.2.8  
Pd 16.16.16ac.8

Casework outer towers of five pipes each, three flats of nine each: wealth of panelling. No side casing,

Dimensions h 21'w 19'd 9'9"

## S.E. ENGLAND (95/22)

Schumacher

1988

Action mechanical  
Specification Man I 8.8.4. 22/3.2.13/5  
Man II 8  
Fd pulldowns

Casework architectural, polished case pipes

Dimensions(approx) h 6' w 4'd 4'6"

## S.E. ENGLAND (95/25) X

Willis/Degens & Rippin

1885/1964

Action electro-pneumatic; detached console

Specification Gt 16.8.8.8.4.2.III  
Sw 8.8.8.8.4.2.IV. 16.8.4  
Ch 8.8.4.4.2.II.8.8.4  
Pd 16.16.8.4.IV.16.16.8.4

Casework not known

Dimensions(approx) h 20' w 15'd 14' Ch Organ h 10' w 10'd 4'

## S.W. ENGLAND (95/27)

anon

or. 1870

Action mechanical  
Specification Man 8.8.8.4.2 oct cplr  
Pd 16

Casework pipe-rack to front and sides

Dimensions h 13'6" w 6'd 7' incl keyboard

"X" denotes organs which BIOS wishes to see retained in the UK.

I am aware of other instruments now surplus to requirements, partial details of which appear below. These have either (a) not been offered to BIOS or (b) not accepted by BIOS for inclusion in the redundancy list. Please contact me if further information is required.

SURREY 2M+P 25 speaking stops, electro-pneumatic action, detached console.  
LANCASHIRE 2M+P 16 speaking stops, electric action, detached console.  
GWENT 1M Casson Positive Pattern 61.  
YORKSHIRE 2M+P 7 speaking stops, tracker action, architectural case.  
CUMBRIA 2M+P Harrison 7 speaking stops, tracker action.  
DORSET 1M+P Sweetland (1872) 7 speaking stops, tracker action, cased.  
SCOTLAND 1M-t-P Kirkland 6 speaking stops, tracker action, free-



standing.  
 SCOTLAND 2M+P Andrew Watt (1902) 10 speaking stops, tracker action.  
 SCOTLAND 2M+P Forster & Andrews (1895) 12 speaking stops, tracker  
 action.

The whole of the pipework from the Lewis/Bishop three-manual organ in St. Anne's, Brondesbury, London has been saved by BIOS members and other volunteers. Of the twenty-seven ranks (from 16ft to Mixture), some thirteen are by Lewis. This pipework is available for sale; BIOS hopes that the Lewis ranks can be kept together.

RW

## NOTES & QUERIES

*Who said this?*

1. Whoever despises music, as do all the fanatics, does not please me. For music is a gift and largesse of God. Music drives away the devil and makes people happy.
2. [The S.Paul's organ having been retuned on the equal temperament principle] It is worthy of observation that, at the Bicentenary Festival of the Sons of the Clergy held in that edifice this year (1854) it was universally remarked "how well in tune the voices were with the organ", the fact being that the organ had never before been in tune with the voices.

\*

On the vicarage doorstep stood a young couple. Not an unusual event, but an unusual errand - they had been told I could help them with a problem. Some time before, they had been married in a village church, to the accompaniment of a small pipe organ. Shortly afterwards, they had heard that it was to be scrapped in favour of an electronic instrument, so they had decided to rescue it, and had bought it. Now they had been told to remove it as soon as they could, but plans to house it had fallen through.

In the end, I agreed to travel across the country to inspect it in its Suffolk home, at Kenton. It really was an unusual instrument. It was housed in a sort of desk-bureau, no pipes visible, the longest ones being housed in little pillar-boxes at each side of the music desk. I had done a little homework and found that it was referred to in *The Organ XLV* (1965), in an article on the organs of Worlington. Gordon Paget mentioned a small organ erected by John Henniker-Major, 4 September 1796, "to remain in its present situation during his Will and Pleasure and no longer", as recorded in an old Register of Births. The Churchwardens' Accounts record 24 July 1796 "To bringing the Organ, 5.0.", and later 18 April 1809 "Paying Mr. Shearing a Bill of Jos. Hart, Repr. ye Organ 4.4.0."

From this Paget assumed that Hart was the builder. He records its replacement by Stidolph in 1872, and quotes an 1887 monograph on the church that "the old

organ, given by the Henniker family, a sweet-toned instrument, all wooden pipes, was transferred ... to the old Schoolroom." "How very natural", Paget continues, "that after lying unused for a number of years the Rector and churchwardens [sic] should hand it on to Kenton", and he thought that this organ I was inspecting was the one.

There seems to be a certain amount of wishful thinking here. It is not recorded that Hart actually built it, and indeed the first record of work by Hart so far is tuning at S.James, Bury St. Edmunds, in 1802. Nor do we in fact know that the organ was new in 1796 - with all pipes of wood this is very unlikely - and it is likely to have been the house organ of the Hennikers handed over to the church on a seemingly rather insecure basis. Its origins and fate are tantalisingly unknown at present. The fact that a considerable proportion of the Kenton pipework was of metal seems to have escaped notice.

BIOS then, in 1966, was not a twinkle in anyone's eye - still less its work in organ archaeology. Hart was little more than a name to me, but this instrument did not seem to indicate his style. Paget's assumption of Hart's connection with it no longer held water. Instruments of this style were being offered by T. Chappell of Mildenhall in the *Musical Standard* (e.g., Vol.1, No.6, 15 October 1862, p.76). The prices were from £25 to £40; they were 5'4" wide, 3' high and 2'4" deep, and the "Portable Organ for Village Churches" had been erected for "Clergymen and others" to whom reference could be made. The stop-list given was - Stop Diapason Bass, Open Diapason Treble, Principal, Fifteenth, "the pipes so arranged as to require only half the number", whatever that may have meant. If it were a vague hint of extension, it was not borne out by the Kenton organ, which differed by having a Stop Diapason Treble but no Fifteenth.

I suppose another possible maker might have been Stidolph. Possibly even they might have been made by Stidolph for Chappell. Could there be any story behind the anxious enquiry in *Musical Standard* a few months later for "the present address of Mr. Chappelle, organ builder"? Any information welcome. I put the anxious couple in touch with Ralph Dudley, Vicar of Edington, who had asked about a further small organ for use in connection with The Music Festival there. I know nothing further of its history.

A cutting arrives for comment - it records a small organ "somewhere in Kent" and on some of the stop-knobs are single crosses, on others two, and "they do not seem to bear any relation to the length of pipe or type of stop". Once I was instructing two 'pianists obliging' on how to tackle the small organ in their church. I showed them the basic set of stops, and put blue spots on the ones to use to get louder, and red stops on the final additions. I suspect one cross correlates with the blue stops, two with the red. In default of combination pedals, this is a useful hint for 'reluctants'.

Some snippets for researchers.

*Aliens in London* i 4, 189. ii 336.

1524 Lay Subsidies divers counties 238/98 Villa Westmonasterii  
Garard Smith, D', in goodes xls. [cash?] iis.

1549 S. Margaret Westminster 'Booke off Releff Lay Subsidies M x 142/184 (Garrett) [~~crossed out~~] Chrystyan Smyth in goodes xxs.

Cecil MSS 210/14 Names of Strangers Langbourne Ward 1583 (?)

Christian Smith Duch f.i.e., German] Merchaunt

*Records of Naturalisation.* Date of Royal Assent in brackets.

1 Anne 112. Gerard Smith, son of Henry Smith, by Christiane his wife, born at Wesell in the County of Cleve, in Brandenburg. (25 May 1702) 4 & 5 Anne 94. Christopher Shreider (Schrider) son of Conrad Shreider, by Ann his wife, born at Leopoldsberg in Germany. (19 March)

5 & 6 Anne 81. Gerard Smith, son of Henry Smith, by Alethiehis wife, bom at bremen in Germany. (8 April 1707)

Henery Smith, son of Dierick Smith, by Margarete his wife, born at Bremen in Germany.

*Pace Burney et al.* - nary a Schmidt to be seen!

A recorded reminiscence of someone who was working with Henry Jones from about 1870 noted that they had built a 4-manual organ for the 'Athenium' [sic] in London, a building long demolished. Is anything known of the instrument? I could not supply anything; nor could I help another enquirer as to what organ was rebuilt by that firm for the new chancel in 1887 of the 1882 Church of S. Thomas, Shepherd's Bush.

Enquiries come regarding Prossers. W.H. Prosser of New Street, Vincent Square, London made a number of small organs, to be found mainly, I think, in the home counties, but some are recorded further away - in the period from 1860 onwards. One is described by an organ-builder as "built very well with a forthright but singing sound". Is anything known of his background his work and his training? H.J.Prosser, and 'Prosser of Frome' are also subjects of enquiry - and is there any link? My notes available here are uncommunicative.

In *The Organ* XXVIII (1949), 169 we read that an organ was removed by Gray 6 Davison in 1906 from Windsor Parish Church to "a chapel in Biggleswade". When I was told of an organ "over 100 years old" at Langford Methodist Chapel in Bedfordshire, said to have come from Windsor and to have "stood in St. George's Chapel" I was able to visit it, but not as yet to explore its interior economy.

A previous organ at Windsor Church, which had been in S. George's Chapel (hence probably the rumour attached to this one) was taken by G. & D. in part exchange for a new one in 1844. This is shown in their shop-book and in Sperling ii 13. It had G compass, tenor c Swell, and repeating pedal pipes. With *mutatis mutandis* resulting from a rebuild by Walker at some point - e.g., C compass, 30-note C.R. pedals, Swell to Pedals added though Swell still tenor c, bass from Great - the stop-list tallies with the shop-book, except Swell Oboe instead of Clarion, Piccolo instead of Fifteenth, and Lieblich Gedact (or at ^my rate label) in place of Stopped Diapason. There are square brass departmental

labels, as at Limehouse. I shall not manage to go again, but anyone who does may expect to find it of interest. There are vague rumours of some old pipes, perhaps from the 'part exchange' job, but probably conjectural.

Some requests for illustrations - sorry, practically all of my negatives are with the Archive, as are the S.W. Harvey ones which I had.

### *Tailpiece*

*Who said this?* 1) Martin Luther 2) E.J. Hopkins

Those who kindly send me tailpieces, and other students of our education system, will have noticed that the products of the 'glance-guess' method of learning to read have been overtaken by the 'acoustic-resultants' of the 'phone-in your copy' activities, combined with sub-editorial lack of activity. The *Estates Gazette* speaks of 'The awesome Knave of Lincoln Cathedral' (a bit near the bone at the moment); a TV subtitle has informed me that the Labour Party proposes 'attacks' on graduates; the *Belfast Telegraph* reports that the rain came down 'in steroids' (get it?); a catalogue offers me 'Siegfried Sassoon - Memoirs of an Inventory Officer'; a theatre programme offers the full spectre of emotion; the *Keswick Reminder* announces a Farm Sale on behalf of the 'executioners' of the late Mr. W.R.; the local news-sheet speaks of some kind soles who have vandalised the park and asks me to keep a "whether" eye open; the Woolwich Building Society apologised (not to me!) for the 'incontinence you have been caused'; and the *Shields Gazette* reports a W.I. competition for the best cortege for a bride's mother.

The Anglican Church welcomes you. The premises are protected by guard dogs. (Winnipeg Cathedral)

A Military Whist to benefit the Organ Fund. See Mrs. Syphers for tickets. (Connecticut church notice)

After his Ordination, something happened to turn his wife upside-down. (*Tettenhall Wood Parish News*)

An audible signal to help deaf people crossing the road in Uckfield. (*Sussex Express*)

A woman who took her plight to the heir-to-the-thrown has been knocked back by Palace officials. (*Warrington Guardian*)

(Straying sheep) Cattle grids cannot be afforded but we are willing to supply notices. (Otterhampton Council)

*Classic Cars* reviews a 'big-boar engine'. Evidently for road-hogs for use on the 'Duel Carriageway' (A1 near St. Neots)

Every year I have forgotten that the October issue is my last opportunity. This year I have remembered, so I wish you all a happy Christ-mass.

BBE

From the Editors:

A number of articles have been held over for a future edition; none of which could have satisfactorily filled this otherwise blank page.

# FOR SALE & WANTED

- [ 1 ] Index to the *Reporter*, £2 post-free from the Treasurer.
- [2] Index to the *Journal*, Volumes 1-15, £10 post-free from the Treasurer.
- [3] 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.
- [4] *The Organ*

The Bedfordshire Organists Association has and wishes to dispose of a set of *The Organ* from 1921 to 1971 (complete except for about six editions, with some duplicates).

Enquiries should be addressed to John Robertson, [REDACTED]  
[REDACTED]

- [ 5 ] *Photographs*

Michael Watcham has a large collection of photographs of organs in the south-east of England; he is prepared to sell batches of duplicates at very reasonable prices. Please write to him at [REDACTED]  
[REDACTED]

- [6] *BIOS Publications*

Mrs. Beryl Trant would like to dispose of her late husband's collection of BIOS periodicals. It comprises *JBIOS* 1 to 15 and a set of *BIOSRep* from 1977 to 1992. Please write to her at [REDACTED]  
[REDACTED]

- [7] *American Organ*

The Membership Secretary has and wishes to sell a two-manual reed organ. It was built approximateley one hundred years ago by the Bell Piano and Organ Company of Guelph (Canada). Further details may be obtained by writing, enclosing a stamped addressed envelope, to the Membership Secretary.

# GENERAL INFORMATION

The Editors welcome articles, notes, news, information, letters, etc. and can accept 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:

- [ 11 Typewritten, sent by post or fax to Reif 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:<br>(or on 5 1/4" disc) | ASCII text<br>Wordperfect (5.1 upwards, DOS or WIN)<br>MS WORD<br>Wordstar 3.0, 6.0 (DOS only) |
| Apple Macintosh on 3.5" disc:                      | ASCII text<br>Mac Write<br>Claris MacWrite II<br>MS Works<br>Claris Works<br>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.

## Publications

*REPORTER* - A quarterly journal published by BIOS in January, April, July and October. Members receive each edition as part of their annual subscription. Back issues from 1986 onwards are available from the Secretary (address on the inside front cover) at a cost of £1 (post free) each.

*BIOS JOURNAL* - The annual Journal of the British Institute of Organ Studies format 6" x 8V2", about 140 pages. Volumes 1 (1977) to 18 (1994) are in print and Volume 19 (1995) is in preparation. Each issue of *BIOS Journal* usually contains about nine essays on organ-related subjects from contributors world-wide, detailed reviews of restored and new instruments in the UK, and reviews of books and music for organ.

Members of BIOS receive their annual copy as part of their subscription and may purchase further copies at the reduced rates shown. Non-members may obtain copies from Positif Press at the full rates shown. An extensive 96-page index to *BIOS Journal*, Volumes 1 to 15, is now available, price £10.

<i>BIOS Journal</i> 1 ( 1977) to 10 ( 1986)	Members' rate: £7.00 (Full rate £10)
<i>BIOS Journal</i> 11 (1987) to 13 (1989)	Members' rate: £7.50 (Full rate £11)
<i>BIOS Journal</i> 14(1990) and 15(1991)	Members' rate: £8.00 (Full rate £12)
<i>BIOS Journal</i> 16 (1992) and 17 (1993)	Members' rate: £8.50 (Full rate £13)
<i>BIOS Journal</i> 18 (1994)	Members' rate: £9.50 (Full rate £14)

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## 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:*** *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).*